

PROCEEDINGS
OF
THE THIRD ASIAN WRITERS' CONFERENCE



TAIPEI, TAIWAN
REPUBLIC OF CHINA
JUNE 15th to 22nd, 1970

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OF
THE THIRD ASIAN WRITERS' CONFERENCE

CHINESE CENTER, INTERNATIONAL P. E. N.

THE CHARTA OF THE INTERNATIONAL P. E. N.

I

Literature, national though it be in origin, knows no frontiers, and should remain common currency between nations in spite of political or international upheavals.

II

In all circumstances, and particularly in time of war, works of art, the patrimony at large, should be left untouched by national or political passion.

III

Members of the P. E. N. should, at all times, use what influence they have in favour of good understanding and mutual respect between nations; they pledge themselves to do their utmost to dispel race, class and national hatreds and to champion the ideal of one humanity living in peace in one world.

IV

The P. E. N. stands for the people of unhampered transmission of thought within each nation and between all nations, and members pledge themselves to oppose any form of suppression of freedom of expression in the country and community to which they belong. The P. E. N. declares for a free press and opposes arbitrary censorship in time of peace. It believes that the necessary advance of the world towards a more highly organized political and economic order renders a free criticism of governments, administrations and institutions imperative. And since freedom implies voluntary restraint, members pledge themselves to oppose such evils of a free press as mendacious publication, deliberate falsehood and distortion of facts for political and personal ends.

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MESSAGE OF WELCOME

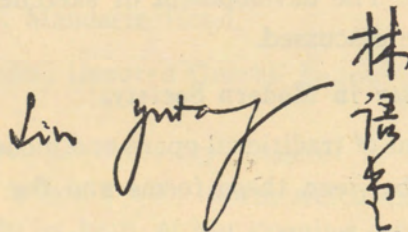
Welcome to our honored guests and delegates of the Third Asian Writers' Conference.

We deeply appreciate your cooperation and hope that this will increase the personal contacts among the countries of Asia and Pan-Pacific area.

We hope that through such contacts and the discussion and sharing of our problems, we will build up a closer understanding among these nations.

This will be possible if we meet as individual men and women first and as representatives of our respective countries second.

All members of the Chinese P.E.N. Center have done their best to make this Conference useful and interesting and wish you a very pleasant stay during the few days you are with us.

The block contains a handwritten signature in cursive script that reads "Lin Yutang". To the right of the signature is a vertical column of Chinese calligraphy, which reads "林語堂" (Lin Yutang).

Lin Yutang
President, Chinese Center,
International P.E.N.

TOPICS FOR DISCUSSION OF THE THIRD ASIAN WRITERS' CONFERENCE

PROBLEMS FACING ASIAN WRITERS TODAY

What the writers can do or should do. We are facing today great spiritual and technological changes. We have entered the space age. We are witnessing a world convulsed by the revolt of youth and their challenge to all social values. We have seen ripples of this revolt lapping the Asian shores. What should the Asian writers do? What can they do?

1. The Development of National Literature.

The development of modern literature often has its roots in the native popular literature, its tales and romances, its mythology and popular plays. What are the possibilities of such development? How should it affect modern writing—in material? in form? in language?

2. The Role of the Novel Today.

In the modern industrial age, with new and powerful forms of mass communication, how will the novel be affected? Trends toward the short story, the historical novel, the reflection of present-day society may be discussed.

3. Poetry and Prose in Modern Days.

In China, there is the problem of classical and vernacular prose, with changes in vocabulary and sentence structure. Other Asian nations have similar problems. The development of sketches, light essays, and the role of criticism may be discussed.

4. The Theater in Modern Society.

The two forms of traditional opera and modern plays are distinctly different. The interaction between these forms and the mass media may be discussed.

5. The Mass Media, their Use and Abuse.

Important is the problem of the influence of radio and television, and their use and abuse. In what way can they be guided and their educational value be enhanced?

6. Translation between the Asian Languages.

What concrete steps can be taken to promote the translation of works of Asian writers into English and into each other's language?

THE THIRD ASIAN WRITERS' CONFERENCE

The Third Asian Writers' Conference was solemnly opened at the Nine-Dragon Hall, Mandarin Hotel, in Taipei, Taiwan, Republic of China on Tuesday, 16th June, 1970.

The Conference started with:

1. Mr. Wang Lan's speech at the Opening Ceremony
2. The introduction of the special guests and the chief delegates of each delegation by Mr. Wang Lan
3. Mr. Yao Peng reading a message from Professor Prince Prem Purachatra, Chairman of the Second Asian Writers' Conference.
4. Opening address by the President of the Chinese Center, International P.E.N., Dr. Lin Yutang.
5. Speech by His Excellency, Vice President C. K. Yen
6. The closing of the Opening Ceremony by Dr. Lin Yutang
7. Mr. Wang Lan's report of the Preparatory Meeting.
8. Meeting of the chief and deputy chief delegates at the Thai Room, Mandarin Hotel: a. Approval of the agenda, b. Election of Conference Chairman and Vice-Chairmen.

OPENING CEREMONY

TIME: 10:00-11:30 A.M. Tuesday, June 16th, 1970

PLACE: The Nine-Dragon Hall, Mandarin Hotel.

Mr. Wang Lan: Your Excellencies, Honored Guests, Fellow Delegates, Ladies and Gentlemen:

It gives me much pleasure, as Secretary-General of the Third Asian Writers' Conference, to extend to you a very warm welcome. I wish to thank all of you for taking the time to be here at our opening ceremony.

On behalf of the Working Committee, I also want to thank the P.E.N. Centers of the various countries and areas, and the foundations and organizations, both government and individual, here in the Republic of China for having given us their full support and cooperation, without which it would not have been possible to have this conference.

At this time, I would like to introduce to you our special guests and the chief delegates of each delegation so that we can show each of them our very warm

welcome:

Mr. Yasunari Kawabata, Vice-President of International P.E.N. and the Nobel Prize Winner from Japan.

Mr. Edward Seidensticker, noted American writer who translated Mr. Kawabata's writings and novels.

Mr. Claude des Presles, Treasurer of the French Center, International P.E.N.

Dr. Charles C. Kung, Director, Dept. of Administration, Cultural & Social Centre for The Asian & Pacific Region.

Mr. Clare Humphrey, Representative of the Asia Foundation, Republic of China Office.

Miss Mavis Thorpe Clark, Chief delegate from Melbourne, Australia.

Mr. Hyam Brezniak, representing the P.E.N. Center of Sydney, Australia.

Mr. Eamon Kariyakarawana, Representative from Ceylon.

Mrs. Virginia Cox B., from Chile.

Mr. Tao Hsi-sheng, Chief delegate from the Republic of China.

Mr. Lee Chiu-sheng, Chief delegate from Hongkong.

Mrs. Sophia Wadia, Chief delegate from India.

Mr. Taufiq Ismail, Chief delegate from Indonesia.

Dr. Z. Rahnema, Chief delegate from Iran.

Mr. Nobuyuki Tateno, Chief delegate from Japan.

Mr. Chogn-kwa Park, Chief delegate from Korea.

Mr. Ibrahim Hassan, Chief delegate from Malaysia.

Mr. John Foot, Chief delegate from New Zealand.

Mr. Frankie Sionil Jose, Chief delegate from the Philippines.

Mr. Ting-hui Lee, from Singapore.

Mrs. Pa-ob Virochanabeira Poshakrishna, Chief delegate from Thailand.

Mr. Pham Viet Tuyen, Chief delegate from Vietnam.

Mr. Arved Virilaid, Representative of the Writers-in-exile, from Canada.

Dr. Paul Tabori, Writer-in-exile, and representing the English P.E.N. Center.

We have included Professor Prince Prem Purachatra, Chairman of the Second Asian Writers' Conference on the list of special guests in our handbook. Since he can not attend the Conference, I would like to ask Mr. Yao Peng, the Deputy Secretary-General of the Conference, to read his message to us:

Mr. Yao Peng: "It is a privilege and a pleasure for me to send fraternal greetings to fellow writers of Asia who are delegates to the Third Asian Writers' Conference in Taiwan. Having had the honour of chairing the

Second Asian Writers' Conference in Bangkok in 1962, I am naturally most interested in its successor which I am sure will be equally successful. I had every intention of attending the Conference, in response to the very kind invitation from the Chinese Centre of International P.E.N. Unfortunately, I had to undergo major surgery recently, so I am unable to travel at present. This is truly a great disappointment for me. However, I take this opportunity, through the kindness of the official delegation of Thailand, who are honoured and worthy representatives of the writers of our country, of greeting all the delegates to the Third Asian Writers' Conference who, like myself, must be well aware of the importance of this momentous occasion, which will unite the writers of many Asian lands and lead them into a spirit of brotherly contact and cooperation. May the Third Asian Writers' Conference be a resounding success and prove to the rest of the world the solidarity of Asian wielders of the pen!"

Mr. Wang Lan: Now, Ladies and Gentlemen, I know that our president of Chinese P.E.N. Center is well known to all of you and that I need not say anything further to introduce him. May I now have the honor of presenting to you the president of the Chinese Center, International P.E.N., Dr. Lin Yutang.

Dr. Lin Yutang: Ladies and Gentlemen: It's my privilege to extend welcome to this distinguished gathering of essayists, poets, playwrights and novelists of Asia. There is something exciting about this event. I am sure you will agree with me that many of us would not be here were it not for the invention of the aeroplane. We are living in this air age, an age of air travel and space flights. It would be disastrous if, spatially, we were brought so close to near collision, while our minds remained segregated and apart.

I would like to think of this as a meeting of minds. But to my mind, more important than the formal discussion of problems is the personal contact that enables us to know each other, not only as delegates of different countries, but as men to men.

This will be possible if we loosen up a little and meet as individual men and women first, and as representatives of our respective countries second. I shall consider this Conference a success if we do. I like to think that we've come here primarily as writers, to flex our intellectual muscles, to transcend national barriers, to get outside ourselves and understand our neighbors better. This is the right attitude to achieve a true meeting of minds.

In particular I like to mention that we have the pleasure of having with us

Mr. Yasunari Kawabata, the first Nobel Prize winner of Japan. He is a great writer. It's a joy to discover that he is also an affable, lovable person.

Writers have sometimes been set apart as a separate race--temperamental, or cranky, or even misanthropic. I need hardly point out that writers are also men and women, no different from others. What then makes up the essence of a writer? The writers have the gift of gab. That we all know. What matters is that the writer has something to say. To me, a writer is a man who has something to say and says it right.

What is the use of the freedom of speech if one has nothing to say? To think clearly and say it right--that is the entirety of a writer's art.

To have something to say is to think clearly, but that is the most important thing in education and an impossibility for most people.

The writer's first responsibility is to think clearly; his second, to speak straight. Both are difficult tasks. I like Matthew Arnold's definition of the Greek genius, "to see life steadily and see it whole." I do not think this ability to see life steadily and see it whole is characteristic of modern culture.

Thinking, especially clear thinking, has become very difficult today. I'll tell you why. If you knew the sort of academic jargon indulged in by our college professors, you would know what I mean.

Today we have fragmentation of all knowledge. All knowledge is classified and fragmentized. A professor of biology is so busy with his research on his bees that he has no time for the wasps. That's why we've come to know more and more about less and less.

And that's why philosophy, in ancient times the king of all knowledge, is today reduced to an appendage of mathematics. Philosophy has so little to do with the common man; or if it has, it is so involved that it really does not matter because no one understands it.

If God cannot be reduced to a mathematical equation, there's no God. Anyway it is outside the precinct of so-called exact knowledge. The trouble is, even if you could reduce God to a mathematical equation, you wouldn't know what to do with it.

No; God is not a mathematical equation; the universe is not a syllogism. Some of the simple homely truths, the most important truths of life, will elude us if we do not learn to think simply and clearly.

But if clear thinking is difficult, the second requirement of a great writer, the ability to speak straight, is even more frightening. If somebody announces

he is going to speak straight, it will scare the daylight out of his neighbors, particularly the politicians.

The duty to speak straight is incumbent upon the writers, but not upon the diplomat.

A diplomat never says "No"; a woman never "Yes". "Perhaps" is a neutral word and suits all occasions.

A third-class diplomat says "No comment". A second-class diplomat deliberates, hems and haws and mutters. A first-class diplomat jabbars and rattles off and after an hour you still don't know what is in his mind.

There is a high art of using up a lot of verbiage and saying absolutely nothing.

To say half of what is on one's mind and swallow the other half is to be everybody's friend. It is true that often what is left unsaid is the most eloquent part of a public statement. However, some people have the habit of pondering over the words of a high statesman—be he in Washington or Peiping. I don't enjoy this game. The game is not worth the candle.

Red China and the U.S. have met over a hundred times in Warsaw; Hanoi and the U.S. have met several dozen times in Paris, and still you haven't heard anything that means something, have you? Or they don't want to say anything that means something. Or they want to say anything so long as it means nothing. They hurl charges and counter-charges of imperialist aggression, but they say—just nothing.

There is information, there is misinformation, and there is the art of communication and the nobler art of discommunication.

Ladies and Gentlemen, we are living in a difficult age. These are indeed times that try men's souls, as Tom Paine said, not only because wars and the shadows of wars, but because of the clash and confusion of ideas that has gripped this generation in the East and West.

More than ever, we need some hard thinking, not only in the political field, but deeper down in the clash and chaos of ideas of today, the breakdown of all traditional values, seen in the revolt of youth, the confusion of violence with dissent, in the Red Guards of China and the hippies of the West. The Cultural Revolution of Red China is a revolution to end all culture. Mao-think is no think, and let the state do the thinking for you. The Red Guards have been known to hurl pianos from the second floor of buildings. The Cultural Revolution of the Red Guards in the East is matched by the social revolution

of the hippies in the West. They are identical in one thing--to overthrow the establishment and deny all its values, all things associated with social decency, like a clean haircut, a good bath, shoes instead of sandals. So fundamental is this revolution that it includes the unacknowledged desire of boys to appear like girls and girls to appear like boys.

Taipei is catching on. Recently the Taipei police have taken hundreds of longhaired boys from the streets and given them a haircut. That is not enough and does not scare them. What they abhor is to be thrown into bath-tubs and given a good scrubbing in their neck, back, fingernails and toenails. They will then hate society all the more.

In our modern society, something is cracking up, something has been knocked out at the bottom or is bursting at the seams. It has all the symptoms of a civilization doubting itself.

What I wish to point out is that this is not something isolated, but is related to the intellectual currents of the past century. It is a current going back to the Beatles and Existentialists, to the Beat Generation of the 1930's and the Lost Generation of the 1920's. It goes back to contemporary literature preoccupied with sexual deviates and psychopathic characters, to the *Snake-pit* and the *Cat on the Hot Tin Roof*, etc. It goes back to all the avant-garde writers of the past century, to the cavalierly scorn at Victorian morals. Show me a great author of the twentieth century who is not a pessimist, who does not agree with T. S. Eliot that the world shall die "not with a bang, but with a whimper." Show me someone who is not a fashionable pessimist, who has a voice like Emerson or Carlyle, who still believes in human greatness.

We must agree with Tom Paine, that these are times that try men's souls.

Ladies and Gentlemen, we need not be dismayed. History, according to *I Ching* moves in cycles, in swings to the left followed by swings to the right. Human progress is made up of currents, cross currents, and counter-currents. The moon waxes and wanes. The tides ebb and flow. Nothing goes up but must come down; nothing comes down but must go up again.

But a civilization that doubts itself cannot go on. We need some broad and deep thinking and recover some of the simple homely truths--truths like compassion and honor and good manners and respect for the flag--upon which society has existed in the past.

Ladies and Gentlemen, more than ever we must learn to see life steadily and see it whole. More than ever, we as writers must think deeply of the

problems of our age, must distangle what has been tangled up, must distinguish what is eternally true from what is transiently popular. We must salvage the old and introduce the new, must conserve what is good in the East and in the West. We must recapture hope and faith and charity and learn the simplicity of a child and see life in all its simplicity and glory. We must stand solidly upon the ground of human nature against all the winds of doctrines. We must set our sight for the future and forecast the storms and shoals that endanger modern civilization.

More than ever, we need clear thinking, which, as I said, is no easy task. It is our duty as writers to show some common sense, to create an atmosphere for some sane thinking. More than ever, we must sharpen our vision and see not only the Scylla and Charybdis that may wreck our ship, but also the lighthouse and the silver lining on the horizon that may point to a happier and more peaceful world. More than ever, we must learn, as the Greeks did, to see life steadily and see it whole. Great is our responsibility.

Dr. Lin then introduced the main speaker, His Excellency, the Vice-President of the Republic of China, C. K. Yen.

Vice-President Yen: Mr. Chairman, Honorable Delegates, Distinguished Guests, Ladies and Gentlemen:

It is my pleasure and privilege to address the opening session of the Third Asian Writers' Conference which is taking place in Taipei, the Provisional Capital of the Republic of China.

First of all, I would like to extend to all of you the sincerest welcome of the Government and people of my country. We welcome you because you are distinguished writers coming to discuss and find solutions for your mutual problems. Your deliberation will not only serve the interest of your profession, but also benefit the civilization of mankind. We also welcome you because you are our friends and neighbors. Your participation at the Conference, which is sponsored by the Chinese Center of the International P.E.N., will further the friendship and understanding of all Asian people, and contribute to the worthy cause of regional solidarity. I wish also to greet warmly our famous guests this morning. Your coming to my country and participating at the Conference are heartily appreciated.

Personally, I think it is very appropriate for my country to host a conference for Asian writers, because we Chinese people have an outstanding

tradition for respecting the profession of writers. According to the historical perspective of many Chinese scholars since more than two thousand years ago, there are only three things which a man can do in order to achieve immortality. The first is to be a saint, the second is to be a man of action, and the third is to be a writer. This, of course, reflects the mores and values cherished at a time when our society was not yet as complicated and sophisticated as it is today. However, in a basic way, it still indicates the fondness and regard which we Chinese people have for the writers.

With this historical background it is my belief that the Third Asian Writers' Conference is held in the most congenial atmosphere. I am also sure that all of my distinguished audience, being men of letters, find this city a very congenial place. With your writer's keen observation and good humor, you will soon open the hearts of the Chinese people.

I know that, as writers, you will discover that it is even easier to find the way to one another's heart.

It is true that language is one of the most essential components of the identity of any nation and that the development and progress of literature, to a very considerable extent, depends upon the language. However, language is but the carrier upon which literature is conveyed. The substance of literature is by no means confined by the language which is used as the carrier. I suppose this is one of the reasons why the Charter of the International P.E.N. declares that literature, national though it be in origin, knows no frontiers.

This solemn declaration underlines both the privilege and responsibility of the writers, which are very significant and worthy of our attention.

The privilege which writers all over the world are enjoying, though quite unconsciously most of the time, is that they are among the peers whose interest and concern are centered upon the human spirit which supersedes all national boundaries. H. W. Longfellow observed that all that is best in the great poets of all countries is not what is national in them but what is universal. Longfellow was a great poet, so he spoke on behalf of poets. Actually, his remark can be equally applied to playwrights, essayists, editors, novelists, and translators. In other words, all writers share this distinction.

Broadly speaking, this distinction of being above the national frontiers could also refer to the racial, religious, ideological and social frontiers. Literature exists for the sake of mankind as a whole. It is the purpose of the writers to refresh the weary, to comfort the sad, to hearten the downcast, to amuse the

dull, to chastise the prodigal and to inform the innocent. The writers would also like, whenever possible, to increase man's interest in the world, to remind him of his joy of living, to improve his understanding of man's weaknesses, to arouse his sympathy with people's predicaments, and, last but not least, to dissolve his suspicions and hatreds against his fellow men. In all these, a writer has to sharpen his insight into human relations and intensify his compassion for all sorts and all conditions of man. He is, therefore, by effort as well as by habit, always trying to lift himself above the man-made barriers of nation, race, religion, ideology, social stratification, etc. Spiritually, he is free from the inhibitions imposed by institutions and conventions. He is soaring high with the freedom which is, in a sense, conferred on him by his noble vocation.

The writers even enjoy the rare privilege of being ageless. Since both the value of literature and nature of humanity are essentially not subject to change, the writers are literally communicating with the men of all ages. Not only this, but through literature, men are enabled to communicate with their ancestors and descendents. Literature, like history, provides men with a channel through which they find encouragement, enlightenment, enrichment, and even entertainment from the experience of the past generations. Through the same channel, men will also leave their own experience to posterity.

Essayist and poet R. W. Emerson has given us some famous verses which I would like to quote for this occasion:

"Sunshine cannot bleach the snow,
Nor time unmake what poets know."

He was referring to the great privilege of all writers and admiring their immortality.

Now let us ask why the writers are so privileged. The answer is to be found in the nature of literature.

Confucius, whom we all know, is the greatest philosopher and teacher of the Chinese people. He is also one of the earliest and the most accomplished editor and critic of literature we have in China. He once said, "In the *Book of Poetry* are three hundred pieces, but the design of them all may be embraced in one sentence—Having no licentious thoughts."

As if to serve as a footnote to this famous statement, R. W. Emerson said, "To the poet all things are friendly and sacred, all events profitable; all days holy, all men divine."

Ladies and Gentlemen, is it your experience in writing that when you are

trying to portray your feeling, present your plot, develop your story, or elaborate your theme, you feel the need to cleanse your mind, purify your heart, and even better, forget your ego? If you do feel this way and are thus prepared, you are ready for something great. May I therefore conclude that the prerequisite of a masterpiece of literature is honesty, sincerity, and humility. Only in this state of a child of nature, is a writer able to interpret what is true, good and beautiful of God's creation and therefore to engage fruitfully in the vocation of literature.

The responsibility of the writers is also very substantial. Judging from the provisions of your Charta, you have already publicly committed yourselves to many a serious and difficult undertaking. For instance, you want works of art to be left untouched by national or political passion. You also want to promote good understanding and mutual respect between nations, to dispel race, class and national hatreds, and to champion the ideal of one humanity living in peace in one world. More specifically, you oppose suppression of freedom of expression and arbitrary censorship in times of peace; on the other hand, you encourage free criticism and voluntary restraint. These are formidable tasks. You are to be complimented for being willing to assume such awesome responsibilities.

In this connection, I wish to pay my respect to the International P. E. N. for its persistent refusal to let the Chinese Communists participate in its International Congresses. Needless to say, under the totalitarian dictatorship of the Chinese Communists, all writers have been without exception persecuted, jailed or murdered. What the Chinese Communists have since produced is nothing but ballyhoo, Ballyhoo of course, is not literature. And its authors are not writers either. The firm and logical stand taken by the International P. E. N. has won our hearty applause.

Although you have already pledged yourselves to so many responsibilities; I am inclined to think that you should still look into two other fields where your healthy influence can be most profitably exerted.

In the first place, we have witnessed in the past few years increasingly violent expressions of dissent in many free countries. The right of dissent is an important element of democracy. I am sure you and I wish to guarantee its exercise by all means. What worries us is not the proliferation of dissent, but rather the violence of its representation. The original meaning of dissent is disagreement as expressed by speech or word. So dissent in its orthodox

form is a kind of literature. But recently dissent has taken to the streets in demonstrations and confrontations, including sit-ins, lie-ins, assault and even arson. All such, though euphemistically called by some as "body rhetoric", are, in fact, the ultimate debasement of the idea of democratic dissent.

In my way of thinking, this situation is a challenge to the writers' profession. Writers should wisely use their productive pen to convince those unorthodox dissenters that violence is self-defeating as a form of intelligent expression, and to persuade them to resort, once again, to the articulate expression of their opinion. With their enthusiasm and prestige, they are in a position to render invaluable service to freedom and democracy in this specific field.

I am also interested in the modern trend of the news media. Journalism is distinctly a practical form of literature. In radio broadcasting, voice is substituted for words, but what it conveys is still Communication, just like literature. Then we have television which revolutionizes the art of mass communications by using instant sight and sound to supplement, if not to replace, language. This process is highly regarded by many modern philosophers like Marshall McLuhan, who thinks that pictures are more important than words. Television certainly represents a forward step of modern man's way of living.

Television is reaching far and deep, extending to more institutions, more homes and more individuals as the world grows in affluence. Since pictures are easier to understand than written language, television reaches not only adults and adolescents, but also children and even infants. The range of its impact is very broad, and its application, therefore, deserves careful consideration.

Furthermore, through its audio-visual approach, television appeals directly to human senses. It draws instantaneous response from the viewers, but very often leaves them little time for deliberation. If used wisely, it can serve purposes unattainable by mere written or spoken language. But if used unscrupulously, especially when certain scenes are emphasized and glamorized without providing adequate background or supporting explanation, it might create a distorted and misleading impression. Particularly, such an impression is easily made upon the less mature audience.

In my opinion, television is going to stay and to expand far beyond its present dimensions. In the interest of humanity, it would be great if writers and television operators could cooperate to create a new system of mass

communications by merging together literature and television.

This, of course, is a figure of speech; merging together literature and television, I actually mean two things. First, on the part of the writers, they should broaden their mental horizon. They should consider pictures, in addition to words, as their instrument of expression. They should think of the television screen as a tool to convey their thought and feeling just as they are using their pen today.

Second, on the part of the television operator, they should retain the many good things of writing. For instance, the orderly and logical way of presentation, which is common and indispensable in good literature, should be employed in reporting an event in the television program. If the experience of how to communicate with people, as accumulated by the writers since the very beginning of civilization could be added to the miracle of modern technology, the future of television is indeed extremely bright. In other words, with the help of the writers, television is going to be a genuine blessing for all mankind, not only as a necessity of modern living, but also as a source of real enjoyment and inspiration.

Ladies and Gentlemen, I appreciate very much meeting with you and I wish to thank you once again for your kindness in giving me this opportunity to talk with you.

It is also my sincerest hope that the Conference will be a great success and your stay in my country will be most pleasant.

I thank you.

Dr. Lin Yutang thanked the Vice President for his excellent address and then declared the formal opening of the Third Asian Writers' Conference.

PREPARATORY MEETING

TIME: 11:30-12:30 A.M., Tuesday, June 16th, 1970

PLACE: Thai Room, Mandarin Hotel

Dr. Lin Yutang: We now begin the session of the preparatory meeting consisting of the chief and deputy chief delegates who are represented here. The idea is to organize work for the three special sessions. I will now call on Mr. Wang Lan.

Mr. Wang Lan: Fellow Delegates, may I first introduce the other members on this committee:

Dr. Lin Yutang, whom you all know.

Mr. Yao Peng, Deputy Secretary General, who is a well known writer and also Deputy Director of the Hsin Sheng Daily News, one of the largest newspapers in Taiwan.

Mrs. Nancy Ing, Deputy Secretary General and Chief of the Conference Proceedings, a famous poetess.

On behalf of the working committee of the Third Asian Writers' Conference I want to express our appreciation to the Philippine and Thai P.E.N. Centers for all that we have learned from them at the past conferences held in their countries. We are grateful to the Korean Center for taking time out from their busy preparations for the 37th International P.E.N. Congress to come and join us here at our conference, and to the Japanese P.E.N. Center for not only sending such a strong delegation but having their foremost writer, Mr. Kawabata, attend this conference. We are just as grateful to all the other P.E.N. Centers and delegations for their support and participation. We have all worked very hard and have tried our best, with help from many sources, to make this conference a profitable one for all of you. If we have overlooked anything or if there are any mistakes, we ask your forbearance and understanding.

Regarding the name lists of the delegates and special guests, there were so many last minute changes and we had to get the Delegates Handbook out before the conference began so if there are any mistakes, please excuse us. After the conference, we will put out a detailed report, with the minutes of each literary session, etc. If anyone desires to make any changes, please notify us as soon as possible.

May I now call on Mrs. Nancy Ing to conduct the rest of the meeting.

Mrs. Ing: The first item for discussion on the agenda is the election of chairmen

for the literary sessions. It has been suggested that instead of having one chairman and a vice-chairman for each session, we could have a presidium of three. I think all of you have a suggested list of dates, topics, and chairmen in front of you. We are dividing each literary session into two sections with a coffee break in between. This way, we will have three chairmen for each part, and with three literary sessions scheduled, there will be six sections altogether so that all eighteen chief delegates will have a chance to chair the meetings. We hope this will prove agreeable to all of you and that we can work along on this schedule. We have drafted a copy of the times of the literary sessions with the topics to be discussed and the chief delegates represented at each session. A detailed list showing the dates, topics for discussion, and chairmen is as follows:

<i>Date</i>	<i>Topics</i>	<i>Chairman</i>
June 16, Tuesday	The Development of National Literature	Korea
		Chile
		New Zealand
	The Role of the Novel Today	Japan
		Indonesia
June 17, Wednesday	Poetry & Prose in Modern Days	Writers-in-exile
		Philippines
		India
	The Theatre in Modern Society	Iran
		Thailand
		Malaysia
June 19, Friday	The Mass Media, Their Use and Abuse	Australia(Sydney)
	Translation between the Asian Languages	Vietnam
		Singapore
	Problems Facing Asian Writers Today	Australia(Melbourne)
		China
		Hongkong
		Ceylon

We also have with us many papers that were sent to us before this conference which we have been able to have readied in printed form. This is being distributed to all of you.

Dr. Paul Tabori: Mr. Chairman, I think these are admirable arrangements. But

may I make a slightly revolutionary suggestion. It seems to me that you have a number of important and interesting papers. If all of these are to be read during the sessions, I doubt whether you will have any time left for the discussion. This has been all too often the case for all P.E.N. Conferences since the beginning. The people come with prepared papers. They read them and that is all.

Mrs. Ing: It is like this.

Dr. Tabori: May I make a suggestion? You seem to have sufficient copies of these papers. Why don't you distribute them and do not have them read? Then invite discussion by the chairman on the basis of these papers. In that way you will have more people contributing and livelier sessions.

Mrs. Ing: Thank you very much Dr. Tabori, I was going to go on to comment on this.

Mr. Jose: May I suggest that you specify the time limit for not more than ten minutes?

Mrs. Ing: Thank you, Mr. Jose. This is what I was going to say. I have it down on my paper. Others who have papers to present or discuss or any extemporaneous remarks to make are welcome to stand up to be recognized and given the floor. Our only request is that all papers and talks be cut short and not to be over five minutes so that more people will be given the chance to have the floor. Due to the shortness of each session, about one hour for each part, with a coffee break in between, we cannot spread out too long. We know you will understand and give us your full cooperation. Do you have any further suggestions or remarks?

Dr. Lin: I feel at present that we should emphasize lively discussions rather than the reading of the papers. Since these papers are printed in book form, it's not necessary to have all the papers read. I suggest that in each group of three chairmen, you nominate a chief chairman who will arrange for the selection of papers to be read . . . their combined time being not more than twenty minutes. The rest of the session can be devoted to discussions and questions.

Mrs. Ing: We have forgotten one important thing on our agenda. Our Secretary has just passed a note to remind me that we have not as yet elected a chairman for the whole conference. In the past conferences, we always have had a chairman and two vice-chairmen. The first thing to decide at this meeting is the election of the chairman and the vice-chairmen. After deliberation and discussion with individuals concerned, we suggest that we elect a presidium

with a president and all the chief delegates attending as members of the presidium. This is for the whole conference, not for the literary session. We should have done this before we began discussing the literary session. I am sorry. Could we have nominations from the floor? Yes, Mr. Jose?

Mr. Jose: May I nominate Dr. Lin Yutang to be the president of the presidium.

Mrs. Ing: Thank you. Do we have a second? Yes, Ceylon?

Mr. Kariyakarawana: I second the motion of the Philippines delegation that Dr. Lin Yutang should be and ought to be the president of the whole conference.

Mrs. Ing: Thank you. Yes, Japan?

Mr. Tateno: I would also like to second Mr. Jose's suggestion.

Mrs. Ing: Then, this is passed. Dr. Lin Yutang has been elected chairman of the presidium with all the chief delegates as members.

Dr. Lin: Thank you very much I have a suggestion for the groups of three chairmen. I think it is better to have one man than two or three responsible for each discussion. The chief chairman of each group should resolve and select the papers that are to be read at the sessions. I would also like it to be understood that while I am Chairman of the Conference, the chairmen of each session should assume full responsibility for their sessions regardless whether I personally preside in the sessions.

Mrs. Ing: I have a suggestion that since the chairmen will suggest the papers for each session, they could get together and discuss among themselves on what they would like to bring up, what they would like to say, and may be each of them take a little part of the time to direct the meeting in the way they are most interested in. This way, we will give each of them a chance to say something instead of just one person saying everything. I don't know whether that is agreeable. Another point I would like to bring up is that we have had several people come to the office to ask that their names be put down as speakers or for certain papers to be read. Some say they will take 3 minutes, some say 8 minutes, so if anybody does have anything they would like to say and if they would like to come and put their names on the chart, we could have it mimeographed and passed out this afternoon. Are there any questions or remarks that anybody wants to make on this? Yes, Mr. Lee.

Mr. Lee: Are all the delegates supposed to attend the meeting?

Mrs. Ing: Yes. The chief delegates will be sitting as we are now and all the delegates are asked to join. I think we have enough room and the seats will be as now.

Dr. Hussein: Could you enumerate which papers go to which session?

Mrs. Ing: Yes.

Dr. Hussein: Because there is a paper on humour in literature which I think does not fit in anywhere.

Mrs. Ing: I am afraid I have not looked at them. The papers were laid down in my office, I asked the girls to pick them up. The paper on humour is supposed to be taken to Korea by the Chinese delegation. I apologize. Could you leave that paper on your table in front of you and we will take it away from you. You are not supposed to read that until you get to Korea. For this afternoon's session the Development of National Literature and the Role of Novel Today we will distribute all the papers but only one will be read, or at most two depending on how long it takes. The floor will then be open for discussion, so that other people will have a chance to stand up and talk.

Dr. Hussein: Then is the chairman responsible for summarizing?

Mrs. Ing: Yes, we will have all the papers recommended and they will give them over to the chairmen of that session. Yes, India?

Mr. Joshi: I wonder which room will be used for the session.

Mrs. Ing: They will all take place in this room as it is set up now.

Mr. Joshi: And all the papers will be distributed to all the delegates or not?

Mrs. Ing: They will. When you come in this afternoon, they will be distributed to everyone.

Mrs. Cox: Mr. Chairman, I am supposed to talk for the session of Asian problems which I know little about. I suggest that I change places with my neighbour, Ceylon, who wants to speak on that subject. I will then be on the first literary session of June 16th.

Mrs. Ing: Mrs. Cox of Chile will take the first day and Mr. Kariyakarawana will take the last day.

Mrs. Cox: I think so.

Mrs. Ing: Since you both agree, that will be all right.

Mrs. Cox: Will there be a session for the solution of the problems? I don't think it is scheduled.

Mrs. Ing: We hope some resolutions will be made at the literary sessions. But we will see when the time comes. If there is no other comment I have a paper from Dr. Rahnema from Iran, to be read at this session as a proposal. With your permission, Dr. Rahnema.

To the chairman of the Asian Writers' Conference and the presidents of

the Asian writers' delegations.

It is most appropriate that the third meeting of the Asian Writers' Conference is being held in a country which represents one of the oldest communities to have radiated the light of spiritual enlightenment and knowledge to all parts of the world.

During those centuries past, China as well as Iran, along with other peoples of Asia, held aloft the torch of knowledge and moral excellence and strived together towards organising a happy and contented society. Now that I find myself in the midst of so many representatives from Asian lands, I am drawn to them by the feeling that our ancestors had together projected the light of learning throughout the world and today we, their common descendents, can look back with pride on their achievements and contribution to the world's heritage of literature and artistic creativity.

At the inauguration of the third meeting of the Asian Writers' Conference, I would like to avail myself of the opportunity to put forward a proposal for the formation of a committee of heads of delegations for the working out of a constitution and fixing of objectives which should form the basis of procedures to be followed by such conferences in the future. This would facilitate the inclusion of all other Asian writers' delegations producing a truly representative force which could contribute towards the enrichment of life and thought in all these countries.

Dr. Lin: I think it will be best to have this proposal brought up at the last session on Friday afternoon. What do you think?

Mr. Park: We should have a committee to prepare a written proposal for the organization of this committee to be adopted and considered by all the chief delegates of the Asian countries represented at the Conference.

Dr. Lin: It is a good idea. We should have a committee to work on a proposal for the organization especially for such an important subject as the Charter. I think we should have a representative from each country to work on this, to be presented at the Closing Ceremony, and have it passed by vote of the conference delegates.

Mr. Joshi: It seems to me that we cannot actually prepare the final constitution. Can we take the constitution with us? Could it be done at the last session and take votes as to whether the other countries agree that we should have a constitution.

Dr. Rahnema: It will take months for a constitution to be drafted.

Mr. Tateno: I agree to the suggestion of the delegate of India. We don't have time to think of this very important problem.

Mrs. Ing: Could we make a conclusion to the effect that we will make copies of Dr Rahnema's wonderful suggestion, pass them out and put it in the memorandum. Take copies to your own country to deliberate upon, then decide on this at a later date. Is that satisfactory to you, Dr. Rahnema?

Dr. Rahnema: Yes.

Mrs. Ing: Thank you. Yes, Dr. Tabori?

Dr. Tabori: May I bring up the project of a series of children's classics since this is the best opportunity for me to do so. Children's classics, such as those that have been beloved by all European countries, like *Alice in Wonderland*. These are to be found in all countries, available in translations and published in various languages with original illustrations. This is a project which can be supported by P.E.N. I would like to ask the countries which are interested in this kind of project to get in touch with me in the next few days, so we can discuss it. Thank you very much.

Dr. Lin: UNESCO should be very interested in this kind of a project.

Dr. Tabori: Yes. If you remember, Mr. Kawabata's first book was published in English through a P.E.N. UNESCO scheme.

Mrs. Ing: This is a wonderful suggestion and I think maybe you can bring it up again during the translation session.

Dr. Tabori: Perhaps I won't be here.

Mrs. Ing: Then we will bring it up, because most of the translators would be in that session. There are some children's books in Chinese that are written by several of the women writers here and they have been wanting very much to have them translated into English or any other languages.

Dr. Tabori: Basically what we are looking for is classics, which may have been put into a modern form. However, I will prepare a one-page paper which can be read in the last session.

Dr. Lin: Well, if there is no other proposal, the time is short. The ladies would probably want to freshen up a little. We have about 5 or 10 minutes. Then we have to go to the President Hotel where we will have lunch at 12:00. Unless you have other important things to bring up, I propose we adjourn.

Mr. Tateno: What time should the chairmen meet?

Mrs. Ing: After this is over or after lunch when there is a little break in between. May I remind you to leave the paper on Humour on your table.

Mr. Jose: May I suggest that a directory be compiled from all our calling cards so that we can contact each other directly.

Mrs. Ing: Yes, thank you.

FIRST LITERARY SESSION PART A

TIME: 3:00-4.00 P.M. 16th June, 1970

PLACE: Thai Room, Mandarin Hotel

SUBJECT: THE DEVELOPMENT OF NATIONAL LITERATURE

PRESIDIUM:

Mr. Frederick John Foot, delegate from New Zealand

Mr. Yo-Sup Chu, delegate from Korea

Mrs. Virginia Cox B., delegate from Chile

Mr. Foot: Ladies and Gentlemen, we have for this afternoon the theme The Development of National Literature. We have already before you distributed this morning a paper bearing on this subject by Mr. Lee of Hongkong, which I expect, only two of you have so far had a chance to read, but which we will hear of more later. One of the difficulties of preparing any material on such a vast and interesting subject is the fact that the hospitality of our hosts is so extensive. We spend so much time on eating and drinking that we have no time for any work at all. But I do want to say how much appreciated is the grand welcome that we have received here and that it is particularly so for those who have come from such a great distance away, to whom your customs and your culture is strange. In connection with the question of the Development of National Literature, I think it is appropriate to speak, as I understand my being called here chairing this meeting with the delegates from Korea and from Chile, the example, which I believe they will follow, is to speak a little of what has happened in our own countries, which in two cases, are a great distance away from your own. I will not presume to offer any advice, but perhaps the statement of some of the facts regarding literature in New Zealand might be of interest. In New Zealand, we find that whenever there are two writers engaged in the discussion of the development of a national literature in New Zealand, there are usually three opinions. Indeed, quite often more, so that I do not claim, in any way to speak in a representative capacity on behalf of the writers in New Zealand who will no doubt indignantly repudiate them if they ever hear any of the sentiments I express. Also one would hardly presume to offer advice on the formation of a national literature in the presence of so many representatives of Chinese culture. I come from a country which is only little over a hundred years old and belong to a western culture which is so much younger than that of the Chinese that it would be

the height of impudence to embark on such a subject. I think that one should say that in New Zealand the early history of its literature was completely derivative. Our country was settled in the first place by the planned immigration from England, Ireland and Scotland. And to a lesser extent, a much lesser extent, by other countries like Denmark, and even lesser extent from France. This situation of a derivative literature, a literature which always looked towards Great Britain, continued to about fifty years ago. If one reads the novels or the short stories of a period earlier than that, it is always found that the writer is writing for an English, a United Kingdom's audience rather than for his fellow New Zealanders. And even when he speaks to his fellow New Zealanders, he is rather looking sideways to see what is to be thought about it in the United Kingdom. I think the situation really came to an end with the short stories of a lady who perhaps has turned out to be our brightest writer, Katherine Mansfield. She was born in 1888. Her life is, I think, a very good example of what can be called the "interaction of literature" a subject about which I need not tell you anything at all, because that is the very reason why we are all gathered here. But Katherine Mansfield lived a very short time in New Zealand. She went to school in England and spent a great part of her life in France, a country whose culture deeply influenced her, as indeed has so many countries, and not of course only Western countries, but here. She also spent a little time in Germany and this also had some influence on the production of her work. What is most extraordinary, however, about the result of this is her desire to speak and interpret the New Zealand theme. Undoubtedly she did this with great success. But something else happened. It was found that her works were being translated into languages all over the world and she was recognized as a great writer in France before she was recognized in her own country, although she never ever wrote a short story in French. This I think illustrates that dependence which we have on each other. When we speak of the development of a national literature, I think we do not mean to intend to do this as a project. It has to come of itself, entirely of itself. Katherine Mansfield died at the early age of 35. I keep on speaking of her because she is the prime example of this interaction and dependence which we have on each other. So the fact that certain languages have become the common language of many countries is a good thing because it enables people to write, whose thought structure and purpose is so different from that of other people whose native tongue it is. So it is, I think, this development

of national literature, grows of itself, a literature which we can hardly encourage and develop. The giving of right prizes and so on, does something, but I think the development of a National Literature and the Development of National Culture is, in short, a gift of God. Thank you.

Mrs. Cox: Ladies and Gentlemen, I think that a subject so vast as The Development of National Literature would be international to South America. But don't be afraid, I will spare you all from a very long speech. I am a Chilean and I belong to Chile but I think that being the only South American in this meeting I can not ignore my other fellow countries in South America. So I would try to give a general idea of the development of national literature of South America, not as a whole, as Brazil is an absolutely different country and it was not conquered by the Spaniards but by the Portuguese. So we have another language and each country has its own characteristics. Of course, I have no frontiers for spiritual and literary developments. I am sure most of you by now are aware of what is called all over the world as the South American boom in literature. There are lots of famous writers in South America, Gondase from Argentina, Jose from Peru. They were great successes. I think that the success of the South American writers is coming back to their own rule and to their own inspiration. We have enough in our own country and country life and special nature even though our culture is not as ancient as China or other countries. But geography of South America is in itself an inspiration for any writer. I think that the South American boom is due to that and it has become universal now. In Chile, the first influence was the Spaniards and later on the European influence was very strong and then at last we retain our own, real Chileans. We had a woman called Mixtral, she was a very poor girl from the countryside. She won the Nobel prize of Literature, one of the few women who have won that prize. Besides, I think you all know about some of Barabo's works and he is also a Chilean, as you know. Mr. Tabori spoke this morning about children's classical literature and there is today one writer in Chile, Mazilan Bax and her works are collected by most of the countries who have the best classical literature for children. She has just been translated into Japanese. Of course, we have lots of young authors in Chile, too, and I think we are progressing and I hope all the frontiers will be down very soon, and you will be able to have translation for most of the Chilean works today. Thank you.

Mr. Foot: Mr. Chu of Korea.

Mr. Chu: Ladies and Gentlemen, this is submitted by the chief delegate of Korea and since he asked me to read it, I am going to read just one page.

The purpose to write is neither to kill time nor to marshall beautiful words, but to purchase the freedom by breaking all the fetters which bring undue pressure upon us and to pursue the truth by self-realization.

From the very beginning, modern Korean literature is a scream of lamentation about the fetters and restraints of the tyranny imposed by another country. In that sense, the spirit of resistance can be comprehended as Humanism; Humanism is the symbol of modern Korean literature since it is based upon this spirit.

I'd like to call this period—the uprise of modern literature—as Korean Literary Renaissance for it can be identified with Western Renaissance which rebelled against the undue pressure of the presence of God in the Middle Ages.

Nevertheless, young writers tend to look down upon domestic literary works and try to be swept along the western literary trend. They unwisely insist that our literary tradition should be changed. They are not aware that this amounts to forgetting what they are; they misunderstand that they cannot become western men even when they try so hard to imitate them.

Futhermore there is a world trend to value folk literature which can present the individual ethnic characteristics.

It is my firm belief that a literary work can be great when it speaks about the problems of its own race—when it departs from this background it cannot be significant in a real sense. For example, the civilization of the T'ching Dynasty and of the Juchen, once so great, but only an imitation of the Han Culture, has completely disappeared nowadays; their ideograms and sounds are gone for ever.

Another essential element for a significant literary work is the sense of time. A writing that does not speak of the current thought of the time to which it belongs, is not much appreciated. For instance, *Chun Hyang Chun*, one of the representative classical Korean novels, is still well read since it expresses vividly the problems of that time. On the contrary, *A Life of Woman* by Lee Kwang-soo, a pioneer novelist of the nineteen twenties, even though it has graceful style and many beautiful expressions, does not generate any question, for it is outside of the current thought of that time.

As a conclusion, a literary work which expresses the current thought of the times with a spirit of resistance in the sense of Humanism has universality

and permanency.

Mrs. Sibunruang: The theme, the topic of this afternoon, as I understand is the development of modern literature which you have before you, the development of national literature and what are the possibilities of such development. With your permission, I would like to attack the second part. The content of the Asian literature, in general, has been influenced by various factors, the combination of which contributes to change the literary trends, particularly, since the World War II, e.g. in most countries of the region, the problem of illiteracy remains unsolved; in some emerging countries, there still exists the problem of the national language and the vernaculars; also a large number of resident foreigners in some countries, bring about a certain change in the national life, thus affecting the social structure; and with the rapid development in its economic life from agricultural to industrial, the standard of living of the mass is reconditioned to meet the social reform. Before the World War II, the reading public was, to a certain extent, the bourgeois, but at present, in most countries of the region, the mass become the reading public. To meet their demand, writers produce their work quantitatively, that is why some say that the present literary works are produced in haste and not up-to-the-standard, in terms of value, as they should be. Of course, there are writers and poets who write for fancy sake and sentimental reasons, but some do it by trade, and at the same time they have to please their supreme judge i.e. their editors. They should not be blamed for this mishap and it is a matter of course that the social structure of the era is reflected by the literature. Besides the thirst for knowledge and exotism the new reading public enjoy reading books about people of their own age and experience about adventures that might have been their own. This reading public would enjoy the literary values of the work engendered from the native popular tales, romances, legends and myths including the popular plays. Some modern writers would be satisfied in using these as their material background, but in several countries these narrative stories are not methodically recorded and printed. At present, our effort should be more emphasized on recording the literary works whose values are locally and popularly recognized, otherwise they would be no more seen and heard as they are being hemmed in and unheeded by the dynamic world of change. It would be advisable for each country to have a group of experts or enthusiasts to collect and record all these literary works. To begin with, our effort can be aimed at one well-known epic poem, for example, in

S. E. Asian countries; the *Ramayana* (or in Buddhist countries, the *Jatakas*). Parallel research can be undertaken simultaneously in different countries, the results of preliminary work can be exchanged comparatively ahead of the research itself. This long-term project needs also careful participation in planning so that more systematic research would help pave the way for more effective cooperation in this field among regional researchers. As you know in southeast Asia, we have no epic poems of our own but are imported from Ceylon and India. I hope those countries from Southeast Asia, having the same epic poems imported, will start the research in a very methodical way so that we have a common research for this region. I hope that the Ceylon delegates and the Indian delegates will give us their support. Thank you.

Mrs. Wadia: I am happy to go into that research, because it will really bring together all those countries in Asia that have adopted literature that belongs not just to India but to the world and to humanity. What we need more than anything else is to understand one another and to come together as men and women of good will. Thank you.

Mr. Brezniak: The subject of The Development of National Literature brings to me the idea that in a country like Australia where literature developed within a short time of a hundred years, it is a struggle in the beginning to establish a national literature which will be unique for the country. As you understand, it is written and expressed in English. When we talk about National Literature we used to know the literature written in specific language, if it is written in Hungarian, or in Chinese, or in Spanish; which expresses the literature of the country from where it comes. In Australia, it is as Mr. Foot has said before, about New Zealand writing in English. They would become part of English Literature. But it wasn't so in Australia, because in the first hundred years, the literature of Australia was not national, or purely national, because it has its quality of humanism, of social justice, and of other elements of other nations which established itself. But it took less than a hundred years before the literature became not purely national. If anyone looks into the writing of today, one finds that the most impressive writers are not any more typical of New Zealanders or Australians, English or Americans. When we take one of our most powerful novelist Patrick White, he is generally English. But the Australian environment can be easily applied to the U.S. or into any English speaking countries. Morris West, one of the most read writers, world famous and having his books sold everywhere, is

not a typical Australian.

I think, it comes to my mind, what Dr. Lin Yutang said in his opening address where he emphasized that to live in a world of ideas when ideas change and they move from place to place and influence others, they often do not mean exactly what they try to express. Very often, people talk about justice and they really mean oppression, they talk about freedom and they really mean repression. And therefore a literature which deals with those problems becomes quite worldwide and should say that the work of Australian literature of today is worldwide and not any more national in characteristics. With the breakdown of the frontiers, television, and the ability to travel from country to country, to convey their ideas with one another, so the characteristics of those highly developed western nations will emphasize further development of literature and become the literature of the world. Thank you.

Mr. Foot: We now have Mr. Wang Chi-tsung speaking on "National Literature and Spirit of the Times".

Mr. Wang: The most fundamental relationship of the human being is the ties of consanguinity. Various races were formed accordingly and eventually different nations came into being by combining their own traditional cultures, among which literature is the most important one. Thus, each nation has its own literature and each literature has its own special spirit and characteristics. Wundt (1832-1920) said, "There is no literature that is not marked by its own specific nationality." In other words, literature must reflect the nation which it represents. This theory remains unchanged as of today.

In Asia, for example, the Chinese, Indian, Korean and Japanese literatures have all had a long historical background, rich in content. They are also closely bound to their own geographical background and traditional culture which are full of their individual national spirit and color. The literatures of the newly independent countries in Asia are even more emotional and patriotic.

Rabindranath Tagore, the Indian poet and winner of the Nobel Prize in 1913, and Yasunari Kawabata, the Japanese novelist and winner of the Nobel Prize in 1968, are famous Asian writers. Their works not only are representative of the culture of their own country but are also filled with the spirit and color of the Orient. Tagore once said, "We have our religion." His love of the traditional culture of the East, with his acceptance of the beauties of Western culture while strongly opposing any political invasion of the Western powers, are clearly seen in his magnificent poems.

Mr. Kawabata is an authority on Buddhism. In his speech when he was awarded the Nobel Prize, he stressed his deep sense of belonging to his country, which he referred to as "The Beautiful Japan." The distinguished achievements of these two gentlemen have gained much honor for Asian literature so that it can rival that of any other great literature in the world. Han Hsien-yuin, the dramatist and novelist of the Republic of Korea, wrote a six-act opera, *To Die for the Country*, which was based on the history of the Korean people's fight for the independence of their country. He used all the money he made from his writings to finance the performance of his opera, designing the costumes and stage settings himself. The Korean Government later awarded him a Charter of Credit for his contribution to the cause of national independence. This is clear evidence of the high nationalism of the newly independent Koreans and its blossoming in their literature. All the other Asian literatures are also progressing and developing together with this fight for freedom, not only to achieve the strengthening of the country, but also to create a new milestone in the realm of literature.

Yet, due to the steady improvement of living standards and the the passage of time, new records have been established in each nation's history and has infused its literature with a new spirit. This is to say that national literature coexists and is closely related to the history and spirit of the times. Today, distance is shortened and the boundaries between nations are also less limited than they used to be. After man has landed on the moon, he is now trying to explore the other planets. Therefore, there arise many new problems between nations and between men: the love of nation versus the love of man; nationalism versus internationalism. For instance, the American astronauts planted not only their own country's flag on the new territory of the moon but also those of other countries. This signifies not only the glory of their own country but a new milestone in human progress.

At Expo '70 in Osaka, Japan, every country is doing her best to show the value of her culture and at the same time the importance of her contribution to mankind. The theme of Expo '70 is THE PROGRESS AND HARMONY OF MANKIND. The song of Expo '70, which is composed by the Daily News Agency, sings out: "How are you? how are you? From the West and from the East" signifying the uniting of all nations in friendship. This is the new spirit of the present and the influence of this on the literature of today will be irresistible, also useless to try and resist.

Together with this new spirit, every nation is still developing their own national culture and spirit but at the same time, they show respect and admiration for that of other nations, thus contributing to THE PROGRESS AND HARMONY OF MANKIND. This is the development of national literature into international literature and truly shows the new ideals of modern literature.

However, in this process of development, we are confronted with another idea "A Free Kingdom" can be created by the use of class struggle, armed violence and tyrannical rule, and to achieve this end, literature can be used as a "weapon for class struggle" and a "flag for political power". Is this way of thinking the right way? or is the effort of all nations to live in mutual respect, trying to achieve the aim of PROGRESS AND HARMONY OF MANKIND the more worthwhile way? The literary writers of this new world who have a deep love and loyalty to art and truth will surely have the right answer.

Mr. Foot: This is Mr. Lee Chiu-sheng of Hongkong.

Mr Lee: My topic for today is "Literature and Nationality"

It is defined in the first article of the International P.E.N. Charter: "literature, national though it be in origin, knows no frontier." In the same article, it is explained immediately that, culture "should remain common currency between nations in spite of political or international upheavals." Then, in the course of evaluation and the interchange of cultures, will the spirit of nationalism in literature be gradually weakened or extinguished? That is what we must proceed to discuss.

Nation in its true meaning should embrace all people of the same blood, language, culture or historical traditions. To these may be added the elements of mutual interest and economical relations. Nation is different from country, the former is grown from natural forces, and the latter is artificial. By superficial observation, it seems that the gathering forces of a country are stronger than those of a nation, but in reality, a nation is more lasting than a country. For example, the Jews lost their country long before the Christian era, but they remained as a national unit even before the State of Israel was born. The tendency of world evolution seems to be throwing open the barriers between various countries, thereby tending to form a cosmopolitanized "one world." But the facts of a quarter of a century have recently proved just the opposite. If such is the case of a country which is artificially created, it would be even more true with a nation that is born natural. Therefore, I believe,

as long as there exist different nations, nationality is certain to be reflected in each nation's literary works, and will not perish with the extensive interchange of culture.

Among the elements that constitute a nation, those of the blood are rarely reflected in literature. But language, culture, and historical tradition all play a great role in the development of the character and style of literary works. Among them language is the most important. As literature is expressed by means of language, the character of language influences literature most. In the foreseeable future, it is impossible to invent a universal language to be used by every country of the world. This conference employs English as the official language for that is the only medium known to all. Even in some Asian countries, people can communicate their opinions to each other only by using English. But it cannot be denied that many distinguished Asian writers who do not know English can only express themselves for the benefit of fellow writers of other countries through translations. A literary work may be translated into another language without much difficulty, but even if the translator's work is nearly perfect, one cannot savour the special flavor of the original text. The situation might be quite different if some artificial international language, such as the Esperanto were to be accepted universally. But such is not the case. Esperanto incorporated the Latin alphabet and the occidental grammatical structure, and so is quite different from the oriental monosyllable, or conglomeristic language.

Any literary work must express the author's individuality which is reflected through his talent, cultural and historical background. At present, we cannot imagine that there may be some highly successful work which can be free from national characteristics. The expressions of individuality may sometimes be the key to its success. Therefore, I do not think such expressions ought to be frowned upon in literature.

But, along with the interchange of cultures and development of media of communication, the various national characteristics tend to merge with each other and may diminish in time. In the development of Chinese literature, at the beginning of the Chou Dynasty in *Shih Ching* or the *Book of Poetry*, the poems of the various States, the ballads of Chou Nan (The South of Chou) and Chao Nan (The South of Chao) are quite different from those of the States of Cheng and Wei; those literary works of the Chin State and those of Chen State or Chih State did not reveal the same character and style. In

the period of Warring States, the *Chu Tzu* (poems of the Chu State) and the poems by Hsun Tzu (a northern philosopher and writer) were both excellent classical examples of Chinese verses, but each represented its special nationalistic characteristics, and there was nothing in common between them. But after China was unified under the Chin Dynasty, the regional features merged into an overall national form, and no difference between them could be detected any more. When you compare the works of some famous poets of the T'ang Dynasty, such as Li Po, Tu Fu, Ho Chih Chang, and Chang Chiu Ling, no divergence in content or style is to be found, though they were natives of Szechuan, Hupei, Chekiang, and Kwangtung provinces respectively. As to the works of contemporary writers of the world, it is impossible for them to be free from national traits; this is all the more conspicuous in the relatively backward regions. And, as many writers move around from one country to another constantly the national character of their works is much subdued. I believe this tendency may increase with the passage of time, especially as the national barriers are being removed gradually where world culture predominates. Only the characteristics expressed in language persists.

That literary writings reflect the traditional characteristics of a people is a natural and inevitable phenomenon. However, I do not think it is the task of a writer to deliberately bring in the nation's traditional concepts. Rather, his basic mission is to give expression to his inspiration and emotions through his writing and to speak for his generation. The same view may be applied to the so-called national spirit or national consciousness. It is impossible to dissociate any writer from the influence of reality or from the force of his environment. I think therein lies the significance of national traits in literature. And I do not think it is necessary to speak of the literary movement and any other specific task in one and the same breath.

Mr. Foot: Are there any further discussions? Well, this concludes this afternoon's session on the Development of National Literature. There will be a coffee break of ten minutes.

FIRST LITERARY SESSION PART B

TIME: 4:00-5:00 P.M. June 16, 1970

PLACE: Thai Room, Mandarin Hotel

SUBJECT: THE ROLE OF THE NOVEL TODAY

PRESIDIUM: Mr. Taufiq Ismail, delegate from Indonesia

Mr. S. Ota, delegate from Japan

Dr. P. Tabori, Writer-in Exile, delegate from England

Mr. Ota: Ladies and Gentlemen, now I wish to open the second part of the afternoon's session. The topic for discussion is The Role of the Novel Today. First of all, I'd like to ask Mr. Taufiq Ismail of Indonesia to say a few words. Mr. Ismail?

Mr. Ismail: Ladies and Gentlemen. Contemporary Indonesian writers are not definitely the true heirs of world culture, as the avant-garde of the forties assumed themselves to be. They are in fact the heirs of an unsettled culture, an unsettled environment that is wavering between the unrevealing past and the uncertain future. Not until the forties did they prove themselves to be Indonesian. In this regard, Indonesian literature represents doubt and indecision. Life is for better or worse, no longer a closed circle. Yet it is not so open as it seems. To a certain degree, this is indeed an embarrassing problem, an embarrassing option. Where there is a perennial inner conflict before historical alternatives, it is too soon to take the chance of running into the unknown. To begin with, Indonesian literature first appeared as a protest, that predominant theme of early Malaysian novels written in the twenties, which consists in revealing to the reader an invalidity of the adult, the traditional patterns of life. Indonesian literature is an expression of a roving and an inconsistency because there remain two worlds of dreams and beliefs and a recurrent controversy between them. This is therefore an eliminating justification to the present problem, whether it is necessary for a writer to suffer the guilty feelings of a prodigal son of his community or to destroy the harmony within his family and the neighbors, whether he is entitled to stop his running from their pastoral slumber or to preserve the idyllic against the confusing way of modernity. Contemporary Indonesian literature inevitably represents the unconsciousness of the transitional society from which it grows. Its situation is that of an infant in the difficult moment of birth, the lower part of the body still clings to the mother's womb, at the same time, the head is already

in the open world. I don't wish to give you the names of the novels, because I think that is not necessary now. However, I would like to refer somewhat to the period of the Sukarno regime, which has a very strong influence on the nation as well as on the literature. The Sukarno period, at least in the beginning, was by no means a period of dictated literature. Most of those who have spoken of this administration have frequently suggested that it was a totalitarian type of rule where the Orwellian type of nightmare existed with no room for differences. But of course, this is cause for review. There were differences all right. The only thing he lacked most of the time, was a modern system with which to manage them. In this regard, the Sukarno period is a clear reminiscence of some old British rule, authoritarian in character, yet with no efficient machinery of political control. One man said that it was sort of a renaissance of some traditional social values and orientation with a Javanese factor. The catchwords of the period were, for example, "returning to the Javanese Indonesian personality", the "National Culture", and so on, which represented the ruling sentiment of the time. Nevertheless, there was no evident blueprint of how the Indonesian culture should be built up, something one generally expects from a revolutionary state of ideology. This, of course, has raised a hectic controversy among various circles. Sukarno not being a systematic thinker apparently had no clear idea of what was to be done as far as cultural affairs were concerned. But at least he was careful in dispensing sentiment and developing a habit, the sentiment of collectivity, and the habit of referring to an ideology. Hence, the decline of individuality in art and literature. The adventure of political life deferred writers from speaking about their private feelings and problems. To such things, we put a sort of auto-censorship. It was indeed a period of great things and abstract works, and therefore, themes pertaining to love and sex, loneliness and the absurdity of death; all of which, were example, things of impertinence. Novels published then portrayed this theme; this theme which of course, is very political. The political events really did have a great influence on the novels of the Indonesian themes. At the end the one thing I would also like to point out is that the cultural life, which is also the literary life, in Indonesia was very much influenced by the political parties which established their own cultural groups. Writers, many writers, joined them first and this was the mark, the specific mark of that time. At the end of the Sukarno period, literature grew in two directions. The first one belonged to those who followed the official line consisting mainly

of some revolutionary pieces of no artistic distinction. The other belonged to the underground writers. The latter consisted of some unpublished works and sporadic literary writings, all exercising a very cautious tone. It is clear these writers had been trying hard to keep their presence unnoticed, lying low, trying to hide what was growing in the political jungle of the country. Yet what was brewing was hard to detect. It was the big revolt in 1966 which ultimately disclosed that something was indeed rotten in the state of Indonesia, although not everything. 1966 is commonly accepted as the beginning of a new chapter in Indonesian history as well as in Indonesian literature. Now, our country has emerged from a great uprising, after the coup of 1965, and we suffered very much from the previous regime. We had to pay billions and billions of dollars of debt. And also the inflation, we are still struggling with that. This also has a great influence on the publication of literary writings, whether novels, poetry or what not. So I cannot speak very much on what has been published recently, say, during the four or five or six last years. But the one thing that I can say is, as I have previously stated literature in this changing and unset cultural environment is still unsettled between the modern world and the traditions of the past. And, although it may sound melodramatic, the future is still a mystery. Thank you, Mr. Chairman.

Mr. Ota: Thank you very much. Is there any discussion?

Mr. Jose: Mr. Ismail has just given us an excellent talk on development of a national literature in the wrong way and the deliberate attempt to create a national literature under Sukarno. This brings us back again to the question of whether we should be discussing national literature at all. I come from the Philippines, a nation which is developing so that anything connected with the national is developing. The more papers we read, the more papers we discuss, the more the issue is confused. This is specially so since the nation is connected with language. We write in English, we write in Filipino, we write in the vernacular. And our best writers in the past have written in foreign languages. So, thank you, Mr. Ismail for your talk on the literature of the Sukarno Period.

Mr. Ota: Thank you. May I now call on Dr. Tabori of the Writers-in-Exile.

Dr. Tabori: First of all let me explain that I am behind the wrong label. This really belongs to my colleague Mr. Virilaid, who is the delegate of the Writers-in-Exile. I have not been connected for many years with the Writers-in-Exile. But I represent the English Center. I also represent a very

long career as practicing novelist in three languages. Now the novel in the last ten years has been buried many times. But it has refused to lie down and die. There are about 130 sovereign countries in the world and if you take an average of about 50 there are something between 60 to 70 thousand new novels published each year. No doubt about it that 80 per cent disappear without any trace. I think what is the greatest crisis in the modern novel is an artificial crisis--it is the crisis of form. Not so very long ago a French writer produced a novel which was printed on loose leaf note paper which you could put together like a pack of cards and read in any order you like. There have been, as you know, experiments with the form of the novel ranging from attempts to turn the novel into a play or a film script, a poem or what have you. But I think and I hope you will agree with me, wherever there is an excessive preoccupation with form, it hides a poverty or a lack of ideas and content. When people have nothing to say, they are thinking of new ways of saying it. I would like to ask you a number of questions and hope you will answer them. I would like to know whether in your various countries whether there is a crisis of the novel or whether there are more novels published than before. Whether there is an experimentation in form or whether you are using traditional forms. Whether there is an escape into the historical novel as there have been in some countries where there have been pressure on the writers. I would like to know what is the situation in your novels vis a vis pornography, for as you know in many foreign countries, the U.S., where first of all there has been very strong development of the erotic novel which has almost reached the point of saturation, the point of no return and therefore invokes the rule of diminishing results. I think that it would be extremely interesting to hear from as many representatives, from as many countries, as possible and answers to these questions which I propose. Thank you very much.

Mr. Ota: Just one moment. Mr. Tabori has given us a very interesting talk on the present situation of the novel in every country; and also about the historical novel as well as the experimental parts of the novel. I think it is very interesting. And I expect there are many opinions represented here. The delegate from India, please.

Mr. Joshi: Mr. Chairman, sir. Dr. Tabori has posed a question which is of much interest. After the impact of Western literature, the novel came to be a popular form in India. The historical novel was the first to be attempted. It

was followed by social and philosophical, novels. During the past three decades there was a spurt of regional novels. For a while it seemed as if in order to become a novelist, a camera and a tape-recorder would suffice. After India got independence in 1947, the regional novel became popular because of increasing regional consciousness. However, all these novels are suspect in the eyes of the modern novelist--I mean the novelist writing in the late 60's or in 1970. He looks upon all those novels as sorts of novels. He thinks they are not things of beauty. However much Dr. Tabori may detract from form, I think the contemporary novelist is obsessed by form, to the point of trying even the anti-novel. He throws the plot to the four winds. He does not want to write for glib readers who would be satisfied just with a story. He is not concerned with producing social tracts, nor is he concerned with giving an insight into psychological problems as was the case with the post-Freudian novel in the West.

He is not for the novel of protest, which engaged our minds during the fight against the foreign rule. Nor is he interested in the novel of Ideas, the so-called philosophical treatise in the garb of a novel. He wants to do the impossible, to achieve beauty in this genre. It is, indeed, a tall order.

As you know, sir, time and again, there has been in the west a protest against the novel. The pundits of esthetics look down upon the novel as some thing which is not an art-form. The novel began with the Romance and is centrifugal rather than centripetal like drama. Compared with drama it suffers from being un- or less, artistic. The contemporary novelist wants to turn novel into a valid piece of art. What I find in some of the languages of India today is the predilection for the short novel, a 100 page novel in which apparently incoherent details are patterned into something very esthetic. The language is almost the language of poetry, though it is colloquial. There is a resonance due to associations leading to an enrichment of experience. This new novel which is experimented with in the various languages of India augurs well for the novel as far as I can see. It is not merely a national feature. It has an international dimension.

If I may be permitted to take a few minutes more, Mr. Chairman, I may pick up the thread of this morning's discussion on the National Aspect of Literature. I think they, the newer writers, - I belong to the 30's-I was born as a poet in early 30's-I mean the contemporary writers are not concerned with the national ethos. It seems, a world ethos is emerging. Something new is

bursting upon the contemporary world. There was a reference in the morning by Dr. Lin Yutang to the problem of youth unrest in the present day world. What is it due to? I feel that in the Renaissance, God was at the center of things.

After the Renaissance, man was placed in the center. After the industrial revolution reached its peak, man was replaced by the mass man, a faceless man. And even that mass-man—where is he? After the post-war advancement in technology, during what has now become the Atomic Age or Space Age, even that poor mass-man is being replaced by the machine-man (a Robot). The machine knows only one value, efficiency. Man goes under. The impact of technology is falling hard on all sensitive people, especially the youth the world over, both in the affluent as well as the developing societies, the conformist as well as the free societies. It was at Sorbonne in the summer of 1968 that the youth first felt this and exploded upon an unsuspecting world. It was the sense of uneasiness about this business of living in a technological society. All ideologies, all gods, had failed. The principal issue, they ended up in highlighting, is, as far as I can see, How is man to live with human dignity in this technological society? The machine has come to stay. Technology has come to stay. Technology gives much on the one hand but on the other takes away so much more. It nibbles at the network of personal relationship. There is a progressive drying up—a choking up of the channels of love. And I think the modern youth and the contemporary artists are pointing toward something which I should describe as a spiritual quest. It is that of living with human dignity in this everexpanding technological superstructure of society. The experimental short novel augurs well for the future of man, because the writer, by achieving art, wants to affirm the creative principle in man. This is, sir, how I look at the phenomenon. Thank you.

Mr. Ota: Thank you very much for your very good information about the novel in India. Next I wish Mr. Nguyen Thi Men of Vietnam to make a short speech within the time limit. We have a time limit for this session.

Miss Hu (translator): Mr. Nguyen Thi Men requests to make his speech in French which will be translated into English if we have time. (See Collection of Essays)

Mr. Ota: I'm very sorry. The time limit is over so his speech is not going to be translated into English. I'm very sorry. I hope all those present

here will understand the position of this chairmanship. I beg you will understand us. Next, I wish to ask Mr. Chen Chi-ying of China to give his paper. But I hope he'll leave out part of the paper, because all the ladies and gentlemen here have his paper.

Mr. Chen: Mr. Chairman, distinguished guests, although I have a paper here, I have no intention to read the whole article. I will condense my paper into a few minutes. I have a paper titled, "Twenty Years of Novel in Free China". Speaking of novels, writers of Free China have made a commendable achievement in the past twenty years. Although the course of progress is parabolic, not in a straight line; roughly, we may divide these two decades into four periods:

1. Period of Resurrection (1950-56)

In 1950 the Chinese Literary Award Committee was set up. Other literary organizations, such as the Chinese Writers and Artist Association, Young Writers Association, and Taiwan Provincial Women Writers Association were subsequently established. Many kinds of literary magazines also made their debut at that time. Chinese novelists, under the impact of such a new influence, aroused a great interest in creative novel writing. They, more often than not, used modern history as the background, particularly the War of Resistance against Japan. Also, they portrayed the Communist atrocities on China Mainland to contrast the good and the evil of human nature. Thus the works in this period were filled with blood and tears amid sparks of life.

2. Period of Specious Affluence (1957-62)

The special feature in the second period was the mass production of long and voluminous novels with unhealthy substance. They looked colorful and attractive in appearance, but lacked elegance and depth. The specious affluence of long novels did not last very long. They flourished for a few years and then died away. Instead, Chinese novelists began to write stories on things of Taiwan, such as land reform program, land-to-the-tiller project, etc. which had a great appeal to the reading public.

3. Period of Bewilderment (1963-65)

It goes without saying that a clear, earnest, truthful, and moral novel can do a tremendous amount of good, but a novel that panders to the lowest taste, that influences readers to passion, and corrupts public morals with indecencies is a terrible power for evil. Unfortunately, a few novelists during this period debased themselves by writing a lot of long stories on gray, abnormal, and anti-traditional subjects to entice young readers. Also, the bookstores were flooded with indecent novels, pictorials, and magazines. Undoubtedly, all these did a good deal of harm to our people. Thanks to the public condemnation, they were short-lived and were soon discarded.

4. Period of Respite (1966-70)

In the wake of bewilderment and confusion, silence reigned. In fact, very few good novels were written by the Chinese writers in this period. We believe that this is a normal phenomenon, not a crisis. Like a lull before the storm, a period of respite may well herald a new era of Chinese creative novel writing. We count on our future with great expectation.

After having summarized briefly the twenty years' progress of Chinese novel writing, I wish to say a few words about the impact of our Government's literary policy on novelists. Mainly, they have followed the three guidelines of "Combatant Literature," "Anti-Communism and Resist Russia", and "Chinese Cultural Renaissance". The first one was designed solely for literary workers, while the other two are basic national policies. Looking back, during the past two decades, most novelists have written their stories in line with these national policy objectives. This was an outcome of freedom of writing in a democratic country, not of government orders. Evidently, the Chinese novelists are keenly aware that today Taiwan stands in the Western Pacific as the greatest and strongest fortress that signifies hope for all Chinese people and serves as a lighthouse to guide mankind in struggle for freedom. They consider themselves fortunate to be able to guard this lighthouse so that its unquenched flame may brighten every corner in the world. That is the duty they must not evade and also a sacred mission they must shoulder in the life-and-death struggle against Communism. As regards Chinese Cultural Renaissance

Movement, it is designed to contrast the total destruction of Chinese culture on the mainland. Ethics, science, and democracy are the three important elements of Chinese culture. Of course, to write novels on Chinese cultural renaissance is not an easy job. It needs exceptional fineness in skill. So far novels of such a nature are still unavailable. Broadly speaking, all healthy and beneficial themes are within the scope of cultural renaissance.

In conclusion, the aim of this article is to review briefly what we have achieved in past twenty years in creative novel writing in the hope that a new era on this score will dawn in the not-too-distant future. The facts lying before us today are: (a) blood-thirsty, mysterious, and sexy novels are still here; (b) Most creative works lack realistic approach to broadening the aspect of life; (c) Few imaginative writings are able to beautify our life; (d) Novels with reflections of the past are more predominant than those with educational and instructive value; (e) Science has not been widely used to write contemporary novels; and (f) There is a dearth of new styles of writing.

Be that as it may, the novelists in Free China are now striving ahead with great strength of strong unity, close cooperation, and common faith. They are all freedom-lovers. They firmly believe that right will prevail.

Mr. Ota: Thank you very much, Mr. Chen. I now ask Wang Ching-hsi of Hong Kong to make a speech. Is Mr. Wang here? (Someone offers to find him) In the mean time, I have been asked to announce that Mr. Nguyen's speech in French will be printed into English and will be redistributed to you soon.

Mr. Wang Ching-hsi: Well, I am going to read my paper which is not a research paper since there was not much time for research. I think it's just a brief discussion about problems which have been puzzling me lately. The paper is entitled, "The Future of the Novel".

It seems that we have long been aware that the novel as a form of art has lost its luster. In fact, ever since industrialization quickened the pace of our life, the future of the novel has caused considerable concern among the men of letters. Mr. Lucien Wu, a distinguished Chinese essayist, claimed in an article in the Literary Review as early as twelve years ago that "the era of nonfiction has come". In 1960, Prof. Hugh MacLennan, a Canadian scholar, in his lengthy essay entitled "The Future of the Novel

as an Art Form", listed a number of competitors of fiction and predicted a rather gloomy future of the novel.

In general, people are concerned with the future of the novel because of the following reasons: 1) Having seen the novel at the peak of its glory (Russian writers at the end of 19th century or American novelists in the 1930's) they are regretful to see the decline of it. 2) They think that the development of the past few hundred years has made the novel a very subtle and sensitive art form. They are sad when they realize that it is being overlooked.

Here a brief discussion of the function of the novel may be useful. Some are of the opinion that a good story is essential to the novel and that it must amuse its readers. Others insist on the artistic value of it; they believe that a good novelist should write what he thinks right. Whether his work is widely received or not is of no importance. If the novelist is writing for the purpose of amusing his readers only, he is actually competing with the best media of communication that our civilization has so far produced—namely, T.V. and moving pictures. The novelist is bound to lose the war since he can only rely on printing and paper whereas the very up-to-date media of communication makes use of light, sound and color. As to writing for writing's sake, if it is to be accepted, it will mean the banishment of a good number of fiction fans. The example of James Joyce's *Ulysses* is typical. Although the books that so many literary critics have written about it are sufficient to fill up a bookshelf of considerable size, only a very small part of the English-speaking people have really gone through it. Those who can enjoy it are still less. It is true the novelist should make criticizing life as a whole his prime duty and that he make his novel a work of Art. However, it will be all the more desirable if a novel can entertain the less educated as well as the refined.

From what has been discussed, we can see that the novelists nowadays have little choice. Since novels cannot condescend to amuse its fans as easily as T.V. and moving pictures, the novelist should, at the moment of writing, eliminate the pleasure-seeking readers first. His main concern then is to win the hearts of the more serious-minded people and befriend them.

The Chinese readers are fond of reading full-length novels. This is

why newspapers and periodicals are serializing them. It is not my intention to discuss the merits and demerits of modernization. However, with the industrialization in full swing in Taiwan, a totally modernized life is almost immediate and inevitable here. The many problems that are puzzling the European and American people will soon be ours. When that day comes, we shall all be busier and the sort of recreation we seek will be the exciting ones. The novel will lose another group of fans. So far as the form is concerned, short story will be more welcomed, although we will always need an epic novel to witness for our time.

Probably it is only pointless to worry so much about the future of the novel. What happens in Japan now is a great relief to us. Though Japan is a highly industrialized country, Japan's novelists are enjoying unique prestige and are making a fortune through writing serialized novels for the newspapers. Their income is so high that only famous movie stars can match them. Though we can say the Japanese people have formed good reading habits and use this as an excuse, yet what should not be forgotten is that we must have respectable writers before we can have the reading public. The example of Japan is gratifying for we know that a good reading habit will not be affected by modernization once it is formed.

Right now our ultimate worry is not with the future of the novel—the day when the novel will be entirely deserted is still too far. Rather it is with the birth of the great novelist for whom we have been waiting too long. He is the one who knows all the vices of our time and who will be able to evaluate them. His book will be a subtle combination of depth and vividness. His achievement will at least prove one thing: the novel is at once the most effective media of communication and the most mature form of art.

LECTURE BY MR. YASUNARI KAWABATA

TIME: 5:00-7:00 P.M. June 16, 1971

PLACE: Nine Dragon Hall, Mandarin Hotel

Before an audience of a thousand, Dr. Lin Yutang introduced Mr. Kawabata, dwelling on his fascinating personality and great achievements in the literary world. He also introduced Mr. Edward Seidensticker, the famous translator of Mr. Kawabata's works, as the interpreter of Mr. Kawabata's address today. Mr. Lee Chia, well known writer and journalist, then translated Mr. Kawabata's speech into Chinese.

MR. KAWABATA'S SPEECH AS TRANSLATED BY MR. SEIDENSTICKER

I consider it a great privilege and a mark of your kindness that I should be here. There is however one thing that I must emphasize; that is, in Japan I make it a principle to refuse to make speeches, to appear on the radio or television. I make it an exception today as a symbol of my gratitude for your kindness.

I lost my family very early. I lost my sister and my mother at the age of 2, my father at the age of 4, and my grandmother at the age of 6. And then I lived with my grandfather who died when I was 14. My first work is called *Diary of a 16-year-old*. But it is in fact a work which I wrote when I was 14 according to the Western count. I wrote the Diary to describe the death of my grandfather, a kind and lovely old man.

It is because I have lived such a miserable life that I have considered myself particularly dependent upon the kindness and the benevolence of other people. When I was living with my grandfather during his last years, we were living in a country town outside Osaka. I can think of so many instances of the kindness, the benevolence, and benignancy that I have in mind today. There was for instance, a woman who made her living by the manufacturing and selling of cheap sweets. Because of her social position, she was not allowed to come to my house. But she would stand outside the door and call me "Bom Bom" which is the Osaka name for little boy or little master. And the sound of her voice as she stood outside calling me "Bom Bom" is something I cannot forget even now.

It is said that literature is a kind of rebelling and fighting. Literature is something which does not give much haven to gratitude. And I think that this fact is simultaneously my weakness and my strength. Through my writing, I

quietly try to express the depths of my gratitude to the people who have been good to me. To me the most important factor in the relationship between men is kindness.

I think the fact that I fortunately won the Nobel Prize two years ago is due to this same sort of gratitude which I have had for so long. Whether or not I was qualified to win the Nobel Prize is a question which I myself am not the one to answer. I think the very asking of the question is an insult to the Swedish Academy and the gentlemen who made the award. I think that two years ago when I went to Stockholm to meet the Academy, and to meet the King, disappointment was not registered on either side.

I was asked by an American newspaper reporter in Stockholm whether I thought I was the proper recipient of the Nobel Prize. I replied that I thought this was a question which I felt no one could answer for twenty, or thirty or even a hundred years. Since I have come to Taipei, I have been asked again by an American newspaper reporter whether I didn't think it unfair that so few Asians have received the Nobel Prize. In the history of the prize, only two of us have received it; the one who preceded me was Tagore, who received his prize upwards of fifty years ago. I replied that it was not a question of fairness: it was a matter of language.

It is a difficult thing to say, but I think that the age of Europe is passing. I was in Paris ten years ago, staying in a hotel on the Champs Elysee. The first thing I felt when I stepped out of the hotel was what an extremely unlivable place this was. I was told that the difficulty had to do with the Algerian War. But the problem lies deeper. It has to do with the passing of the European Age.

In France I also visited some Art Galleries. And I was struck most by what seemed to be the weakness of modern French art. On the way to Egypt, on the other hand, I was struck most dramatically by the power of the ancient art, the same thing also in Greece. The power of ancient art and the contributions it has made to contemporary art are stupendous. We can move on to China and see the very same thing. The greatness of Chinese art from its very beginning started through the ages of the Tang, Sung, and Ming Dynasties. Later on we see a certain falling out, and a certain decline. Walking in Taipei and looking at the folk arts this country produces, I ask myself how a country which can produce something so magnificent can also be in many other respects a country of sad decline. It is for this reason that

I am in favor of the slogan that I see every where, the slogan of the Chinese Cultural Renaissance--the Renaissance of the arts and letters in China. I am completely in favor of this. When I look at my own country, it is very much the same thing. We Japanese are very proud of the *Tale of Genji*, we are very proud of Basho. These are very proper reasons for pride, but they are also reasons for a certain humility, because of the fact that we must remind ourselves there is in Japan today no writer of fiction of the status of Murasaki Shikibu, the author of the *Tale of Genji*, and no poet of the status of Basho.

I think the supreme masterpieces of Oriental Art of both China and Japan are the landscape paintings of the Sung and the Yuan Dynasties in China and the Buddhist painting of the Fujiwara Period in Japan. There is nothing in Japan, that is to say, the Japanese have never produced anything which can compete with the landscape paintings of Sung and Yuan. On the other hand, I think the Fujiwara Buddhist paintings are the embodiment of the elegance, the sublimity, and the strength of the human spirit. I think there is nothing like that in China. My feeling, therefore, is that although in landscape art the Japanese have not been equal to the Chinese, in terms of religious and Buddhist art, the Japanese have outdone both the Chinese and the Indians.

The influences of the paintings of the Sung and Yuan periods were first felt in Japan in the Ashikaga period, or the 15th century. This is the period of the Kinkakuji or the Golden Pavilion of the Ashikaga Shogun Yoshimitsu, and of the Silver Pavilion of the Ashikaga Shogun Yoshimasa. I understand that many great works of ancient Chinese painters are now kept in Japan. The Eight Scenes of Achan, for example, are among my own favorites. The "Buddha Coming Out of the Mountain" I presume would be also a masterpiece. The portrait of Li Po is the finest specimen of Chinese painting which is now in Japan.

I wish to refer to a work of art which I myself own. The so called "Ten Conveniences and the Ten Pleasures of a Country Life" was painted by two artists. Each of them painted a series of ten pictures depicting the ten pleasures of a country life. The style of painting is what is known in China as the Southern Style. There is also the Northern style. The Northern painting style in Japan was in the Ashikaga period, primarily painted by the great Japanese painter Sesshu. The Southern School, a sort of amateurish painting, didn't come into Japan until the Tokugawa Period. "The Ten Conveniences and the Ten Pleasures" was the supreme specimen of the Southern Style.

I am deeply fond of Chinese poetry, there is a painting in every poem and poem in every painting. The poems that many paintings were based on were by the Chinese poets. I am convinced that such a kind of painting has a certain intrinsic beauty.

In particular, I like the poems of Wang Wei, one of which inspired a painting by Ikenokaiga. This poem may be translated as "The tide comes in and all is green. After sunset the river and lake all turn white."

There is another poem by Tu Fu which I think very highly of. It says, "We do not know who will be among us when we meet next year: let us look carefully at the chrysanthemum". Therefore, whenever I am drinking, I always look very carefully at the juniperberry. It is a little red berry used in making the liquor. When I drink, not knowing who will be with us next year, I look very carefully at the little red berry and my eyes fill with tears.

There are those who see in the Chinese classics a great deal in common with the self-consciousness of our modern age. Selfawareness, I think, is perhaps a better word.

The poet Tu Fu brings many thoughts to one's mind. Most particularly it brings to us Japanese poet Basho.

There are scholars who go to the very extreme by saying that every poem by Basho had its origin in Tu Fu. They believe every time he sat down to write, Basho got his thoughts from Tu Fu, I think this is an exaggeration. I think one must protest on Basho's behalf. But the fact of his having been influenced by Tu Fu is undeniable, as undeniable perhaps as the fact that the *Tale of Genji* is very strongly influenced by Po Chu-i, another poet of the Tang period, and particularly under the influence of his *Chang Hen Ko* (The Ballad of Everlasting Longing). I had thought to begin my remarks with a comparison of Murasaki Shibiku with the Chinese poet Po Chu-i "Ballad of the Everlasting Longing" but time does seem to have run out. The other less known fact which involves the topic of the lecture itself is the extremely important influence of Tu Fu on the greatest Japanese poet Basho.

By way of concluding my remarks, I hope in the near future to write more concretely on this subject for the newspapers so that you will be able to understand more clearly my remarks when they appear in writing.

SECOND LITERARY SESSION PART A

TIME: 9:00 - 10:10 A.M., June 17, 1970

PLACE: Thai Room, Mandarin Hotel

SUBJECT: Poetry And Prose in Modern Days

PRESIDIUM: Mrs. Sophia Wadia, delegate from India

Dr. Z. Rahnema, delegate from Iran

Mr. F. S. Jose, delegate from The Philippines

Mrs. S. Wadia: It is high time that we begin because we are working under the pressure of time. It is now 9:12 and we have until ten minutes after ten for this important discussion on poetry and prose on modern days. With your permission, I should like to confine ourselves first to poetry. We will probably remain on poetry. I shall read what we are supposed to do at this session. In China, there is the problem of classical and vernacular prose with changes in vocabulary and sentence structure. Other Asian nations have a similar problem, the development of sketches like essays and the role of criticism may be discussed. I feel that we will have no time to discuss the sketches like essays or the role of criticism which in itself would demand almost a full session. My purpose will be to draw on as many of you to speak as possible. And therefore I should like to suggest, if you all agree, that we do not read papers first; but that we call for definite comments or definite suggestions on the subject of poetry in modern days. We have received a number of printed papers on this subject of poetry, with a very basic one on ancient ideas as put forth by the great sage Confucius. But that is not within our session this morning because we want to discuss modern trends in poetry in our Asian countries. About India I should only like to say that it is a multi-language country, that we have fourteen languages with rich literary traditions and active today. They are all recognized by our constitution, and we of the P.E.N. Club in India recognize two more languages, so that all together we recognize sixteen languages. They are not vernaculars. They are ancient languages and are still spoken today by thousands of people. In every one of them there are poets, since we are discussing poetry today. There are some poets following still the classical tradition and some experimenting with new forms. We find that in all our languages the same trends are discernible. Whether we study Marathi poetry or Bengali poetry or Gujarati poetry. I should like to mention that my colleague from India here Mr. Umashankar Joshi is himself a Gujarati

poet well recognized throughout India. We find the same trends in other languages. All the younger poets have a common ground and common difficulties. The more senior in age poets are still following the classical forms in pattern and in content. Now instead of calling the reading of papers we would like to ask you to give your names and make your contributions. One friend from Korea, I believe, gave me his name last night. Unfortunately I did not bring his card with me this morning. So would that friend please come forward; he has three minutes for his contribution. Here is another friend from Korea also. Would you please make your contribution Mr. Myung Moon Yang of Korea?

Mr. Yang: I will talk about "Modern Poetry of Korea". The process of the introduction of Modern Poetry into Korea seems to have gone through the similar process as other Asian countries. Before the introduction of new poetry from the West in 1908, our forefathers left us the traditional forms of poetry called the *si na norac*, developed in the Silla Dynasty, popular in the Koryo period and flourished in the East Chosan Dynasty. *Chi sal* was popular in the royal court and popularly circulated among the commoners. A number of women also composed the *chi sal*. To give us an example, a *chi sal* written by Miss Fong Chiling reads:

Don't you be proud of running first
In the blue streams that flow down the green hills
For once you reach the bottom you will never be able to return
The bright moon fills the sky
How about resting yourself awhile.

About fifty years ago we imported and imitated European poetry, and by mixing it with our traditional forms; the pioneers began to create modern poems with a variety of forms, techniques and motifs. They produced lyrical works mostly based on the native sentiment. One of the most popular is the *Azaleas 1920's* by the late Kim Sun Wo. It reads:

When you go where you need
I'll let you go without a word of complaint
I'll gather an armful of azaleas
From.....to.....along your way
Tread softly and gently, step by step, on the flowers
When you go away where you need
I will bite my lips to choke my tears

As our mother country was liberated on August 15, 1945, young poets throughout the country became involved with literary trends like realism and existentialism. Within five years of the liberation, the Korean war broke out and we were subjected to indescribable misery and hardship. But during the war, the European ideas kept on flooding into Korea and most of the poets impressed on their own countrymen to produce poetry, so that a great number of anthologies of poems were published by those who wrote pure poetry. The younger poets who were influenced by T.S. Eliot's *The Wasteland* and Paul Valery's *La Jeune Parque* began to take over a new generation of intellectualism. I thank you.

Mrs. Wadia: Thank you very much. May I know how many are ready to speak? Dr. S. Goto will speak on Modern Japanese Poetry, with emphasis on the Tanka Poetry.

Dr. Shigeru Goto: The Japanese Shorter Poem *Tanka*

In Japan we have *tanka* and *haiku* poems which are the poems in a very short form. *Tanka* has 5 lines--5/7/5/7/7, 31 syllables and *haiku* has 3 lines--5/7/5, 17 syllables.

The *tanka* poem has its history of about two thousand years. Even before the compilation of the famous anthology *Manyo-shu* (8th Century), there were *tanka* poems contained in the myths. These ancient *tanka* poems are kept to the present day, thanks to the introduction of the Chinese characters into Japan.

This kind of poems are generally called *waka*, namely, Japanese poems, while the Chinese poems are called even today *kan-shi* namely, poems after the Han Period. Originally we had many forms of *waka*—a longer one, a shorter one and soon, after the Middle Age, the longer *waka* ceased to be popular, while the shorter one became much more prevailing. The result is, *waka* came to mean only the shorter forms of 31 syllables.

The *tanka* poem has been modernized during these 70 years. It succeeded and developed the classical tradition, and in this meaning, it can be said to be the compound of classic and modern, tradition and reformation.

The modern *tanka* represents shorter poems of Japan. All the members of the Imperial Family are *tanka* poets and poetesses. Every year the traditional meeting is observed which has been kept for one thousand years a colorful ceremony of ancient tradition. At this meeting, *tanka* songs by the Emperor, Empress, crown prince and crown princess are recited with the attendance of

the Emperor and Empress. Every year tens of thousands of poems are contributed to this meeting by the common people, and the several chosen poems are presented to this meeting.

Many daily newspapers and other journals have the columns for the *tanka* songs contributed by subscribers. Those journals solely devoted to the *tanka* poem may amount to several hundreds. The population of *tanka* poets may amount to a few millions. Almost all the daily matters and social affairs are the objects of the *tanka* poem, for instance, the computer, the Apollo 12, university campus disturbances. Needless to say, natural beauties, love affairs, and others are again their favorite objects. People of all classes, professions and positions, men and women, young and old, – the *tanka* poets includes all of them.

Though the *tanka* poem is realistic, romantic or idealistic, its feature is to represent the heart, or basic character of the object by short, intensive and symbolic expressions in 31 syllables. The delights and sorrows, exclamations and appeals of people are implied touchingly in the rhythm of 31 syllables.

The *tanka* poem is one of the representative poems in Japan. Everyone can feel the emotion represented in it. About two or three million people create *tanka* poems. So that the *tanka* poem maintains the common feeling among Japanese people.

I will recite two famous *tanka* poems in traditional way. One is by Mr. Kakino-moto no Hitomaro (7th Century). He went out for shooting and passed a night in the field. He awoke early in the morning and found the pale glow of the early sun in the east, and, on looking back, the moon was setting below the horizon.

“HIGASHI NO/ NO NI KAGIROI NO/ TATSU MIETE/
KAERIMISUREBA/ TSU KI KATAMUKINU”

Another is by Mrs. Izumi Shikibu (11th Century). She was standing lonely in the twilight by the River Kifune. A firefly was flying on the surface of the water: Just then she was suffering from a love affair, and so this firefly seemed to be her own soul escaped from her heart.

“MONO OMOEBA/ SAWA NOHOTARU MO/ WAGAMI YORI/
AKUGAREIZURU/ TAMA KA TO ZO MIRU”

Mrs. Wadia: I have two more requests. There is a short paper here very relevant to our discussion this morning. It will be read—this will not take more than five minutes. I have a request from one of my co-chairmen, the delegate from

Iran, that he would like a few minutes after this paper to discuss with some of you the report of Modern Poetry in China. The paper will be read by the writer herself, Miss Yungtze of the Republic of China.

Miss Wang Yungtze: I will speak on "The Prospect of Modern Poetry in China".

Poetry is the oldest literary form. Its history is almost as long as that of mankind. Being the subtlest literary form, it has become the emblem of a people's spirit. As you all know, since the dawn of history in China, poetry has been the mainstream of literature. Our first anthology, *Shih Ching*, selected and compiled by Confucius about two thousand and five hundred years ago, is a selection of poems written probably in Chou Dynasty (1122-256B. C.). Then we have Ch'u-Yuan in the later Chou Dynasty who had written many enthusiastic, patriotic and romantic poems called *Ch'u Tz'u*. In Tang Dynasty, poetry reigned as the main genre; in Sung, there was the *Tz'u*; in Yuan, the *Ch'u* (dramatic poetry), and so on. It is clear that the development is continuous, though the forms are gradually modified by the evolutions of time and environments and different territories. And its contents are enriched. All in all, we have a very glorious poetic tradition. But in the beginning of this century, the poetic tradition witnessed two great changes: the first one is provoked by Dr. Hu Shih's advocacy of a literary reform. The result is a so-called colloquial poetry (*pai-hua shih*). Dr. Hu's original and inspirational advocacy has since brought about a drastic change to our poetic tradition, i. e. the change of form and the abandonment of the rigid rhyme schemes. His advocacy that the poet should use the colloquial and daily language of the common people to freely express what he conceived is of course an unprecedented change in the literary history of Chinese poetry.

Since the May Fourth Literary Movement of 1919, the development of poetry in this half century is very uneven and yet colorful. The poetry of the present two decades particularly, are diametrically different from that of the 30's and thus we can say that it has undergone a second change. We no longer call it colloquial poetry (*pai-hua shih*), because this change has not only involved that of language, but also that of its essence. For a few thousand years, poetry is taken as the expression of the poet's emotion and volition; even the poets of the 30's did not go far beyond that. Like the poets of the past, they emphasized the expressing of their emotions. The only difference is that they were not restricted by the classical use of language and rhyme patterns. That is to say, they gained only in the innovation of the medium.

But modern poetry, whether in the way of thinking, in its nature or in its theory of esthetics, differs strikingly from that of the past. Modern poets do not regard emotion as the essential ingredient of poetry. Modern poetry has been developed from the mere concentration on emotion into a cool contemplation of the relationship between self and the external world. Because of the unpredictable changes of the world, the complicated responses of existence, man has to rebuild his relationship with nature and history. If the poet wants to grasp the value of self, to exploit the real meaning of inner life and to think metaphysically, then he has to see the multifarious world with a new consciousness. In comparison with the past when poetry was used to depict the outer shape of life and things, and to express sheer emotion, the modern poet must probe deeper and wider. And since the inner quality of poetry has undergone a change, the techniques of poetry are certainly different from that of the classical poetry. Modern poets fuse reality with the inner world, to synthesize organically human consciousness and unconsciousness. In short, the capricious quality of modern poetry is a kind of new consciousness of the cosmos and of life. Technically speaking, modern poetry is a kind of experimentation and creation.

It cannot be denied that modern Chinese poetry, besides assimilating the best of classical poetry is also constantly under the influence of the literatures of the Western countries. In a span of about half a century, the poets have absorbed and have written under the influence of the many schools of literary theories and techniques such as realism, romanticism, symbolism, surrealism and so on. But we all know that this absorbing from the West is only a kind of transition, not an end. Only by going through rigorous experimenting can we determine and realize what should be accepted and what ought to be abandoned. At present, what the modern poets are concerned about is how to grow a tree of poetry on our native land which is nourished unceasingly by western poetry but also combining the richness of our thousands of years of profound culture. Thus we associate modern ideas with our own national identity to develop and create an infinite future for Chinese modern poetry.

In the past few decades, we have learned much from the literature of America and Europe. We hope that in the near future we will be able to repay them somewhat, especially now when their over-developed materialism has brought them too much tension and boredom and they are eager to seek spiritual haven. This is the right time for Asian writers to cooperate and contribute to

the spiritual strength of world literature.

Mrs. Wadia: Thank you very much. We regret the lack of time does not allow comments from the floor on this interesting contribution. I would like to call upon our co-chairman, Dr. Rahnema of Iran, to say a few words now.

Dr. Rahnema: I will talk on "Modern Poetry in Persia". You all know that Persia has always been very famous for her classic poetry. We have many different classic poems; there is one kind that you find the example for in India and no other country. We have lyrical poems, such as the Hafiz Sadi and we have the quatrain poems; I don't know how you can explain the quatrain poems, we call it Rubaiyat, four poems written in the same meter. And this is represented by the poem Omar Khayyam; I am sure you all know the Rubaiyat of Omar Khayyam through Fitzgerald who translated it. It is not too good a translation but can be said to be a best paraphrase. And with this great poet, the new poetry, the modern poetry was able to appear. It was difficult and for more than fifty years, the young poets, the new poets, tried to open up a school of modern poetry but it was not successful. We now have some modern poetry but it is impossible to produce anyone as great as the classic poets in the past. We hope that in the near future we may be able to bring out more poetry by young and talented poets.

Mrs. Wadia: Thank you very much. We are ready for other contributions. We have still twenty minutes. Yes. Will you give your name?

Mr. Hussein: I am Ismail Hussein from Malaysia. I come from a Malay speaking world. There has been in the last five decades a very large amount of literature written in Malay. It is perhaps one of the most exciting modern literatures in the whole of Southeast Asia. It has been well documented in English. I would like to look at this problem of prose and poetry from a slightly different angle. Perhaps what I might call technological problem. That is the influence of the printing press on the writings. I can speak for myself, for my own case, the case of the Malay. We have a long literary tradition of about four or five centuries. This is a hand written tradition. The printing press came into being only about the middle of the 19th Century. But in the older traditions of the Malay literature where it was hand written and it co-existed with a moral type of literature. I consider all this as a type of literature which I put in a context of an oral civilization even if in the written literature it was meant to be read out to the public. So the medium of communication in the older literature was the ear and not the eye as opposed to the printed

literature which is based on the printing press. So what happened in an oral type of literature before the 18th Century was that poetry dominated. For very simple reasons, because in poetry for an oral type of civilization, music and the ear play a very dominant role. Poetry dominated. Prose was a very secondary form in the whole of literature. But when the printing process came in about the middle of the 19th Century, these changed dramatically. Because the problem then, besides the problems of changing from the medium of the ear to the eye, is the problem of the Malay language. Malay is an Australasian language. I believe it is the only type of language I see among my friends here which is completely different from a Sino-Tibetan language or European. Malay in the musical sense is perhaps one of the worst languages for musicology. It has only three vowels--a, e, o, essentially. And it has no stress like the English. It has no long and short vowels. All of these are very important for poetry. For modern poetry, most of our young people in Malaysia adhere largely to Western languages or Sanskrit. These languages have the oppositions between long and short vowels and even multiplicity of consonant. Malay has a very small number of consonants. In the traditional situation poetry was very monotonous. Perhaps it can be compared with Chinese opera. Only people immersed in the culture or living in the culture can tolerate it. In the old Malay poetry, the same thing happens. It has a monotonous singing which I can't describe now. It is a poetry which people can sit the whole night through even if they are listening to very monotonous music. But, of course, in modern times this is impossible and as a result I think because when we studied modern poetry we took largely from the Western traditions. Our young poets try to imitate the Western traditions of musicology--I mean the stress and variations in sounds and so it failed completely. What happened in modern time in the Malay world was that poetry only dominated during the period of emotional stress. I am largely referring here to the period of intense nationalism because it is a romantic, idealistic-- a period where people hardly think. They lived largely by emotions and they had no time to reflect. They lived on a sort of instinct which they had to bring out to write short poems and publish in newspapers. Newspapers, as a result, became the most important medium of communication during the Nationalist period. But poetry dominated only during this period. When we achieved independence, for instance, when our writers had time to reflect on what it was all about. Then the novel and prose came in. Through prose they found the satisfaction of reflection and analysis.

Thank you.

Mrs. Wadia: Thank you very much. Mr. Jose of the Philippines.

Mr. Jose: Madame Chairman. I was here during the beginning of the session. But I purposely walked out because everyone was riding their own favorite hobby horse. I presume that all of us know a little about India, a little about classical Chinese literature. Even the speech of Mr. Kawabata last night was by my light extremely disappointing. Someone like me comes here to gain insights into the problems of contemporary poetry or of the contemporary poet. But we all spend our time talking about what's happening in our native countries. We can talk about this for hours and hours without let up. I think that what we should do ...

Mrs. Wadia: This session will last only one hour and everyone has spoken about poetry. Yes, poetry in his own country but still poetry. What is your contribution about?

Mr. Jose: My contribution is that I think what we should talk about should be more relevant to here and now.

Mrs Wadia: All right, be relevant.

Mr. Jose: This is it, first of all I think we should discuss what are the problems facing the contemporary poet. This is a plea for lucidity. But lucidity is not enough. The world is complex. Contemporary poetry has become complex precisely because the world it exists in is complex. So all I'm saying is that if we are going to talk about what contemporary poetry means to people now.

Mrs. Wadia: Right. Does anyone have a contribution or an answer to Mr. Jose's comments? Thailand.

Mrs. Pa-ob: As we have not much time I would like to say a few words about our modern poetry. Poetry was very popular in the olden days. Most of the Thai classical literature was in the form of poetry such as *Pra Law* (*Magic Lotus*), *Ramakien* (*Ramayana*), *Inao*, *Khun Chang*, *Khun Phaen* etc.

Whenever the kings of Thailand took interest in literature, poetry became very popular. The reign of King Narai the Great, about 300 years ago, was the golden age of poetry.

It is said that the people in the court were very keen on poetry. When "See" was knighted, the Prince of Chiangmai asked him in verse:

Prince: *Ran se pra jao' hu pang di*

Oh so how did ye be named?

See: *Pang mua pra sadet pi pa gaiw*

the Lord had me proclaimed in the jungle

Prince: *Rang si bo sod si say yed*

Oh so be thy shame dull sot!

See: *Dain ta nog ni phaw phong nua nop khun*

Outwardly dull, inside sparkles as bright as gold

(the word *si* means light or bright, but *si*, the poet was of a rather dark complexion. *Praj* means a learned man or philosopher.)

King Narai the Great took recreation by presiding over a convention of poets. A lot of famous classical literature of *rai*, *klong*, *chant* and *garp* was produced.

As the Thai language is a tonal language, the beauty and charm of poetry lies in musical sound, rhythm, internal and external rhymes. So it is difficult to explain it in other languages. The Thai poets are very proud of their poetry, but due to the definite metrical rules, they remain stagnant.

Days of leisure are gone, things have changed and nowadays it is a world of technology, Thai poetry is too slow to meet the ideas, so people turn to prose. As a matter of fact Thai prose supplies also both rhyme and rhythm.

The only form of poetry which remains popular is the *klon* with fewer restricted rules and much alive prose.

At present students of universities and colleges in Thailand have their Poetry-Clubs with contests and other similar activities.

May I take this opportunity to contribute to this conference a modern Thai poem:

sit hok mithuna va-ra praserd

The sixteenth of June, the precious day

pen wan perd harn prahoom nak khien yai

It's the opening day of the

Third Conference of outstanding writers

samakom phasa nang su Thai

The International Thai P.E.N. Center

kwa nay chai hai samred phol took pragarn

Wishes all the best and every success.

Mrs. Wadia: We still have ten minutes. Mr. Hsing Kuang-chu of Republic of China.

Mr. Hsing: I just want to add a few words to what our poetess Yungtze had to say.

So far as critical writings are concerned, Confucius has left nothing to the posterity with the exception of the *Book on Music* and a portion of the

Book of Rites. Even these were partly compilation of his disciples and followers of later generations. There is no critical piece of his comparable in form and in scale to the *Poetics* of Aristotle, though there are many pieces in the form of dialogue and "discourse" like Plato's *Ion*, *Lysis*, and *Grgias*, recorded down in the *Analects* and other classics. Confucius taught his disciples poetry, history, ceremonies and music, but he was largely concerned with social, political, educational and religious as well as literary. From the isolated fragments scattered here and there in the *Five Classics* and *Four Books*, if rearranged in order, one can see easily that Confucius has once and for all synthesized the ethical effect of art, its importance to culture and its place in the formation of character. But Confucius has not treated art from the ethical point of view only. He has dealt with subjects definitely artistic, such as the importance of unity in art, the necessity for tone and harmony, the relation of the visual arts to the external world, and the relation of names to things, of words of truth. There is "an all-pervading unity" in the *tao* of Confucius, not only between form and content, between existence and life, between solid worth and polish, between intellectual and moral power, but also between the universal and human order. In some inspired moments, Confucius had hit the hallmarks of western literature. He expounded the Doctrine of Motion in the *Book of Changes*, a theory of perpetual which formed the basis of Walter Pater's *Plato and Platonism*. Confucius had anticipated what the neo-Platonist, Plotinus, called the three aspects of the Absolute, Beauty, the Good and One, for Confucius had remarked that the *Shao* music was a combination of perfect beauty and virtue, and the One in Confucian term is the Unity. What Plotinus called *nous* is definitely what Confucius called *cheng*, the spiritual aspect the word denotes. The *obiter dicta* of Confucius on sincerity in art and communication as the aim of art are the quintessence of Benedetto Croce's theory of expression. The often-quoted paragraph in the *Great Learning* that the desired end could be attained only after careful deliberation and tranquil repose presupposes what is in modern aesthetics called "intuition." His proposition on persuasion as the instilment of conviction and the emphasis laid on a style easy and flexible are what we find and admire in true literature.

It was Confucius who had laid down the principles of art in China. It was Confucianism that had permeated Chinese literature. In philosophy, Confucianism stands for an ideal of human relationship in harmony with the universal order. In ethics, it stands for a rationalized social order, based upon personal

cultivation. In literature and in art, it stands for the clarification of man's experience and the crystallization of life. It is a sheer humanistic approach, Confucianism is nothing else than humanism. To Confucius, every branch of human knowledge and every part of human activity are means to an end--the welfare, happiness and peace of the people. It was Confucius, not Croce, who had first observed the distinction between the aesthetic and the linguistic, between expression and intuition, between taste and genius. It was Confucius, who had brought about the unity between the good and the beautiful, the Platonic inspiration and Aristotelian reason, the personal and the social, and *man* and *men*, whose relation is what he called *jen*.

"This is what Poetry teaches," says Confucius in the First Discourse of the *Book of Rites*, "the warm glow and the soft pliancy and simplicity of the soul." Unlike Plato who denounces as an outrage upon the moral understanding, Confucius says a man unacquainted with the *Book of Poetry* is not only unable to see, but also unable to advance--"face to face with a stone wall." Like Plato's inconsistency, Confucius declares that the character of a people depends so much more upon their songs and poems than upon anything else, and that we ought to make these the chief forces in education. He is of Sidney's opinion that instruction is, if not the only, one of the functions of poetry. For Confucius as well as for Shelley, all life's idealism, all progress of spirit, all hope high action is summed up in the word of poetry. To elaborate but not to misinterpret, Confucius' thinking is that the soul crystallizes itself in poetry and life crystallizes itself in the soul.

In Confucius as his contemporaries in Greece, the sphere of aesthetics is not separated from the sphere of ethics. To Confucius, the moral life of a man is a poem, a dance, or a piece of music to integrate music with rites (which includes the dance), just as he has tried to integrate poetry with music. To Confucius, poetry, dance, and music are one. The reason why music can bring about perfection in man is that music, the harmony inherent in all nature corresponding to what is heavenly in man, is "what unifies." And the reason why poetry, dance, and music are identical in function is that "Virtue is more than art."

Thus, poetry, like the other two of the trio, is of highly practical value. It is not only expressive of one's emotion or will, but also conducive to the good social conduct and adjustment of the future. It is practical because poetry is imaginative realization of what is otherwise to be attained in history or

philosophy. The functions of poetry, says Confucius, are fourfold: inspiration, contemplation, the imparting of warmth of life and the regulation of human feelings.

The first function of poetry is to inspire. In Confucius' thinking, the word inspiration does not mean what Aristotle calls *dementiae fuit*, a state of madness of those possessed by the Muses, nor does it mean what Shakespeare calls "a fine frenzy" in which the poet's eyes roll, it is something of a combination of *divine aura* and *mots mens*. In this connection, Confucius has stressed the emotive aspect of poetry. This is precisely what A. E. Housman calls the peculiar function of poetry, who finds that "There is a conception of poetry which is not fulfilled by pure language and liquid verification, with the simple and so to speak colorless pleasure which they afford, but involves the presence in them of something which moves and touches in a special and recognizable way." He does not give name to that something, but Confucius calls this animating principle *shen*, the spirit, the divine, the unfathomable, the highest aspect that poetry attains. The word *shen* has since Confucius' time become a common term in Chinese aesthetics.

The second function of poetry is to contemplate. The original Chinese character *kuan* means "to see," either with the inward or the outward eye. It is used in the sense of Plotinus who represents contemplation as the great function of Nature herself. When Confucius says the function of poetry is to contemplate, he seems to have referred to the aesthetic attitude of what a German philosopher call the "spectator" in distinction with "participator." But when he, standing by the stream, remarked, "Everything flows on and on like the water without pause, day and night" and his mind, as it were, went with it, he seemed to have developed in him the other side of the aesthetic "participation," the active self that exists in and results from, the lingering contemplation of nature.

The third function of poetry is to impart warmth of life, which is a free translation of the Chinese character *chun*. To Confucius, poetry is not only a stimulus to life, but also produces joy and imparts warmth of life to its readers. The poet sees life as beauty, and the poem is thus fulfilling its function, enabling its readers to penetrate into life. It is this life-promoting or life-warming theory that makes Confucius expound, though implicitly, the idea that beauty is the term in art for *jen*, for *jen*, the essence of Confucianism, means life in all its beauty, sweetness, and warmth. It is an inward and

spiritual love for all mankind. The love in heart of the eyes. The kindness towards man is the warmth of life. No poem is worthy of its name without the depiction of life in one or the other of its aspects. The art of poetry is the art of living.

The fourth or the last function of poetry is to regulate feelings. The original word for the regulation of feelings is *yuan*, meaning resentment, but the translation is justified because resentment is not only feeling which Confucius has in mind since he has counselled in the *Analects*: "Joy not in excess, sorrow without harm." This particular word bears the closest resemblance with Aristotle's *catharsis*. Both Confucius' *yuan* and Aristotle's *catharsis* are controversial as to their respective meanings, but it may be conceded that both thinkers do not apply their theories to poetry only; they apply them to certain forms of music too. And the emotions or feelings to be limited are not pity or fear, as is with Aristotle or resentment, as is the case with Confucius. Both terms are of aesthetic significance.

The word *catharsis* has been interpreted in various ways by different writers, but it has the explicit meaning of "purgation" in Greek. In the sphere of Confucian ethics, there is no such thought as the purgation of feelings. To Confucius, men are naturally born with desires, and passions, which are not to be purged or extirpated. He holds the natural self is a part of our real self, and that one cannot do injury to the natural self without also at the same time doing some injury to the self. Therefore, it is better to maintain a complete balance of our being by harmonizing our desires and regulating our feelings. This law of measure is what Confucius calls *li*.

Li is inseparable from music. Confucius says that music is even superior to *li*, because music consists of heavenly harmony, *li* of earthly harmony. "Music is the harmony of heaven and earth, *li* constitutes the graduation of heaven and earth. Music points to what all beings have in common; *li* to that in which all beings differ. What is common leads to mutual love; what is different leads to mutual respect." Hence *li* and music have been instituted to regulate human emotions.

The law of measure in conduct is *li*; that in sound is music; that in language is poetry. From *li* comes order, from music comes harmony, from poetry comes *Kultur*. The function of *li* is to regulate conduct; that of music to regulate emotions; that of poetry to regulate feelings. With regard to emotions or feelings in poetry or music, expression, rather than suppression,

harmonization rather than purgation is the *tao*, the way. In a word, "regulation," both as a term and as a theory in aesthetics, is by far better than the Aritotelian *catharsis*.

In conclusion, the functions of poetry, according to Confucius, are to inspire, to impart warmth of life and to regulate feelings. What poetry inspires is the mood; what it warms is life; and what it regulates is feelings. It cultivates one's self, opens eyes to things beautiful, unites man with men, and holds one's diverse feelings in balance.

Mrs. Wadia: Thank you very much. Next, Miss Cecilia Chang of the Republic of China.

Miss Chang Hsiu-Ya: Ladies and Gentlemen, it is my honour and privilege to discuss with you on this occasion, the development of modern prose and the main characteristics of the modern prose writers.

It is not easy to define the nature of prose. Of course, what we want to discuss here, is the pure literary prose work, the essay.

According to an ancient Chinese critic, literary writings may be divided into two kinds: One is called *wen* (文), which means verse; and the other *pi* (筆), which is prose. Articles such as those written by the Tang dynasty master Han Yu and the seven other leading writers of the Tang and Sung dynasty are early examples of the style of Chinese essay. An American author defined prose as an attempt to put on a chosen subject which interests the writer and which he hopes will interest the reader.

The prose writer may be in a rather serious mood while he writes as Gide, Huxley, Virginia Woolf,..... or he may possess a great sense of humour in his writings, for example: Lin Yutang, Liang Shih-chiu, Thurber, Ogden Nash and many other famous American and Asian writers. And again he may show us the whirlpool of everchanging life and the whirlwind of everchanging times. All that we require of the prose writer is that zigzag path he may lead us, so that we may get some new ideas which will enlighten our hearts, and that we can catch some new scenes which fascinated him before and which may now fascinate us.

It is obvious that the modern prose works are very different from those of the past. Even the essays of the late nineteenth century are not quite the same as the prose written by us today. A historian of literature said recently that we can rarely find a prose today which can match the elegant prose of Charles Lamb. Is this statement true? I think we can find today some modern

masterpieces which will match if not surpass the elegance of Lamb's writings.

The main characteristics of the modern prose writers are as follows:

First, the modern prose writers always try to dig deeper rather than to expand more widely: Here I want to quote words of a famous artist: "Why shouldn't I stay in one place and dig a little deeper?" Perhaps, we may say, to fathom the abyss of life, to dig deeply rather than expand widely is the common desire of modern poets and writers.

I believe the modern prose writers prefer to deduce and analyze.

It is true that the prose works of former days, both formal and informal, are largely replaced by the newspaper articles. They usually deal with the prosaic daily affairs. But what is notable to us is the skill and art that the modern prose writers display in recording the psychological complexity of man.

Sometimes, they analyse the hidden cause of the boredom, fatigue and excitement of the man of the late twentieth century. It is wonderful that they seem to have the power to penetrate the exterior of man. This power, we call it empathy, is imagination at its highest.

Second, it seems to me, the subjects chosen by the modern prose writers are very commonplace.

In modern prose, we find there is no seeking after curious or bizarre effects, nor are the subjects of the modern prose writer any different from what we ourselves see or come across over and over again. Their delight is to borrow themes from the environments and from nature with its everyday mood, and to express with a finesse the delicate perception of association and feeling. The lonely trees, the silent rock, the babbling wood pigeons—all of these are very familiar to us, but which looking at often, we seem to see them not. Yet under the pen of the modern prose writers, they take on a new light; they speak with a familiar yet new tongue; they are replete with an inexhaustible richness that never palls. In short, the modern prose writers have so mastered the art that they reveal for us the hidden beauty of the world, and unveil its mystery. Yes, they discover a glory in things no matter how commonplace they seem to be. Even a wild flower can move them to tears.

Third, the attitude of the modern prose writer is more realistic than romantic.

As they are forever seeking to embark on a soul adventure in our shabby, war-torn world, they stand face with reality. Their work is like the spider's web, attached to real life by several different strands. Though not perceptible,

they are indeed attached to life. The modern prose writers always put down what they feel, therefore in their writings we recognize the portrait of the age, though somewhat disguised by their marvelous touches.

Fourth, the modern prose writers invent a new vocabulary of their own.

As we just said above, the modern prose writers always try to present a psychological analysis to picture the interior silent pantomime of our hearts. As the atmosphere cannot be conveyed by the accepted words and time-worn phrases, they invent a new literary vocabulary of their own.

They scatter through their pages idioms, slang, and foreign expressions, and use them with what Hemingway called the "oiled words" to make up those "ten dollar words" that Hemingway eschewed. So, these words begin to glimmer in the form of images, metaphors, and similes. The common words are thus renewed and renewed and distinguish the new writings from the old.

At last, we come to the conclusion:—We may say the modern prose works are brimming with rich and inspiring ideas. Reading them is like listening to the chamber music of our soul. Of course, modern prose is not without its defects. The result of emphasizing technique in writing, can cause the style to lose itself at the end of arid labyrinths of pure technique. The remedy, I think, is to emphasize and enrich the thought content at the same time.

At any rate, some wonderful pieces have been and are now being written in the field of modern prose. They are new and invaluable to us for the freshness of intelligence, and the observation these writers have displayed. We must concentrate as we read and peruse their writings as they are the spokesmen of our age.

Mrs. Wadia: Thank you very much. Friends, our time is up. I do have one or two suggestions to make. I agree that if we had the time to read all these papers on the subject of this session beforehand, we could have omitted reading them altogether, and instead discuss points that are relevant to the poetry of all countries. Who is a poet? Why does he write poetry? What does poetry mean to the people today, the people of our times. All these are very important questions. But we have the written papers and we have received information. Every participant this morning has given us actual information. It is for us now to go over these papers, to look at all the information we have received from all the participants. Then to hope there will be an opportunity to come together to exchange views sometime on the basis of what is happening in our time today--modern time in the field of poetry. Before I

conclude, I should like to express to our gracious hosts here, what I have come to learn from many people, not only the writers, but the young people especially and other adults about what they feel for our two great contemporary poets, Tagore, the poet and Sarojini Naidu, the nightingale of India. I had the privilege to know both of them most intimately--to stay with them, to have them stay in my home. Last evening one child who is having her commencement ceremony on Friday, told me that the anthology of poems she keeps under her pillow, so as to read a poem every night before she goes to sleep, is an anthology of poems by Tagore. So there is no distance when you respond to real poetry and to the cry of the soul expressed by poets. Here in China we have those who communicate with us across distance and barriers of time because they know in translation, mind you, the poems written by contemporary writers like Tagore and S. Naidu who by the way were presidents of the P.E.N. Club in India. The first was Tagore until his death and then S. Naidu until her death. Today our president is Dr. S. Radhakrishnan. He is still with us, although withdrawn altogether from public life and even from participation in anything that requires his meeting people or going outside of his home. So we do feel at one especially in the realm of poetry. Not always in modern poetry, but in some modern poetry and certainly in old poetry. And that should make us reflect as to what is the quality in poetry that appeal I say, to the soul in man and therefore, speaks a universal language, which unites all men and all women who respond to that cry of the soul.

This session is concluded.

SECOND LITERARY SESSION PART B

TIME: 11:00 A.M., June 17, 1970

PLACE: Thai Room, Mandarin Hotel

SUBJECT: a. The Theater in Modern Society

b. The Mass Media, Their Use and Abuse

PRESIDIUM: Mrs. Pa-ob Poshakrishna, delegate from Thailand

Mr. Hassan Ibrahim, delegate from Malaysia

Mr. Hyam Brezniak, delegate from Sydney, Australia

Mr. Ibrahim: Unfortunately, we have not been given too much time to discuss two quite important subjects: The Theater in Modern Society and The Mass Media, Their Use and Abuse. Our chairmen decided to combine those two subjects together. Anyone who wants to take part in the discussion can talk on anyone of those subjects or on both combined. We would like to finish, according to my time a quarter of an hour which will not give us too much time but I think we will take the liberty to extend the time. First to open the discussion is my co-chairman from Thailand, Mrs. Pa-ob.

Mrs. Pa-ob: Mr. Chairman, and delegates. I would like to take this opportunity to explain the modern theater in Thailand. I am very sorry to tell you that in Thailand now we have only traditional opera. That is *Kon-la-klorn*; modern plays are rare. I think the modern theater takes an important part in the world. We may have some opinions from the other delegates. On the side of mass media I think that it is like the knife with two sharp blades. It may render us enormous use and at the same time, enormous abuse. I'll leave that subject to my delegate to explain to you about Thailand.

Mr. Ibrahim: Will you please mention your name?

Mrs. Boonnam: My name is Mrs. Boonnam from Thailand. I am both writer and advisor of a secondary school in Bangkok. I'm interested in the second topic of the Mass Media because we have many problems in Thailand today. Thailand, as well as other developing nations in Asia, is setting great store by mass communications media, especially radio broadcasting and television. It is realized that the information media serves the purpose of keeping the people informed and gives direct access to ideas and events, both national and international. The potentiality and

their force of impact are enormous. Economically speaking, information media provides the supporting drive for effective action in every field of Thai undertakings. Great possibilities, therefore, are offered through this media for the exchange of information, public support and promotion and the strengthening of national understanding and regional cooperation. In the field of radio broadcasting, the number of broadcasting stations has increased rapidly in recent years. There are about thirty-four stations in Thailand. Several more regional stations are being planned and preparatory work for the gradual introduction of radio as a public service has been undertaken as by the public relations department. The more immediate objective is to bring it within reach of the people in cities as well as remote areas. Active steps have been taken to encourage the regional stations to initiate their own programs tailored to local needs and interests. Another objective is more extensive exchange programs among the stations. Also, plans for a nation-wide network for both radio and television broadcast in cooperation with the telecommunication authority of Thailand are under way. I would recommend that regionalism could be more emphasized. In the field of television, at present we have four T.V. stations in Bangkok. Programs of every type are produced by the professionally trained staff and performers. There are programs for children, women, sports, religion discussions, quiz, music and drama, both classical and modern. Actually, there are at least two film showings and three live shows every evening. Local and foreign news, both live and filmed, is provided every day on a sustaining basis. Most programs are sponsored under the direction of the station staff. International standards of practice are being followed so far as commercials are concerned. I will not read more of this paper as the time is limited. I will only try to emphasize some vital points. Probably one of the most important facts of Thai T.V. program policy has been the revival and encouragement of all aspects of traditional Thai culture, classical Thai dances and drama, classical poetry, music and literature. It is the opinion of the Thai delegation that as far as Thailand is concerned, the effective use of the mass media communication will be of great impetus to National development and aid to human development. We would like to recommend to improve the service by intensifying the educational programs to serve society constantly and more directly as a self-education medium. Secondly, the technical and programming

aspect of administration should be re-valuated in order to be more efficient. I think that I should stop here because of the time limit.

Mr. Ibrahim: Thank you. Anyone else?

Dr. Tabori: Mr. Chairman: As someone who spent quite a few years serving what many like to call the idiot box, I would like to urge one thing on you, on poets, playwright, essayists, and everybody. Please do not despise T.V. I know it is very difficult not to despise. When they asked Paul Valery who was the greatest French poet, he said, "Victor Hugo, Alas". When they asked which is the best television in the world, I say the "British, *helas*". It is not very good, but it is still the best in the West. Now in New York alone there are 300 hours of T.V. every day. Thirteen stations telecasting almost 24 hours around the clock. There is no doubt about it that 90% of the 300 hours is unadulterated rubbish. But this is I think, partly the faults of those, who have not given enough time and enough life-blood to television. Because whether we like it or not, whether Professor McLuhan is right or wrong, I think books are going to have less and less currency. Don't be mistaken, however, T.V. can be a very powerful ally to books. Galsworthy's *Forsyte Saga* was televised in twenty-six installments in England; more than half a million copies of his books were then sold in the book shops. This by the way, benefited P.E.N. because the Galsworthy estate's income goes partly to P.E.N. So I beg you all to study T.V. Try to live with it; try to work for it. And I think especially in countries of less literacy, T.V. can be of tremendous importance to bring the message of culture and understanding and brotherhood to the masses. Thank you.

Mr. Ibrahim: Thank you. Next.

Mr. Kariyakarawana: My name is Eamon Kariyakarawana. The topic under discussion, "Mass Media, Their Use and Abuse", calls for a dispassionate inquiry into the press, radio, T.V., cinema, and creative writing. I'm afraid that on T.V. I'm not competent to speak because in Ceylon we still do not have, do not enjoy T.V., and do not care for this kind of experience. However, this doesn't mean that I claim competence to pass judgement on the other means of mass media. Influence of the radio, press, cinema, and the other means of communications has increased tremendously throughout the world during the past decades. This is a result of increased leisure, income and education. From my personal experience, I would say that the

certain category of newspaper, giving front page publicity to film stars, semi-nude photographs, and playing up sex and sensational stories, have exerted a high degree of influence on teenagers. The majority of present youngsters in my country are addicted to this way of expression. It has been the practice of news agents who sell such publications, to display them prominently on their news stands. Listening to this type of reading material has a corrupting effect on moral and social values and invariably, lowers the cultural standards. This kind of teenage stuff is found more in the weeklies. Of course, it has helped to boost up their circulations. Now the daily paper shows a tendency to follow the path carved by the magazines. No doubt this is in order to keep up their sales. Let me now quote the B.B.C. handbook on Mass Media. The B.B.C. says that one of the most important aspects of the B.B.C. is that it has no politics of its own. This political impartiality springs directly from the nature of its constitution as a body which does not serve any private interest and is not directly controlled by the government of the day. The B.B.C. is under obligation to give its listeners at home and overseas news that is objective and without any political bias. I think I should stop. Thank you.

Mr. Ibrahim: Thank you. Mr. Joshi from India.

Mr. Joshi: May I revert to drama, theater? In India the word for literature is *Sahitya*, which means togetherness—togetherness of sound and sense, togetherness of words and meaning, togetherness of form and content and also the togetherness of all human beings who are having an art experience on the stage and in the theater. So in India the best of literature is drama. Tagore gave us in the last century and the first four decades of this century lyrical and symbolic plays. For almost a century we have a theater in various languages of India, especially in the eastern and western parts of India, in Calcutta and Bombay. But now there is experimentation in the theater also. If I may say so, in the ancient Greek and Sanskrit drama, there was conflict between man and something more than man. In most Renaissance drama, the Shakespearean drama and the French drama, the conflict was between man and man. The character is destiny in the Post-Renaissance drama. After the Industrial Revolution, the conflict seems to be between man and society. There is no villain. The social system is the villain. Now in the Post-Second-World-War drama we find that the conflict is between one part of man and the submerged part of man, one

eighth of the iceberg and seven eighths of the iceberg which is submerged in the consciousness and we have arrived at the theater of the absurd, for example Ionesco's and Beckett's plays. But it would be absurd to say that the theater of the absurd is absurd and has no significance. The Nobel laureate Beckett in his *Waiting for Godot* is anything but devoid of significance. One of the two tramps say there is no dearth of void but it seems, paradoxically enough, the void is full of significance. He calls that play a tragic-comedy. It reminds me of Chekhov's *Three Sisters* which I think is a tragic-comedy. It ended on a very sad note, but it was not unmixed with optimism. Olga, the eldest of the three sisters, says, "Oh we will die and we will disappear but after hundreds of years though they will not remember us but they will be happier only if we knew, only if we knew this." Now this is something of a hope for man. I think what we aim at drama is understanding the destiny of man on this planet and, therefore, no other form of literature can rise to the significance to which drama can rise. Even the plays of the absurd theater to me seem to be full of meaning. In waiting for Godot, in the very second page when Estragan tries to take off one of his boots, he finds it difficult and then Vladimir says: Oh it hurts! And Estragan says, "Hurts, he asks me; he wants to know—it hurts!" Then Vladimir gives him back, "Oh it is only you who have suffered in this world, if you know what I have passed through". Now it is Estragan's turn to give back, "It hurts. He asks me". Thus the dramatist just expects certain pieces of conversation and the depth of human meaning that we get in such conversations is something which is almost the reach of human language. And it is this predicament, man's destiny on earth, the dramatists of the so called absurd try to measure through plumbing the depth of man's suffering.

It was no less a dramatist than Aeschylus, the creator of tragedy himself who said in his *Agamemnon*, "Man will learn wisdom in the school of suffering." So again spiraling up we have come in Beckett's play and before him in the great play of Chekhov, (before Beckett's *Waiting for Godot*, Chekhov's play is, to me, one of the greatest plays), to a fresh vision of suffering. *Three Sisters* again spiraling up, the dramatist arrives at a fresh and intimate understanding of suffering and the understanding of man, the destiny of man. I find that in the Indian theater, in the new experimentalist's theater, again the younger dramatists have arrived and

they give pictures apparently disjointed, apparently meaningless, but the details pattern themselves up into something which is very significant or I should say which is in a sense spiritual. Thank you.

Mr. Ibrahim: Next.

Mr. Ota: I am directing this question to Mr. Joshi and Mr. Kariyakarawana of Ceylon. The problem with most undercivilized countries is that sometimes the traditional forms and theater die off. I was wondering if Mr. Joshi can tell us how traditional drama in India has maintained its life.

Mr. Joshi: Ionesco says that if you want the best plays of the world there would hardly be thirty. If you count the best paintings and novels they would be numberless. I don't agree with him. That only proves that drama is a very difficult art. And drama has only flourished in Greek and Sanskrit languages in the post-renaissance Europe. So Chikamatsu's plays in the 17th century in Japan and the post-industrial drama in the west. Drama is a very exacting art. In India we have a very rich tradition of drama. But nobody today writes drama on the Sanskrit model. After the advent of the British, we picked up the thread and then what we produced was a mixture of Shakespeare's plays and the folk tradition, Moliere's plays and Sanskrit plays. Let me add that we have a rich folk theater in several areas of India, especially in Western India from which I come. Modern Indian drama is of these three forms. Now nobody writes in the traditional manner. Only our great writer, Tagore, succeeded in producing some drama. It was all Tagore, every inch of a peculiarly Tagore drama. At best it could be compared with Maeterlink's plays. Tagore did draw upon ancient Indian mythology but then the play had the stamp of Tagore's genius. Now, we are trying to avoid the folk traditional and no short play was staged in my language. In the capital of India the dramatist put in many things. It was the folk tradition all along with a little of the western theatrical setting. But the dramatist also utilized the Greek chorus with stupendous effect. It was a happy blend. So I think, at present it is not really a national tradition that prevails. Thank you.

Mr. Brezniak: Anyone else? Next.

Malay: In my country, it is mostly the cinema and I am sorry I am not confident to speak on drama at all. But on the Mass-media scene, drama started only, I say, thirty years back. The cinema has a greater influence,

especially on the females.

Mr. Karikulima: Mr. Chairman

Mr. Brezniak: Yes, Hong Kong.

Mr. Karikulima: No, I am from Indonesia. My name is Karikulima. I want to add to Mr. Joshi, the drama in Indonesia.

Mr. Brezniak: Mention your name please.

Mr. Karikulima: I am from Indonesia. I say there is something, I can say a revival of writing in drama in Indonesia. The people are used to seeing traditional drama but the younger generation has been influenced by western culture. For instance the plays of Ionesco and Beckett were performed in Indonesia so they try to combine these by writing in a traditional style but bringing the modern theater there. For instance, the Absurdity of life, something like that, and people like this kind of short stories and drama. That is the Indonesian experience and then, I come to the other point, I want to ask about the Mass-media. I want to raise a problem in journalism. It is a principal in journalism to spread news and opinion. You put news, the facts, and journalism. But in present times, especially after Prof. MacRedifus' book, *The Message is the Message*, I think we can not, we have to reconsider the status especially for the developing countries where you have to educate the people to become modern. Modernization for developing countries is a matter of life and death. So, presenting only the facts and no more than the facts, we will bring on confusion, especially for the people. So my point is to raise the problem, to justify, if for the newspapers to bring the facts and not to bring up opinion, opinion especially for the modern education of the people. I'll not answer these problems. Maybe these can be the topics of discussion and somebody may want to respond on these problems. Thank you.

Mr. Brezniak: Mention your name please.

Mr. Younghill Kang: My name is Younghill Kang. I am with the Korean delegation. Although it happened that I lived in New York City and Europe for a long time, I am a Korean. So I am with the Korean delegation. It has been over 60 years since western influence has come to Korea and although the literary activities are very often of Korean nature, they are influenced by western technique. Korea was a colony of Japan for over 40 years, until 1945. During that time, the liberty of the Korean people was curtailed, restricted and so oppressed until their lives became unbearable. I do not

mean to hurt my Japanese colleagues but they will understand that the situation was so at that time. The educational freedom of Korea was practically dead. In the schools, Japanese schools, they were not allowed to speak the Korean language so that when they wanted to produce a play they naturally had to use hidden meanings; as they did in the old days in England. For example, when John Milton wrote *Comus*, he made fun of the King with hidden meanings; as when he said: "Fool, do not boast, thou canst not touch the freedom of my mind with all thy charms." In the dramas produced in Korea over the past years, you find many such illustrations. I am particularly interested in plays because I have a play of my own being produced in Korea at the present time.

Mr. Brezniak: Thank you. O.K. Our time is limited. Everyone spoke interestingly and had so much to say that I did not stop anyone and did not put any time limit, We have another five minutes and would like to hear your advice, Dr. Lin.

Dr. Lin Yutang: Fellow delegates, I will not introduce myself. I would like to talk about educational T.V.. I am enthusiastic for all modern audio-visual education in the teaching of language. It is available now, and in every home you find a gramophone. And yet, in Taiwan, I find in the schools that students learn English from teachers who pronounce wrongly. The tape recordings are like having a student go to swimming school for two years and when they attend the graduation, they know all the theories about swimming, the breast stroke etc., and they receive the diploma, but then when they are asked to give a demonstration, they jump into the river and immediately drown. That is the situation with this kind of education. Now in regard to educational T.V., educational movies, I think with the advent of the audio-visual methods available, we should pronounce all the old text books as out of date. I remember, I used to learn geography from text books and I had to memorize the products of Iran, of Persia; about sugar cane and who produced tobacco and all that nonsense. Now this can be made very lively, in the form of travelling if you like, to stimulate the interest of the people. We talk about glaciers, about volcanoes from badly printed textbooks. There is no reason why a good movie could not be made of a volcanic eruption and make it vivid. We talk about the slow movement of a glacier; up to now, I don't know whether it is visible or not. Perhaps by slow motion we could give the

people a sense of the moment, a very slow moment of the glacier. In the case of Biology, there is no reason why we cannot show, let us say a dissection, a doctor's operation of the heart and how the heart pumps. All that is readily available, and we are not using it. There is no reason why any laboratory test demonstrations in the classroom could not be produced in the classroom. And so on. I would like to see, for instance, the process of papermaking, how the paper is made from the first stage when the trees are chopped down, the logs are floated down the stream and gradually made into the pulp. How is it possible, I still don't know. I should like for us all to consider it as very important to introduce better films, better movies, better T.V. and utilize this enormously powerful medium for mass communication, mass education and make it available to all the developing countries. Thank you.

Mr. Brezniak: Dr. Lin's suggestion is very well taken and I think nobody will disagree with him. And I think that the Japanese most of all would like this suggestion very much, as then they would be able to fly all over Asia with their T.V. sets. Thank you.

Mr. Ismail Hussein: I have a short comment on a slightly different subject on the problems of mass-media and possibly with mass participations in culture. The Malay's experience is a bit different. We come from a very feudal society and in a feudal society, of course, culture is the preoccupation of the elite group, so its literature is the preoccupation of the elite group and meant for the maintenance and for the perpetuation of their system. The Malay is a very professional literature, participated in by a very small group of people, professional people, and in modernization, we develop a totally different type of literature. Modern Malay society is a reaction towards this feudal society and this reaction comes in all types of ways. In culture, in literature, it is a reaction against the feudal types of culture, that means greater participation by the people against that type of small participation of the past, so I like to call our modern literature as participatory culture, everyone participates. And this is seen in the modern literature of Malay today. It is participated in by a huge number of people, is accompanied by linguistic nationalism and is a mass revolt against any type of feudal or elite literature. The mass media has played a tremendous role in this change; in fact, our literature is essentially a journalistic literature and I have to pay tribute to our journalists who have managed

to put literature in a very wide sense, in a very wide scope, into our newspapers so that almost everyday there are literary columns in our newspapers. And on every Sunday, there are almost eight pages devoted to problems of literature. We have escaped from all the petty, senseless sensationalisms that western newspapers have been dealing with. This is attributed to mass-media. Thank you.

Mr. Brezniak: We are coming to the end of our session. I did find the discussion extremely interesting and enlightening. Regarding mass media, the importance of it is growing from day to day because a great part of the national income everywhere is spent on mass-media. Furthermore, the control is in the hands of a very few and they are those who are shaping the youth and the minds of the people in the future. Therefore, I think, it is our duty, our task to give attention and have it in mind. The same applies to the theatre. I feel that it is a revival of theatre we experienced ourselves in Australia, that the theatre in the past was the theatre of ballads. The theatre of the pioneers is starting to build a country, the present time theatre is the absurd theatre. As said before, for instance, when *Waiting for Godot* came on stage some years ago, it was understood by very few people. It was not a success. The same applies to the Kafka theatre where the conflict is between men and society. I feel that they are two important connected subjects. Especially the theatre expresses the urge of present society for expressing, for finding some new human values; and it is the task of writers, especially playwrights, to give their continuous attention and may be the theatre will be able to correct for us what mass-media spoke for us. Thank you.

Mrs. Ing: May I make an announcement please? Somebody left this here yesterday, a lady's purse holder. I would also like to mention that we have been receiving papers and pamphlets from the various delegations here at this conference. We have published almost all the Korean writers in our June issue of this magazine because they sent in their things quite a while ago. As you all know, it takes about a month to prepare a magazine like this. We want to apologize if we have left out any names of delegates, but this was all according to what was sent in a month ago and there have been many last minute changes in your delegations. All papers being sent into our office during the past few days will be printed and distributed as soon as possible, hopefully within the next few days. Thank you.

THIRD LITERARY SESSION PART A.

TIME: 9:20 A. M., 19th June, 1970

PLACE: Thai Room, Mandarin Hotel

SUBJECT: Translation Between The Asian Languages

PRESIDIUM: Mr. Hsiung Shih-I, delegate from Hong Kong

Mrs. M. R. Latham, delegate from Australia

Mr. Pham Viet Tuyen, delegate from Vietnam

Mrs. Ing: I am sorry that the minutes of the second session have not been finished but they will be passed out later today. Of the other papers I have passed out this morning, some are on translation. Some papers were brought in by delegates last night, or the night before last. We have to get them ready for you today. Please look over the minutes at your leisure; if there are any mistakes, please correct and bring it to Room 518. We will make the corrections for the final book, which we are putting out after the conference is over.

Mr. Hsiung: Ladies and Gentlemen. In this session we have the first speaker from Vietnam, Mr. Le Van Tuyen. Will you please observe that as our time is very short, we should not make any long speeches. Please try to make your speeches as short as possible and try to stay within the five-minute limit.

Mr. Le Van Tuyen: "Translations between the Asian Languages". Ever since a long time ago, every member of our International P.E.N. seemed to agree on the necessity of translation as a means of achieving mutual understanding and as a condition of gaining mutual cooperation. This question was raised in the Second Asian Writers' Conference in Bangkok in 1964. You may have already noticed the importance of translation in listening to the address of one of our delegates Mr. Nguyen Thi Men in the first literary session and Mr. Yasunari Kawabata's speech. I think it is not necessary to dwell on that point. I will call your attention to several precise questions. First, if understanding between different peoples can only be accomplished through the translation of literary works, then we may confront the difficulty of translating the written work into the language of smaller countries. It is unfair that those languages do not contain any valuable beauty but they seem to be known only by the interpretation of languages of big countries. I will only cite as an example one of our national poems of more than three thousand verses *Kim Van Kieu*; a beautiful French version of which was published by UNESCO. How can our Asian center of

international PEN be organized to select, to translate, and to publish into French or into English the most valuable Asian works, where to recruit the necessary people for the work, where to find our indispensable funds. Secondly, since the last conference in 1964, how many Asian works have been actually translated and published in all Asia? How can any progress be made on that subject. I cordially invite each delegation to answer this question. For my part, I would like to give you a bit of summary regarding translations of literary work in Vietnam. Beside some individual efforts in this respect the Vietnamese P.E.N. Center has only translated into English or French a small amount of poetry and narration published under the title of *Poems and Short Stories*. Some hundreds of copies have been handed out to P.E.N. members at the International Conference in New York in 1966. Of course in Vietnam there is a special phenomenon: many literary works of the big countries, either Oriental or Occidental, have been translated and published in Vietnamese. Only a few Vietnamese literary works have been translated into other languages, especially those of Asia. To my knowledge, besides some translations done for special purpose there are only two Vietnamese books translated into French by UNESCO; one book of poetry and an *Anthology of Wonderful Stories*. Recently we have translated quite a lot of modern Asian works, I can quote some for reference. Some Japanese works such as *Cinder*, *Ishibahara*, *Rashomon*, and *Sunny Season*, *Snow Country*, *Thousand Cranes*, *Izu Dancer*, by Yasunari Kawabata. Some Chinese novels such as *Quinzan City on Fire* translated by our playwright Vi Ven Duck, one of our honorable members. Some cloak and dagger novels written by Tin Heung of Hong Kong. Some works of Lin Yutang, present president of Chinese P.E.N. Center, *Secret Name*, *Act of Revenge* and several other works, Indian and Korean works. May I be allowed to ask all Asian writers who are now here present, among thousands of proverbs, popular songs, old stories, poetry, plays, essays and novels which have appeared in my country from the sixteenth through the nineteenth century, until the twentieth century, how many of these Vietnamese literary works have been translated into your national languages? The delegates from other Asian countries may certainly ask a similar question and suggest some practical solutions. I would be happy to hear from them. Thank you.

Mr. Hsiung: I now call the Hong Kong delegate Mr. Chu Chih-tai to speak

Mr. Chu Chih-tai: Ladies and Gentlemen. Based on the topics for discussion this morning I would like to say a few words regarding the mass media

that is radio and T.V. As we know radio and television do exercise a great influence on the audience and on their community as well. If the producers of the T.V. performances consider these two forms of mass media as purely a means of recreation they should try to please their audiences with something of better taste. If not, it would be likely to generate some harmful effects on society. As far as Hong Kong is concerned since the end of the Second World War, the progress of T.V. and radio has been rapid, though not entirely satisfactory. So it is no exaggeration to say that T.V. and broadcasting has replaced the classical opera and the modern stage show as the major recreation in Hong Kong. I believe that this state of affairs will go on developing as the population and national income of Hong Kong are ever increasing. I believe that this is a universal phenomenon, not only in Hong Kong but also in other parts of the Far East. Moreover the showing of films is, among other things, a regular item of the T.V. programs in HK. Both T.V. and the movie have been developing side by side. The audiences listen to both media. Because of this fact the improvement in films is indirectly proportional to the progress of T.V. Although there are different kinds of recreation in society, radio and T.V. still remain the major healthy enjoyment for most people. Broadcasting and T.V. have already become the important means of learning and recreation. Their audiences are ever increasing. It seems to me that in order to increase their educational values, writers, particularly playwrights, should do their best to produce better and healthier scripts for both radio and T.V. At the same time, the audience should also give strong support to good radio and T.V. programs that.....

Mr. Hsiung: I must remind you that this session is limited to translations between Asian languages. We will reserve your speech for a later session. Thank you very much. It is very interesting and I am very pleased to hear it. The next speaker is Mr. Sato of Japan who has translated Dr. Lin Yutang's work into Japanese. Later on we have Mr. Chu Yo-sup from Korea, Mrs. Clark from Australia, and Mr. Direck Kulaisiriswasdi from Thailand. I hope that they will all concentrate on talking about translation between Asian languages. I would now like to call on Mr. Sato of Japan to talk about translation in the Asian languages.

Mr. Ryoichi Sato: Mr. Chairman, Honorable delegates, distinguished guests, ladies and gentlemen. It is a great pleasure and honor to be here with you to talk about translation and literature. First, allow me to introduce

myself. I am now making a lecture about American literature at three universities in Tokyo and I have translated many books, about one hundred books, most of them are from English into Japanese. About the difficulties of translation we have already pointed out and discussed for a long time and we compared translators to the pianist. But no matter how difficult it may be, we must do it. As I told you now, I have translated many books, but I am very glad I can tell you that I have translated four books of very famous writer, Dr. Lin Yutang's works, *Moment in Peking*, *The Vermilion Gate*, *Miss Tu* and *The Secret Name*. The former three are novels and the last one is the book that criticizes the system of Soviet Russia.

I am deeply impressed by Dr. Lin's Books, especially by *Moment in Peking*. I spent one year to translate it, but it gave me much pleasure and a deep impression.

As most translators feel, I have also met many difficulties in turning the words into Japanese and sometimes I was brought to a standstill. But I was very fortunate and happy, because when I met difficulties of how to understand the meaning of the expression and what Chinese characters I should use I could ask Dr. Lin, the original author, by letter, and received his kind answers.

When a translator starts his work, if he has an author who is still alive, and can ask questions about the words or lines, he is of course very fortunate. But if we cannot ask the original authors, we translators would be very insecure and afraid of making mistakes. It is not good when the translator is in an insecure state of mind.

Moment in Peking is a very dramatic, impressive story. about the time of the beginning of this century, over forty years ago, in China. It can be said that it is based on facts which are possible in those drastic times. This long story deals with the fortune of two young beautiful girls, Mulan and Mochow of the Yao family. As to its background, Japanese imperialism and the feudal lords appear.

In connection with this story, I remember Mrs. Pearl Buck's story *The Imperial Woman* which deals with the same situation and background.

In this story, Dr. Lin deals with the traditional old China and the developing circumstances of modern new China. The story covers forty years, starting from the New Year's Day 1900 in Peking, and in the end

after chaotic years, the old master of the Yao family has gone somewhere. The author has not shown his direction or destiny but here I feel an unknown eternity of mankind. The traditional old man vanished in the unknown mist. I think this springs from the old Chinese philosophy.

I do not like to make a long speech, so I must hasten to conclude. Dr. Lin's other novel *The Vermilion Gate* on which I spent about one year to translate, is also very dramatic. Its background is the chaotic years in 1930 in the west province of China. In the story, there are two characters, one is a young journalist and the other is his sweetheart, a student. They are involved in the revolutionary chaos.

We are rather familiar with Asian history, especially with Japanese and Chinese histories, so my interest was strongly aroused by Dr. Lin's historical novels, but most of all, I was rather at a loss while translating, how to express my feeling into the Japanese language. His expression was so unique, so delicate, so beautiful, and sometimes it was much better and convenient to use Chinese words than Japanese words. We Japanese owe Chinese so much in the use of words.

In Dr. Lin Yutang's novels we find Asian tradition and at the same time we find modern western civilization.

In regard to my third translation of Dr. Lin Yutang's *Miss Tu* I cried while translating, deeply impressed by her sad destiny.

I hesitate now to spend more valuable time, so this is the end of my explanation of translation, just like a young student's. Thank you.

Mr. Hsiung: Thank you very much Mr. Sato. You certainly gave a very good explanation of what you have done and we are grateful to you for introducing a prominent author to your countrymen.

Dr. Lin Yutang: The author happens to be alive and living with you. I would like to express my thanks to my Japanese translator.

Mr. Hsiung: It is a rare occasion to have the translator and original author in the same conference. We are happy to have this. Now I am going to call another Japanese delegate, Mr. Saburo Ota. I would very much like him to speak before we go further.

Mr. Ota: Honorable Chairman, Ladies and Gentlemen. My paper is concerned with the significance of the translation of literary works among the Asian writers, among the Asian Languages.

When we think of Asia geographically, we are neighboring nations.

You all know each country can be reached within several hours' flight. However, when we think of our literary relations, we find we are almost strangers to each other. Japanese people know almost nothing of the literature of say, China, Korea, Philippines, Thailand and others. Some of the Indian and Pakistani writers are known to be British writers in Japan. Very few Asian writers are known to Japanese, though there are several exceptions like Mr. Lin Yu-tang.

This is not a normal state. Here, the problem is the linguistic barrier. If I present my paper in Japanese, it can not be expected to be understood by all the ladies and gentlemen present here. How great is the distance in literature, when geographically it is so near! We should overcome the linguistic barrier. The learning of languages and then the appreciation of literature is the best way to know other nations. When we learn the languages of other nations even if for daily use, we catch something of their characteristics. For example, Japanese are often blamed for the dubious answer and the accompanying smile. It is true Japanese often bear a smile and do not express their intention clearly when they should answer in a definite refusal. As the result, the dubious answer and smile invites a misunderstanding toward Japanese people. To tell the truth, this answer and smile is a respect to the people spoken to. Japanese think that the direct negation would not be a polite answer toward others, and so they bear a smile as an euphemistic or roundabout way of a negative answer. You will often have the same dubious answer and smile for the affirmative answer. This modest and humble attitude have the same implication as I have told you concerning the negative answer. Some foreigners will think that Japanese are very polite when they get this answer and smile, while, others, many, many others, will surely think Japanese are tricky. They think Japanese conceal their intentions behind the dubious answer and smile. I say, Japanese are not tricky, but polite and decent. They fear the definite negation would hurt the feelings of others and the strong affirmation is not discreet. This is the traditional custom of Japanese people. It is very hard for Japanese to answer "No" or "Yes" definitely. When foreigners learn Japanese, they will understand the real meaning of Japanese way of answering and find the Japanese dubious answer reflects one of their characteristics.

On the other hand, Westerners generally say "No" or "That's right"

in conversation. They express their intention clearly. Many Japanese will be surprised to hear "No" from their friends, as the word "No" sounds very severe to their ears. This is a very common experience to Japanese, I believe. We are not accustomed to the answer "No." "No" and "That's right" again may reflect the national character of westerners. This is only one example. The study of foreign language improves the recognition of other nations, and thus promote mutual understanding.

It is needless to say that, in literary works are implied the mentality and emotion of the nation. So that when we go on so far in learning languages as to appreciate literary works in original text, we shall be able to know what other nations are through the reading of literary works, though this is not a primary object of reading literature.

However, every one of us can not afford to master even one foreign language so well as to appreciate literary works. This is the difficulty we come across. Here comes the important role of translation. There are many serious problems about the translation of literary works. First of all, we must admit that the complete literary translation is impossible. The difference in languages, at the same time, proves the difference of customs and manners, the difference of mentality and emotion. Each language has come to the present stage of development according to the traditional character of a nation's mentality and emotion. Each language has been improved during its history so as to have a better expression of the national life on all sides. Therefore, if we take an example, the Japanese language can not be an alternative of the Chinese language though both languages use the same Chinese characters. I say, the linguistic barrier must not make us abandon our efforts to produce a good translation of literary works. The good translation can be attained not only by a better knowledge of the language but also by a better understanding of the national character. The translator is required to have a good understanding of the national character as well as enough knowledge of the language. This is a very hard task to the translator, but this is an absolutely necessary qualification.

Some people will say that the reader also should have the knowledge of customs and character of other nations. Otherwise the reader will not appreciate the translated work even if it is done very well. This is again a very difficult problem. We can not expect the reader to have the same

level of knowledge in this matter as the translator has. But we should try to give enough information by all means possible. The solution of this problem depends on the cultural intercourse in general among nations. It will demand a long time and the mutual understanding will increase, gradually, step by step. But today we are living in what's called the age of information. There are many mediums of information for this purpose. We are now in Taipei and are discussing the common problems among Asian writers. Such meeting surely promotes the mutual understanding which results in the better understanding of each other's cultural life, and in better literary translation.

It is doubtful if the common people can understand other nation's customs and manners only through cultural intercourse. The cultural intercourse will give much information but will often be limited to the external knowledge. In order to enter into the depth of the national character, the best way is to become familiar with their literary works. Through literary works we can know how other nations feel and what idea they entertain in their life. We come to learn through literature what is the difference, and what is the resemblance in our thinkings and feelings. There may be differences in the delight of love, and there may be similarities in the sorrow of death. But through the reading of literary works we shall understand these delights and sorrows are rooted in the common feelings as human beings, though the outward expressions may be different. We shall find, fundamentally, all the people in every nation are the same. If we become aware of this, we shall come to bear a familiar feeling to other nations, which is the first step toward the true understanding of other nations. Thus, to many people, the translation of literary works has a great significance.

The significance of true understanding of other nations is not restricted to literary points of view. It has much more significance to international affairs. If we know other nations deep at their hearts, we shall be able to appreciate their conduct not only in daily life but also in their political and economical policy. Between intimate friends, any serious quarrel will come to a peaceful solution, because they know well how the friend thinks and feels, that is, they know what their friend is. There can not arise any misunderstanding. The same is the case with nations. It may sound strange to say that the peaceful relations among the nations are established

by the appreciation of each other's literature. This is not an exaggeration.

I know there are several literary magazines in China, Korea and other countries. But Japanese readers do not know anything about the creative works published in them. If they appreciate them, they will understand Asian countries much better. I dare say, the true understanding among nations can be attained by the appreciation of literary works. Here I wish, again, to stress the significance of literary translation.

As we all know, very little of Asian literature is translated into other Asian languages. There is the linguistic barrier, and the problem of popularity, which make the translation difficult. If we acknowledge the significance of literary translation, then we should work together to overcome the difficulty. The project of compiling the anthology of Asian literature has a very important meaning. It is deplorable that this project has been suspended after the publication of the first volume.

Another problem is to be solved for the translation. That is, sometimes the translation is done without the permission of the author or the publisher of the original text. There are several serious problems about this. Yet, the translator and the publisher will be asked to get the permission of the author and the original publisher. And at least one copy of the translation should be sent to the author, even if the publication of the translation does not yield enough profit to pay royalty. I hope that the present conference will become the first step for the solution of this problem.

Mr. Hsiung: Excuse me, Mr. Speaker, I've limited the speeches to five minutes. You have exceeded your time. I am sorry to have to ask you to conclude. We must go on. I hate to be so firm. We are very fortunate to have here among us, Mr. Edward Seidensticker who translated our chief guest, Mr. Kawabata's work into English. He has promised to give us an important speech about translation and I think it is a very rare opportunity for us.

Mr. Seidensticker: Thank you very much, Mr. Chairman. I was not aware until this morning I was expected to make some remarks to you and I am afraid, therefore, that the remarks would be rather random and of an abstract nature. We've heard a great deal about problems of translation and we've heard a great deal about the possibility of translation, about the duty of the translator, and about, I suppose in extreme language, how

the translator will make the world over. The fact remains that I would certainly not be understood as saying that translation is impossible. I've heard frequently the statement that perfect translation is impossible. I don't think that's the case. I think that on the airplane when it says "No smoking" in Japanese, English, French and German or when it says "Don't spit out the window" in all those languages, it says exactly the same thing. Perfect translation is possible, but there is a kind of language which cannot be translated. I think that both of these statements hold. I've often wondered if a definition of a poem might not be "that which is untranslatable." Or, in other words, as we move across the very vague and badly defined literary genre from the novel at the one extreme to the lyric poem at the other, if we are not moving from the direction of the translatable to the untranslatable. Or to state it in the other way: As we approach the denser and more highly individual, personal and more evocative language, we are approaching the lyric and we are approaching the untranslatable. Within the novel too there are both of these categories. There is that novel which is perfectly translatable. I think that in my own literature, American literature, Theodore Dreiser is an example of a perfectly translatable novelist. I should say that Mark Twain is an example of an untranslatable novelist. He has to be read in his own language. So here you see, even within the novel we have a distinction. I suppose, it might be between a novel which is essentially dramatic and a novel which, although like all novels has strong elements of the dramatic in it, is lyrical. My great undertaking in translation has been Mr. Kawabata. Mr. Kawabata falls in the category of lyrical novelist. I was very widely quoted—I was in Korea at the time—when I came stumbling down the mountain in Korea. I was climbing the mountain on the day the Nobel Prize announcement was made. I was accosted by newspaper reporters who gave me the news for the first time and asked me for my reaction. My reaction was a very honest one. My reaction was "Not Mr. Kawabata!" This was very widely misunderstood. This was understood as indicating a feeling on my part that Mr. Kawabata did not deserve the Prize. What I meant was that Mr. Kawabata is a very lyrical kind of novelist who loses a great deal in translation. The other Japanese novelist I have translated at some length, Mr. Tanizaki, although a very great novelist, is rather in the category of Dreiser, a novelist which comes

very nearly to being perfectly translatable. Mr. Kawabata doesn't translate well; therefore, my expression of astonishment at the foot of the mountain in Korea that enough should have come across in translation to the 18 great men in Stockholm that they should have thought him worthy of the prize. I could go on forever on problems of translating Mr. Kawabata. I would say only that the problem of translating Kawabata is very specific but it's also very general. There are certain concepts or certain moods of feeling at the heart of Mr. Kawabata's work which do not bear precise one-for-one translation into English. There are certain words, words like loneliness, words like resignation, which appear repeatedly in Kawabata's works. They run like a ground base through this work. One can go to the dictionary for translations of these and there the translations are sadness, gloom, loneliness, melancholy, call it what you like. None of them are right. For they come from a very different world. In the case of Mr. Kawabata, and I think this was a very important part of the address he gave you the other day, although it perhaps again didn't come across well in translation. He was so insistent in emphasizing Tu Fu's influence upon the greatest of Japanese poets Basho and his insistence had to do with emphasizing the fact that he himself is a part of this same cultural amalgam, shall we say, as Tu Fu. An amalgam in which concepts such as loneliness and melancholy do not have the hostile, do not have the perpetuity senses that they have in English. They have an infinite sadness which is simultaneously a sweet sadness and a positive sadness and does not translate itself into English at all well. One can only hope that by constant repetition their nature will come across. Specifically about Kawabata, that is all I have to say. I would like to say, by way of conclusion, though, that I think we have heard rather too much at this conference, as we hear at all conferences, about universality, about the great pity it is that not everything is translated into every language. This morning we've heard a great deal about how sad it is that there should be barriers among Asian languages, among Asian nations, barriers based upon language. This is true, I think. But I think also, that it has a very great danger in it. I think that the danger is in forgetting that what is most precious in a literature is what is most itself. To come back to our friend Tu Fu. When Mr. Kawabata mentioned that, it seemed to me that this had so much to say about literature. The last line of the great Tu Fu quatrain that he quoted said

that everything is at home with itself. Everything is most at home when it is with itself, when it is itself. What is most precious is what probably can never be taken out of our own languages. There are two ways in which I could be misunderstood. I certainly would not be understood as saying that translation is not possible or necessary. Translation is possible. I think there is a kind of perfect translation that is possible. Translation is forever necessary because although it is a very imperfect work nobody will ever learn all the languages of the world. I would not be understood as saying that because a writer cannot be taken out of his language, he lacks universality. He must be read in his own language and perhaps the most precious of literature, that which we really ought to treasure most is that which can only be seen in its own language. In my own language I find it far more pleasing to have someone praise Mark Twain than to have someone praise Dreiser, because the person who has praised Mark Twain has seen him in his own personal habitat, in his own native realm. And this to me as an American is far greater delight than to hear Theodore Dreiser praised for his very abstract, his very "universal," in a rather bad sense of the term, idealism. So a word of warning, and I am not here to preach to you. I am only here to say something that I feel very strongly that much that is most precious will never be translated, will never get out of its own language. A word of warning: in Japan there is a kind of writer who writes for translation. I think this is very bad and very dangerous. Let us not be too involved in getting known abroad. Let us write well in our own languages and somebody will come to us in our own languages.

Mr. Hsiung: Thank you very much, Mr. Seidensticker. This is a very, very interesting speech; I have a list of six speakers here who have accepted and will all be asked to speak, and they will have to be very brief. But before we go further we have the very fortunate occasion of having Mr. Lin Yutang here to say something about translation. We all know Mr. Lin Yutang is a very great writer. Besides being a writer, he is also interested in translation. Since we have had several talks about translation, especially between Asian languages and also from Asian into Western languages, Mr. Lin Yutang has also a proposal from the China P.E.N. Center proposing that all P.E.N. Clubs recommend excellent literary works for translation. As Mr. Seidensticker says, some books are untranslatable,

to which I endorse very heavily. For instance, how can you translate James Joyce, how can you translate T. S. Eliot, and Ezra Pound's poems and Mark Twain. Mr. Lin Yutang is of the same opinion that certain things can be translated, while certain things have to be enjoyed in their own language. Now I call Mr. Lin Yutang to make a very brief and I am sure most valuable contribution to our discussion.

Dr. Lin Yutang: Fellow delegates, I have an idea that has been uppermost in my mind for ten or twenty years which I will bring forward to you. The idea is essentially on the proposal before you. Each nation or each country should recommend or even suggest a list of three or four books to be translated since they are of permanent value, of universal value. On the one hand, I am more concerned about those novels which represent the life of the nation. I would ask Mrs. Wadia what novels on India I should read to give me an idea of Indian life. I would ask Miss Kathleen Nott what single book would she recommend for me to read on Australia. Australia has got a conglomeration of writers, and we would all be puzzled. So many books have been given to me—Japanese short stories and all that. But what book should we read in order to understand that nation's ethics, mores, and general social customs, and points of view. So I rather think this is one of the works we should take up. Organize a committee or what. It has got to be a permanent working committee to take this up. I remember the Korean delegation brought up this idea of establishing a translation bureau. How that is to be done we can discuss.

Mr. Hsiung: Thank you very much, Dr. Lin. I now call Mr. Cho Yo Sup of Korea to talk about translation. I have to limit him to five minutes. Before he starts I think I should make this a general rule. It's not necessary to read your whole paper. If they have been printed, we can take them home and study them at our leisure. In this meeting very few people are speaking in their mother tongue. I am not speaking in my mother tongue, and I find it difficult to express my ideas and am making mistakes right and left. Could you please just give us a brief summary of your paper and not exceed five minutes, so that everybody will get a chance to voice his ideas and his contributions.

Now Mr. Cho of Korea.

Mr. Cho Yo Sup: Thank you, Mr. Chairman, Fellow writers. I will speak on "Translations between the Asian Languages".

Some Chinese and Japanese literary works have been translated directly from the originals into Korean and vice versa.

As to other Asian languages, Korea has to get the English, French or German versions to re-translate into Korean.

Who is to re-translate?

1st Choice: A Korean creative writer who is well versed in English, French, or German language as well as the historical and cultural background of original works.

2nd Choice: A Korean scholar of these languages who has a keen interest in the Asian works as well as in Korean literary works.

Who is to translate Korean works into English?

1st choice: An English or American writer who is very well versed in the Korean language and her historical and cultural background.

2nd choice: Cooperative translation done by an English or American writer and a Korean writer who is very well versed in English language and literary works.

3rd choice: A Korean well versed in English language and literature as well as in Korean literary works, on condition that his manuscripts should be subjected to be read, edited, and copy-read by an American or English writer who are well acquainted with the cultural and historical background of the Korean people. There have been some cases of American copy-readers who blundered because of their ignorance of Korean arts. Example: A Korean who translated a Korean story into English mentioned some "wooden instruments," and the copy-reader corrected the phrase into "wooden utensils," simply because he did not know that Korea has a number of wooden *musical* instruments.

How to promote the translation of Korean works into English?

1) *Korea Journal*, the English language monthly, published by the Korean National Commission for UNESCO, has begun a few years back to print a Korean short story and a few Korean poems translated into English in each issue.

2) *The Korean P.E.N.*, published by the Korean center of the International P.E.N. Club, printed English versions of Korean essays, short stories, poems and others in each issue up to the 4th; and No. 5 issue published in 1968 is entirely devoted to French versions of Korean works. The Center took two years to translate Korean short stories, poems, plays, and novels into

English and French. They were published in four big volumes in 1970.

3) *The Korea Times*, one of the English language daily newspapers in Seoul, began printing English version of Korean short stories in the Sunday issues from a couple of years ago. In early 1970 the paper set up an annual contemporary literature translation award, to mark the 20th anniversary of its founding. Prizes are offered for Novel, short story, and poetry. Translations may be submitted by Koreans, foreigners, or Koreans and foreigners working together.

Mr. Hsiung: Thank you very much. As you know, the English translation of the famous Chinese Yuan play *The Circle of Chalk* was translated by James Laver from the German version and the German version was translated from French, and the French, from Chinese. We have published many, many translations of the *Tao Te Ching*, not from original Chinese, but from German into English or from English into German and French or other foreign languages. Now I call upon Mr. Direk from Thailand to speak and if you have exceeded four minutes I will give you one knock as a warning and at the fifth minute I will give you a final knock and you have to sit down.

Mr. Direk: I think we have a common problem regarding translation and enough has been said regarding the subject.....

1. From which languages have we translated?

We have translated several books from Pali, Sanskrit, Chinese and Persian.

2. How did we do it?

2.1. Buddhism is the major religion of the Thai people. Our literature and code of life are deeply rooted with religious wisdom whose sources are Pali and Sanskrit. We have learnt the language and thereby partly evolved the conception and image of our literature.

2.2. Historically, the Thai or as we were then called the Tai or the Tae which means "great" were originally immigrants from the Western region of China. Many Thai words are derived from the Chinese. Despite the fact, we had no Thai literature that reflected the inspiration or image of the Chinese thought till the early days of the present Chakri dynasty when many Chinese books were translated directly into Thai, of which *Sam Kok* or in Mandarin *San Kuo Yen Yi*, *Tales of the Three Kingdoms*, is well known. At present, Chinese fairy tales and fictions are being

translated and published in some Thai newspapers and pocket books.

2.3. In the 15th and the 16th Century, when the European influence was not predominant, we had in those days, during the reign of King Narai the Great of the early Ayuthia period, a good number of Persian domiciles. Many Thai vocabularies were derived from the Persian and Arabic. A book known as *Nithan Iran Kaidharma, Stories on the Justice of the Iranian Kings* depicting incidents and annals of different dynasties of Iran was composed in Thai in which one would come across such distinguished names as Naushirwan, Rustam, Jamshed etc.

2.4. Later on, in the early period of the present Chakri dynasty when the European influence was dominating, we had lost contacts with many Asian neighbours literally and culturally. With the exception of Pali, Sanskrit and, perhaps, Chinese, we have indulged in translating some Asian books from English or French. The *Ruba'iyat of Umar al-Khayyam* and the *One Thousand and One Nights* were translated from the English version of Mr. Fitzgerald and Sir Richard Burton respectively. Obviously, to translate from the second language, one can hardly present the true picture of wisdom and thought that was originally imbibed in the text. Nor can one adequately and efficiently do so from the original translation, because the cultural backgrounds of different nations have their own traits.

2.5. *I-nao* is a book based on Javanese culture and sceneries composed from story tellers. This is not a translation, but to demonstrate how the Thai are so literature minded that they desire to accumulate what is good and appealing to them as a literary heritage to the coming generation.

2.6. To give another instance, our numerical numbers are derived from the Chinese counts of different dialects.

Thai	Nung	Song	Sam	Sec	Haa	Hok	Ched	Paed	Kao	Sib
Mandarin	yi	erh	san	ssu	wu	liu	chi	pa	chiu	shih

2.7. There are not less than ten words in Thai which mean "I" depending on the degree and the honour of the speaker. In English the king, the queen, the priest, the noble and the layman would call themselves 'I', but not so in Thai. Unless you mastered the language, you could easily distort its beauty.

2.8. To depict our culture and image, how we admire the beauty of a woman, I wish to recite two poems and give their meanings:

I admire the brilliance of the full moon.

But there is the shadow of a rabbit.

Never would I agree that it would match my beloved glamorous face.

To which then could I compare her grace and beauty?

And her smile more fascinating than that of an Angel.

How could I open my heart overflowed with my love for thee, The mountain would be my pen, dipped in the ocean and write in the sky.

Yet the space would not suffice to contain all my love. But ... beloved one, would you look down from thy heaven and see this humble love?

3. What concrete steps can be taken to promote the translation of works of Asian writers into English and each other's language?

3.1. Scholarship should be granted to foreign students to learn the Asian language and culture to enable them to represent the idea and cultural conception in a correct form. I say "to represent" because there are so many words that cannot be literally translated, so many customs that cannot be interpreted into other languages unless foot-notes are appended. This will expose the long buried Asian literature to the world.

3.2. Translation between the Asian languages should be strongly encouraged. Men are known by their races, complexions and tongues. In order to know each other and live together, one must overcome this barrier. Writers would naturally have a major role to play. Yet I strongly suggest that we must learn each other's language and promote a direct translation.

Mr. Hsiung: Thank you very much. The next speaker on my list is Mr. Budiman of Indonesia.

Mr. Budiman: Ladies and Gentlemen, I am very grateful for Dr. Lin Yutang's proposal because we have been thinking about the same thing in Indonesia. This is the practical side of this conference. Well, I want to be direct. I want to propose here the establishment of a kind of Asian translation center. The chief aim of the center is to translate the newest developments of literature in Asian countries so that they will be known among the Asian people. To be more concrete, this is my picture of the translation center:

I suggest that every country from Asia, preferably once in every two or three months, should send in literary materials, e.g. short stories, poems, essays and the local center will mimeograph them and send them out to

the local translation center in every country. This material will be translated into the local language for local literary magazines in every Asian country. And, then, if it is still possible, we can put them together in an anthology of all the best ones and publish it every year or so. I think the Philippines put together an Asian anthology, the only PEN anthology I know of. Am I right? I think it is a great contribution. It is still premature to talk about the progress of this Asian Translation Center, but I do think this is the best way we, as writers, can contribute to develop mutual understanding between us, not only among the elite but also among the common people who usually cannot understand foreign languages.

Of this topic of mutual understanding I think we have talked too much, but only as slogans, not in concrete patterns. Well, I truly hope that my proposal and also Dr. Lin Yutang's proposal will be taken seriously or else our meeting here would become just a big picnic.

Mr. Hsiung: Thank you very much. I understand that Dr. Charles Kung of Korea will speak to us now.

Dr. Charles Kung: Mr. Chairman, I'm Chinese, not Korean. This time I am speaking on behalf of the Cultural and Social Center for Asian and Pacific Region. On behalf of this organization I would like to extend the most hearty greetings to all the distinguished delegates.

The Cultural and Social Centre for the Asian and Pacific Region, being an international organization, is deeply concerned with any event that would help promote regional cooperation and mutual understanding. An agreement for establishing the Cultural & Social Centre, signed by the delegates of nine member countries, stipulates that the Centre arrange for translations into the languages of the member countries of literary works of special distinction. For this fiscal year the Centre, with the approval of its Executive Board, has decided to take up the English translation of representative short stories of member countries of Asia vis-a-vis, China, the Philippines, Japan, Korea, Malaysia, Thailand and Vietnam and, including short stories of Australia and New Zealand, compilation of an anthology of ASPAC short stories.

To my personal opinion, the translation programme would not only serve the purpose of promoting mutual understanding, but enhance our solidarity that the Asian & Pacific peoples are one; that they [belong to the same region; and that they work and strive for the same goal.

Through mutual translation of literary works it helps enhance this feeling of togetherness and belongingness.

I would submit, therefore, that selection of literary works for translation must concern itself with this principle.

It may be safe to say that by translation, we mean transplanting of certain cultural fruits of different origin to a different country through different system of language. Despite these differences, however, the feeling of human beings is identical.

A writer commands great respect among peoples, only because he holds a secret key, the key to understanding of mankind with good sense and well wishes.

I trust, therefore, that translators must be persons who have good sense to find similarities in the dissimilarities of ethnical, cultural and religious backgrounds. A translator must have taste for greater society and broader world.

To achieve similarities out of the dissimilarities, we need stimulation to cultivate among men a daring spirit to leap to the unknown. Often-times, a writer's fiction would serve a warning or an aspiration for man's possibly alternative course.

I believe the selection of literary works for translation must be those of future-oriented.

I suggest that translation of literary works must be organized in the manner of reciprocation through bilateral or multilateral arrangement. Subsequently, establishment of a standing committee under the P.E.N. Centres is advisable to carry out the translation project with cooperation of related organizations. The Cultural and Social Centre wishes to assure the distinguished participants that it is always at your service.

Mr. Hsiung: Thank you. The time is running short. As we're going to have another session after a short recess I propose that Dr. Lin's proposal and Dr. Kung's proposal to be amalgamated. Let me have the exact wording and we'll put it to a vote at this meeting. Can I have the exact wording of this proposal, please.

Dr. Lin have you got the exact wording of this proposal?

Dr. Lin Yutang: I have asked Mr. Kung to draft the proposal. We will bring the proposal up at the closing session this afternoon.

Mr. Hsiung: Very good, we will leave the wording of this proposal to the

afternoon session. Now I declare a recess of ten minutes. You can go out for a cup of coffee and then come back again for a later session.

THIRD LITERARY SESSION PART B

TIME: 11:00-12:00 A.M., June 19, 1970

PLACE: Thai Room, Mandarin Hotel

SUBJECT: Problems Facing Asian Writers Today

PRESIDIUM: Mr. Hsin Kuang-chue, delegate from China

Mr. Eamon Kariyakarawana, delegate from Ceylon

Mr. Arved Viirlaid, Writer-in-exile

Mr. Hsin Kuang-chue: Delegates, this is the last literary session of the Third Asian Writers' Conference. Perhaps it's the most important one—important because we are going to discuss the various problems now facing us Asian writers as a whole. With your permission I would like to make a few personal remarks. In front of you there is a piece of paper distributed among you, Ladies and Gentlemen, at the first session this morning on which the problems are listed. These problems seem to be more philosophical than literary.

Now, I'm going to ask our chief delegate from Ceylon to say a few words on the subject.

Mr. Kariyakarawana: Mr. Chairman, Ladies and Gentlemen, I shall take only two minutes. In world history there is sufficient evidence that Asian countries have themselves created their own cultures. But Asia is too big and too diverse in languages to get close understanding of the different cultures. Because of this fact, the Asian writers have to write more about their own countries and also they have to translate much more from each other's languages, both modern and ancient writings. We Asians enjoy the same privileges in our own way as do the westerners. Irrespective of color or race, mankind shows no great variations. The problem is that although a great contribution has been made by the Asians to the world, few are able to receive it. We in Ceylon write in Sinhalese. Writers of all nations prefer to write in their own languages. This is not because one's own language is superior but because one's mastery of the language is more natural. In most of the Asian countries more than one language is practiced. According to the chief Indian delegate, Mme. Wadia, in India there are sixteen languages and there are distinguished and celebrated writers using their own mother tongue. Mme. Wadia stressed the fact that these sixteen languages are

not vernaculars. In Ceylon we have only two languages, Sinhalese and Tamil. Sinhalese is the language used by the majority, about 86% of the population. Both of these languages are very rich and there are many distinguished writers of both. Among the Sinhalese writers, Martin Repronsinger is a well known creative writer. Recently Repronsinger was awarded the Volga prize for his famous book, *The Revolt in the Village*. In this book Repronsinger has evolved an artistic medium focusing the many vicissitudes of contemporary society. Apart from this author there are many in Ceylon whose works have been translated into Russian and Chinese. When I say Chinese, I mean by the mainland Chinese. In fact, these two countries, Soviet Union and Mainland China, have sent a number of young men to Ceylon to study Sinhalese and Tamil. After they have studied, they translated the works into Russian and Chinese. Of course, this depends on the political power and friends of the local writers. On the other hand, all the celebrated Russian writers' works and the Chinese writers have been translated into Sinhalese. Chairman, with reluctance I have to state that some of our writers in Ceylon are toeing the political line preferred by the Russians and Communist China, in order to have their works translated into foreign languages. Although they do not believe in the Communist ideology and have no conviction in their politics, still they write against their conscience to get their works published abroad. This is a very poor state of affairs. A worldwide and powerful association like ours, the PEN, should take serious note of this. If an Asian translation center is set up, this state of affairs is likely to change. Regional group of writers coordinating with all Asian groups could help locate books for translation. Aid for this should come from world organizations like UNESCO which have a direct interest in this kind of work. I believe this suggestion was discussed at length at the Second Asian Writers' Conference in Bangkok and certain recommendations were put up and an ad hoc committee was also appointed. If I remember correctly, possible sources of financing such a project was also discussed. But unfortunately the matter ended there. Here we are meeting after six years to discuss the same problem. The problems facing the Asian writers are many but we should at least try to translate into English the contemporary works, preferably written by PEN members. Thank you.

Mr. Hsin: As far as I can remember there is in Ceylon a very famous

writer by the name of Amnada Komolaswome who was formerly the curator of the Washington Museum. He has written a great many books about Buddhism and also about Zen Buddhism. Today we are happy to have Mr. Viirlaid the writer-in-exile from Estonia who is going to say something to all of us.

Mr. Viirlaid: I was in the Korean Embassy ten minutes ago and I didn't know that I have to say some words to you. It was a big surprise to me. I would like to say what I have found out being over here the last two days. I have found that we are so close; I feel myself so close to you I'm surprised. Being in exile, I found quite a few of us who are also in exile and that's not a very pleasant experience to be out of your own country though still devoting your life to writing in your own language. It's very difficult. But here, I feel you understand me better than the people in Canada, United States, or the Western world. You understand what Communism is. You know what tyranny means to a writer. We writers are, more or less, fighters to some degree. I think everyone of you feel the same way. Words are more powerful than any atom bomb or any kind of sword or weapon, but our trouble is that we don't use our words and weapons as we should. For example, if we can send our free words, our free thinking to Red China or the Soviet Union we would find so many friendly writers over there who would help us to tear down any kind of Iron or Bamboo Curtain. How to deliver our word across—that is our problem. Probably writers like Solzhenitzyn who are fighters over there can help us. Excuse my very poor English, but I think you all understand what I mean. Thank you very much.

Mr. Kariyakarawana: Mr. Chairman, Ladies and Gentlemen, Dr. Rahnema, chief delegate from Iran has made three proposals.

1) I propose that in every Asian country with a P.E.N. center a special committee be set up to select the best and most representative works in poetry and prose produced in the land and have these translated under that P.E.N. center's supervision.

At the end of each year copies of these translations may be sent to the Asian Writers' Conference Center.

2) The Center for Asian Writers' Conferences should form a high council comprising of five to seven persons proficient in English and French who could study the translations thus received and having judged their

order of importance be recommended for publication in that order to the Publications Committee to be formed by the same center.

3) A committee of local publishers should also be formed to give their views on the books recommended for publication.

Dr. Rahnema: At first, I shall say that it is difficult for me to explain in English. I try to do it. Just as I have done in the last meeting. I think we shall agree on two languages, French and English for future. Anyway my proposal is self explanatory I propose three committees be formed, one in each country which has a P.E.N. Club, to translate the best book, poem, or prose in that country and to send the translations to the Asian Writers' Conference. Another committee should be formed here to determine which of these books have importance so that it would be fair. Their recommendations will be turned in to the publishing committee. The publishing committee would be composed of publishers. The Asian Writers' Conference will help them in whatever way we can to reach a good result. I have been a translator. I have on hand a very colossal translation that is the Korean translation. The first edition has been printed in Iran (100,000 copies). I know now we must work on this subject, and put all our experiences together. Otherwise we can not reach our end. Thank you.

Mr. Hsin: Shall we submit Mr. Rahnema's proposal to the plenary session for approval?

Dr. Lin Yutang: Dr. Rahnema has just covered the same subject of the proposal we were discussing the last hour which was proposed by Dr. Kung of the Asian and Pacific Cultural and Social Affairs Center stationed in Seoul. I have asked him to draft a proposal to be brought forward at the plenary session this afternoon. I wish Dr. Kung were here and we could work together and draft it in the proper form, with emphasis on some practical, concrete things to be done—such as the program committee, such as the proposal that each country draw up a list and if possible do the translation, such as the necessity of a translation program committee some where in the center to pass over these things and to get in touch with the publishers. This is really the most practical way of getting things done. I hope all this could be incorporated into the proposal of Dr. Kung's this afternoon.

Mr. Hsin: We are still on the subject raised by Mr. Rahnema at the first session for a constitution and working committee of Asian writers. We must

clarify this before presenting it to the plenary session this afternoon. Shall we discuss this topic now?

Mr. Jose: We should keep in mind that at the last conference, this subject was on the agenda. Many resolutions similar to the ones discussed in this conference were passed, as you know, at the General Assembly in 1964. May I suggest that we look at the results of the last conference on the same subject before we even draw up a proposal. Otherwise we might be repeating the same thing; there is no need to discuss the matter unless we want to repeal the resolution.

Mr. Hsin: You mean, sir?

Mr. Jose: This subject of translator bureau, etc. was taken up in detail at the Bangkok Conference and certain things were approved. I'm afraid we might be repeating the same things, you know, and such resolution is still in force at this Asian Writers' Conference. I'm not saying this is exactly the same thing, but it's possible it might be the same thing.

Dr. Lin: Mr. Jose has pointed out that this matter of the translation bureau was brought up. My definite impression for two or three years is that nothing has been done about it. So if we just pass another resolution, although I have not looked into the minutes, it will be another group of empty words. I hope we can shape up something in more concrete form this afternoon. I hope that Mr. Kung has incorporated these ideas and really have something working, because we will pass another bombastic and pompous resolution and after three years we will still see nothing done about it.

Mr. Jose: May I suggest a very practical solution, Mr. Chairman. We all know that books are not written by committees and centers of this sort are not brought up by committees. Why don't we just ask the chairman of the entire conference, Dr. Lin, to appoint perhaps one center or one individual to do this thing, and they would have enough free hand to handle this project. Then he should also be given enough financial support. I am positive that there are foundations, individuals, or centers which will be willing to support this if such an individual or such an office is appointed immediately. We can go on talking about good intentions, but unless specific and some definite personality is involved nothing will come out of it.

Mr. Chen Chi-ying: Mr. Chairman, Fellow Delegates, it is my honor to recall

the first and second conference. This translation is an old subject but I would like to take the occasion to thank Mr. Jose, delegate from Philippines because he published the *Asia Writer's P.E.N.* This is a very good example for our discussion. I think we must do something about the translation, we have no time to discuss the solution in the afternoon session. I ask that we make a decision now, that we pass the principles of the proposal.

Mr. Kariyakarawana: Mr. Chairman, I've got the minutes. May I read the three recommendations adopted at the Second Asian Writers' Conference?

Mr. Joshi: Mr. Chairman, why don't we look to the UNESCO also in this matter? For the translation of Asian literary works into Asian languages, we can draw upon the help of three agencies. One: the UNESCO, two: an Asian literary consortium and three: national P.E.N. centers or Academies. In India we have the Indian P. E. N. Center, and then we have the National Academy of Letters, both doing some such work for the fourteen languages of India. They can pass on some genuine literary material maybe in English, to a common Asian literary pool. All that we should be doing now is to have a sort of an Asian literary consortium, a central pool, where we have from all over Asia genuine poems, stories, plays, essays etc. which can be made available to the various Asian language-speaking peoples. I believe the UNESCO would be helping us in this activity. It has of late published some contemporary work from India. I remember when the UNESCO began its career, I received as an editor of a literary monthly some material from it and I translated Asian fiction into my language. Perhaps the UNESCO can be approached in this matter and it can be of much help. The center which is to function as a common literary pool may be located somewhere in Asia and it can feed, and be fed back by the various Asian languages.

Today at this session we are discussing "Problems Facing Asian Writers". With your permission, may I add that the greatest problem is a psychological one. It was casually touched upon by one speaker this morning. Why should the Asian writers still hang on to the apron-strings of the West? Why should they continue to find themselves in need of getting recognition from the West?

The world is fast shrinking. When I move from one international conference in one country to another such conference in another country, I feel that I am passing from one suburb to another suburb of a great

city, which is still shaping itself. It might well remain a Utopia for quite some time. But now no one language, no one nation, no one people, can have the monopoly of leadership. It may be the lot of some developing countries i.e. of the people who speak the languages of developing countries also to come to grip with the central problem that faces us at the present stage of human civilization, the problem, as spelled out by me earlier at this conference, of living with human dignity in this vast technological superstructure that man has built.

May I suggest that the Asian writers try for a change to find an audience in Asia rather than the West and leave the West to itself? It has done much for the Orient and is still doing much. If there is some genuine literary work, surely it will not miss it. Let us express our gratitude especially to the Europeans for having opened out the vast treasures of the literary creations of the past to all mankind. We in India owe a debt of gratitude to the Englishmen, to the Germans, to the Frenchmen for all that they have done for our ancient literature in Sanskrit, Pali and Prakrit. So also we owe a great debt of gratitude to the Americans who are recently doing a lot for the contemporary writing in the various Asian languages. I know there are young men in America who are translating works of contemporary writers from some of the various languages of India today. The Asian writers might better shed off this psychosis of seeking recognition from the West. This obsession is not necessary at all. All that we should be interested in is to produce something that is a genuine literary work. Such work is for all. I speak not from a regional point of view but from a larger human point of view when I say that the Asian writers should know themselves a little more. If this conference can contribute something to that end, it would have done much that is desired at the moment. Thank you.

Mr. Hsin: Mr. Nghiem Xuan Viet of Vietnam would like to speak at this session.

Mr. Nghiem Xuan Viet: Mr. President, Ladies and Gentlemen, my English is not smooth enough. It is my second foreign language. Since an English translation of my speech has been distributed among the delegates, I ask permission to speak in French.

Allow me to present a confidence. We are gathering here under the fraternity of the pen, which means fraternity of thought, and fraternity

of heart, since all of us belong to this part of Asia, the oldest known to humanity, from which the first spark lightened civilization on the earth. I am little confused by the differences between the general topic of our conference: "the problems confronting authors in Asia today" and the six other topics proposed for effective discussions.

Looking at the general conditions which form the background of living today in Asia, we may jot down the big technological changes, the space age, the overthrow of spiritual values, and the rebellion of the young people, who look down upon the basic foundations of society. This upset did not originate from Asia, but its waves will break on our shores and may awake strong resonance in our society. It seems to me that the six subjects proposed for our discussions, except the fifth one, have only very remote relations with the situation we are facing now. And furthermore, the big lines in the foresaid background have left out a main point for the Vietnamese: the war. This war has been going on for almost 25 years, has put our country on fire and blood, and has now reached Cambodia. The war which is the brutal expression of the unbalance, on the one hand, between the amazing development of the material powers by science and technology, and on the other hand, the recession of spiritual forces which could have formed the common heritage of mankind and which we should have maintained at the level of the modern technology. This balance has not been achieved, and technology, instead of serving people, has become the means to set the world on fire and blood.

I have searched in vain for the reasons of this omission of the war in the foresaid background. We are here, among writers, poets, representing the Spirit. Should we ignore the brutal fact of the war? Should politics, especially the barbarian form of politics, i.e., war, be omitted from this cultural conference, and removed from our discussions? I do not think that a complete taboo should be placed on politics, even in a cultural conference. One great Asian sage said in substance and with reason that "A single word, a single gesture may save or lose the Empire". The pen being mightier than the sword, the correct handling of this weapon through the mass diffusion of the thought and works of the Spirit will be a better means of "saving the Empire".

Furthermore, does not the word "politics" contain a double meaning? The word politics may designate firstly the diplomatic manoeuvres, the

signing of treaties, the economical and military agreements in view of a determinate purpose, this purpose could be exploitation, enslavement or annihilation of one or many nations. "Politics" means also the supreme art of establishing peace, creating friendship among the nations, exchanging material and spiritual riches, inter-aide and the cooperation among the people for fulfilling the happiness of mankind.

Politics in this sense, at the human level, is specially noble in its aim and is a high expression of culture. and does not the symbol of the P.E.N., the pen breaking the sword, mark that we, writers, novelists, editors, journalists, the defenders of the spiritual treasure of humanity, should work to promote civilization, to project light in darkness, to fight against barbarism, of which the war, i.e., the sword, is the most disastrous expression for mankind?

Certainly, we are not dealing with politics in the diplomatic meaning of the word, but, is not cultural politics part of our everyday dealings? This kind of politics should never be forsaken, as the object of our labor, our efforts, because it is our life. We use our life in the defense of truth. We have to live. When the Greek wisdom said "live, first, philosophize afterwards", we could say with the same truth that we must live and at the same time to play an active part in politics. We would say that our life is not enslaved as long as we are playing our active part. From this, I would like to add that politics in the cultural sense of the word, safeguards and defends our liberty, the surroundings in which we live, and produces the works of Spirit. Without liberty and without surrounding protection of that liberty, we can not live, therefore, we can not write.

I speak of the war. Being writers, we may be unconcerned about the armed war, but there is another war, the war of spirit which is directed by the legion of thinkers, poets, writers, and we should never be indifferent to this war. I have travelled in different countries in Asia: in China mainland before the upheaval of the Communists, in India, Thailand, Pakistan etc. I have noticed to my great regret that people tried to avoid talking politics. Everybody was preoccupied by his daily work, by earning his humble livelihood, to satisfy the needs for his small family, satisfied to be comfortable. to promote his social positions, to gather money or to produce literary work. Politics belongs to the leaders, they said, it is worked in the secret of the chancellery. Sometimes the press tells us a

little echo. That is enough for us.

This is a basic mistake. While we live this way, peacefully, without mistrust, in the surrounding of a well-established society, an undertaking of world-wide domination is working silently and untiringly to undermine the foundations of our society and to ruin our society by the diffusion of a doctrine of hatred and of fratricidal struggle. The doctrine ignores all the spiritual values and sets up a mortal threat to all humanity and against civilization. This doctrine, served by the skillful technique of rebellion and subversion of the people, aims simply at spreading disorder in the world for enslavement of the nations one after another. This doctrine spread in the world, first in Europe more than a century ago, then gradually unleashed its destruction on rest of the world. After having bled and enslaved Russia, it tore Spain and has set fire to different European and Asian countries. Following World War II, it launched the war in China, then in Vietnam and now in its last effort, kindled the flame in Cambodia. Whose fault is this? It is ours, because we are the citizens of the liberty which we did not defend in time.

It happened during the happy and bucolic time of the agrarian and hierarchical society, that the "people does not have to comprehend." But times have been changing. The governments, men and women who think, should now educate the people. The people must be made to understand, otherwise they will follow the false calls of the bad shepherds. The people should be educated because democracy is based on people. And this civic and political education should be given firstly in school, then continue on with books, newspapers, theater, cinema, radio. This spiritual food should be provided for the people by us, the writers and the journalists.

"The truth will save you", says the Bible. We shall not use propaganda, but we must reveal the truth to the people who must be then organized and armed for defending themselves against riots and acts of terrorism which are the special arms of the doctrine of hatred and of intimidation.

We must, so far as writers and journalists are concerned, fight against the indifference of the people to what is happening in the political world, to awaken their conscience; we must give them together with the pleasure of books, newspapers, plays, fundamental knowledge in politics; we must promote social and economic growth at the same time as intellectual development; to defend the eternal spiritual value of mankind; to contribute

in one word, on the harmonious march of *Tao* which is disclosed to humanity by the great sages of China. This should be the main preoccupation of writers, the number one responsibility imposed on all of us, especially in our actual world where material power, used in the service of evil, could push humanity to the abyss. And the troubles which assail mankind at this moment, the war between the forces of democracy and that of totalitarianism and whose theater is actually Vietnam and recently Cambodia, the denying of basic spiritual values, the revolt of the young people, the subversion of the mass workers and peasants by propaganda are only the signs of a cataclysm which is prepared. It is our primordial duty to forestall this outburst. These are some of my reflexions which could serve perhaps as the theme of the Asian writers today. I leave it to you to examine with the sincerity and devotion of a brother in arms for are we not brothers-in-arms in this common struggle for liberty of Asia, liberty of mankind?

Messieurs les Présidents,

Messieurs les Délégués,

Mesdames, Messieurs,

Permettez-moi de vous faire une confidence. Nous sommes ici réunis sous la fraternité de la plume, c'est-à-dire de la pensée, et même de la fraternité du coeur, puisque nous appartenons tous à cette partie asiatique du monde, reconnue comme la plus vieille de l'humanité et d'où est partie la première étincelle qui alluma la civilisation sur la terre.

Je sens un désarroi se glisser dans mon esprit devant la disparité entre le thème général de notre conférence "les problèmes qui se posent de nos jours aux écrivains asiens" et les six grands sujets proposés à nos discussions.

Dans l'exposé général des conditions qui forment la toile de fond de notre vie actuelle, nous notons les grands changements technologiques, l'âge de l'espace, le bouleversement des valeurs spirituelles, la révolte des jeunes qui font fi des bases fondamentales de toute société. Cette secousse n'est pas partie de l'Asie, mais les lames viennent déferler sur nos côtes et risquent d'éveiller des résonnances désastreuses au sein de nos sociétés. Et les six sujets proposés à nos discussions, à part le cinquième, me paraissent n'avoir qu'un lointain rapport avec cette grave situation qui nous confronte.

Et aussi, dans les grands traits esquissés sur la toile de fond, on a omis une caractéristique principale pour le Vietnam: la guerre. Cette guerre qui depuis un quart de siècle, met sans nécessité apparente, notre pays à feu et à sang, et qui, dans un dernier effort, gagne déjà le Cambodge. Cette guerre qui est l'expression brutale du déséquilibre entre, d'une part, le développement prodigieux des moyens matériels mis au service de l'humanité par la science et la technique, et d'autre part, le recul des forces spirituelles, qui devraient former le patrimoine commun de l'humanité et que nous devrions maintenir au niveau de la technologie moderne. Or, cet équilibre n'est pas réalisé, et la technique, au lieu de nous servir, nous fournit les moyens appropriés pour mettre le monde à feu et à sang.

J'ai cherché en vain les raisons de cette omission de la guerre, sur la toile de fond. Est-ce, parce que nous sommes ici, entre écrivains, poètes, représentant l'Esprit, que nous devons ignorer le fait brutal de la guerre? Cette conférence culturelle doit-elle s'imposer de ne pas parler de politique, et tout ce qui touche à la politique doit être écarté de nos discussions, spécialement la guerre, cette forme barbare de la politique? Je ne pense pas qu'un tabou inexorable doive être placé sur la politique, même dans une conférence culturelle. Un grand sage d'Asie n'a-t-il pas dit en substance avec juste raison qu' "une parole, un geste peut sauver ou perdre l'Empire." A plus forte raison, le noble geste du maniement de la plume, servi de nos jours par la diffusion massive, à grande échelle, et presque instantanée de la pensée et des oeuvres de l'Esprit

Et puis la politique n'a-t-elle pas un double sens, puisqu'elle désigne d'une part, l'ensemble des manoeuvres diplomatiques, la signature des traités, des accords économiques et militaires en vue d'un but bien déterminé, ce but pouvant être l'exploitation, l'asservissement ou l'anéantissement d'une ou de plusieurs nations. D'autre part, la politique désigne aussi l'art suprême d'instaurer la Paix, de créer l'Amitié entre les Nations, l'échange des richesses matérielles et spirituelles, l'entr'aide et la coopération entre les peuples pour réaliser le bonheur de l'humanité tout entière. La politique, dans ce sens profondément humain, dans ce but particulièrement noble, est une haute expression de la culture. Et le symbole du PEN, la plume brisant l'épée, ne marque-t-il pas que nous, écrivains, poètes, romanciers, éditeurs, journalistes, défenseurs des trésors spirituels de l'humanité, nous devons travailler à faire avancer la civilisation, à projeter la lumière

dans les ténèbres, à lutter contre la barbarie dont l'épée, c'est-à-dire la guerre, est l'expression la plus désastreuse pour l'humanité.

Certes, nous ne faisons proprement pas de politique dans le sens diplomatique du mot. Mais la politique, comme une haute expression de la culture, n'est-elle pas sous-jacente à nos agissements de tous les jours? Cette politique ne devrait jamais cesser d'être l'objet de notre labeur, de nos efforts, car elle n'est autre chose que notre vie même, autre chose que la Vérité à la défense de laquelle nous consacrons notre vie. Nous devons vivre. Alors que la sagesse grecque disait qu' "il faut vivre d'abord, philosopher ensuite," nous pourrions dire avec autant de vérité qu'il faut faire de la politique tout en vivant. Nous disons même que notre vie n'est assurée qu'autant que nous faisons de la politique et de la bonne politique, je veux dire, puisque la politique au sens culturel du mot, sauvegarde et défend notre liberté, assure le cadre dans lequel nous vivons et produisons les oeuvres de l'Esprit. Sans liberté, sans cadre pour protéger et permettre l'exercice de cette liberté, nous ne pouvons vivre, et par conséquent, nous ne pouvons écrire.

Au reste, je parlais plus haut de guerre. En tant qu'écrivain, nous pouvons ne pas prendre part à la guerre armée. Mais il reste une autre guerre, la guerre de l'Esprit que même la légion des penseurs, poètes, écrivains, journalistes. Et cette guerre-là, nous ne devons jamais nous en désintéresser. J'ai voyagé en divers pays d'Asie, en Chine continentale avant le déferlement du raz de marée communiste, en Inde, en Thaïlande, au Pakistan etc. et j'ai remarqué à mon grand désarroi que les gens évitaient volontiers de parler de politique. Chacun était préoccupé de sa tâche journalière, de son petit gagne-pain, obligé de satisfaire aux besoins de sa petite famille, content d'assurer bourgeoisement son bonheur, de promouvoir son avancement, d'augmenter sa fortune ou de produire ses oeuvres littéraires. La politique est l'affaire des dirigeants. Elle se traite dans le secret des chancelleries. La presse, de temps en temps, en rapporte quelques échos, et cela nous suffisait.

C'était une erreur fondamentale. Pendant que nous vivions ainsi paisiblement et sans méfiance, dans le cadre d'une société qu'on croyait bien assise, un entreprise de domination mondiale travaille sourdement et inlassablement à miner les assises de notre société, et à la détruire par la diffusion d'une doctrine de haine et de lutte fratricide. Doctrine qui ignore toutes les

valeurs spirituelles et qui constitue une menace mortelle contre l'humanité tout entière, contre la civilisation même. Cette doctrine servie par une technique perfectionnée de la rebellion et le désordre dans le monde pour asservir les nations les unes après les autres par le biais de la révolte des peuples. Cette doctrine, répandue en Europe depuis plus d'un siècle, étendit graduellement ses ravages sur le monde, et après avoir ensanglanté et asservi la Russie, déchiré l'Espagne, mit le feu aux divers pays européens et asiatiques. Après la deuxième guerre mondiale, elle déclencha la guerre en Chine, puis au Vietnam, et maintenant dans un dernier soubresaut, allume l'incendie au Cambodge. A qui est la faute? Mais à nous-mêmes, citoyens de la liberté qui n'avons pas su la défendre en temps utile et qui avons compris trop tard que la liberté humaine est une et indivisible.

Il fut des temps heureux et bucoliques où dans une société agraire et bien hiérarchisée "le peuple n'a pas besoin de comprendre". Mais les temps ont changé. Les gouvernements, les hommes et les femmes qui pensent, doivent maintenant éduquer le peuple. Le peuple doit comprendre sinon il suivra les appels fallacieux des mauvais bergers. Le peuple doit être éduqué, car la DEMOCRATIE est basée sur le peuple. Et cette éducation civique et politique doit être donnée d'abord à l'école. Mais elle doit se poursuivre dans la vie par les livres, les journaux, le théâtre, le cinéma, la radio, la télévision. Et cet aliment spirituel, c'est nous écrivains et journalistes qui devons le fournir au peuple.

"La vérité te sauvera" dit la Bible. Nous ne ferons pas de propagande, mais nous devons révéler la vérité au peuple, qui doit être ensuite organisé et armé pour se défendre contre les émeutes, les attentats, les actes de terrorisme, armes par lesquelles veut s'imposer à nous cette doctrine de haine et d'intimidation.

Nous devons, en temps qu'écrivains et journalistes, lutter contre l'indifférence du peuple vis-à-vis de la politique. Eveiller la conscience du peuple, lui donner, sans qu'il s'en aperçoive et par l'agrément de la lecture, une éducation civique et politique par les romans, les journaux, les pièces de théâtre, la radio, la télévision, promouvoir les questions sociales, favoriser l'essor économique en même temps que le développement intellectuel, défendre les valeurs spirituelles éternelles de l'humanité, contribuer au développement harmonieux du TAO (道) révélé à l'humanité par les grands sages de Chine, telle devrait être la noble préoccupation des

écrivains, le problème numéro un qui s'impose à nous tous, surtout dans le monde actuel où la puissance matérielle, mise au service du mal et de cette doctrine de haine, peut pousser l'humanité vers l'abîme. Et les troubles qui déchirent le monde à cette heure, la guerre entre les forces de la DEMOCRATIE et celles du totalitarisme et dont le théâtre est actuellement le Vietnam et dernièrement le Cambodge, le reniement des valeurs spirituelles de base, la révolte des jeunes, la subversion des masses travaillées par la propagande, ne sont que les signes précurseurs d'un cataclysme qui se prépare et qu'il en prévient le déchaînement, car ce déchaînement risque d'importer notre civilisation même.

Telles sont les réflexions que me suggère la situation actuelle à laquelle l'Asie doit faire face. Je les présente à votre examen avec la sincérité et le dévouement d'un frère d'armes. Car ne sommes-nous pas ici des frères d'armes dans la lutte pour la liberté de l'Asie, c'est-à-dire de l'humanité même.

Je vous remercie, Messieurs les présidents, Mesdames et Messieurs de votre attention.

Mr. Ryoichi Sato: On this occasion I would like to inform you that there is an organization for translators. We call this FIT—Federation of International Translators, its head office is in Paris. This organization is managed under the head of UNESCO and includes, I'm not sure about the number, but I have had more than 30 countries on the board of nations. The sixth congress of this organization was held in Stuttgart, West Germany and I am going to attend the Congress as the delegate of Japan's Society of Translators. I'd like to tell you that the FIT organization awards FIT prizes to the best translators of the fiscal year and this award was presented by the Swedish. So on this occasion I would like to propose that this organization should proceed with the translation of literature of the Asian countries so as to promote our mutual understanding and the active publication of the translation which will be organized in not only literature but science and technology. We have already two organizations for this in Japan.

Mr. Hsin: We have only five minutes to go, you see. Is there anyone else who wants to speak on the problems facing us?

Mr. Hyam Brezniak: I'd like to make a suggestion that we consider publishing an Asian Pacific monthly magazine which would include

translations of essays, short stories, poems, and material of literary to reach men interested in literature so that they may learn of the modern trends of the countries of this region. I think we can do as our friend Joshi said that we can possibly get the support of UNESCO. Possibly International P.E.N. can help, and God knows who else. This item, if we could make it a particular project for the publication of the second Asian Writer's P.E.N. Mr. Jose published the first, as you know, the first P.E.N. Anthology. I think with a point like this many of us can work more concretely and practically on a particular project. This is just a suggestion.

Mr. Sato: I am very sorry to ask, yet I have a bit of a headache. May I go out? I want to rest in my room. All right?

Mr. Hsin: I thank you for the success made by your assistance and help. The final session ends right now. Thank you so much.

CLOSING CEREMONY

TIME: 3 00-5:00 P.M., 19th June, 1970

PLACE: Nine-Dragon Hall, Mandarin Hotel, Taipei, Taiwan, Republic of China

Mr. Wang Lan: Dear fellow delegates, ladies and gentlemen: We are now holding the Closing Ceremony. Thank you for coming to be with us this afternoon. Now, may I call on the chairman of the Presidium of The Third Asian Writers' Conference, Dr. Lin Yutang.

Dr. Lin Yutang: Ladies and gentlemen: I have hardly had time to think and digest what has happened in the last four days. The first thing I want to say to you is that we have had a very warm meeting together as men and women as I had hoped it would be. My personal feeling is that the time is all too short. We have just gotten to know each other as men and as friends; we have just begun to put the names to the faces. Now that we have begun to put the names to the faces, you are going. I feel very sorry that it is so short. Second, I want to say that this is a great success--something truly like what a writers' conference should be. We are not UNESCO, we are not United Nations, we are not any of these international packs who have come together to discuss military affairs or economic affairs. We have come here to meet each other as writers first, then as delegates of our different countries. We have a sense of universal brotherhood, we have a sense of the writing profession. We have the sense of responsibility of writers as such, which is not to be only concerned with the welfare of our individual countries, but with the welfare of the whole world. The whole world's trouble is our trouble, the whole world's hopes are our hopes, as embodied in the well-known verse of John Donne "For whom the bell tolls? it tolls for you, it tolls for me." That is the feeling I think we have achieved, and I am very happy about it. Certainly I feel that I want to say we have had a very lively discussion, a discussion full of vitality and vivacity, without any animosity. We have always the feeling and I am sure all of you will agree with me, that the time was too short. We have given one hour to each topic, but we need two hours and a half. We are always in a hurry. Now, the chairmen of the different sessions were very good. They tried to limit each speaker's time to five minutes. We always find it difficult, from my experience. I think the next time we have a writers' conference, we should arrange to have fewer topics but more time for each topic. That is one thing we have learned. I have to thank you for your

presence, for your very able cooperation. I found these discussions very useful. I found another thing I want to tell you about that the most important point of all at these meetings is not so much of private opinions and information. I think I was personally delighted to learn something, to learn a little about the literature of Thailand, of Malaysia, the songs of Philippines and all these things. I am sure you have the same feeling and that we need more and more of this information. I think I have a feeling that we have not only good seminar speakers but we are all very good seminar students; we are inquiring. I want to know a little more about Iran, I know so little. It is a shame that many of the educated people of Asia know more about Europe than about their fellow countries in Asia. Probably some of us know France, Moliere and Racine, but know little, very little about Indian literature, about Tagore, Calidasa, and Marbharate. We were so very well educated, our education is orientated toward Europe and America. I think from this conference, we get a greater and more real sense of solidarity, and brotherhood among the countries of Asia. I don't want to take more of your time, especially since we have such a distinguished guest as Chang Ta-chien. I want to make an announcement now-so prick up your ears: The President of the R.O.C. will receive you tomorrow, Saturday, 4:30 p.m. at Chung Shan Building. You will receive invitations, delivered to your rooms tonight. This has upset our schedule but it is a very agreeable surprise. It has been a little difficult for the President to give us that final decision and finally we have got it. We got it just half an hour ago, so that perhaps it will upset things for many of you. We are going to contact the Provincial Government of Taichung to delay everything by one day, by 24 hours, so that tomorrow, Saturday morning, you will be entirely free, to make yourself ready to be received by our President Chiang Kai-shek at 4 30 p.m. in Chung Shan Building. We have the pleasure of having with us Mr. Carver, Secretary-General of the International P.E.N. In a way, he is the body and soul of this organization, he has been the Secretary-General not only for a short term of 4 years but I think he has been in that job for 18 years. He has always been re-elected and re-elected. Now I will ask Mr. Wang Lan to introduce Mr. Carver to you.

Mr. Wang Lan: Mr. Chairman, ladies and gentlemen: I feel greatly delighted and honored to have this opportunity to introduce to you Secretary-General of International P.E.N., Mr. David Carver. He arrived here day before yesterday from London with a group of our other four distinguished guests.

Mr. Carver was originally a well-known musician and later became a famous music critic in England. After the Second War, he established a chorus and he himself was its director. Beginning from 1952 he was elected the Secretary-General of International P.E.N., Due to his extremely heavy work load, he has to, I know, most reluctantly, give up his musical career. However other's loss is our gain. His new job has been giving the writers all over the world great encouragement and comfort.

As we all know, although the President of International P.E.N. changes from time to time, the Secretary-General is rather a permanent job. In recognition of Mr. Carver's invaluable contribution to International P.E.N., Her Majesty the Queen of Great Britain awarded him the Order of British Empire in 1967.

Now, Ladies and Gentlemen, I present to you Mr. David Carver.

Mr. Carver: Dr. Lin Yutang, Mr. Kawabata, Ladies and Gentlemen: I want first to express my very great pleasure in being here and I feel as if I speak on behalf of you all when I say that one is overwhelmed by the charming courtesy and the wonderful hospitality we have all received in these last four days in Taipei. This year, 1970, is clearly an Asian year in International P.E.N., for not only is the Third Asian Writers' Conference in Taipei, magnificently put together by the Chinese Center with Mr. Wang Lan and his colleagues, Mrs. Ing, etc., but we also have the 37th International P.E.N. Congress being held in Korea, in June into July. Now I would, if I may, remind you very briefly of the history of these Asian writers' conferences. They are immensely important to International P.E.N. in my view. And I believe we originally owe this initiative to Dr. Morales, and Mr. Sionil Jose, who first staged the First Asian Writers' Conference in Baguio in the Philippines. Many of you were there and after that conference came a very interesting anthology, which we all prize very much. Then in 1964, Prince Prem Purachatra staged the Second Asian Writers' Conference in Bangkok. Now in mentioning Prince Prem Purachatra, I would like to have your permission to send him a message of sympathy and great regret for his absence through illness. He has, as you know, had the misfortune to lose a leg. And I feel that we shall all like to send him our best wishes, in fact, our affectionate wishes for most of us know him well and are very fond of him. Well, then came the initiative of the Chinese Center in inviting all of us to take part in this third Asian Writers' Conference. I feel certain that a very great deal will come from this conference.

I should like to touch on one point which I think is of very special significance, but before I do that I would like to refer to one or two of the honored guests here today and of course I must mention first Mr. Yasunari Kawabata, the very great Japanese writer and Vice-President of International P.E.N. who received the Nobel Prize in 1968 for literature. I was present at that ceremony and it was with great pride that I watched this distinguished figure, this aristocratic figure, this great writer, receive the Nobel Prize from the King of Sweden. I also recall that in the P.E.N. UNESCO translation series which was started as long ago as 1953 at the congress held in that year, the first book to be recommended and to be accepted by the person of Mr. U. Kayewer, the head of that department, was Mr. Kawabata's *Snow Country* I'm sure you all have read that book in either the original or in English or in your own language. Other books have been translated of Mr. Kawabata. But as UNESCO's funds are limited it's not possible for UNESCO to sponsor more than one book even by certain distinguished writers as Mr. Kawabata. Now I'd like to recall to you an old friend of mine who has passed on but who was president of the Chinese Center, Dr. Lo Chia-luen. And in doing so I'd like to refer to his very distinguished successor on whom so much depends, Professor Lin Yutang. I don't think I need to remind you what International P.E.N. 's aim and objects are, because they have been exemplified in this conference. We stand as a world wide organization for freedom of expression and free interchange of opinions on the nonpolitical level. Not only do we do this but we, being writers together just as you have on this occasion, writers of all nations of all languages. It is the coming together of writers and the opportunity for talking together rather than in the formal sessions that we in P.E.N. achieve our objects. We in fact, become friends. We learn to trust each other. We learn to say what's in our hearts in regard not only to our profession but in regard to the way that people live now and are expected to live in the future. International P.E.N. is the only organization recognized by UNESCO. It receives its pension from UNESCO to carry on two specific tasks. One to help in staging the annual congress and the executive committee meeting, and the other to produce what is called the bulletin of selected books, of which I am the nominal editor which means that I discuss policy and that kind of thing, but the work is done by Miss Kathleen Nott, as acting editor. Now this bulletin, in my view, is not sufficiently well-known in P.E.N., I believe it would help in all kinds of ways, the whole idea of the

bulletin is, that it publishes reviews of books of distinction written in "languages of lesser currency", to bring to the attention of publishers, university professors, public bodies, with the idea of getting these works especially reviewed, translated into one of the languages of what is called world currency such as English and French. Now I believe that along with the decisions taken today in regard to the translation bureau, the bureau which I would like to refer to later on, I believe that this bulletin could be very useful to you delegates assembled here. Miss Nott has made it her policy to publish special numbers of these bulletins in a quarterly, it appears four times a year, devoted to one language and this has proved very successful. Now why shouldn't there be a special number of the bulletins for each of your language, this I think could help the extreme problem of getting important works written in languages which are not understood universally, translated into the world currency languages. I offer you this as a suggestion, and I hope that you will, as delegates, put it before your executive committee when you return back to your national countries. And now I think perhaps I might refer in a little more detail to the suggestions of the translation bureau, which was put forward this morning by a number of delegates, and which was discussed by Dr. Kung. Basically it seems to me to be an admirable idea. Something must be done to hasten and to increase the translation of works written in Asian languages into Western languages of world currency. There is not enough reciprocity. If you are really going to push a satisfactory exchange of ideas on literatures then we who speak English or French or Italian or Spanish must know more of your work in Asian languages. I know that UNESCO has done a great deal. If Mr. Kayewer were here today I am sure he would be able to give you details, in fact, he will give you lists of the works which have been translated under the auspices of UNESCO from Asian languages into English and French. But he is well aware, of course, of the fact that this is a very small effort. UNESCO is believed to have a great deal of money. This is a mirage, it has a certain amount of money which it has to spread over a very wide field. I now apologize for UNESCO, I work for UNESCO and I appreciate what they do. But I have many bones to pick with UNESCO, especially over the very little money they devote to matters of this kind. Now I could suggest that when those of you who are going to the Korean Congress, reach Seoul and take part in the international executive committee, that we support and discuss and perhaps take to pieces in any

way you like, the resolution put by the Korean Center for establishment of a bureau which was presented to the Menton Congress last September. Now the suggestion of this morning was the setting up of a small secretariat which will carry on the works of this conference and surely that is a very good idea. It is only too easy, as can be seen by the fact that the Second Asian Writers' Conference took place in 1964 and it's taken six years to bring about the third. Now this Asian Writers' Conference as a regional conference of International P.E.N. is supported by International P.E.N., it should be possible to have at least a biannual and, if possible, an annual conference, And I do hope to bring about I think the establishment of some kind of bureau which will carry on the works and correspond with the various session's centers. It could be a very satisfactory and rewarding way of bringing this about. Now finally, because I mustn't take up too much of your time, we had that magnificent lunch, and I am sure that a great many of you would rather be sleeping than listening to me. Now 1971, next year, is P.E.N.'s Jubilee year. P.E.N. was founded in London on October 21, under the presidency of the great English novelist John Galsworthy. Of course, we want to celebrate this fiftieth anniversary in a universal way. And our Irish Center in Dublin has invited International P.E.N. to celebrate this Jubilee in the 38th Congress in Dublin in September of next year. Now clearly a very great effort must be made by all centers all over the world to send delegates. Not only official delegates but nonofficial delegates. And of course you will be hearing a great deal more about this in the various postal letters I have the privilege to address you from time to time. I would like to leave you with one more idea and that is that each center itself should celebrate the Jubilee in its own activities, in its own national city. And it would be done, I think on the actual day in October that will be the 50th anniversary of the founding of our great association. Now all I want to do is reiterate my thanks, my humble and grateful thanks for the welcome I have received and to thank you all for listening so patiently to me.

Dr. Lin Yutang: I wish to add a few words to what Mr. Carver has just said. First in regard to the set-up for the carrying out of the translation project that we so unanimously supported this morning. I have worked with Mr. Kung after this morning's session to work out the motion for setting up a kind of translation center or translation committee whose duties will be to coordinate and to facilitate in various ways the translation work. However, in view of time, we do not think it wise to present this resolution for the plenary session.

Now, we have not been able to get it exactly right. Rather than do that, we will base our work on the resolutions passed by the committee of the heads of the delegates this morning, of which you will receive the proper minutes. Now, ladies and gentlemen, we have the very great pleasure of hearing from the greatest living Chinese painter of today. Remember we enjoyed very much, we were held spell-bound by Mr. Kawabata's talk for two hours, silently in tense concentration. Now, we are lucky also to have a painter of international renown and international status to tell us whatever he likes about his works in connection with Chinese painting. I give you the great painter Mr. Chang Da-chien.

Mr. Hsiung Shih-I: Ladies and Gentlemen:

Before I translate the speech of my good friend, Chang Da-chien, I just want to say one or two words about him. I think he can be regarded truly as the greatest artist of today. This assessment is not only mine but of those who have written about him these last twenty years. Yet in fact I know him to be more than just the greatest artist of today. He is also the greatest critic and connoisseur of art. His talents range from painting, calligraphy and seal carving to other artistic media. I am very pleased to have been asked to translate his speech. I shall do the best I can. Actually, this should have been the honor of my colleague, Professor Hsing, but he was very modest and insisted I should take his place. I am very pleased to do so.

THE SPEECH OF MR. CHANG DA-CHIEN

(As translated and narrated by Prof. Hsiung Shih-I)

Mr. Chang says he is very pleased to be here, but unfortunately he couldn't come on time as he has not been well and his eyes have been troubling him. However, he has followed much of our proceedings and has been pleased with what he has observed. He feels highly privileged to have been invited by Dr. Lin to speak with you.

Mr. Chang was born into a family of painters. His mother and sister were accomplished painters. And of course, as we know, his eldest brother was a prominent artist in his own right. Thus quite naturally Mr. Chang also became an artist.

Chinese art has been a cultural tradition and the works of the old masters have served as models for contemporary artists to copy and emulate. If one

should limit his view to say that this practice has been and is a good tradition, Mr. Chang would not agree. He maintains that copying is not enough. Rather, one must know the spirit and ideas behind the works of the old masters. This knowledge coupled with wide reading and in-depth study allows for the emergence of a true artist.

The copying of the works of old art masters is just like the plagiarism of the poems and essays of ancient writers. Imagine copying the famous essays of Tang or of the Sung Masters, say for example Han Yu's essay to the crocodile or Su Tung-Po essay of Red Cliff, then signing your name to them. How nonsensical and ridiculous. One must realize, in painting as in literature, that at best when one copies, one only studies the old masters' styles and express thought in their fashion, i.e. it is merely a study of method.

To view this tradition of copying the works of old masters from another perspective, one can look back historically to the Sung Period or before. Then artists did not place their names on their paintings as they originated the paintings and became known by their styles. Those who came after copied these artists' creations and signed the copies as if they were the originators. This signing served to distinguish the originals from the copies. Copies are never as good as the originals and later during the Yuan dynasty, artists, as if to compensate for the inferiority of the copies, not only signed their name to them but also added little inscriptions. Still later, matters grew worse as artists began adding poems to their copies. Well, these are not practices to be recommended as pure art.

During the war against the invading Japanese, Mr. Chang went to Tun Huang in the Northwest for refuge. And there he spent two years and eight months studying the masterpieces of the Tang Period which were painted on the walls of some two hundred caves. For him, it was really a very rich harvest. He discovered that most of the paintings had Buddhist subjects. However, each picture was different. For example there were over one thousand paintings of Buddhist Goddess of Mercy and yet no two depiction of the Goddess was alike. This indicated that plagiarism was not a customary practice in that time. All the paintings were originals and their richness emphasized that copying is not good.

Although the pictures of the Tun Huang Caves were of a religious nature, their significance was not merely religious art. A study of ancient Chinese culture and history before the Wei Period reveals very little of customs

and dress. For example, scholars have almost no knowledge of the Han Period. It wasn't until the Wei Period that anything was known. And even then what was known was due to the depiction of ceremony and dress found in the paintings of the Tun Huang Caves. In the Yuan Period which came some time after the Wei, there are the paintings of the Peking Palace to tell scholars of the customs of that time. But if it wasn't for the paintings in the Tun Huang Caves our knowledge would have stopped then and not been permitted to extend back to the Wei. Thus, a student of art can learn a great deal about Chinese cultural history in the study of these paintings. Far more than the mere techniques of copying.

To illustrate further what knowledge and significance are to be gained from such study, Mr. Chang observed that the paintings of the Tun Huang Caves showed Buddha as if emerging from water with wet clothes. That is very puzzling for most people. After all wet clothes are not a particularly meaningful subject to paint. Not until Mr. Chang went to Tun Huang did he himself realize the true meaning of all this. He now understands the original idea was sometimes misunderstood. You see the conceptual situation was the following: Buddha wanted an artist to paint him. However, the artist was unable to see the Buddha clearly as the halo behind the Buddha's head was so dazzling. The solution was to observe Buddha's image in a basin of water. Thus in the paintings of Buddha there are small waves and his dress or clothes have the appearance of being behind the waves. It is from this the expression, Buddha coming out of the water, came.

As for abstract paintings, all Chinese paintings are abstract; even in those days when we had *hsieh yi* paintings, it simply meant abstract. Because when you paint something you must have a pre-conceived idea of what it should be. It is not photographic, therefore they should be abstract. It is just like going to the theater to see a performance by the Chinese opera actor, Mei Lan-fang or Cheng Yen-chiu. These actors have long sleeves called *shui-hsiu* (水袖) and the movements of the sleeves is an artistic gesture, a sort of abstract art. It is not realistic, and anything that is not realistic is abstract. And it is the same for art. Therefore we Chinese truly began the abstract art of the world. Our art also greatly profited from the doctrine of Lao Tzu and Tao (老子、道家). In their sayings, you learn that when you draw a picture you do not aim at a likeness. If you do you do not just aim at an exact likeness, then that is certainly abstract. In painting a

person you don't aim at catching his likeness but at his spirit. Just like in photography, if you get the right focus then you get the right painting. Some people ask him: "Mr. Chang, have you got your sketch-book with you so that you can have a copy of this scene?" He answers: "I am very stupid, I have not learned how to work a camera. I am very lazy, I never bring my sketch-book with me." For Chinese art, we don't use sketch books. It is from your mind's eye that you see these things. For instance, when he comes back from the O-Mei mountain and wants to draw it, he does not want to copy exactly the scenery of O-Mei, he just uses whatever he can see in his memory. Sometimes in a landscape there are patches that can not be utilized in a picture, so to make a perfect picture, that has to be left out. And sometimes you have to make up something in order to get a very nice composition. Therefore you have to use your imagination. The spirit of O-mei is much more important than the real picture of O-Mei. That is the difference, as we know between photographic art and artistic art.

To paint a picture, the aim is to make it artistic, to make it beautiful. Shao Hsun-mei once said that if you see a piece of rock and want to paint that rock, you must look at it from every different angle. You take the best angle and forget the angles which are not pleasant. So when drawing anything, you must remember that beauty is the most important element. You must make it truly artistic and beautiful.

There are also people who ask him why he does not paint figures with modern dress, modern costume. There is a reason. In painting figures of human beings, he paints old fashioned ancient dress, in the tradition of the Yuan dynasty, which was a very short period of roughly ninety years. That period was considered as being under Barbarian rule, and artists who painted orchids during that time drew them without roots. When people asked why were the orchids without roots the answer was that our land, our earth is entirely occupied by the foreign barbarian; we have no ground, we have no earth. This was their way of showing their protest against foreign rule.

It is the same with human figures. Before Yuan dynasty, the costumes were those which were considered modern dress of that period. Then after the Mongolians occupied China, the costumes changed. And although we do not have those costumes now in our modern world of today, we still remember that mode of dress. The Yuan dynasty was characterized by painters such as the great Yi Yuan-ming who just left out the human figure in all his

paintings. Since there were no figures in paintings of the Yuan Period, no costumes were depicted. The Ming dynasty which followed was a very short period and the famous artists such as Wen Chong-ming and Tang Po-hu, who painted figures during that time all painted them with the Ming costume.

After the Ming dynasty came 300 years of Manchu rule. As the Manchu were a foreign race, the artists did not paint the Manchu dress. Thus you can see why it was that during the past few centuries artists did not paint Yuan or Manchu costumes.

Modern dress is seldom drawn, as fashions and trends often come and go, and soon disappear. A lady's Chi-Pao can be painted but after a few years the Chi-Pao is out of style. A lady wearing a beautiful Chi-Pao that she has made could be the subject of a very fine painting but after a few years when the Chi-Pao is out of style she would think that the painting is ugly and ridiculous and she would throw the painting away. For the painter who intends that a painting should be kept forever, he cannot subject his paintings to fashion trends. Now if he is drawing something historical such as President Chiang Kai-shek in a revolutionary role, he must be correct and exact in the drawing of clothes as the painting is attempting to capture an exact moment in history. But if the painter is trying to be an artist, his aim is to create something beautiful and everlasting. He cannot paint something which will look ridiculous in a few years. Thus modern dress do not go into a painting. Here Mr. Chang ends his speech and thanks you all very much.

Prof. Hsiung: Mr. Chang said that he is just talking at random and he was not really making a formal speech. Please excuse him. He thanks you very much.

Mr. Wang Lan: Thank you, Mr. Chang, for your very interesting and profound speech, and thank you, Prof. Hsiung, for your excellent translation. And now we would like to have a few words from our Deputy Secretary-General, Mrs. Nancy Ing, to whom we are very grateful for having worked so hard to make this conference possible.

Mrs. Ing: I have been asked to make a brief report on this conference. I really do not know where to begin because I would think that any such report would be very dull indeed. All I can think of at this point is--How true is the saying: BLESSED ARE THE INNOCENT. We were indeed very innocent when we plunged ahead into preparations for this conference. As you know we are writers, not administrators. We were literally carried away by our enthusiasm

and the thought: How thrilling to have all these, our fellow writers, come to our country, to show them what we are doing, to get to know them. Towards the middle of the conference, we began to think to ourselves: How did we ever dare take on such a job? And now, as we approach the end of our time together, we can only say: Thank you all for coming; thank you for your warm support. We hope that you will bear with our inexperience and that when you leave, you will only remember the joy of having had this opportunity of being together, communicating with each other, in the universal language of writers, be it prose or poetry. On behalf of the Chinese P.E.N. Center, I thank you and wish you all success and happiness.

Mr. Wang Lan: Ladies and Gentlemen, Madame Sophia Wadia, a very famous novelist and chief delegate from India would like to say a few words on behalf of all the delegates

Mrs. Wadia: I have been asked to voice the feelings of all delegates and guests present at this conference. I was asked to give a response to the last speech from one of the indefatigable workers that have given us this opportunity of coming together. I like that word response rather than the ordinary conventional way of saying a vote of thanks. Words are living messengers and when words spring sincerely and genuinely from our own hearts go transmitting the feeling that prompted them. The only merit of the words I am now uttering is that they are indeed from the bottom of my heart. We have all been immensely touched, moved by the friendly welcome and gracious hospitality we have all received. And I can assure the organizers of this Asian Conference that they have done admirably well in their difficult task. Weeks and months of work, of preparation preceded the inauguration of this conference and every detail on the organizing side has been almost perfect. This is an achievement that will show to us that writers are not only creative artists but practical men and women. And here, if I may be permitted to take your time, I would like to say one word to the younger writers among our delegates. To the younger writers I should like to point out in order to dispel some of their disappointment, that also as Dr. Lin Yutang so well said, we were short of time and we did not achieve so very much in our session of work. What we take away with us is the added energization of knowing that men and women in other lands who are also writers share our common objectives and our common inspiration under the principles of our PEN Charter. Greater responsibility is ours, therefore, first as individuals.

We have to go back to do something. Yes we shall try and implement the resolution that was approved on by all of us of having a bureau or at least a committee to explore actual translation from one language to another. But even without that bureau, we have come together, we have met, we have forged bonds of friendship and therefore we go back enriched by this experience and I am referring now only to the coming together of us as men and women of good will, more responsible even than those who are not writers because those living messengers we recorded and they're read by hundreds and in some cases by thousands of people who are going to be affected by the feeling behind those words, therefore the need for absolute integrity, absolute sincerity on the part of every writer if you want to dispel some of the darkness which is now upon our world. One more word also to the younger, why to the younger? Because we look to them, some of us are coming to the end of this incarnated life. It is the young who have to take over. They are our hope, they are our promise. Some of them feel that those of us who are older have referred too much to a philosophical background. We have an inspiring address, two big addresses, at the inauguration session, the second by Dr. Lin Yutang sounded that universal note that we all believe in, at least we of the older generation. My young friends, don't think that philosophy is divorced from practical action. In the *Bhagavad-gita*, yoga or divine union, divine enlightenment is described as skill in the performance of action. We must be men of action and the young people must try and translate the language of the soul which is as exact, as precise as the science of mathematics, into actual works to solve the problems that we are all facing. But no more on that note. Let me now express again our gratitude to our most generous, friendly, and gracious host. Let me tell them what an inspiration it has been to be here, what an inspiration it was yesterday to go to that highway and stop in contemplation before that shrine of eternal spring, and to be given the words that were inscribed in beautiful Chinese characters, what a beautiful alphabet indeed, the words beside that temple, which, if we recall rightly the translation, mean in English, "listen to the song of the water and spring will be eternal." For many, water falling, or waterfall is noise, not music, but if we learn to listen to the song of the waterfall, spring will be eternal. What a wonderful message to carry away with us, with the cherished memory of all that we have received from our hosts, from all those who have attended this conference, not forgetting the

young people, the young men and the young women who have taken so much personal trouble to answer all our questions, to see that we do not miss the bus, to look for us, to carry our bags. They have been wonderful. All of you here in this city have been wonderful. I need not apologize even to my young friends, especially to my young friends, for ending again on a philosophical note. Just as the waterfall is a song to those who have ears to hear. So to go through life, my friends, painful and sad as it may become, as we make it through our stupidity, our ignorance, on the external side remains deep within our hearts a song. Listen to the song of life, store in your hearts the melody you hear, learn from it the lesson of harmony. Have we not heard that song of life in our closeness, in our coming together? Do we not go back enriched and more aware, more sensitive to the current of eternal spring? The spring will come forever if we make it so. And so we shall close by pointing again to our responsibility as individuals, responsibility of everyone of our P.E.N. Centers, the responsibility of all of us together who have come to this conference and want to supplement some of the ideas we have shared and certainly the resolution about translation. So we go on, to work, to strive, to try and go on trying "that we all labour together transmitting the same charge and succession till we saturate time and eras, that men and women of races ages to come may become brothers and lovers as we are."

Dr. Lin: We have been privileged to listen to the advice, the guideline, that Mr. Carver, Secretary General of the World P.E.N. Center has been able to give us. We have listened to the very enlightening comments on art and the secrets of art, and we have had the inspiring and almost lyrical message of Madame Wadia. Now I want to announce that this meeting is formally closed.

**LIST OF PARTICIPANTS
OF
THE THIRD ASIAN WRITERS' CONFERENCE**

SPECIAL GUESTS:

Mr. Yasunari Kawabata (With Mrs. Kawabata)

Vice-President, International P.E.N.

Nobel Prize Winner, 1968

(Japan)

Dr. David Carver, Esq., O.B.E.

Secretary-General, International P.E.N.

(England)

Professor Prince Prem Purachattra

Thai Ambassador to India

(Thailand)

Mr. Peter Elstob

Press Officer, International P.E.N.

(England)

Miss Kathleen Nott

Vice-President, English Center, International P.E.N.

(England)

Mr. Claude des Presles

Treasurer, P.E.N. Club Français, International P.E.N.

(France)

Mr. Edward Seidensticker

American Writer

Mr. David C. Cooke

American writer

Miss Martyn Norma

Australian Writer

Mr. Clare E. Humphrey

Representative, Asia Foundation,

Republic of China Office

Dr. Kung, Chiu Chuan

Director, Department of Administration

Cultural & Social Center for Asian & Pacific Region

GUESTS:

Mrs. Mathilde Camacho

Assistant Editor, Life Magazine

Mrs. Warner

Assistant to Secretary-General, International P.E.N.
(England)

Miss Elizabeth Paterson

Secretary to Secretary-General, International P.E.N.
(England)

Miss Hojo Makato

Secretary to Mr. Kawabata
(Japan)

DELEGATES:

Australia (Melbourne):

Mrs. H. Latham (Mavis Thorpe Clark)

Australia (Sydney):

Mr. Hiam Brezniak

Ceylon:

Mr. Eamon Kariyakarawana

Chile:

Mrs. Virginia Cox B.

China:

Mr. Tao, Hsi-sheng

Mr. Hsin, Kuang-chue

Mr. Feng, Fang-min

Miss Chang, Siu-ya

Mr. Chang, Ta-hsia

Mrs. Chang, Elizabeth T. C. Wang

Mrs. Chang, Wen-yee Wang

Mr. Chao, Tzu-fan

Mr. Chao, Yu-pei

Mr. Chen, Chi-ying

Mr. Chen, Yu-ching

Mr. Cheng, Chen-yueh

Mrs. Chennault, Anna

Mrs. Chia, Ping-ying Hsieh

Mr. Chiu, Nan
Mr. Chung, Ree
Mr. Chung, Ting-wen
Mrs. Fei, Hsin-I Chang
Mr. Huang, Te-shih
Miss Hwa Yen
Dr. Lee, Chen-tung
Mr. Lee, Chia (with Mrs. Lee)
Miss Lin, Hai-yin
Mr. Lin, Shih-tsun
Mr. Lu, Yu
Mr. Tien, Yuan
Mr. Tseng, Hsü-pai
Mr. Wang, Chi-tsung
Mr. Wang, Ching-lin
Mr. Wang, Ting-chun
Mr. Wang, Yu-chun
Miss Wang, Yung-tzu
Mr. Yao, Peng
Miss Yeh, Chan-chen
Mr. Yin, Sherman
Mr. Yu, Chun-chih

Hong Kong (Chinese Center in Hong Kong):

Mr. Lee, Chiu-sheng (with Mrs. Lee)
Mr. Chu, Chih-tai
Mr. Chiau, Img-foo
Mr. Hsiung, Shih-i (with Miss Deh-feng Hsiung)
Mr. Ting, Miao (with Mrs. Ting)
Mr. Pan, Chung-kuei
Mr. Wang, Ching-hsi
Mr. Lam, Yan-chiu (with Mrs. Lam)
Mr. Wang, Si-chiu
Mr. Chao, Chieh-tang

India:

Mrs. Sophia Wadia
Mr. Umashankar Joshi

Mrs. Leela Dayal

Indonesia:

Mr. Taufiq Ismail

Mr. Arief Budiman

Mr. Djohan A. Nasution

Mr. Sori Siregar

Mr. Ajip Rosidi

Iran:

Dr. Z. Rahnema

Mrs. Yousefi

Mrs. Mehrin

Japan:

Mr. Nobuyuki Tateno

Mr. Taijiro Tamura (with Mrs. Tamura)

Mr. Saburo Ota

Mrs. Sanae Azuma

Mr. Shigeru Goto

Mrs. Miyo Goto

Mr. Daishi Iwaya

Mr. Shoto Kamekawa

Mr. Yoichi Nakagawa

Mr. Masuro Okuyama

Mr. Ryoichi Sato (with Mrs. Sato)

Mr. Ryoko Ueno

Korea:

Dr. Chong-hwa Park

Dr. Yo-sup Chu

Mr. Byung-hee Chang

Mr. Kun-joo Ryu

Mr. Chang-ho Kim

Mrs. Jung-sook Kim

Mr. Myung-moon Yang

Mr. Yun-hyun Cho

Mr. Soo-gil Ahn

Mr. Il-dong Lee

Mr. Younghill Kang (with Mrs. & Miss Kang)

Mrs. Suk-bong Lee
Mr. Byung-taek Yang

Malaysia:

Mr. Ibrahim Hassan
Mr. Abu Baker bin Abdul Hamid
Mr. Ismail Hussein
Mr. Yai Hwang
Mr. Thean Chye Goh
Mrs. Mimi Fleischman

New Zealand:

Mr. Frederick John Foot
Mr. Malcolm J. Mason
Mrs. Joy Cassia Cowley

Philippines:

Mr. Frankie Sionil Jose
Mr. Nestor Mata
Mr. Leonidas Valencia Benesa

Singapore:

Mr. Ting-hui Lee

Thailand:

Mrs. Pa-ob Virochanabeira Poshakrishna
Mrs. Sachaporn Sinhapalin
Mrs. Jayasri Suthaket
Mr. Pluang Nanakhon
Mrs. Boonnam Keschamrus Boonsaith
Mr. Direk Kulasiriswasdi
Dr. Jit Kasem Sibunruang (Mrs.)

Vietnam:

Mr. Pham Viet Tuyen
Mr. Nghiem Xuan Viet
Miss Tran Bich Lan
Mr. Bui Xuan Uyen
Mrs. Nguyen Thi Men
Miss Nguyen Thi Hoang
Mr. Doan The Nhon
Mr. Duong Dinh Khue

Mr. Le Van Hoan
Mr. Le Ha Vinh
Mr. Le Van Tuyen
Mr. Luong Minh Duc
Mr. Pham Van Giang
Mr. Do Quy Toan
Mr. Bui Tien Khoi

Writers in Exile:

Mr. Arved Viirlaid
Dr. Paul Tabori (with Mrs. Tabori), also
representing the English P.E.N. Center.

DAILY PROGRAMME

Monday, 15th June

- 1000 Registration of delegates at the Mandarin Hotel
Distribution of Conference materials
- 1200-1300 Luncheon, hosted by the Chinese P.E.N. at Genghis Khan Bar B'Que
- 1600 Registration (continued)
- 1730-1900 Reception given by Dr. Lin Yutang, President of the Chinese P.E.N. at the Chilin Pavilion, Grand Hotel
- 1930-2100 Dinner, hosted by Mr. Henry Kao, Mayor of Taipei, at the Central Hotel

Tuesday, 16th June

- 0800-0900 Breakfast, Hosted by Chinese P.E.N. at the Mandarin Hotel
- 1000-1130 Opening Ceremony at the Nine-Dragon Hall, Mandarin Hotel
Opening Announcements by:
Mr. Wang Lan, Secretary-General, the Third Asian Writers' Conference.
Opening Address:
Dr. Lin Yutang, President of the Chinese Center, International P.E.N.
Speaker:
His Excellency C. K. Yen, Vice-President of the Republic of China
- 1130-1200 Meeting of the chief and deputy chief delegates at the Mandarin Hotel
Approval of the agenda
Election of Conference Chairman and Vice-chairmen
- 1230-1400 Luncheon, hosted by Mr. Ku Fung-hsiang, Secretary-General of Council on Promotion of the Chinese Culture Renaissance Movement, at the Mandarin Palace, President Hotel
- 1500-1700 First Literary Session:
THE DEVELOPMENT OF NATIONAL LITERATURE
THE ROLE OF THE NOVEL TODAY

- 1730-1830 Special lecture by Mr. Yasunari Kawabata
- 1900-2030 Dinner, hosted by Mr. H. K. Yang, Vice Minister of Foreign Affairs, at the Taipei Guest House
- 2030-2130 Chinese Opera, at the National Taiwan Arts Center

Wednesday, 17th June

- 0800-0900 Breakfast, hosted by Mr. James Wei Director of Government Information Office, at the Mandarin Hotel
- 0900-1100 Second Literary Session:
POETRY AND PROSE IN MODERN DAYS
THE THEATER IN MODERN SOCIETY
THE MASS MEDIA, THEIR USE AND ABUSE
- 1100-1230 Visits to the Chinese Literature and Art Center, Chinese Writers' & Artists' Association, and Chinese P.E.N. office
- 1230-1400 Luncheon, hosted by Mr. Chung Chiao-kuang, Minister of Education, in the Mabuhay Room, Imperial Hotel
Guest Speaker:
Dr. George K. C. Yeh, Minister without portfolio
- 1400-1500 Visit to the National Museum of History
- 1500-1730 Visit to the National Palace Museum
- 1900-2030 Dinner, Hospitality Night, sponsored by various Embassies and individual hosts

Thursday, 18th June

- 0800-0830 Breakfast, hosted by Mr. Wang Hung-chun, Director, Bureau of Cultural Affairs, Ministry of Education, at the Mandarin Hotel
- 0900-1200 Trip to Hualien, East-West Highway, Taroko Gorge via Far East Airlines
- 1230-1330 Luncheon, hosted by Mr. Chao Chu-yu, Chairman of Vocational Assistance Commission for Retired Servicemen at Tien Hsiang Resort
- 1400-1700 Visit to Marble Quarry and seeing aboriginal dances
- 1700-1740 Back to Taipei via Far East Airlines

1900-2030 Dinner, hosted by Mr. Chen Yu-ching, Chairman, National council of Literature and Art, at the Armed-Forces Officers' Club

Friday, 19th June

0800-0830 Breakfast, hosted by Mr. L. J. Chiang, Director, Taiwan Tourism Bureau

0900-1100 Third Literary Session:
TRANSLATION BETWEEN THE ASIAN LANGUAGES
PROBLEMS FACING ASIAN WRITERS TODAY

1230-1400 Banquet, at the International Hall, Ambassador Hotel
Jointly hosted by:

Dr. Ku Cheng-kang, President, WACL/STPACL China Chapter
Mr. Huang Chao-chin, Standing Member, Committee for
Promotion of Sino-Japanese Cooperation

Dr. Liang Han-tsao, President, Sino-American Cultural &
Economic Association

Mr. Tao Yung, President, Sino-Indian-Burmese Cultural
Association

Gen. Ho Ying-chin, President, Sino-Japanese Cultural &
Economic Association

Dr. Wang Yun-wu, President, Sino-Malaysian-Singapore
Cultural & Economic Association

Mr. Huang Cheh-chen, President, Sino-Philippine Cultural &
Economic Association

Mr. Mo Sung-nien, President, Sino-Thai Association

Dr. Huang Chi-lu, President, Sino-Vietnamese Cultural &
Economic Association

1400-1600 Closing Ceremony

Address:

Mr. David Carver, Secretary-General of International P. E. N.
Speech:

Mr. Chang Ta-chien, A foremost Chinese Artist

1900-2030 Dinner, hosted by His Excellency C. K. Yen, Vice-President of the Republic of China, at the Grand Hotel

Saturday, 20th June

- | | |
|-----------|--|
| 0800-0830 | Breakfast, hosted by Chinese P.E.N. |
| 0830-1230 | Free |
| 1230-1330 | Lunch, hosted by Chinese P.E.N. at the Mandarin Hotel |
| 1330-1530 | Free |
| 1600-1800 | Reception given by His Excellency President of the Republic of China Chiang Kai-shek and Madame Chiang at Chung Shan Hall, Yangming Shan |
| 1900-2030 | Buffet, hosted by Chinese P.E.N. at the Mandarin Hotel |

Sunday, 21st June

- | | |
|-----------|--|
| 0650 | Breakfast, hosted by Chinese P.E.N. |
| 0720 | Leave Mandarin Hotel for Railroad Station |
| 0800 | To Taichung by Chu Kuang Express Train |
| 1050 | Arrive Taichung |
| 1100 | To Taiwan Provincial Government by Highway Bureau bus |
| 1130 | Call on Governor Chen Ta-ching and attend briefing |
| 1230 | Luncheon, hosted by Governor Chen at Chung Hsin New Village. |
| 1400 | Leave Chung Hsin New Village for Sun Moon Lake by Highway Bureau airconditioned bus |
| 1530 | Arrive Sun Moon Lake |
| 1600-1800 | Sightseeing tour of Sun Moon Lake |
| 1900 | Buffet (Hotel Accommodation: Evergreen Hotel, Sun Moon Lake Hotel and Teachers Hostel) |

Monday, 22nd June

- | | |
|-----------|---|
| 0800 | Breakfast |
| 0830-1000 | Tour Sun Moon Lake |
| 1010 | Leave Sun Moon Lake for Taichung |
| 1120 | Arrive Taichung |
| 1230 | Luncheon, hosted by Commissioner Pan Chen-chiu of Provincial Department of Education and Director Chow Tien-ku of Provincial Information Office |
| 1430 | Return Taipei by Chu Kuang Express Train |
| 1725 | Arrive Taipei |
| 1900 | Dinner, hosted by Chinese P.E.N. at Mandarin Hotel |

ADVISORY COMMITTEE OF THE THIRD ASIAN WRITERS' CONFERENCE

Chief Advisor:	Mr. Tseng, Hsu-pai	
Deputy - Chief:	Mr. Liu, Hsien-yuin	
Advisors:	Mr. Chao, Fu-chung	Mr. Liu, Kan-ju
	Mr. Chen, Shu-shi	Mr. Liu, Jung-kuan
	Mr. Cheng Chen-yueh	Mr. Pai, Wan-hsiang
	Mr. Chang, Chih-hsing	Mr. Pan, Cheng-chio
	Mr. Chiang Lien-ju	Mr. Pao, Yuo-yu
	Mr. Chin, Tsuo-mo	Mr. Peng, I-fu
	Mr. Chiu, Nan	Mr. Shen, Yuei
	Mr. Chow, Tien-koo	Mr. Sung, Shih-hsuan
	Mr. Chu, Heh-bing	Mr. Tan, Chieh-chun
	Mr. Chung, Yi-chun	Mr. Tu, Yi-fang
	Mr. Hsiao, Tao-ying	Mr. Wang Ai-yun
	Mr. Hsieh, Yo-hua	Mr. Wang Lu-chiao
	Mr. Huang, Chung-tee	Mr. Wei, Te-mo
	Mr. Huang, Hsiao-tsu	Mr. Wei, Yu-sun
	Mr. Huang, Man-tah	Mr. Wu, Wen-hwei
	Miss Kao, Lien-yun	Mr. Wu, Chuen-shih
	Mr. Kao, Ming-hwei	Mr. Wu, Yen-shu
	Mr. Kao, Ta-ching	Mr. Yao, Hsuin
	Mr. Ko, Hsu-pao	Mr. Yeh, Mei-sheng
	Mr. Kou, Hsun	Mr. Yeh Ming-hsun
	Mr. Lee, Shih-yu	Mr. Yi, Chuin-tsuo
	Mr. Lee, Tsao-fu	Mr. Yin, Sherman
	Mr. Lee, Yu-sheng	Mr. Yu, Chung-chi
	Mr. Lee, Wen Jer	Mr. Yuan, Chen chang
	Mr. Lin, Chiu-shan	Mr. Yuan, Chu-nien

Working Committee of The Third Asian Writers' Conference

Secretary-General	Wang, Lan
Deputy Secretary-General	Yao, Peng
	Nancy Chang Ing (Mrs.)
	Liu, Tsang-po
<i>Conference Proceedings</i>	
Chief	Nancy Chang Ing (Mrs.)
Deputy Chief	Linda Wu (Mrs. Liu)
<i>Reception</i>	
Chief	Hsu, Fu-teh
Deputy Chief	Koo, Ping
<i>Publicity</i>	
Chief	Hu, Tsuan-hou
Deputy Chief	Huang, Chao-heng (Mrs. Ma)
	Leng, Juo-shuei
	Lo, Li-teh
	Wang, Ting-tsun
<i>Exhibition</i>	
Chief	Sung, Ying
Deputy Chief	Liu, Fang (Miss)
	Wang, Ching-lin
<i>General Affairs</i>	
Chief	Yang, Pei-hai
Deputy Chief	Liang, An-jen
	Chang, Chih-tan
	Sun, Hung
	Chow, Ting
<i>Secretariat</i>	
Chief	Chiu, You-lou
Secretary	Wen, Yang (Miss)
<i>Treasurer</i>	Tan, Kuo-chun
<i>Assistant-Treasurer</i>	Wang, Kwang-shi
<i>Cashier</i>	Liao, Chia-hwei (Miss)

CHINESE CENTER
INTERNATIONAL P.E.N.

1969-71

President: Dr. Lin, Yutang

Executive Directors: Chen, Yu-chin

Shieh, Jan-tse

Wang, Lan

Chen, Chi-ying

Ma, Hsing-yeh

Wang, Hung-chun

Chung, Ting-wen

Li, Man-kuei

Yao, Peng

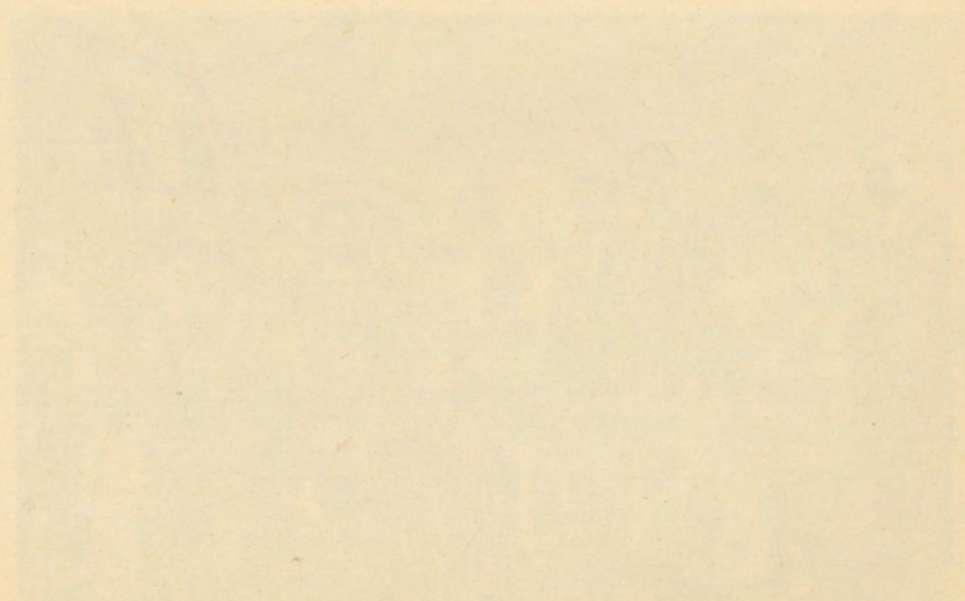
Tao, Hsi-sheng

Executive Secretary: Wang, Lan

Secretary: Chow, Hwei-min

ARRIVALS

PICTORIAL SECTION



ARRIVALS



First Arrivals: The Vietnamese Delegation led by Chief Delegate, Mr. Pham Viet Tuyen (fourth from right), met by Mr. Chung Ting-wen (second from left) and Miss Hu.



Korean Delegation led by Chief Delegate, Dr. Chogn-hwa Park (fourth from left, beside by Mr. Wang Lan),



Thai Delegation led by Mrs. Pa-ob Virochanabeira Poshakrishna
President of Thai P. E. N. Center (second from left).



Chinese P. E. N. Center in Hongkong Delegation led by Mr. Chiu-Sheng Lee.

MR. YASUNARI KAWABATA'S ARRIVAL



Press Conference at Taipei Airport.



Mr. Wang Lan introducing Mr. Kawabata to members of the Press.



Mr. James Wei, Director of Government Information Office, meeting Mr. Yasunari Kawabata, introduced by Mr. Lee Chia.

SPECIAL GUESTS FROM ENGLAND



Miss Kathleen Nott, Mrs. Warner, Dr. David Carver, Miss Elizabeth Patterson, Mr. Peter Elstob, Dr. Lin Yutang and Mr. Yao Peng (from right to left).

PRESS CONFERENCE



Dr. Lin Yutang addressing the press conference.

Chief of Publicity, Mr. Tsuan-hou Hu reporting on the preliminary preparations for the Third Asian Writer's Conference. Mr. Tuyen of Vietnam and Mr. Park of Korea, the two earliest arrivals, were invited to attend and meet the local press.



Members of the press attending the press conference.

REGISTRATION



Korean delegates at the registration desk.



Members of the Vietnam delegation registering. Chief Delegate, Mr. Pham Viet Tuyen is standing behind.



Mrs. Mathilde Camacho, Mrs. Sophia Wadia of India and Mr. Hyam Brezniak of Australia.



Chief Delegate from Japan, Mr. Nobuyuke Tateno and
Mr. & Mrs. Ryoichi Sato at the registration desk.



Deputy Chief Delegate Mr. Taijiro Tamura and Mrs. Tamura signing in.

MONGOLIAN BARBEQUE



Mongolian barbeque lunch on June 15, hosted by Chinese P. E. N. Center at Genghis Khan BarB' Que.



The "hot pot" was one of the attractions at the lunch.



A Sinkiang folk dance for the entertainment of the guests.



After the lunch, visit to the China Industrial Display Center. General Manager, Mr. Wang Chu-i showing some of the delegates around.

WELCOME RECEPTION GIVEN BY CHINESE P. E. N.



Minister of Education, Chung Chiao-kwang, Vice-minister Liu Hsien-yuin being greeted by Dr. & Mrs. Lin Yutang.



Mr. Chen Chi-ying, Mr. Tao Hsi-sheng, Dr. & Mrs. Lin Yutang greeting the Vietnamese delegates.



Dr. & Mrs. Lin Yutang and Mr. Chen Chi-Ying with the Korean delegates.



Mrs. Hugh Dunn, wife of the Australian Ambassador, meeting Mr. Yasunari Kawabata.



The American Ambassador, Mr. Walter McConaughy with Mr. Yasunari Kawabata.



Presidential Secretary-General, Dr. Chang Chun and Dr. Lin Yutang chatting with Mr. Yasunari Kawabata.



Delegates and guests at the reception.



Strange Coincidence: Mr. Yun-hyun Cho of Korea, Mr. Kawabata, and Prof. Cho Yu-pei of China, Don't you think they are brothers? They look so much alike.

DINNER GIVEN BY MR. HENRY KAO, MAYOR OF TAIPEI



Mayor Kao toasting his guests; Mrs. Lin Yutang and Dr. Z. Rahnema of Iran join in the toast.



Mayor Kao greeting Mrs. Latham



Mrs. Anna Chennault arriving at the dinner.

OPENING CEREMONY



The Opening Ceremony at the Nine Dragon Hall, Mandarin Hotel, June 16th



His Excellency Vice-President of the Republic of China, C. K. Yen, Special Guests and all Chief Delegates seated on the platform.



Mr. Wang Lan introducing all Special guests and chief delegates.
(The gentleman now standing is Dr. Kung Chiu-chuan.)



Mr. Yao Peng reading the message from Professor Prince Prem Purachattra.



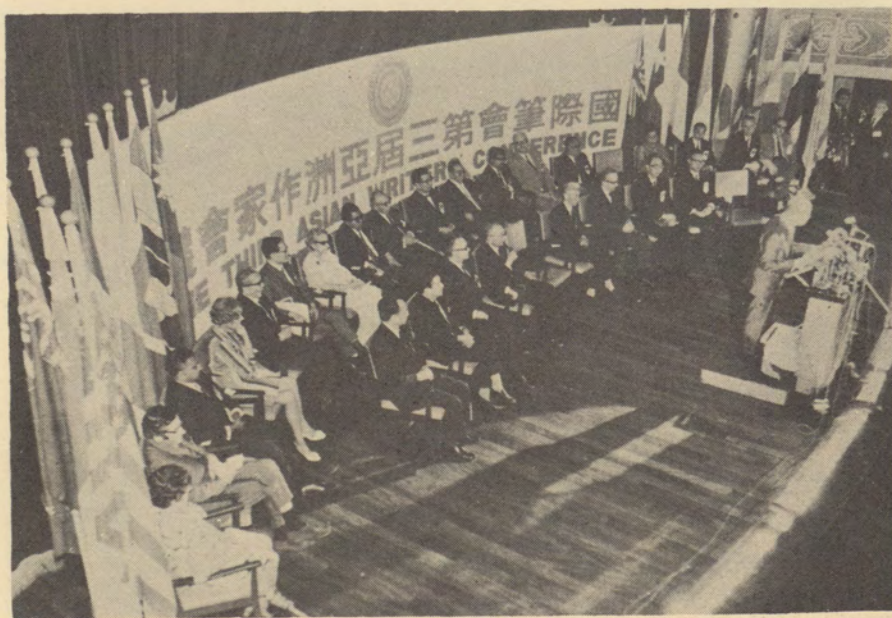
Dr. Lin Yutang opening the Third Asian Writers' Conference.



All Participants listening attentively.



His Excellency Vice-President C. K. Yen
addressing the participants.



Birds eye view of the platform.



Dr. Kung Chiu Chuan, Mr. Clare E. Humphrey, Mr. Claude des Presles, Dr. Lin Yutang; His Excellency Vice-President C. K. Yen, and Mr. Yasunari Kawabata. (from left to right)



Miss Mavis Thorpe Clarke, Mr. Hyam Brezniak, Mr. Eamon Kariyakarawana, Mrs. Virginia Cox B., Mr. Tao Hsi-Sheng, and Mr. Lee Chiu-Sheng.



Mr. Tao Hsi-Sheng, Mr. Lee Chiu-sheng, Mrs. Sophia Wadia.



Participants at the opening ceremony.

LUNCHEON HOSTED BY COUNCIL ON PROMOTION OF THE CHINESE CULTURE RENAISSANCE MOVEMENT



Dr. Sun Fu, Vice-President, the Council on Promotion of the Chinese Cultural Renaissance Movement, chatting with Mr. Younghill Kang of Korea.



Secretary-General, the Council on Promotion of the Chinese Cultural Renaissance Movement Mr. Ku Fong-hsiang welcoming guests at the luncheon, translated by Mrs. Nancy Ing.

SPECIAL LECTURE

BY MR. YASUNARI KAWABATA



Dr. Lin Yutang introducing Mr. Kawabata
and his translator Mr. Edward Seidensticker.



Mr. Kawabata and Mr. Seidensticker.



Audience at Lecture



LITERARY SESSIONS



Chairmen of the First Literary Session, Part A:
Mrs. Virginia Cox B. of Chile.
Mr. Frederick John Foot of New Zealand.
Mr. Yo-Sup Chu of Korea.



Chairmen of First Literary Session, Part B:
Mr. Taufiq Ismail of Indonesia.
Mr. S. Ota of Japan.
Dr. Paul Tabori of England.



Chairmen of the Second Literary Session, Part A:
 Mr. L. V. Benesa of the Philippines.
 Mrs. Sophia Wadia of India.
 Dr. Z. Rahnema of Iran.



Chairmen of the Second Literary Session, Part B:
 Mr. Hassan Ibrahim of Malaysia.
 Mr. Hyam Brezniak of Australia.
 Mrs. Pa-ob Poshakrishna of Thailand.



Chairmen of the Third Literary Session, Part A:
 Mr. Pham Viet Tuyen of Vietnam.
 Mrs. Latham (Mavis Thorpe Clarke) of Australia.
 Mr. Hsiung Shih-i of Hongkong.



Chairmen of the Third Literary Session, Part B:
 Mr. Eamon Kariyakarawana of Ceylon.
 Mr. Hsin Kuang-Chu of China.
 Mr. Arved Viirlaid of Writers-in-Exile.



Vietnamese delegation behind Mr. Viirlaid.



Mr. Pham Viet Tuyen and Mr. Duc Luong Minh in a happy moment.



Members of the Korean delegation.



Mr. Wang Ching-hsi and Mr. Lee Chiu-Sheng of the Chinese Center in Hongkong.



Mr. Duong Dinh Khue
of Vietnam delivering
his speech.



Mr. Umashankar Joshi emphasizing a point which catches the attention of Mrs. Sophia Wadia.



Mrs. Latham (Mavis Thorpe Clarke) and Mr. Claude des Presles in a thoughtful moment.



Mr. Hsin Kwang-Chu and Mr. Tao Hsi-sheng deliberating a point.



Chinese women writers during the literary session: Wang Yungtse, Hwa Yen, Wang Wen-yi, Chang Hsiu-ya, Chang Hsin-yi, Yeh Tsan-tsen.



Mr. Ota and Dr. Paul Tabori.



Mr. Eamon Kariyakarawana and Mr. Hyam Brezniak both very intent.



Dr. Jit Kasem Sibunruang speaking during one of the sessions.



Prof. Hsiung Shih-i of Hongkong with Mr. Frankie Sionil Jose in the background and Miss Lin Hai-Yin directly behind.



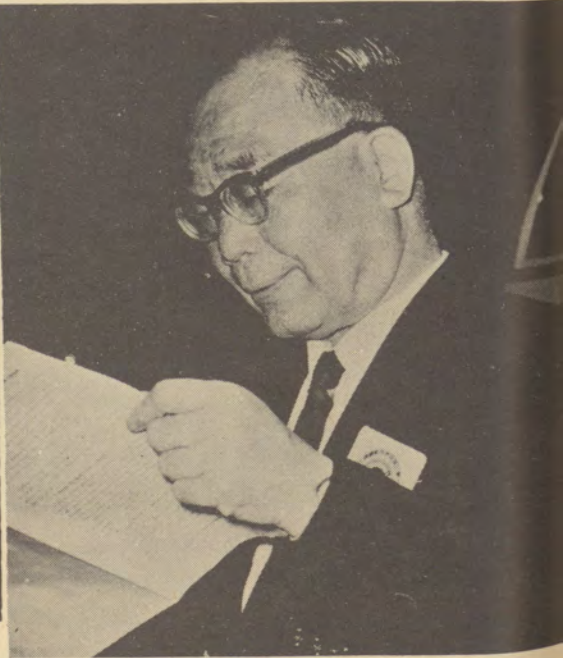
The members of the Thai Delegation in deep concentration.



Mr. Joshi and Mr. Brezniak exchange some amusing anecdote with Mr. Cheng Chen-Yueh and Mrs. Latham.



Members of the Chinese Delegation



Mr Cheng Chi-Ying reading his paper.

**DINNER GIVEN BY MR. H. K. YANG,
VICE-MINISTER OF FOREIGN AFFAIRS**



Vice-Minister Yang welcoming all the participants.



Mr. Nobuyuki Tateno, Chief Delegate from Japan, responding.



Delegates and guests at the dinner, Mr. Malcolm J. Mason and Mrs. Joy Cowley are seen in the foreground.



A group picture with Mr. & Mrs. Yasunari Kawabata.

CHINESE OPERA



Legend of The White Snake—a famous Chinese Opera.



AT THE ART EXHIBIT



Mr. Frankie Sionil Jose and Mr. Nestor Mata signing at the Art Exhibition.



Mr. Jose, Mr. Mata, Mr. Kariyakarawana, Mr. Benesa, and Miss Kang at the Art Exhibit.



Mr. Kawabata with Mr. Shiy de Jinn, a famous Chinese artist, admiring his painting.



A roomful of delegates in the gallery.



Admiring a scroll.



Mrs. Sophia Wadia exclaiming over some painting with Mrs. Camacho.



Gazing at some paintings



Visiting Chinese Musical Instruments Section
of the Chinese Literature and Art Center.

VISIT TO THE NATIONAL MUSEUM OF HISTORY



Mr. Kawabata looking over a scroll held by Mr. Lee Chia with Mr. Wang Yu-ching, curator of the National Museum of History.



Dr. Kung Chiu-Chuan with a wide smile.



Listening to an explanation of the Tunhuang Cave Art.



Miss Huang Chao-heng joins Mr. Kawabata, Mr. Wang Yu-ching and Mr. Lee Chia in admiring a work of art.

**LUNCHEON HOSTED BY MINISTER OF EDUCATION,
MR. CHUNG CHIAO-KUAN**



Minister Chung greeting delegates. Mr. Chung I-chun, Deputy Director, Bureau of the Cultural Affairs, on the side.



Minister Chung greeting delegates, Mr. Liu Tsang-po on the side.



Minister Chung offers a Toast of Welcome.



Dr. George K. C. Yeh, Minister without portfolio, delivering a speech to the delegates about the Palace Museum.

VISIT TO THE PALACE MUSEUM



Mr. & Mrs. Kawabata, Mr. & Mrs. Lee Chia, Miss Huang Chao-heng, Mr. Sung Ying arriving at the Palace Museum.



Mr. Kawabata and delegates listening to the guide.



Mr. John Foot in rapt appraisal.



Miss Wang Yung-tze and other delegates walking through the bronze section.



Mr. & Mrs. Kawabata fascinated by huge bronze urn.



A candid shot of Mr. Kawabata examining another antique.

TRIP TO HUALIEN, EASTWEST HIGHWAY TAROKO GORGE



Mr. Kawabata donning aborigine costume.



A gay moment—Mr. Kawabata dancing with aborigine girls.



Mr. Kawabata in a sedan carried by four aborigine girls.



Dr. David Carver takes his turn with a smile.



Mrs. Leela Dayal appears a little shy.

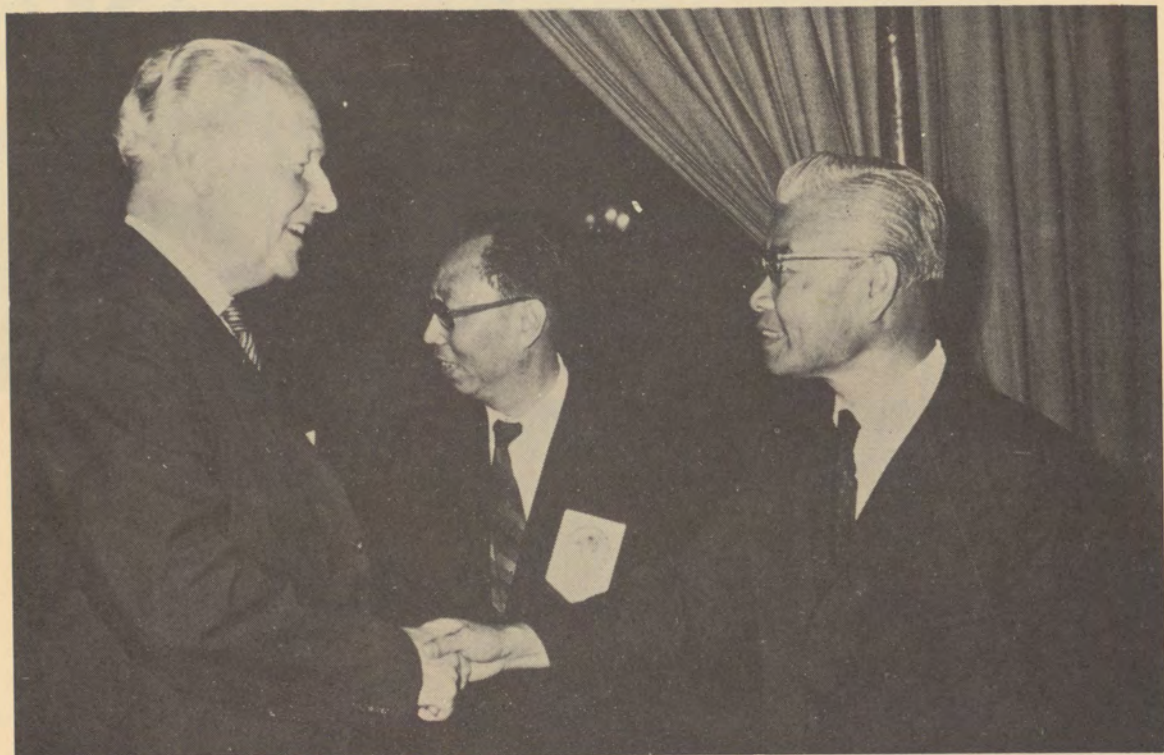


Mr. Hyam Brezniak enjoying a ride.



Fun and Dance—Mr. Kang, Mr. Lee Chia and Mrs. Cox, dressed as aborigine princes and princess.

**DINNER GIVEN BY MR. CHEN YU-CHIN, CHAIRMAN,
NATIONAL COUNCIL OF LITERATURE AND ARTS**



Mr. Chen Yu-chin greeting Dr. David Carver,
Mr. Wang Lan on the side.



Mr. Chen greeting Miss Kathleen Nott and Mr. Peter Elstob.



Mr. Chen Yu-chin's speech of welcome.



Miss Kathleen Nott delivering a speech

CHINESE BREAKFAST GIVEN BY MR. L. J. CHIANG DIRECTOR, TAIWAN TOURISM BUREAU



Mr. Chiang greeting Mr. Hyam Brezniak.



Mr. Malcolm Mason demonstrating his mastery of the chopsticks to Mrs. Joy Cowley and Miss Elizabeth Patterson.

BANQUET JOINLY HOSTED BY:

The Asian Peoples' Anti-Communist League China Chapter, Committee for Promotion of Sino-Japanese Cooperation, Sino-American Cultural & Economic Association, Sino-Australian-New Zealand Cultural & Economic Association, Sino-Indian-Burmese Cultural Association, Sino-Japanese Cultural & Economic Association, Sino-Korean Cultural Association, Sino-Malaysian-Singapore Cultural & Economic Association, Sino-Philippine Cultural & Economic Association, Sino-Thai Association, Sino-Vietnamese Cultural & Economic Association



Mr. Ku Cheng-kang greeting Dr. Jit Kasem Sibunruang.



Mr. Ku Cheng-kang greeting Mrs. Leela Dayal of India.



Mr. Ku greeting Miss Hwa Yen, Chinese novelist.



Mr. Arved Viirlaid saying a word of thanks,
translated by Miss Hu Chia-hsing.

CLOSING CEREMONY



Special Guests and dignitaries on platform.



Dr. David Carver, Mr. Yasunari Kawabata and Dr. Lin Yutang before the ceremony.



Dr. David Carver addressing the participants.



Mrs. Sophia Wadia delivering her speech of thanks on behalf of all the delegates.



Dr. Lin Yutang introducing Mr. Kawabata and Mr. Chang Ta-chien.



Eminent Chinese painter, Mr. Chang Ta-chien delivering his speech on Chinese painting with Mr. Hsiung She-i translating.

DINNER GIVEN BY HIS EXCELLENCY, VICE-PRESIDENT C. K. YEN



Vice-President Yen toasting his guests Dr. Z. Rahnema,
Mr. Eamon Kariyakarawana.



Mr. Pham Viet Tuyen delivering his response
with Miss Hu Chia-hsin translating.



Vice-President C. K. Yen greeting Mr. Kawabata, Mr. Lee Chia translating.

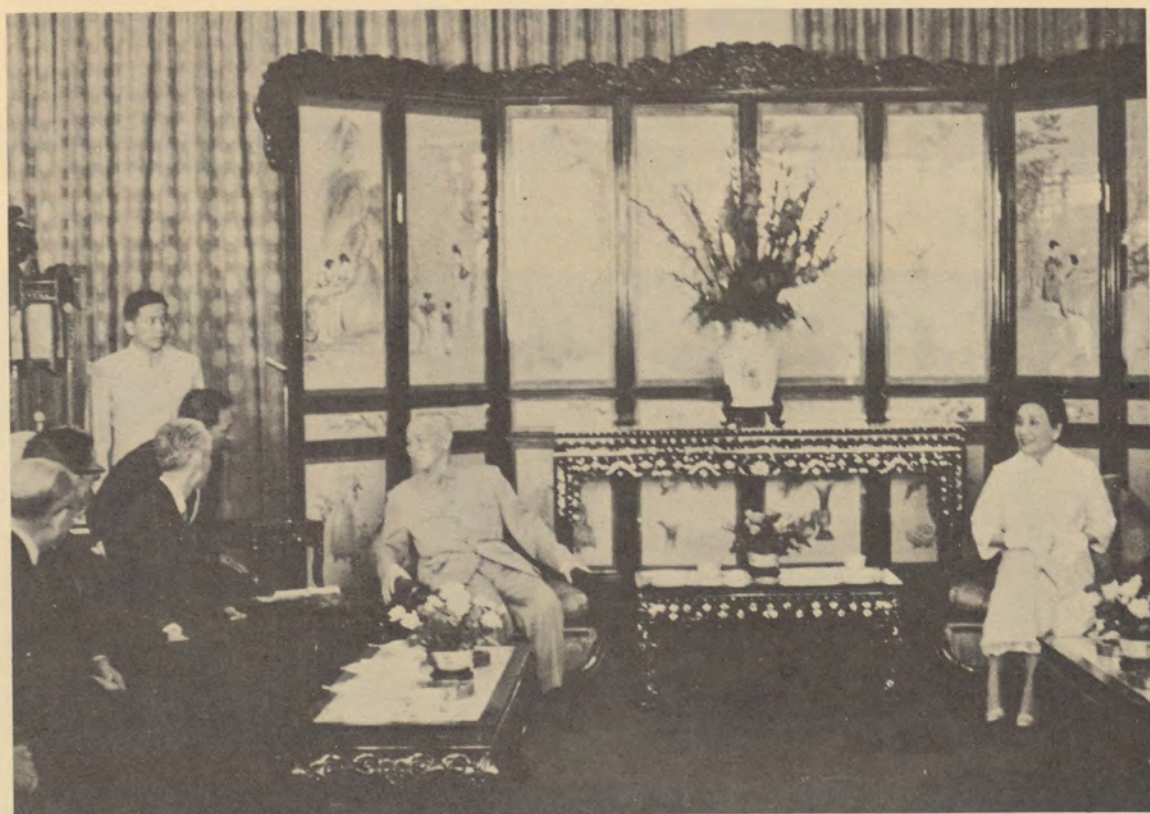
HIS EXCELLENCY PRESIDENT CHIANG'S RECEPTION



President and Madame Chiang with Presidential Secretary-General Chang Chun greeting participants.



President and Madame Chiang entering Reception Hall.



President and Madame Chiang seated at the Reception Hall.



President Chiang conversing with Mr. Yasunari Kawabata.

TAICHUNG TRIP AT INVITATION OF GOVERNER CHEN



Mr. Wang Lan introducing Mr. & Mrs. Kawabata and other delegates to Governor Chen Ta-ching.



Governor Chen greeting Mrs. Virginia Cox B.



Governor Chen toasting all participants.



Delegates and special guests with Commissioner Pan Chen-chui (Fourth from the left) of Provincial Education Department.



Director Chow Tien-ku of Provincial Information Office exhibiting his prowess with the sword in front of a souvenir shop at Sun Moon Lake.



Can you recognize our delegates?



Mrs. Cox with two beautiful Vietnamese ladies, Miss Tran Bich Lan, Mrs. Nguyen Thi Men, and other gentlemen.



In aborigine costumes.



Mr. Viirlaid shaking hands with an aborigine princess.



Response delivered by Mr. Taufiq Ismail of Indonesia and Mr. Thean Chye Goh of Malaysia, during lunch before leaving Taichung.

TILL WE MEET AGAIN



Dr. Lin Yutang gives Mr. Kawabata a farewell embrace.



Mr. Kawabata waving farewell from the plane ramp.

The Taipei Chinese Center, International P. E. N.

9TH FLOOR, 277 ROOSEVELT AVE. SEC. 3
TAIPEI, TAIWAN, REPUBLIC OF CHINA

TEL: 341875
CABLE: TAIPENCLUB

Dear Reader:

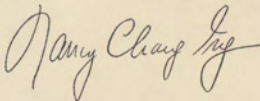
We are happy to enclose a copy of the Taipei Chinese P.E.N. Quarterly in order to introduce you to our publication and through it to the contemporary Chinese literary experience. Our first issue appeared in the Autumn of 1972, in response to a perceived need to acquaint the Western world with the variety and richness of Chinese literary production. Since that time, there has been an even greater sprouting up of new talents, an expansion into new media and an increasingly successful integration of past tradition and present realities.

We have tried our best to capture the spirit of this literary crescendo in essays, fiction, poetry and criticism. We have tried to improve the quality of our work with each issue and have been most satisfied by the reception they have enjoyed. In our issue of Autumn 1975, we have expanded into the field of art, presenting through color plates works within both the Chinese classical and modern Western aesthetic traditions. We feel that this is another aspect of our culture that deserves wider recognition.

As our honorary president, Dr. Lin Yutang has commented: "Even if some of these works may not become masterpieces of world literature, at least they have their importance in opening a door to a better understanding of the life and thoughts of the people here in the Republic of China".

We hope that you will enjoy this issue and that you will return the enclosed subscription form. We would, in addition, very much welcome your comments and suggestions. They would be of great assistance to us in planning future issues.

Sincerely,



Nancy Chang Ing
Editor, The Chinese PEN

