

**The 2nd Convention of the Chinese/American Association for Poetry and Poetics &  
International Symposium on Modern and Contemporary Literatures in English  
(Wuhan, China \* June 7-9, 2013)**

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## 会议组织机构

(按照姓名拼音或英文字母排序)

### 大会学术委员会

#### 主 席

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聂珍钊

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中美诗歌诗学协会副会长、《外国文学研究》主编

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#### 秘 书 长

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苏 晖

华中师范大学外国语学院教授、中美诗歌诗学协会执行理事  
华中师范大学文学院教授、副院长

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## Conference Committees

### Academic Committee

#### *Chairpersons*

<b>Susan Stewart</b>	Professor, Princeton University, USA; Fellow, AAAS
<b>Nie Zhenzhao</b>	Prof. of Central China Normal University, China; Vice President of CAAP

#### *Members*

<b>Yunte Huang</b>	Professor, University of California Santa Barbara, USA
<b>Youngmin Kim</b>	Professor, Dongguk University, Korea
<b>Hank Lazer</b>	Professor, University of Alabama, USA
<b>Li Zhimin</b>	Professor, Guangzhou University, China
<b>Luo Yimin</b>	Professor, Southwest University, China
<b>Aldon Lynn Nielsen</b>	Professor, Penn State University, USA
<b>Akitoshi Nagahata</b>	Professor, Nagoya University, Japan
<b>Young Suck Rhee</b>	Professor, Hanyang University, Korea
<b>Steven C. Tracy</b>	Professor, University of Massachusetts Amherst, USA
<b>Jerry Ward</b>	Distinguished Professor, Dillard University, USA
<b>Zhang Yuejun</b>	Professor, Central South University, China

### Organizing Committee

#### *Secretaries-in-chief*

<b>Luo Lianggong</b>	Professor, School of Foreign Languages, CCNU; Executive Director, CAAP
<b>Su Hui</b>	Professor and Vice Dean, School of Chinese Language and Literature, CCNU

#### *Members*

<b>Chen Hanyun</b>	Director, School of Foreign Languages, CCNU
<b>Chen Hongbo</b>	School of Foreign Languages, CCNU
<b>Du Juan</b>	Associate Professor, School of Chinese Language and Literature, CCNU
<b>Fang Xingfu</b>	Associate Professor, School of Foreign Languages, CCNU
<b>Liu Yuan</b>	Associate Professor, School of Chinese Language and Literature, CCNU
<b>Xu Li</b>	<i>Foreign Literature Studies</i> , CCNU
<b>Yang Jian</b>	Professor, School of Chinese Language and Literature, CCNU
<b>Zhang Qin</b>	School of Foreign Languages, CCNU

## 会 议 议 程

6月7日

08:00—21:00    报到   （华中师范大学桂苑宾馆 电话：027-67863418）

6月8日

8:10—8:50    开幕式（华中师范大学科学会堂）

主 持：罗良功 教授            华中师范大学外语学院副院长、中美诗歌诗学协会常务理事

致 辞：聂珍钊 教授            《外国文学研究》主编、中美诗歌诗学协会副会长

          黄晓玫 教授            华中师范大学副校长

          胡亚敏 教授            华中师范大学文学院院长

          廖美珍 教授            华中师范大学外国语学院院长

          苏珊·斯图瓦特        普林斯顿大学教授、诗人

          汉克·雷泽尔            阿拉巴马大学副教务长、教授、诗人

贺 辞：马乔瑞·帕洛夫        斯坦福大学教授、中美诗歌诗学协会会长

          查尔斯·伯恩斯坦        宾夕法尼亚大学教授、中美诗歌诗学协会副会长

          罗良功（宣读）

8:50—9:20    集体合影（九号楼前）

9:20—12:00    主题发言（华中师范大学科学会堂）

9:20—10:25    大会主题发言（第一场）

主持人：张爱平（加州州立大学奇科分校教授）

评议人：阿尔顿·尼尔逊（宾州州立大学教授）

发言人：

09:20—09:50    苏珊·斯图瓦特       （普林斯顿大学教授、诗人）

题 目：诗歌的过度解读与不足解读：以狄金森的第764首诗为例

09:50--10:20 汉克·雷泽尔 (阿拉巴马大学教务长、教授、诗人)

题 目: 乔治·奥本与拉里·艾格纳: 两位值得更多推介给中国的诗人

**10:25-12:00 大会主题发言 (第二场)**

主持人: 苏 晖 (华中师范大学教授)

评议人: 黄运特 (美国加州大学圣芭芭拉分校教授)

发言人:

10:25--10:55 丹尼尔·奥尔布赖特 (哈佛大学教授)

题 目: 诗歌中的艺术转换

10:55--11:25 罗益民 (西南大学教授)

题 目: 从诗与画的界说看艺术的本体价值——以美国的视觉诗为例

11:25--11:55 李英石 (韩国汉阳大学教授)

题 目: 艺术转换: 叶芝与阿什伯利

12:10-13:30 欢迎宴会 (桂苑宾馆中餐厅)

14:10-17:40 分组讨论 (外国语学院 6 个会议室)

14:10-15:40 小组讨论 (第一场)

15:40-16:10 茶歇

16:10-17:40 小组讨论 (第二场)

18:00-19:00 晚餐

19:30-21:30 诗歌朗诵会 (科学会堂)

致 辞: 史蒂文·特雷西 (美国马萨诸塞大学阿默斯特分校教授)

尚必武 (浙江工商大学副教授)

郭 雯 (华中师范大学博士生)

6月9日

08:00—11:40 分组讨论（外国语学院1-6号会议室）

08:00—09:40 小组讨论（第三场）

09:40—10:00 茶歇

10:00—11:40 小组讨论（第四场）

12:00—13:30: 午餐（桂苑宾馆中餐厅）

14:00—17:55 全体会议

14:00—15:30 大会主题发言（第三场）

主持人：黎志敏（中国广州大学教授）

评议人：金英敏（韩国东国大学教授）

发言人：

14:00—14:30 阿尔顿·尼尔逊（美国宾州州立大学教授）

题 目：劳依德·艾迪逊的《波可可》：一个先锋诗的个案研究

14:30—15:00 黄运特（美国加州大学圣芭芭拉分校教授）

题 目：美国诗歌的声音风景

15:00—15:30 罗良功（华中师范大学教授）

题 目：声音的自然化与社会化：论索尼娅·桑切斯诗歌

15:30—15:50 茶歇

15:50—17:20 大会主题发言（第四场）

主持人：黄逸鸣（台湾淡江大学英语系教授）

评议人：杰瑞·沃德（美国迪拉德大学杰出教授、华中师范大学海外名师计划特聘教授）

主题发言

15:50—16:20 郑建清（美国密西西比河谷州立大学教授）

题 目：理查德·赖特的《我是无名辈》中的禅

16:20—16:50 长畑明利（日本名古屋大学教授）

题 目：车学敬在《放逐者与时间终点》中的戏谑书写

16:50—17:20 张跃军（中国中南大学教授）

题 目：现代美国诗歌中的中国形象

**17:25—17:55 自由发言**

主 持：司各特·史蒂文斯（美国芝加哥纽伯瑞图书馆 麦克尼克中心主任）

朱振武（上海大学教授）

18:10—19:30 晚宴及闭幕式（桂苑宾馆中餐厅）

主持：罗良功 （中美诗歌诗学协会秘书长）

致辞：聂珍钊 （中美诗歌诗学协会副会长）

诗歌朗诵（开放式）

**The 2nd Convention of the Chinese/American Association for Poetry and Poetics &  
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## **Agenda**

### **June 7, 2013**

#### **Registration**

Guiyuan Hotel, Central China Normal University  
Wuhan, China (Phone: 86-27-6786 3418)  
8:00 am—9:00 pm

### **June 8, 2013**

#### **08:10-08:50 Opening Ceremony (Conference Hall, CCNU)**

##### **Chair:**

**Luo Lianggong**, Prof of Central China Normal University, Executive Director of CAAP

##### **Speakers:**

**Nie Zhenzhao**, Professor of Central China Normal University, Vice President of CAAP

**Huang Xiaomei**, Vice President of Central China Normal University, CCNU

**Hu Yamin**, Dean and Professor of School of Chinese Language and Literature, CCNU

**Liao Meizhen**, Dean and Professor of School of Foreign Languages, CCNU

**Susan Stewart**, Prof of Princeton University, USA

**Hank Lazer**, Prof of University of Alabama, USA

##### **Greetings from**

Marjorie Perloff, Prof of Stanford University, CAAP President

Charles Bernstein, Prof of University of Pennsylvania, CAAP Vice President announced by

(To be read by Luo Lianggong)

#### **08:50-09:20 Group Photo**

#### **09:20-12:00 Plenary Sessions (Conference Hall, CCNU)**

##### **9:20-10:25 Plenary Session 1**

**Chair: Aiping Zhang** (Professor, California State University Chico)

**Discussant: Aldon Lynn Niesen** (Professor, Penn State University)

##### **Keynote Speaker:**

09:20-09:50 **Susan Stewart** (Professor, Princeton University)

**Title:** Over- and Under-interpretation in Reading Poetry: Taking Emily Dickinson's "My life had stood—a loaded gun" for Example

09:50-10:20 **Hank Lazer** (Professor, University of Alabama)

**Title:** George Oppen and Larry Eigner: Two American Poets Deserving of Much Greater Availability to Chinese Readers

##### **10:25-12:00 Plenary Session 2**

**Chair: Su Hui** (Professor, Central China Normal University)

**Discussant: Yunte Huang** (Professor, University of California, Santa Barbara)

##### **Keynote Speakers:**

10:25—10:55 **Daniel Albright** (Professor, Harvard University, USA)

**Title:** Ekphrasis in Poetry



10:55—11:25 **Luo Yimin** (Professor, Southwest University, China)

*Title:* An Ontological Study of American Visual Poetry from the Viewpoint of Poetry-Painting Distinctions

11:25—11:55 **Young Suck Rhee** (Professor, Hanyang University, Korea)

*Title:* Ekphrasis: Yeats and Ashbery

12:10-13:30 **Banquet** (Guiyuan Hotel, CCNU)

14:10-17:40 **Panel Sessions**

*Place:* School of Foreign Languages Building

14:10-15:40 **Panel Session 1**

15:40-16:10 **Tea Break**

16:10-17:40 **Panel Session 2**

18:00-19:00 **Dinner** (Guiyuan Hotel, CCNU)

19:30-21:30 **Poetry Reading** (Conference Hall, CCNU)

*Co-hosts:* **Steven Tracy** (Professor, Massachusetts Amherst)

**Shang Biwu** (Associate Professor, Zhejiang Gongshang University)

**Guo Wen** (Ph. D. Candidate, Central China Normal University)

## June 9, 2013

8:10-11:40 **Panel Sessions**

*Place:* School of Foreign Languages Building

8:10-9:40 **Panel Session 3**

9:40-10:10 **Tea Break**

10:10-11:40 **Panel Session 4**

12:00-13:00 **Lunch** (Guiyuan Hotel, CCNU)

14:00-17:55 **Plenary Sessions** (Concert Hall, CCNU)

14:00—15:30 **Plenary Session 3**

*Chairs:* **Li Zhimin** (Professor, Guangzhou University, China)

*Discussant:* **Youngmin Kim** (Dongguk University, Korea)

*Keynote Speakers:*

14:00—14:30 **Aldon Lynn Nielsen** (Professor, University of Alabama, USA)

*Title:* Lloyd Addison's Beau Cocoa: An Avant Garde Case Study

14:30—15:00 **Yunte Huang** (Professor, University of California, Santa Barbara, USA)

*Title:* The Soundscape of American Poetry

15:00—15:30 **Luo Lianggong** (Professor, Central China Normal University, China)

*Title:* The Naturalization and Socialization of Sound in Sonia Sanchez's Poetry

15:30—15:50 **Tea Break**

15:50—17:20 **Plenary Session 4**

*Chairs:* **Peter I-min Huang** (Professor, Tamkang University, Taiwan)

*Discussant:* **Jerry Washington Ward, Jr.** (Distinguished Professor, Dillard University, USA)

*Keynote Speakers:*

15:50-16:20 **John Zheng** (Professor, Mississippi Valley State University, USA)

*Title:* Zen in Richard Wright's *I AM NOBODY*

## 中美诗歌诗学协会第二届年会暨现当代英语文学国际研讨会

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16:20-16:50 **Akitoshi Nagahata** (Professor, Nagoya University, Japan)

**Title:** *Theresa Hak Kyung Cha's Playful Writing in Exil é and Temps Mort*

16:50-17:20 **Zhang Yuejun** (Professor, Central South University, China)

**Title:** *The Image of China in American Modernist Poetry*

### **17:25-17:55 Open-Mic Speeches**

**Chairs:** **Scott Manning Stevens** (Director, Newberry Library, Chicago, USA)

**Zhu Zhenwu** (Professor, Shanghai University)

### **18:10-19:30 Banquet & Closing Ceremony** (Guiyuan Hotel, CCNU)

**Host:** **Luo Lianggong** (Executive Director, CAAP)

**Speakers:** **Nie Zhenzhen** (Vice President, CAAP)

**Poetry Reading (Open-Mic)**

小组研讨安排 / Programs for Panel Sessions

地点：外国语学院大楼  
School of Foreign Languages Building

第一场小组讨论/Panel Session 1  
(14:10-15:40, June 8)

1-1 先锋诗歌与诗歌实验 (1)  
Avant Garde Poetry and Poetic Experiments (1)

时间/Time: 14:10-15:40 地点/ Place: Room 3201 (同声传译室)

主持人/Chairs: 金英敏/Youngmin Kim, 陈世丹/Chen Shidan

发言人/Speakers

金英敏

Kim,  
Youngmin  
\*(20 mins)

The Politics of Poetic Form: Ezra Pound, Charles Olson, and Robert Duncan

陈世丹

Chen Shidan

诗与注释构成的互文结构和语言游戏

The Intertextual Structure and Language Games Formed with Poem and Commentary

断裂·违规·颠覆：未来主义的定义原则——评帕洛夫的《未来主义时刻：先锋派艺术及断裂的语言》

方文开

Fang, Wenkai

Rupture, Transgression, Subversion: the Defining Principle of Futurism——A Review of The Futurist Moment: Avant-Garde, Avant Guerre and the Language of Rupture

陈书平

Chen, shuping  
方 军

华莱士·史蒂文斯诗歌与西方现代美术

Wallace Stevens and Western Modern Painting

Fang, Jun

李小洁

Li, Xiaojie

郭萍/卢娇

Guo Ping/Lu  
Jiao

Beauty is Arrangement: Painterly Qualities in Williams's Early Poetry

威廉斯的读画诗 “The Pot of Flowers”

William Carlos Williams's Ekphrastic Poem “The Pot of Flowers”

内在性形式下的政治意图——以《消费员的生活》为例

The Politics Reflected in the Immanence Forms——Taking “The Lives of the Toll Takers” as An Example

1-2 诗歌重读 (1)  
Reinterpretation of Poetry (1)

时间/Time: 14:10-15:40

地点/ Place: Room 234 (二楼会议室)

主持人：郑建青、黎志敏

Chairs: John Zheng, Li Zhimin

发言人/Speakers

黎志敏

Li, Zhimin

On Gu Cheng: Rise and Fall of a Fairy Tale

白阳明

Bai, Yangming

叩问影子——解读威廉·斯坦利·默温的《天狼星的影子》

Questioning the Shadow——Interpreting William Stanley Merwin's Sirius Shadow

蔡海燕	诗歌的秩序：奥登诗歌创作观探析
Cai, Haiyan	The Order of Poetry: Wystan Hugh Auden's View of Poetry Creation
胡梅红	“母亲诗人”：解读普拉斯“母爱诗歌系列”
Hu, Meihong	“Mother Poet”: Interpreting “Motherhood Poem Sequence” by Sylvia Plath
焦优平	母亲形象的强力颠覆：金斯堡与哈斯母亲诗歌的影响诗学解读
Jiao, Youping	Turbulent Subversion of Mother Images: Poetics of Influence Reading of Kaddish and My Mother's Nipples
马文	比利·柯林斯诗歌的“二流性”探析
Ma, Wen	On the Minoriness of Billy Collins' Poetry
李小雪	对弗罗斯特诗歌《熄灭吧，熄灭》的修辞分析
Li, Xiaoxue	Rhetorical Analysis on Robert Frost's “Out, Out-”

### 1-3 小说新视角 (1)

#### New Perspectives to Fiction (1)

时间/Time: 14:10-15:40

地点/ Place: Room 3320

主持人: 张强、戴鸿斌 Chairs: Zhang, Qiang; Dai Hongbin

发言人/Speakers

戴鸿斌	《安慰者》的互文性策略
Dai, Hongbin	The Intertextual Strategy in <i>The Comforters</i>
陈娜	“追寻”母题的现代性解析——以诺曼·梅勒小说为例
Chen, Na	Motif of Pursuit in Norman Mailer's Novels
张甜	被压抑的城市灵魂——评贝娄《洪堡的礼物》
Zhang, Tian	Urban Souls Besieged: Bellow and Humboldt's Gift
柳文文	凝视：从灵魂的眼睛到肉体的感觉——菲利普·罗斯《人性的污秽》解读
Liu, Wenwen	Gaze: From the Eyes of the Soul to the Sense of the Body--An Interpretation to the Philip Roth's <i>The Human Stain</i>
金万锋	越界的文化记忆——菲利普·罗斯后期小说探微
Jin, Wanfeng	The Transgressive Cultural Memory: A Study of Philip Roth's Later Novels
贺润东	论《双城记》中德法奇夫人的角色的变化
He, Rundong	On the Role Change of Madame Defarge in <i>A Tale of Two Cities</i>
陈妙玲	《啊，拓荒者！》的生态伦理解读
Chen, Miaoling	An Ecological Analysis of <i>O Pioneers</i>

### 1-4 伦理、生态、文学 (1)

#### Ethics, Ecology and Literature (1)

时间/Time: 14:10-15:40

地点/ Place: Room 3317

主持人: 杨建、易建红 Chairs: Yang Jian, Yi Jianhong

发言人/Speakers

杨建	乔伊斯的文学伦理思想
Yang, Jian	On Joyce's Literary Ethical Thought
易建红	文学伦理学批评视域中的《海狼》
Yi, Jianhong	A Study on <i>The Sea Wolf</i> from the Perspective of Ethical Literary Criticism
李金云	勒维纳斯的“伦理”与保罗·奥斯特的《布鲁克林的荒唐事》
Li, Jinyun	Levinas' Ethics and Paul Auster's <i>The Brooklyn Follies</i>
龙瑞翠	狄更斯海外慈善叙事研究
Long, Ruicui	A Study on Dickens' Overseas Charity Narration
陈思	《绿帘》的伦理解读
Chen, Si	A Literary Ethical Interpretation of “A Curtain of Green”
刁俊春	《愤怒》中的战争叙事与伦理关怀
Diao, Junchun	The War Narrative and Ethical Concern in Philip Roth's <i>Indignation</i>

丁礼明 “恋子情结”下儿子保罗自我身份的危机阐释  
Ding, liming Crisis Interpretation of Paul's Self-identity in View of Oedipus Complex

**1-5 族裔文学 (1)**  
**Ethnic Literature (1)**

时间/Time: 14:10-15:40

地点/ Place: Room 3318

主持人/Chairs: Ward, Jerry Washington, Jr.; 朱小琳/Zhu, Xiaolin

发言人/Speakers

Ward, Jerry (20 mins) “Django Unchained”: Ambiguous Ethical Response and the Principle of Double Effect  
朱小琳 美国非裔文学研究的政治在场与审美困境  
Zhu, Xiaolin African American Literature Studies in China: The Presence of Politics and the Aesthetic  
李荣庆 “《梅里迪恩》中民权运动歌曲的话语解析”  
Li, Rongqing A reflection on the Civil Rights Song in Meridian  
陈虹波 论索尼娅·桑切斯诗歌形式的自然化  
Chen, Hongbo On the Naturalization of Poetic Forms in Sonia Sanchez's Poetry  
程昕 菲莉斯·惠特莉诗歌中隐性的种族情感  
Cheng, Xin The Implicit Racial Emotions in Phillis Wheatley's Poetry  
黄迎 娜塔莎·特斯维诗集《本土卫士》意象叙事探析  
Huang, Ying Study on the Imagery of Native Guard  
周欢 The Agency of Black Female Voices in Langston Hughes's poetry  
Zhou, Huan  
李蓓蕾 政治的凝视与反凝视：詹姆斯·韦尔登·约翰逊的诗歌研究  
Li, Beilei The Political Gazing and Anti-gazing: A Study of James Weldon Johnson's Poetry

**第二场小组讨论/Panel Session 2**  
**(16:10-17:40, June 8)**

**2-1 先锋诗歌与诗歌实验 (2)**  
**Avant Garde Poetry and Poetic Experiments (2)**

时间/Time: 16:10-17:40

地点/ Place: Room 3201 (同声传译室)

主持人/Chairs: Hiromi Ochi, 何庆机/He Qingji

发言人/Speakers

Hiromi Ochi The Modernist Turn in English Studies in Post-World War II Japan  
何庆机 现代主义诗歌的难度美学  
HE, Qingji Aesthetics of Difficulty of Modernist Poetry  
马永波 大卫·安汀谈话诗的复调性  
Ma, Yongbo The Polytonality of David Antin's Talk Poems  
晏榕 (李佩仑) 从客体主义到语言诗：论现代诗作为客体或消极性关联物的新形式  
Yan, Rong From the Objectivism to the L-A-N-G-U-A-G-E: Modern Poetry as a New Form of Objective or Negative Correlatives  
李权文 论 E E 卡明斯诗歌的变异风格  
Li, Quanwen On E E Cummings's Deviational Style  
李昕 诗歌叙事学的可能、疆界及前景  
Li, Xin The Possibility, Scope and Prospects of Poetic Narratology  
尹根德 从诗歌理论和创作实践上看意象派诗歌与深度意象派诗歌在“意象”处理上的异同  
Yin, Gende

2-2 诗歌重读 (2)  
Reinterpretation of Poetry (2)

时间/Time: 16:10-17:40

地点/ Place: Room 234 (二楼会议室)

主持人: 罗益民/Luo Yimin、Scott Manning Stevens,

发言人/Speakers

Stevens, Scott	
Manning	New Media, Digital Archives, and Contemporary Native American Poetry
*(15mins)	
李嘉娜	艾伦·金斯堡诗歌创作发展论
Li, Jiana	The Developments of Allen Ginsberg's Creative Career
陆钰明	普拉斯诗作中的三种自我状态
Lu Yuming	Three Status of Self in Sylvia Plath's Poetry
凌喆	《思绪之狐》: 休斯的一个诗学起点
Ling, Zhe	The Thought Fox: A Start Point of Ted Hughes' Poetics
刘海燕	自由与联姻-论玛丽安·莫尔的后现代婚姻观
Liu, Haiyan	Liberty and union-on Marianne Moore's post-modern marriage viewpoint
	拉金眼里的大自然: “如此空缺!” ——以《空缺》为例解读拉金的存在观
肖云华	
Xiao, Yunhua	Nature for Larkin: “Such Absences!” ---An Interpretation of Larkin's Outlook on Existence with A Case Study on “Absences”
唐毅	现代派的智慧, 浪漫派的气质——从温室组诗看罗特克的传统意识
Tang, Yi	Modernist Wisdom and Romantic Vein: Theodore Roethke's Awareness of Tradition as Reflected in Greenhouse Sequence
张子茉	埃兹拉·庞德对 E.E.卡明斯诗歌的影响
ZHANG, Zimo	The Heritage of Ezra Pound in the Poetry of E. E. Cummings

2-3 美国文学中的亚洲因素  
Asian Elements in American Literature

时间/Time: 16: 10-17:40

地点/ Place: Room 3320

主持人/Chairs: 张爱平/Zhang Aiping, 张跃军/Zhang Yuejun

发言人/Speakers

Lee, Kun Jong	Genre and Race: A Case of the Asian American Short Story Cycle
Zhang, Aiping	A New Army of Transnational Writers: Redefining the Ever-Expanding
(15 mins)	Anglophone Literature
何木英	当代美籍华裔文学的中国文化元素——一项基于数据统计分析的研究
He, Muying	A Statistic Analysis: The Chinese cultural elements in the contemporary Chinese American literature
	中美文化冲突中的“异乡人”和“边缘人”——从跨文化交际学视角看华裔小说《喜福会》
王婷	The “Strangers” and the “Marginal Men” in Intercultural Encounters—An Intercultural Perspective of <i>The Joy Luck Club</i>
Wang, Ting	
张琴	解读汤婷婷《宽广余地》中的诗学传统及创新
Zhang, Qin	On the Poetic Tradition and Innovation in Maxine Hong Kingston's <i>I Love a Broad Margin to My Life</i>
周易	The Poetic Woman Warrior-----Reinterpreting Kingston's <i>The Woman Warrior</i> via Kristeva
Zhou, Yi	
汤瑶	格雷·史奈德《神话与文本》中的色空观
TANG, Yao	The Embodiment of Form and Emptiness in Gary Snyder's Myths & Texts

2-4 伦理、生态、文学 (2)  
Ethics, Ecology and Literature (2)

时间/Time: 16:10-17:40

地点/ Place: Room 3317

主持人: 袁雪生、龙云 Chairs: Yuan Xuesheng, Long Yun

发言人/Speakers

- |                 |   |
|-----------------|---|
| 袁雪生             | 菲利普·罗斯小说的伦理批评   |
| Yuan, Xuesheng  | An Ethical criticism of Philip Roth's Fiction   |
| 龙云              | 《洛丽塔》的悲剧审美与伦理反思   |
| Long, Yun       | Tragic Aesthetics and Ethical Reflections in <i>Lolita</i>  |
| 张连桥             | 论《动物园的故事》中的身份危机与人际隔离  |
| Zhang, Lianqiao | On studying of identity crisis and interpersonal isolation in <i>The Zoo Story</i>  |
| 王丽艳             | E.L. 多克托罗的犹太伦理观——以小说《世纪博览会》为例   |
| Wang, Liyan     | E.L. Doctorow's Jewish Ethical Ideas displayed in <i>World's Fair</i>   |
| 康方              | 森林中的流放:《皆大欢喜》的伦理学主题   |
| Kang, Fang      | Exile to the Forest——An Ethical Study of <i>As You Like It</i>  |
| 田亚曼             | 精神的焦虑与回归——对《雨王汉德森》中多维欲望的阐释  |
| Tian, Yaman     | Anxiety and Spiritual Rebirth----The Interpretation of Multi-dimensional Desire in Saul Bellow's <i>Henderson the Rain King</i> |
| 陈富瑞             | 伦理身份的迷失与月兰之疯  |
| Chen, Furui     | The Loss of Ethical Identity and the Madness of Moon Orchid   |

2-5 族裔文学 (2)  
Ethnic Literature (2)

时间/Time: 16:10-17:40

地点/ Place: Room 3318

主持人/Chairs: Tracy, Steven C; 李权文/Li Quanwen

发言人/Speakers

- |                               |  |
|-------------------------------|--|
| Tracy, Steven C.<br>(20 mins) | A Sterling Performance: Big Boy Davis and "Odyssey of Big Boy"   |
| 隋红升                           | 性别角色观念的反思:《孤独的征战》中的男性气概  |
| Sui, Hongsheng                | Reflection on the Gender Role Concept: On The Masculinity in <i>Lonely Crusade</i>   |
| 闵敏                            | 黑人身份的不确定性: 评苏珊-洛里·帕克斯的“林肯戏剧”   |
| Min, Min                      | The Uncertainty of Black People's Identity: On Suzan-Lori Parks' "the Lincoln Plays"   |
| 魏艳                            | 论巴特勒小说《亲缘》中的历史书写   |
| Wei, Yan                      | On the History Writing in Octavia E. Butler's <i>Kindred</i>   |
| 张静静                           | 中国的杜波依斯译介与研究述评   |
| Zhang, Jingjing               | On the History Writing in Octavia E. Butler's <i>Kindred</i>   |
| 刘紫丰                           | 打破“当代性失语”的局限——评欧内斯特·盖恩斯的《刑前一课》   |
| Liu, Zifeng                   | Breaking through the limitation of "Contemporary Aphasia": An Analysis of Ernest Gaines's Neo-realistic Novel <i>A Lesson Before Dying</i> |
| 郭晓霞                           | 当代美国非裔女性文学中的罪与苦难   |
| Guo, Xiaoxia                  | The Sin and Suffering in the Works of Contemporary Afro-American Women Writers   |

### 第三场小组讨论/Panel Session 3

(08:10-09:40, June 9)

#### 3-1 诗歌的对话与传播 (1)

##### Dialogue and Diffusion of Poetry (1)

时间/Time: 08: 10-09:40

地点/ Place: Room 3201 (同声传译室)

主持人: Hidetoshi Tomiyama 谭琼琳

Chairs: Tomiyama, Hidetoshi Tan, Qionglin

发言人/Speakers

Hidetoshi

Tomiyama

(20 mins)

谭琼琳

Tan, Qionglin

王贵明

Wang,

Guiming

陈小红

Chen,

Xiaohong

毛明

Mao, Ming

王萍

Wang, Ping

徐莹

XU, Ying

The Whitmanian antinomianism and Buddhist antinomianism

《心经》英译与改写: 格雷·史奈德生态诗学色空观研究

Heart Sutra and Adaptation: Form and Emptiness in Gary Snyder's Ecopoetics

"论《华夏集》成集之因——诗人精神的非凡契合: 庞德与李白之间诗性和人文精神的灵通"

On the Shaping of Cathay——An unusual communion of minds: the poetic and humanistic sensibility of Ezra Pound and Li Bai

“垮掉一代”的禅之旅

Beat Generation's Journey to Zen

“野径与禅道”: 斯奈德生态诗学的禅学因缘

Wildness and the Way of Chan: Snyder's eco-poetics and Chan

欧美现代派诗歌经典的中国之旅

Modern European Classic Poetry in China

菲利普·惠伦的“寒山情结”

The Han Shan Complex of Philip Whalen

#### 3-2 诗歌重读 (3)

##### Reinterpretation of Poetry (3)

时间/Time: 08: 10-09:40

地点/ Place: Room 234 (二楼会议室)

主持人: 梁晓冬、武月明

Chairs: Liang Xiaodong, Wu Yueming

发言人/Speakers

梁晓冬

Liang, Xiaodong

武月明

Wu, Yueming

王彤

Wang, Tiao

邢锋萍

Xing, Fengping

张永玲

Zhang, Yongling

熊霄

Xiong, Xiao

吴斐

身体与自我的主体同构: 达菲诗歌的女性身体叙事

Construction of Subjectivity in Body and Self: Duffy's Female Body Narratives in Poetry

福克纳诗歌研究

A Study of Faulkner's Poems

卡罗尔·安·达菲的诗路历程

The Growing Course of Carol Ann Duffy's Poetry Themes

“然而我只爱你”——简析乔治·赫伯特的诗歌创作主张

“Yet I Love Thee”: A Brief Analysis of George Herbert's Poetic Thoughts

从“看”到“观”——论金斯伯格细节感悟诗艺观的发展

From “Looking” to “Vapasyana--On the Evolution of Ginsberg's Poetics of Awareness of Detail

双舌、双心——评欧阳昱的诗《双性人》和《倾听一个伦敦大巴上的家伙》

Two Tongues, Two Hearts--On Ouyang Yu's Two Poems “Double Man” and “Listening to A Guy on a London Bus”

英语诗歌前景化现象的认知解读



Wu, Fei                      An Analysis of Foregrounding Phenomenon in English Poetry from the Perspective of Cognition

3-3 小说新视角 (2)  
New Perspectives to Fiction (2)

时间/Time: 08:10-09:40

地点/ Place: Room 3320

主持人: 刘渊、黄晖      Chairs: Liu Yuan, Huang Hui

发言人/Speakers

黄晖                      库切小说中的疯癫叙事解读  
Huang, Hui              The Madness Narrative in Coetzee's novels  
刘风山                  托马斯·品钦小说与美国神话的颠覆与重构  
Liu, Fengshan          The Deconstruction of American Myth in Thomas Pynchon's Fiction  
李雪梅                  欧亨·利的《最后的一片叶子》的圣经原型批评  
Li, Xuemei              A Biblical Archetype Criticism on O·Henry's "The Last Leaf"  
段波                      库珀小说中的海洋文化与美国形象建构  
Duan, Bo                Sea Culture and National Image Building in Cooper's Sea Novels  
王晓丹                  《纹身女孩》中的身份建构  
Wang, Xiaodan          The Construction of Identities in *The Tattooed Girl*  
张冬颖                  视野的蜕变——论《洛丽塔》中纳博科夫“创造”美国的独特方式  
Zhang, Dongying      Metamorphosis of Vision-- "Nabokovian" Way of "Inventing" America in *Lolita*  
李丹丹                  《野草在歌唱》揭开种族歧视的伤疤  
Li, Dandan              Racial-discrimination in *The Grass Is Singing*

3-4 伦理、生态、文学 (3)  
Ethics, Ecology and Literature (3)

时间/Time: 08: 10-09:40

地点/ Place: Room 3317

主持人/Chairs: Lee Hyungseob, 杜娟/Du Juan

发言人/Speakers

Lee, Hyungseob          Ethical Ambiguities of a Brechtian Narrator in Brian Friel's *Dancing at Lughnasa*  
魏啸飞                  杜宾的情感伦理拷问  
Wei, Xiaofei              Questing Dubin's Emotional Ethics  
朱黎航                  断裂的伦理——评玛格丽特·艾德森的戏剧《才智》  
Zhu, Lihang              Ethical Disruption in Margaret Edson's *Wit*  
郭雯                      伦理的“暗礁”：《暗礁》的文学伦理学批评  
Guo, Wen                The Ethical "Reef": A Study on *The Reef* by the Ethical Literary Criticism  
陈湛妍                  过去:挥之不去的阴影——解读《出租》中人物的伦理选择  
Chen, Zhanyan          One Can Never Get Away From The Past —An Analysis of the Ethical Choices in *To Let*  
谭小翠                  庞德《诗章十三》的文学伦理学解读  
Tan, Xiaocui              Ethical Literary Interpretation of Ezra Pound's Canto XIII  
郑美善                  伦理身份的迷失与重建——论《秀拉》  
CHUNG MI SUN          Lost and Reconstruction of Ethical Identity--Analysis on *Sula*

**3-5 族裔文学 (3)**  
**Ethnic Literature (3)**

时间/Time: 08: 10-09:40

地点/ Place: Room 3318

主持人/ Chairs: 谭惠娟/ Tan Huijuan; Monclova, Marta S. Rivera

**发言人/Speakers**

谭惠娟	作为文化批评家的拉尔夫·埃利森
Tan, Huijuan	Ralph Ellison as a Cultural Critic
Monclova,	Constructions of Identity in Nuyorican Poetry
Marta S. Rivera	
Zhu, Fangfang	Sherley Anne Williams and Bessie Smith's "Any Woman's Blues" Plight
张琼	《私刑者》: 个人英雄主义的历史悲歌
Zhang, Qiong	The Lynchers: A Historical Elegy of Individual Heroism
荆兴梅	《所罗门之歌》的文化干预策略
Jing, Xingmei	Strategies of Cultural Intervention in Song of Solomon
甘士艳	《母爱》中的空间建构
Gan, Shiyen	Spatial Construction in Mother Love
俞凤	代际间创伤理论视域下的《最蓝的眼睛》
Yu, Feng	The Bluest Eye: From the Perspective of Transgenerational Trauma

**第四场小组讨论/Panel Session 4**  
**(10:10-11:40, June 9)**

**4-1 诗歌的对话与传播 (2)**  
**Dialogue and Diffusion of Poetry (2)**

时间/Time: 10:10-11:40

地点/ Place: Room 3201 (同声传译室)

主持人: 杨柳、朱振武 Chairs: Yang Liu, Zhu Zhenwu

**发言人/Speakers**

杨柳	审美判断与当代英国文学翻译中的诗学区隔
Yang, Liu	Aesthetic Judgment and Poetic Distinction in the Contemporary Translation of English Literature
朱振武	诗无达诂, 译无定规——以 Stopping by Woods on a Snowy Evening 的学生
Zhu, Zhenwu	译作为例
江枫	待定 / TBD
Jiang, Feng	
陈浪	Bourdieu 社会学视角下诗歌翻译研究——以惠特曼诗歌译介为例
Chen, Lang	Translation Studies from a Bourdieuan Perspective--Exemplified with the Translation of Walt Whitman's Poems
张广奎	韵律诗译文风格趋向读者调查
Zhang, Guangkui	The Readership Survey on Orientation of Translation Style of Metrical Poetry
王文、郭英杰	20 世纪中美先锋诗歌的互文与戏仿性探析
Wang Wen, Guo Yingjie	A Study of the Intertextuality and Parody of Chinese and American Avant-garde Poetry in the 20th Century
王景丹	中美诗歌语言对比研究
Wang, jingdan	Comparative study on the poetry language

**4-2 综合研究**  
**General Study**

时间/Time: 10:10-11:40

地点/ Place: Room 234 (二楼会议室)

主持人: 张维、徐彬 Chairs: Zhang Wei, Xu Bin

发言人/Speakers

- |                    |  |
|--------------------|--|
| <b>Zhang, Wei</b>  | Heidegger's Poetics and Philosophic  |
| <b>徐彬</b>          | 劳伦斯·达雷尔国外研究述评  |
| <b>Xu Bin</b>      | Literature Review of Foreign Scholarship on Lawrence Durrell   |
| <b>徐瑞阳</b>         | 从结构主义到解构主义过度看西方社会精神思辨  |
| <b>Xu, Ruiyang</b> | The Development of Western Social Psychology under the perspective of transformation from Structuralism to Deconstructivism          |
| <b>张鑫</b>          | 浪漫主义时期的女性合作著述  |
| <b>Zhang, Xin</b>  | Female Collaborative Authorship in Romantic Period   |
| <b>张艺</b>          | 观看的伦理与性别——从苏珊·桑塔格与安妮·莱博维茨主体之间的图像艺术对话谈起   |
| <b>Zhang, Yi</b>   | Ethics and Gender of Seeing: Introspection on Study of Intersubjective Dialogue on Image Art between Susan Sontag and Anne Leibovitz |
| <b>张纓</b>          | 约翰·多恩散文中自我意识的内在性   |
| <b>Zhang, Ying</b> | The Internality of Self-consciousness in John Donne's Prose Works--Devotions upon Emergent Occasions as a case                       |

**4-3 伦理、生态、文学 (4)**  
**Ethics, Ecology and Literature (4)**

时间/Time: 10:10-11:40

地点/ Place: Room 3320

主持人/ Chairs: Peter I-min Huang, 石平萍/Shi Pingping

发言人/Speakers

- |                           |   |
|---------------------------|---|
| <b>Huang, Peter I-min</b> | Environmental Racism and Dark Ecology in Linda Hogan's Mean Spirit                              |
| <b>石平萍</b>                | 美国亚裔文学的绿化: 走向美国亚裔生态批评   |
| <b>Shi, Pingping</b>      | Greening Asian American Literature: Toward an Asian American Ecocriticism                       |
| <b>Kato, Daniela</b>      | Basil Bunting's Briggflatts and the Modernist Biomorphical Imagination                          |
| <b>Ralph, Iris</b>        | English literature in the Asian Pacific in contemporary, environmental and ecocritical contexts |
| <b>毛艳华</b>                | 生态女性主义的解构之力   |
| <b>Mao, Yanhua</b>        | Deconstruction Inherent in Ecofeminism  |
| <b>蔡俊</b>                 | On the "Ecological Indian" Imagination in Contemporary Native American                          |
| <b>Cai, Jun</b>           | Novels  |
|                           | 多丽丝·莱辛小说的地理基因与其生态伦理思想   |
| <b>王文惠</b>                | The Analysis on Genographics and ecological ethics thoughts in Doris Lessing's                  |
| <b>Wang, Wenhui</b>       | Novels--Take <i>Love, Again</i> for example   |

**4-4 族裔文学 (4)**  
**Ethnic Literature (4)**

时间/Time: 10:10-11:40

地点/ Place: Room 3317

主持人/Chairs: Elizabeth Eck, 尹诚浩/Yoon, Seongho

发言人/Speakers

- |                                 |   |
|---------------------------------|---|
| <b>Eck, Elizabeth (15 mins)</b> | A Daydream, A Nightmare, and an Awakening: How Derek Walcotts' "The Star Apple Kingdom" teaches Postcolonial Theory better than Postcolonial Theory |
|---------------------------------|---|

## 中美诗歌诗学协会第二届年会暨现当代英语文学国际研讨会

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尹诚浩 Yoon, Seongho	The Debate Revisited: (Dis)Placing the Ground of African American Literary Theory
李保杰 Li, Baojie	奇卡诺诗歌中的政治书写 Political Writings in Chicano Poetry
黎会华 Li, Huihua	路易丝·厄德里克《桦树皮小屋》四部曲的历史书写
郝翠屏 Hao, Cuiping	为什么要这种形式? ——《面对太平洋祈祷》的解读与翻译 Why Such Form? ---An Interpretation and Translation of Prayer to the Pacific
舒婧娟 Shu, Suddy	从《伯格的女儿》中主人公罗莎看纳丁·戈迪默的种族观 On Nadine Gordimer's Ethnic Perspective from Rosa in Burger's Daughter
丁兆国 Ding, Zhaoguo	钦努阿·阿契贝小说中的身份政治 Identity Politics in Chinua Achebe's Novels
罗春霞 Luo, Chunxia	《紫颜色》中禅宗式启迪在西丽获取话语权中的作用 The Enlightenment of Zen Buddhism on the Acquirement of Celie's Private Voice

## 论文摘要

### **Ekphrasis in Poetry**

*Daniel Albright Harvard University, USA*

Ekphrasis is one of the most fascinating intermedial phenomena, and I would like to offer a taxonomy of ekphrastic stances, first according to subject position (where is the poet? outside the painting looking in? inside the painting looking out?), and second according to the representational vs formal aspect of the painting.

### **Politics of Poetic Form: A debate on Taliban Poetry**

*Yubraj Aryal Purdue University, USA*

A debate spun across diplomatic and military circles after UK-based publisher Hurst & Company published Alex Strick van Linschoten and Felix Kuehn's *Poetry of the Taliban* in May 2012. The major question the book posed was: Should we or should we not have to read the Taliban poetry? Responses on the debate were varied. The LA Times reports, "Denounced by some as propaganda by the enemy in America's longest war, hailed by others as a rare window on a largely hidden world."<sup>1</sup> A former British commander in Afghanistan Richard Kemp denounced the book as follows: "What we need to remember is that these are fascist, murdering thugs who suppress women and kill people without mercy if they do not agree with them, and of course are killing our soldiers."<sup>2</sup> Kemp's reaction has prompted counter-reaction from Linschoten and Kuehn's sympathizers like: "The ignorance here is absolutely astounding. Kemp is clearly giving a knee jerk reaction to the existence of the opinion of "the Enemy." . . . Fascist, murdering thugs" are what the imperialists are."<sup>3</sup>

In the above context, I will offer an analysis of the recent debate on Taliban poetry through the post-World War II critical lens of Adorno's cultural criticism and Benjamin's critique of the "cultural documents." More importantly, I will examine the relevance of Adorno's question for our time: 21st-century America, in other words, as the imperial incarnation of Adorno's nightmare of the "positive." In so doing, I will juxtapose Kemp's fury against Taliban poetry with Adorno's denunciation of poetry and Benjamin's writing against so-called "cultural documents" while answering the question: "Should we read Taliban poetry or should we not?" I argue that we have to read Taliban poetry because it is a cultural document of the world literature and such a welcoming gesture toward a new art a) helps art disrupt the reified ideology behind the so-called

“positive”<sup>4</sup> idea of a culture in favor of a more radical view of society, and b) enables us to envision a more open and revolutionary society.

## 叩问影子 ——解读威廉·斯坦利·默温的《天狼星的影子》

白阳明 湖北工业大学

默温因其诗歌的神秘主题和独特的诗歌语言而成为美国“深度意象派”代表诗人，其创作在新超现实主义的框架下揭示生态问题，传播生态思想。本文对其 2009 年普利策奖作品《天狼星的影子》进行解读，旨在阐释其诗歌中的意象和美学内涵。

**关键词：**默温 《天狼星的影子》 意象 栖居

## Questioning the Shadow

——Interpreting William Stanley Merwin's *Sirius Shadow*

*Bai Yangming Hubei University of Technology*

Merwin is a representative poet of American “deep imagist poetry” due to the mysterious themes of his poems and the unique poetic language, whose creation reveals ecological problems and disseminate ecological thought under the surrealistic framework. This paper aims to analyze his 2009 Pulitzer Prize work *Sirius Shadow* to interpret its deep image and aesthetic connotation.

**Key words:** Merwin *Sirius Shadow* image dwelling

## 诗歌的秩序：奥登诗歌创作观探析

蔡海燕 浙江财经学院

奥登认为诗人必须尊重诗歌这门艺术的规律与法则，强调语言、韵律和诗体是诗人开展创作活动的基础性道具，必须给予重视。他坚决捍卫语言，认为正确的语言是构建诗歌大厦的基石。他持续尝试各种诗体，认为诗歌在形式上的内在牵引和精密联动是艺术秩序的直观体现，能够带给诗歌内容意想不到的效果。他对诗歌内容与形式的探索，是一种“清教徒式的态度”和“审美的态度”之间的平衡。

## The Order of Poetry: Wystan Hugh Auden's View of Poetry Creation

*Cai Haiyan Zhejiang University of Finance & Economics*

Poetry as an art has its own laws and restrictions. Wystan Hugh Auden emphasizes that languages, rhythms and forms, which are the fundamental elements in poets' creative activities, should be fully understood and carefully chosen. He serves as the protector of the integrity of English language, and nearly tries each kind of prosody in English poetic history. He believes the

form could develop, shape and even enrich the poet's imagination. When the theme meets the right form, their unity is the embodiment of the poetic order. His creative quest is an attempt to balance "Puritanical attitude" and "Esthetic attitude".

## **On the "Ecological Indian" Imagination in Contemporary Native American Novels**

*Cai Jun Zhongnan University of Economics and Law*

This paper focuses on the "Ecological Indian" imagination in contemporary Native American novels. The transformation from "bloody savage" to "innocent savage", and from "Ecological Indian" to "Native American ecologists", is also the process from being imagined by others to imagining themselves. American Indians gradually take "Ecological Indians" as part of the definition of themselves and develop three nature themes in their works: the homing theme which is about the relationship between American Indians and their land; the animal themes which is about the relationship between humans and animals, and the women theme which is about the relationship among people, especially the one between men and women. Native American authors attempt to express their worldviews different from those of European Americans by keeping writing about these themes. "Ecological Indian" seems to have become the dominant image of American Indians. On the one hand, it is a fake vision made to meet the expectations of mainstream American culture; on the other hand, it is a secret and indirect resistance strategies employed to help American Indians speak in their own voice in the political and cultural field within the acceptable limit. Moreover, this fake vision not only makes misunderstanding deep, but is also simplifies the social issues in contemporary Native American community.

## **伦理身份的迷失与月兰之疯**

**陈富瑞 华中师范大学文学院**

本文拟以《女勇士》其中的一个小故事“西宫门外”作为文本对象，从文学伦理学批评的角度切入，沿着“月兰海外寻夫”的伦理主线，还原该事件在美国发生的“伦理现场”，进而剖析月兰的“伦理选择”以及她的“伦理身份”，以期探讨月兰之疯的成因。中美伦理的不同标准导致月兰在面临伦理选择时犹豫不定，陷入了伦理困境；合法妻子伦理身份的丧失，导致月兰在美国的自我迷失；再加上自身性格的软弱酿就了月兰终被丈夫抛弃的悲剧。最后，本文将结合作家的创作理想，揭示月兰这一疯女人形象所蕴含的伦理意义和价值。

## **The Loss of Ethical Identity and the Madness of Moon Orchid**

*Chen Furui Central China Normal University*

With the heroin, Moon Orchid, being a deserted wife who goes mad in the end, "At the Western Palace" is a short story in *The Woman Warrior* by Maxine Hong Kingston. Along with the ethical line of Moon Orchid's seeking for husband overseas, this paper represents the ethical scene of this event in America from the perspective of ethical literary criticism. After analyzing Brave Orchid and Moon Orchid's ethical choice, this paper explores the causes of Moon Orchid's madness. In the author's opinion, there are three causes for her madness. Firstly, the different ethical standards between China and America has led her hesitated in ethical choice, which makes her fall into the ethical dilemma. Secondly, the loss of ethical identity as legal wife has caused the loss of herself. Thirdly, the weakness of her character results in her husband's desertion. In the end, with Maxine's creation idea, the paper intends to explore the ethical significance and value of the Moon Orchid image shaped by Maxine.

## **On the Naturalization of Poetic Forms in Sonia Sanchez's Poetry**

*Chen Hongbo Central China Normal University*

The African American female poet Sonia Sanchez's poetry is characterized with her writing of nature, from which her philosophy of nature can be abstracted. She grasps the essence of nature spirit and finds its expression in her poetic craftsmanship, especially in terms of the innovation in poetic forms. This article is to extract her philosophy of nature and explore her specific literary practices concerning rhythm and musical forms in poetry, namely, the naturalization of poetic forms in her poetry. After that, the social functions of it will be discussed.

Keywords: Sonia Sanchez, Poetry, Naturalization, Poetic Forms

## **Bourdieu 社会学视角下诗歌翻译研究 ——以惠特曼诗歌译介为例**

**陈浪 华中师范大学**

论文在考察惠特曼诗歌不同译本差异的基础上,利用 Bourdieu 的社会实践模式考察译本产生的文学场域和翻译场域,重点分析惠特曼诗歌译介代表人物楚图南、赵萝蕤的译者惯习及其拥有的各类资本(文化资本、社会资本、经济资本以及象征资本),从社会学角度探讨惠特曼诗歌翻译策略背后的制约因素以及上世纪八九十年代惠特曼诗歌译介经典多元并存的缘由。论文认为,翻译中诗歌形式的处理往往取决于译者的社会化过程;评价诗歌翻译不能规划统一的标尺与价值参照。



## Poetry Translation Studies from a Bourdieuan Perspective

-- Exemplified with the Translation of Walt Whitman's Poems

*Chen Lang Central China Normal University*

The paper, on basis of Bourdieuan model of social practice, explores constraining factors behind translation strategies of Whitman's poems in different versions and coexistence of versions in the canonization of Whitman's works in the 1980s and 1990s in China. With a description of the literary and translation fields that the translation practices occurred, it analyzes the representative translators' habitus, their cultural, social, economic and symbolic capitals. It believes that the socialization process of the translator plays a decisive role in dealing with formal issues in poetry translation, and it is not wise to have unified standards and fixed referential values to evaluate poetry translation.

## 《啊, 拓荒者!》的生态伦理解读

**陈妙玲 湛江师范学院**

《啊,拓荒者!》是美国女作家薇拉·凯瑟描写美国中西部边疆小说中的第一本。作品自始至终贯穿着对人与自然关系的探索和思考。文章通过分析小说中的人物性格、自然环境描写和主题寓意,探讨作者在小说中表现出的生态主义思想。

## An Ecological Analysis of *O Pioneers*

*Chen Miaoling Zhanjiang Normal University*

*O Pioneers!* is Willa Cather's first novel about American's western frontiers. The novel explores the relationship between human beings and nature. It also reveals the ecological ideas in characters' personality, surroundings description and theme.

## “追寻”母题的现代性解析 ——以诺曼·梅勒小说为例

**陈娜 国防科学技术大学**

后现代主义美国犹太裔作家诺曼·梅勒在小说中以现代方式书写“追寻”母题,表现人类的生存困境。通过不同人物命运安排,作家把现代犹太民族的身份困惑、精神迷失与人类的普遍发展问题结合起来,颠覆了传统小说中艰辛而深远的追寻意义,揭示了“追寻”荒诞性的深层根源,具有现代维度。

**关键词:** 诺曼·梅勒; “追寻”; 犹太母题

## Motif of Pursuit in Norman Mailer's Novels

Chen Na *National University of Defense Technology*

Post-modernist American Jewish writer Norman Mailer interprets the motif of Pursuit in a modern way to present human's living dilemma. By arranging the different destinies of the characters, the writer combines the Jewish nation's bewildering identity plight and spiritual loss with the human's general evolution problems, subverts the hard but far-reaching significance of traditional pursuit and reveals the deep-rooted reason of the absurdity of pursuit in modern life, endowing motif of Pursuit with modern dimensions.

**Key Words:** Norman Mailer; Pursuit; Jewish motif

## 华莱士·史蒂文斯诗歌与西方现代美术

陈书平 鄱阳师范高等专科学校

史蒂文斯诗歌在西方现代美术中吸取了大量元素，尤以印象主义、野兽派、立体主义对他的影响最为明显，他借鉴了莫奈、马奈、梵高、塞尚、毕加索等人的美术思想来建构自己的诗歌美学，更是直接从他们的绘画作品中获得灵感与创作技巧。

## Wallace Stevens and Western Modern Painting

Chen Shuping *Yunyang Normal College*

The poetry of Wallace Stevens assimilate many elements from modern western painting, especially from impressionism, faubism and cubism , He drew on manet, vangogh, Cezanne, Picasso and others art thoughts to construct his poetic aesthetics, but also directly from their paintings gain inspiration and creative skills.

## 诗与注释构成的互文结构和语言游戏

陈世丹 中国人民大学

美国俄裔文体学家和小说家弗拉基米尔·纳博科夫在文学创作中，十分讲究全篇的文体结构，在细节上精雕细刻，在叙事上大胆探索，玩弄语言游戏，追求一种具有异常复杂性和迷惑性的艺术境界，邀请读者参与创作，否则作品意义不明。在纳博科夫的小说《微暗的火》中，希德的诗与金保特的注释构成了一种互文结构，它表现了世界中相互作用与相互沟通的主题，也表现出艺术与生活之间、想象与现实之间的张力。同时，希德的诗与金保特的注释也构成了一种后现代语言游戏，它表明作者并不创造意义，因为作品没有所谓的原意，意义也不是作品现存的，必须无止境地文本之外去寻求，每篇文本都必须置于更多的文本之中才能产生意义。

## The Intertextual Structure and Language Games Formed with Poem and Commentary

*Chen Shidan Renmin University of China*

Vladimir Nabokov, famous Russian-American stylist and novelist, is very particular about the stylistic structure of a whole book, works at it with great care, boldly explores in narrative, and plays with language games to seek an artistic boundary with unusual complexity and puzzlement, which invites the reader to participate in the writing and otherwise whose meaning would be unclear. In the novel *Pale Fire* by Nabokov, Shade's poem "Pale Fire" and Kinbote's "Commentary" for the poem form a strange intertextual structure which represents the theme of interaction and intercommunication in the world and also shows the tension between art and life and between imagination and reality. At the same time, Shade's poem and Kinbote's commentary also constitute a sort of postmodern language games showing that a writer does not create meaning because a work does not have the so-called meaning, meaning is not existent in the work but must be looked after outside of the text unendingly, and accordingly every text cannot produce meaning until it is put among more other texts.

## 《绿帘》的伦理解读

陈思 华中师范大学

尤多拉·韦尔蒂(1909-2001)作为当代最优秀的美国小说家之一,以其短篇小说而见长,不少作品已成为公认的艺术精品。其首部短篇小说集《绿帘及其它故事》发表于1941年,在这部作品中,韦尔蒂塑造了现代工业社会下的各种人物形象,展现了自己对人生百态的思考。《绿帘》是其中的标题故事,讲述了年轻的寡妇拉金太太无法从丈夫意外身亡的悲剧中解脱出来,将自己禁锢在自家的花园中,浓密的花草树木仿佛一幅天然的窗帘将她与外界隔开,她终日沉湎在痛苦的回忆和思索中。本论文试图运用文学伦理学批评的方法,探讨该短篇小说所表现出来的人与他人、人与自然以及人与自我的伦理关系。笔者认为,《绿帘》真实再现了父权制度对女性的压迫以及人与人之间关系的疏远和冷漠,呼唤人情的回归,并且通过对人性的沉沦和救赎的书写表现了善待他人、善待自然和自我的关爱伦理。

**关键词:** 尤多拉·韦尔蒂 《绿帘》 文学伦理学批评 伦理关系

## A Literary Ethical Interpretation of "A Curtain of Green"

*Chen Si Central China Normal University*

Eudora Welty, as one of the best contemporary American writers in the 20th century, is known for her short stories, some of which have been regarded as excellent works. In her first collection of short stories *A Curtain of Green and Other Stories* published in 1941, Welty created various characters in the modern industrial society and showed her serious thinking on the outside world. "A Curtain of Green", its title story, tells a story about the young widow Mrs. Larkin, who refuses to walk out from his husband's death and imprisons herself in her garden. With the guidance of literary ethical criticism, this paper attempts to explore the ethical relations between man and others, man and nature, and man and self in this short story. The writer believes that "A

Curtain of Green” displays women’s oppression under the patriarchal society and the indifferent interpersonal relationship, calling a return of human sympathy. Besides, by writing humanity’s depravity and redemption of the protagonist, it shows the ethics of care to tolerate others, nature and self.

**Keywords:** Eudora Welty “A Curtain of Green” literary ethical criticism ethical relations

## “垮掉一代”的禅之旅

陈小红 广州大学

“垮掉一代”借助东方哲学尤其是禅宗思索改革社会的良方。本文主要从习禅、写禅、化禅三方面研究禅宗在“垮掉一代”中的全面渗透。“垮掉一代”身体力行的进行禅宗实践，如打坐，沉思，去寺院研习禅经，开设禅堂，甚至担任禅寺住持。不仅仅将禅原理应用于日常生活，而且以禅入诗，在诗歌中大量使用禅典，将禅宗思想融入诗歌创作，提倡强调直觉的具有禅宗美学特质的自发式写作。虽然“垮掉一代”深受禅宗影响，但是对其借鉴并非生搬硬套，而是深深打上了美国本土烙印，形成具美国特色的“垮掉禅”。

## Beat Generation’s Journey to Zen

Chen Xiaohong Guangzhou University

By means of oriental philosophy, especially Zen, Beat Generation seeks a way out to reform the society. This article approaches Zen’s wide pervasion from such three aspects as daily practice of Zen, writing of Zen, and Americanization of Zen. The Beat writers put Zen practice into their daily life, sitting Zazen, mediating, going to temple for studying sutras, establishing Zen hall, even acting as the president of Zen institution. Besides daily practice, they also widely spread Zen in their writings, which include extensive quotation of Zen allusions, propaganda of Zen philosophy, and advocate of “spontaneous writing” on ground with intuition, ---a creative principle corresponding with Zen aesthetics. In spite of its prevalent influence, yet Zen is not introduced in a mechanical way, but is transformed into “Beat Zen” with strong American characteristics.

## 过去:挥之不去的阴影 ——解读《出租》中人物的伦理选择

陈湛妍 湛江师范学院

高尔斯华绥的《福尔赛家族》的第三部《出租》完美诠释了“一个人不能摆脱过去的阴影”，是一部展现自由意志与理性意志对抗的杰作。年轻一代的爱情终不敌家族累世恩仇。男主角最终的选择体现其理性意志成熟和伦理意识形成的过程。作品反映了一战后的英国虚

无主义盛行、道德意识滑落的社会现状，传达了作者对处于历史转折期的英国社会道德现状的思考和他的伦理思想：人不可以逃脱伦理责任。

**关键词：**高尔斯华绥 出租 虚无主义 自由意志 理性意志 伦理责任

## **One Can Never Get Away From The Past**

——An Analysis of the Ethical Choices in *To Let*

*Chen Zhanyan Zhanjiang Normal College*

*To Let*, the third novel of *The Forsyte Saga* by John Galsworthy, which perfectly interprets the theme that one can never get away from the past, is an excellent work revealing conflicts between free will and rational will. True love of the young turns out to be fragile due to the hatred of the last generation. The hero's final choice symbolizes the maturity of his rational will and the forming of his ethical consciousness. By depicting the reality of nihilism prevailing and moral declining in England after World War I, Galsworthy conveys his concerns for ethical situation in his country and ethical idea that one must fulfill his ethical duty.

## **菲莉斯惠特莉诗歌中隐性的种族情感**

**程昕 华中师范大学**

菲莉斯惠特曼是美国第一位出版诗集的黑人女诗人。尽管身为奴隶，惠特莉自幼便显露出过人的诗歌天赋，因而接受到了较好的教育。惠特莉的诗歌多模仿西方经典诗歌，深受圣经的影响，而较少提到黑人及黑人国家，因此受到评论界的诟病。本文认为，菲莉斯惠特莉尽管没有在诗歌中经常提起种族问题，却并没有忘记身负的种族使命。在赞颂基督教和讴歌美国独立战争的外衣下，隐藏着惠特莉深切的种族情感。而在当时的社会环境下，惠特莉的做法是合理而可行的。

## **The Implicit Racial Emotions in Phillis Wheatley's Poetry**

*Cheng Xin Central China Normal University*

Phillis Wheatley was the first black poet in America who published a book. Even though she was a slave, Wheatley showed her great talent in poetry since quite young and received education. Wheatley's poetry always followed the style of western classical pattern and were deeply influenced by Christianity. The absence of black people and African countries in her poems caused the accusation of her betrayal. Actually, even if Wheatley seldom referred to racial problems in her poems, she never forgot her mission. Under the cover of praising the Christianity and American Revolution, Wheatley showed her deep racial emotions. And under the social situation of that time, Phillis Wheatley's indirect way is rational and feasible.

## 《安慰者》的互文性策略

戴鸿斌 厦门大学

在当代英国女作家缪里尔·斯帕克的第一部小说《安慰者》中，随处可见的文本痕迹是《圣经·旧约》中的《约伯记》，此外，作者吸收和改进先文本《恋情的终结》，形成与它明显的互文关系。《安慰者》还戏仿了侦探文类，承载了作者对该文类的反思，以及她更新和发展该叙事模式的愿望。互文策略的运用成为斯帕克小说创作的重要特色，也是她不断沿用的主要技巧之一。

## The Intertextual Strategy in The Comforters

*Dai Hongbin Xiamen University*

In *The Comforters*, the first novel by Muriel Spark, the prominent contemporary British woman writer, the author absorbs and transforms the materials from two intertexts, namely, *The Book of Job* and *The End of the Affair*. Moreover, she parodies the genre of the detective story, which demonstrates her reflection as well as her hope to renew and develop the narrative pattern. The intertextual strategy consistently adopted by Spark features Spark's major works.

## The War Narrative and Ethical Concern in Philip Roth's Indignation

*Diao Junchun Fudan University*

*Philip Roth's Indignation* shows the characteristics of a war narrative, which begins with the title of the novel. Focusing on martial words and military metaphors, battle-like plots and human fate under the shadow of war, this article argues that by applying a war narrative, Philip Roth explores sexual suppression, moral prejudices, and institutional control on American campus during the Korean War time, and further demonstrates his profound reflection on the absurdity and fortuitousness of war, by which he articulates his aversion to and disgust with war, and also his ethical concern of the general fate of human beings.

## “恋子情结”下儿子保罗自我身份的危机阐释

丁礼明 华东交通大学外国语学院

《儿子与情人》是英国现代派小说家劳伦斯的一部自传体小说。这部作品被评论家视为“第一部弗洛伊德式的英语小说”。本文旨在借助弗洛伊德和拉康的精神分析理论去深入探索儿子保罗成长过程中的自我身份危机产生的家庭和社会原因，也部分地讨论了保罗自我身份危机出现的个性化因素。

**关键词：**劳伦斯；《儿子与情人》；自我身份危机

### **Crisis Interpretation of Paul's Self-identity in View of Oedipus Complex**

*Ding liming East China Jiaotong University*

Sons and Lovers is one autobiographical novel by British modernism writer, Lawrence. This paper intends to make use of psychoanalysis theory of Freud and Lacan to do deeper research into family and social causes of Paul's self-identity crisis during his development, and partly discusses the reason of his personality to lead to his self-identity crisis.

Key words: Lawrence; Sons and Lovers; self-identity crisis

### **Identity Politics in Chinua Achebe's Novels**

*Ding Zhaoguo Shandong University of Finance and Economics*

Critics often take Chinua Achebe's Things Fall Apart and Arrow of God as typical nationalist texts contesting the reductive colonialist myths and stereotypes of African peoples and cultures. These studies are plausible considering Achebe's purposive rewriting of the colonial language and discourse in his novels and critical essays. However, Achebe's representation of the pre-colonial Igbo culture and society cannot be simply taken as an effort to rediscover and restore a romantic, unified identity in the distant past. It embodies critical consciousness in both affirmative construction and simultaneous interrogation of ethnic and national identity. The paper aims to examine Achebe's critique of identity politics by reading his novels in light of the colonial encounter and subsequent disillusionment of the new nation-state. It first analyzes Achebe's critique of an idealized pre-colonial past in Things Fall Apart and Arrow of God, and then examines his elaboration of post-independent national politics in A Man of the People and Anthills of the Savannah.

### **库珀小说中的海洋文化与美国形象建构**

**段波 宁波工程学院**

一部美国史其实也是一部美国海洋文化史,因为美国人民在长期的生产生活实践以及对外交往中,形成了同海洋、湖泊、港城之间的长期互动,在此过程中创造了灿烂的海洋文化。成长于美国海洋大国地位不断上升时期的库珀,深刻地认识到美国的海洋文化必将对美国人的思想意识和社会形态产生深远的影响,因此他通过海洋小说记述美国的捕鲸业、港口城镇、海洋商贸、造船和海上战争等独特的海洋文化,传承和宣扬本质上是掠夺性、商业性和竞争性的海洋文化,在意识和文化的层面为美国构建海洋大国的形象,为美利坚民族的海洋强国身份竭力做着思想文化方面的开创性和奠基性工作。

**关键词:** 海洋小说; 海洋文化; 国家形象; 掠夺性; 扩张性; 商业性

## **Sea Culture and National Image Building in Cooper's Sea Fictions**

*Duan Bo Ningbo University of Technology, China*

A history of the United States is also a history of the U.S. sea culture, because the people of the United States, during their long marine activities and interaction with the oceans, lakes, harbors, port cities, as well as their external exchanges with the rest of the world over the seas, has been creating a brilliant sea culture. James Fennimore cooper, grown up in an age when America was on the rise as a great sea power, deeply realizes the sea culture of the United States is bound to have a repercussion on the Americans and the society as a whole. Accordingly, he helps promoting and spreading sea culture through a full representation in his sea fictions of the whaling industry, port cities, ocean business activities, ship-building and wars at seas, a culture which is predatory, commercial, and competitive in nature, thus pioneering and ground-breaking in the exploring and molding of American identity/image as a great sea power at the ideological level and from cultural aspect.

**Keywords:** sea fictions sea culture national identity/image predatory expansionary commercial

## **A Daydream, A Nightmare, and an Awakening: How Derek Walcotts' "The Star Apple Kingdom" teaches Postcolonial Theory better than Postcolonial Theory**

*Elizabeth Eck Framingham State University, USA*

This presentation presents a close-reading of parts of Derek Walcott's poem "The Star Apple Kingdom," especially how Derek Walcotts' "The Star Apple Kingdom" signifies the Layered Temporality of Postcolonial Studies. The idea would be to show how this single poem teaches, perhaps better than theory itself, the issues that animate postcolonial studies.

## **Beauty is Arrangement: Painterly Qualities in Williams's Early Poetry**

*Fang Jun Beijing Normal University, The College of William and Mary*

Between 1912 and 1922 poets and painters in New York City formed a thriving avant-garde. Among them, William Carlos Williams stood out because of his connections with Charles Demuth, Charles Sheeler, Marsden Hartley, Kandinsky, Stuart Davis, Marcel Duchamp and Juan Gris. His painter friends helped Williams understand and appreciate Cubism, Impressionism, Dadaism and Surrealism, and he adapted these visual strategies into his poetry. This article explores how Williams was influenced by these painters and painterly theories, and how he developed his own composition pattern by bringing painterly qualities to his early work in order to embrace the "New World spirit."



## 断裂·违规·颠覆：未来主义的定义原则 ——评帕洛夫的《未来主义时刻：先锋派艺术及断裂的语言》

方文开 江南大学

《未来主义时刻：先锋派艺术及断裂的语言》是帕洛夫研究未来主义的经典之作。作者以精湛的写作技巧和大量的新材料，围绕着“断裂”这一中心从拼贴、宣言、文本与意象的关系、诗歌的散文传统等方面全景式地梳理了未来主义的流变、内涵、特征和传承，再现了在批评史上这个相对被较少关注的一个关键时期，意在表明一战前出现在欧洲文化和批评领域中的革新和骚动，实际上预示着现代主义的开端。

**关键词：**玛乔瑞·帕洛夫；未来主义；先锋派艺术；断裂

## Rupture, Transgression, Subversion: the Defining Principle of Futurism ——A Review of The Futurist Moment: Avant-Garde, Avant Guerre and the Language of Rupture

Fang Wenkai Jiangnan University, China

The Futurist Moment: Avant-Garde, Avant Guerre and the Language of Rupture by Marjorie Perloff is an important contribution to Futurism studies. Centred on “the rupture of language”, the volume discusses panoramically the development, contents, defining principles and legacies from the view points of collage, manifesto, the relation between text and image, the prose tradition of verse through excellent techniques and available new materials. It recovers a crucial moment that has received relatively little coverage in our critical histories. Perloff’s study aims to show that the ferment of cultural and critical innovation in Europe in the years immediately preceding the First World War has been too hastily assimilated to the emergence of modernism.

**Keywords:** Marjorie Perloff, Futurism, Avant-Garde, Rupture

## 《母爱》中的空间建构

甘士艳 华中师范大学

《母爱》是美国第一位也是唯一的非裔桂冠女诗人丽塔·达夫的诗集，以德墨忒尔和珀尔塞弗涅这对神话母女之间的故事为框架，结合现代社会情境，讲述了母爱这一永恒的主题。虽然诗歌主要沿着失去女儿-寻找女儿-母女妥协这一主要的时间线索行文，却仍然表现出无秩序和碎片化的结构。因此，诗歌中的空间意象及其建构对于表现主题和情感就具有了不可忽视的意义。在这部诗集中，物理空间和精神空间交织，神话空间与现实空间并置。同时，这部诗集的独特之处还在于对话空间和循环空间的营造。一方面，这些空间作为故事结构的一部分服务于诗歌的母女关系的疏离与妥协这一主题表达和达夫作为母亲和女儿这一双重伦理身份的情感诉求；另一方面，达夫以自己神奇的笔触将这一诉求上升为对于非裔美国人

文化身份的双重特性的揭示，并最终超越双重特性的对立，将非裔美国人的身份诉求指向世界主义的方向。

**关键词：**《母爱》；空间；主题；情感诉求；文化诉求

## Spatial Construction in Mother Love

Gan Shiyao Central China Normal University, China

Mother Love, a collection of poems created by Rita Dove, the first and only African-American female Poet Laureate, takes the story of a pair of mythological mother and daughter, Demeter and Persephone as a frame and combines it with modern social context in order to interpret the permanent motif of maternal love. Although following the basic time line of losing daughter, looking for daughter and compromising with daughter, the collection of poems is still disorderly and fragmented. As a result, the images of spaces and their construction in the poems will be of great importance in presenting themes and expressing emotion. In these poems, physical spaces interweave with spiritual spaces and spaces in myths are juxtaposed with spaces in reality. Moreover, the key feature of this collection lies in the construction of dialogical spaces and cyclic spaces. On the one hand, these spaces play an important role in showing the alienation and compromise in the mother-daughter relationship and the emotion of Dove with dual ethical identities, as both a mother and a daughter. On the other hand, Dove, with her miraculous writing, elevates her emotional pursuit to the revealing of the dual characteristics of African-Americans' cultural identity and manages to remove the conflict of the two characteristics by driving the cultural pursuit of African Americans to the direction of cosmopolitanism.

**Key Words:** Mother Love; space; theme; emotional pursuit; cultural pursuit

## 内在性形式下的政治意图 ——以《消费员的生活》为例

郭萍 卢姣 中国地质大学（武汉）

查尔斯·伯恩斯坦（1950.4-）是美国当代语言诗派代表人物，身处美国后现代主义时期，其诗歌具有鲜明的后现代特征。本论文以哈桑的后现代主义内在性理论为指导，采用文本细读的方法，分别从词与句的拆分和重组形式、语言的惰性形式、图符形式三个方面讨论伯恩斯坦语言诗《消费员的生活》形式的内在性，挖掘伯恩斯坦以挣脱对传统诗歌形式的束缚，对语言自由的向往，表达其对政治自由的追求和超验的乌托邦情怀。

**关键词：**查尔斯·伯恩斯坦 语言诗 内在性 政治性

## **The Politics Reflected in the Immanence Forms**

—Taking “*The Lives of the Toll Takers*” as An Example

Ping Guo, Lu Jiao China University of Geosciences (Wuhan)

Charles Bernstein (1950.4- ) is a contemporary leading practitioner of American Language poetry. Sharing the same period of postmodern literature, his poems have postmodern features. The present dissertation, by taking advantage of Ihab Hassan's Immanence in Postmodernism, on the basis of careful text-based analysis of Bernstein's language poem “The Lives of the Toll Takers”, explores its Immanence in forms including disassembly and reassembly of words and sentences, the idling form and the iconic form, to express his longing for anti-conventional language, his pursuit of political freedom and transcendental utopianism.

**Key Words:** Charles Bernstein Language Poem Immanence Politics

## **伦理的“暗礁”：《暗礁》的文学伦理学批评**

郭雯 华中师范大学文学院

伊迪丝·华顿在小说《暗礁》中,通过看似普通的充满感情纠葛的婚姻故事,展示了新旧资产阶级交替时期的新旧伦理矛盾冲突的现实。处于多重伦理身份之中的老资产阶级贵妇安娜,面对触犯伦理禁忌的潜在可能,陷入伦理困惑与选择的两难,选择了放弃婚姻。代表经济独立的新女性苏菲最终也选择了离开,这是在其乱伦意识及传统伦理观念羁绊作用下的结局。两位女性同时离开,伦理结就此解开,而安娜寻找苏菲的行为则映射出她了解新世界、重新找到伦理定位的渴望。本文认为,出现在标题中的暗礁,实际上贯穿于小说的始终,其伦理寓意即新旧伦理道德观念的碰撞和“触礁”。

## **The Ethical "Reef": A Study on *The Reef* by the Ethical Literary Criticism**

Guo Wen Central China Normal University

Edith Wharton's novel *The Reef* reveals the old and new ethical contradiction and conflict during the transitional period of the old and new bourgeois, by a seemingly common intricate story of love and marriage. Anna, a lady from the old bourgeois and with multi-ethical identities, is faced with ethical dilemma and difficult ethical choice while knowing the potential ethical taboo, and finally chooses to abandon her marriage. Sophy, the new-woman image with economic independence, chooses to leave at last due to the awareness of incest and the restraint of traditional ethics. The ethical knot is deconstructed by their departure, and Anna's search for Sophy reflects her desire to understand the new world and refind her ethical identity. This thesis holds a view that the "reef" in the title throughout the novel contains an ethical implication, as if a crash and "striking a reef" between the old and new ethics and morality.

## 当代美国非裔女性文学中的罪与苦难

郭晓霞 许昌学院

### **The Sin and Suffering in the Works of Contemporary Afro-American Women Writers**

*Guo Xiaoxia Xuchang University*

## 20 世纪中美先锋诗歌的互文与戏仿性探析

郭英杰 王文 陕西师范大学

中美先锋诗歌自其诞生之日起,就以各自超凡脱俗的姿态屹立于世界的诗歌之林。纵观中美先锋诗歌的发展过程、相互影响及未来态势,其各自实践与理论的优势和劣势均显而易见。本文立足于 20 世纪中美先锋诗歌的整体状况,尝试从互文与戏仿角度对其进行反思,并对中美先锋诗歌中存在的问题毫不避讳,实质上是希望以客观、公正的态度参与先锋诗歌理论大厦的建构,最终对中美先锋诗歌的发展尽一点绵薄之力。

### **A Study of the Intertextuality and Parody of Chinese and American Avant-garde Poetry in the 20th Century**

*Guo Yingjie, Wang Wen Shaanxi Normal University, China*

Chinese and American avant-garde poetry, since the appearance of the recognized forms, has begun to stand out strikingly among the international poetry groups. Through viewing the developing courses, the interactive influences as well as the future tendencies of Chinese and American avant-garde poetry, we can observe that Chinese poetry and American poetry have both advantages and disadvantages in practice and theories. This paper, based on the overall situation of Chinese and American avant-garde poetry in the 20th century, attempts to employ the knowledge of intertextuality and parody to explore the interactive relationship between the two kinds of poetry, and points out the potential problems on their way to maturity, which aims to objectively and impartially take part in the theoretical construction of the avant-garde poetry, and do some favor to their development.

## 为什么要这种形式?

### ——《面对太平洋祈祷》的解读与翻译

郝翠屏 燕山大学

《面对太平洋祈祷》是印第安文学四大家之一莱斯利·马蒙·西尔科的诗作,首次发表于 1975 年,后收录于《美国诺顿文学史》。该诗不算长,却透露出西尔科对自然、地域、时间、

身份等概念的阐释，成为贯穿西尔科创作主题的一朵浪花。诗行的排列是读解、翻译这首诗的关键。原作的诗行或长或短、单词间距或宽或窄，行与行之间或对齐或参差，乍一看比较零乱。反复吟诵则会发现，这种非传统的文字集结方式至少有三方面的艺术效果。一是诗行中单词间距的拉大，语法上突出了意群，审美上突出了意象，完全以书面的形式体现了吟诵的效果。二是诗行的错落，巧妙地体现意象的流动秩序。三是重点意象词汇或前置或错后，比较符合先入为主、余音缭绕或置地有声的审美经验。所以，翻译时尽量保持原诗的诗序及编辑格式。原诗中有些词汇具有深厚的印第安文化蕴涵，例如，诗中两次提“四”这个数字。在许多部落中，四象征着四个基本方位，暗示着迂回或环复，富有完整感和平衡感。再比如，Turquoise 也称绿松石，印第安人认为绿松石是大海和蓝天的精灵，是神力的象征。翻译中这些蕴意不能完全由语汇体现出来，故以详加注解的方式处理。

### **Why Such Forms? ——An Interpretation and Translation of Prayer to the Pacific**

*Hao Cuiping Yanshan University, China*

Prayer to the Pacific was Leslie Marmon Silko's poem which was first published in 1975. The poem is not long but very typical, showing Leslie's conception of nature, space, time and identity. It's special structure and wording achieves aesthetic effects in three ways. Firstly, the zigzagging wording highlights the idea, image and sound effects. Secondly, the running of the lines presents visually the movements of ideas and images. Thirdly, the inverted word order coincides with the natural process conception thus leaving a strong impression. So in the translation, the body and the form of the poem is kept to their utmost. Some word such as the numerical word "four" is rich in Indian culture connotation, but it is hard to denote in the translation. And the easy treatment is to add sufficient notes to the translated version.

### **A Statistic Analysis: The Chinese Cultural Elements in the Contemporary Chinese American Literature**

*He Muying China West Normal University, China*

This paper adopted a statistic analysis approach to study the Chinese cultural elements in the contemporary Chinese American literature. The results showed that the different generations of the Chinese Americans demonstrated the different features/trends of the culture due to their different experiences.

## 现代主义诗歌的难度美学

何庆机 浙江理工大学

现代主义诗歌在发展过程中形成了难度美学 (aesthetics of difficulty), 诗歌的难易度成为评判诗歌好坏的标准, 二十世纪以来也一直作为文学典籍衡量的尺度。这一标准的形成, 表明上与现代主义对浪漫主义文学以及维多利亚晚期文学的反动有关, 且以旁德的锐意求新 (make it new) 的旗帜为代表, 实际上与资本主义文学市场及科学发展对文学的冲击有着直接的关系, 其深层则是现代主义作家共同的文学的伦理意识及文化功能的诉求。

### Aesthetics of Difficulty of Modernist Poetry

He Qingji Zhejiang Sci-Tech University, China

Modernist poetry forms its aesthetics of difficulty in the process of development, a criterion by which to judge and evaluate poems. The formation of this aesthetics and criterion, represented by the slogan of Ezra Pound's Make it New, and in appearance stimulated by a reaction against Romantic literature and late Victorian literature, is in effect closely related to the impact on literature of literary market and development of science and technology, underlying modernists' shared ethical consciousness and cultural function of literature.

## 论《双城记》中德法奇夫人的角色的变化

贺润东 长沙理工大学

在《双城记》这部小说中, 花在德法奇夫人身上的笔墨并不多, 但这并不影响这个人物在小说中的重要性。德法奇夫人有三重角色, 妻子的角色, 女革命者的角色, 及杀人犯的角色。从最初的受害者, 到最后的嗜血恶魔, 德法奇夫人一步步地被复仇之心引向万劫不复的深渊, 同时她也一步步地失去了读者的同情。在对德法奇夫人的三个角色进行分析后, 读者可以进一步了解到狄更斯对于血腥的法国大革命的态度, 即深切同情穷人, 工人, 平民等下层阶级, 也谴责恐怖的暴力, 同时也谴责引起暴力革命的罪恶的社会制度。

### On the Role Change of Madame Defarge in A Tale of Two Cities

He Rundong Changsha University of Science and Technology, China

In A Tale of Two Cities, the description of Madame Defarge does not take much space, nevertheless, she is one of the most important characters in the novel. Madame Defarge plays triple roles: a wife, a woman revolutionist, and a murderer. From a victim in the first place to a blood-thirsty demon in the end, Madame Defarge is driven, by her urge for revenge, to her doomed abyss. Meanwhile, she is losing, step by step, readers' sympathy for her as a victim. This paper deals with the triple roles that Madame Defarge plays, and further analyses Dickens'

attitude toward the French Revolution: his heartfelt sympathy for the common people and his condemnation of violence and terror, as well as of the evil social system that caused the Revolution.

## “母亲诗人”：解读普拉斯“母爱诗歌系列”

胡梅红 常熟理工学院

美国当代女性诗人西尔维娅·普拉斯的“母性诗歌系列”通过歌颂母性，开创了 20 世纪中后期美国女性诗人的重要流派，即“母亲诗人”。本文通过解读普拉斯四首代表作《隐喻》、《晨歌》、《尼克和烛台》、和《夜间舞蹈》中的隐喻/明喻、意象及其蕴含意义，揭示诗人创作“母性诗歌系列”中的重要意义，即诗人通过母性来实现自我的转变，试图从自身的“三重困境”中走出。

### “Mother Poet”: Interpreting “Motherhood Poem Sequence” by Sylvia Plath

*Hu Meihong Changshu Institute of Technology, China*

Sylvia Plath, the contemporary American woman poet whose “motherhood poem sequence” virtually initiates through celebrating maternity what has become a significant genre for the mid- and late-century American women poets, “mother poets” called by feminist critics. This essay aims to reveal the significant implications in “motherhood poem sequence” through a close analysis of metaphors/similes, imagery and unique conception in four representative poems such as “Metaphors”, “Morning Song”, “Nick and the Candlestick” and “The Night Dances”. The essay comes to such a conclusion that the poet, by writing motherhood poems, realizes the transformation of the self and attempts to step out of the so-called “triple-bind situation”.

## The Madness Narrative in Coetzee's novels

*Huang Hui Yangzhou University, China*

Madness is one of often presents images in Coetzee's novels, thus it becomes an effective way to read them. This article will discuss the notion of writing and themes in Coetzee's novels from the perspective of the narrative theory, and reveal the factors of violence, silence and madness which are neglected by the grand narrative, thus we can understand the unique style of Coetzee's novel in wider contexts of culture and literature.

**Key words:** madness; mainstream narrative; grand discourse; marginality

## Environmental Racism and Dark Ecology in Linda Hogan's *Mean Spirit*

*Peter I-min Huang Tamkang University, Taiwan*

*Mean Spirit*, a novel by world-famous Native American writer Linda Hogan, is set in Oklahoma, U.S.A. during the oil boom of the early 1920s. A historical fiction, murder mystery, and record of theft of the land from the American Indians and of devastation of the environment, *Mean Spirit* is a horrifying portrait of the destruction of the earth and sacred life in the name of development and progress. Racism, one of the major themes of the novel, is illustrated in Hogan's detailed and absorbing account of the complicity between the U.S. Federal government and oil companies and their mutual abuse of the law. In this paper, I discuss this theme from an ecojustice perspective. As Hogan states, the murder of Native Americans is more than an act of racism: "They [Whites] are waging a war with earth." Thus, I use Alfred Crosby's term "ecological imperialism" in my discussion of the novel. Timothy Morton's concept of "dark ecology" and John Bech's term of "spatial phenomenology of darkness" also are very useful for reading the novel, especially the episode of the Sorrow Cave, a bat cave which serves as a sanctuary for the Indians and symbolizes a gap or space of resistance against the "crisis of historicity" (Murphet) and devouring global consumerism.

**Key words:** Linda Hogan, *Mean Spirit*, Native American literature, racism, ecojustice, dark ecology

## The Soundscape of American Poetry

*Yunte Huang University of California, Santa Barbara, USA*

## 娜塔莎·特斯维《本土卫士》意象叙事探析

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美国当代非裔女诗人娜塔莎·特斯维(1960- ), 作为 2007 年美国普利策诗歌奖的获得者和 2012-2013 年的桂冠诗人, 她的诗歌素以语言平实直白, 主题既私人又阔大, 内涵丰富著称。在其代表诗作《本土卫士》中, 娜塔莎·特斯维运用众多意象作为载体, 刻画了南方黑人在美国内战时期真实的人生图景和生活状态。本文试图从意象叙事的角度, 通过研究文本中积淀着丰富文化蕴涵的自然意象和社会文化意象, 揭示该诗作中独特的宏大叙事, 个人叙事与零度叙事相结合的多元叙事策略, 借以反映娜塔莎·特斯维强烈而鲜明的历史观和种族观, 同时含蓄而深刻地表达出娜塔莎·特斯维对非裔同胞的无限热爱, 和对其心灵归属的担忧和关怀。

**关键词:** 娜塔莎·特斯维, 《本土卫士》, 意象叙事



## 母亲形象的强力颠覆： 金斯堡与哈斯母亲诗歌的影响诗学解读

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美国现代诗人艾伦·金斯堡与当代诗人罗伯特·哈斯分别在长诗《卡迪什》与《母亲的乳头》中，以反传统的手法塑造了各自有别于文学传统中普遍的母亲形象的另类的母亲。这种背离反映了二位诗人在强大的先辈作者面前感受到的巨大的压力。布鲁姆影响诗学的核心概念认为所有的文学文本都是对于此前文本的强力误读。本文意在从布鲁姆影响诗学理论角度，运用修正比的概念，阐述二首诗歌创作背后的动因，艺术成就及其对于二位作家经典诗人地位建构所起到的至关重要的作用，即：金斯堡和哈斯通过各自母亲形象的创作，颠覆的不仅是传统的母亲形象，更有先辈作家在他们身上所投射的压力，惟有冲破压力，他们方能确立自己的强力诗人的地位。而对于作为金斯堡后辈作家的哈斯而言则需走得更远，在其诗中所表现的更是一种双重颠覆——基于金斯堡对于先辈诗人的颠覆的再次颠覆。

**关键词：**艾伦·金斯堡；罗伯特·哈斯；母亲形象；影响诗学；双重颠覆

## 越界的文化记忆 ——菲利普·罗斯后期小说探微

金万锋 长春工业大学

### The Transgressive Cultural Memory: A Study of Philip Roth's Later Novels

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Philip Roth, one of the most prominent Jewish American writers, has achieved paramount reputation and status in American Literary circle through superb narrative ability, diverse themes, grand narrative presentation, and unending life writing. When considering the later novels of his career, we should not neglect the significance of the role of cultural memory in his representation of Jewish traditions and concerns.

**Key words:** Transgressive writing; Jewish tradition; cultural memory

## 《所罗门之歌》的文化干预策略

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本文主要分析《所罗门之歌》中的四个主要人物：麦肯、鲁丝、派拉特和奶娃，他们既相互关联又彼此独立，形成莫里森苦心孤诣建构的政治图景。小说中的黑人女性主动示弱和男性殴妻行径，从某种意义上提升了女性的家庭话语权，从而超越传统女性主义范式。布鲁斯音乐

中的召唤-应答、火车意象等审美想象，抵制了白人价值观同化他者的强大威力，成为黑人族群与主流话语系统分庭抗礼的有效手段。同时，作品在“浸润叙事”中揭示出宏大历史所蕴含的权力关系和意识形态，呼吁少数族裔回归民族文化之根，以此摆脱边缘化地位、获取主体身份。通过以上文化干预策略，莫里森实现了文本政治性和诗性紧密结合的创作理想。

## **Strategies of Cultural Intervention in Song of Solomon**

*Jing Xingmei Jiangnan University, China*

This paper mainly focuses on how Morrison constructs political paradigm in Song of Solomon by four figures who are linked to each other: Macon, Ruth, Pilate and Milkman. To some degree women's domestic authority is consolidated by females' display of their own weaknesses as well as males' wife-beating, which transcends traditional feminism. Call-and-response, locomotive images in blues become effective measures for the black community to fight against mainstream discourses by resisting the assimilation from the white culture. Meanwhile, in the immersion narrative marginalized groups regain cultural identity by revealing power and ideology in grand history. As a result of the above strategies, Morrison's dream of combining politics and poetics in fiction has come true.

## **Exile to the Forest——An Ethical Study of As You Like It**

*Kang Fang Southwest University, China*

Political, exile is considered as one of the severest form of punishments both in the Eastern and Western countries whereas in literary works, it has been usually endowed with a kind of spiritual suggestion. Shakespeare's As You Like It is one dealing with the contradiction and conflict between the court and the country, the usurper and the usurped, the virtuous and the evil in an exiled condition. In this play, Frederick and Oliver are obviously the destroyers of the ethical identities. On the contrary, the Duke, Rosalind and Orlando who are banished from the court into the forest are the real protectors of the ethical consciousness. Touchstone's argument of court and country with Corin further reveals the complete chaos of the ethical situation. As the title suggests, all of the families unite with each other in the Forest of Arden which is taken as the ethical field for all of them to restore their social orders.

## **Basil Bunting's Briggflatts and the Modernist Biomorphic Imagination**

*Daniela Kato Zhongnan University of Economics and Law, China*

In recent years, modernist studies have disproved the notion that modernism had little interest in nature – or was even against nature in its “mechanistic” orientation – and was seemingly unconcerned with the destruction of the environment in modernity.

Groundbreaking essay collections such as Botar and Wünsches's *Biocentrism and Modernism* (2011) have shown the key role that nature-centric ideologies played in late nineteenth to mid-twentieth-century modernism. The authors have cogently identified in modernist cultural and artistic production a series of discourses sharing a set of themes, attitudes and topoi that suggest an intuitive, holistic or even metaphysical attitude towards the idea of nature and the experience of the unity of all life, as well as an anti-anthropocentric worldview and an implied or expressed environmentalism.

Of particular import in this respect is the adoption of biomorphic forms by artists – that is, forms which, remaining though abstract, nevertheless evoke living forms such as plants, animals and the human body (biomorphism comes from the combination of the Greek words *bios*, meaning life, and *morphe*, meaning form). Yet most of the studies published so far have focused on comparisons among the visual arts, design, architecture and urban planning, with the general exclusion of literary works of art.

It is my purpose to redress this imbalance, by focusing on the work of the British modernist poet Basil Bunting (1900-1985) as a case study. Bunting has remained a marginal(ised) figure in modernist studies, even though he was one of the comparatively rare originators of poetic form in the twentieth century, particularly in his envisioning of surprising analogies between poetry and the medieval graphic art of manuscript illumination in the long poem *Briggflatts* (1966). My paper will explore these analogies, and demonstrate how they are part of a wider modernist biomorphic imagination that was crucially defined by figures such as Wilhelm Worringer, a German art historian introduced in England by T. E. Hulme, and Wassily Kandinsky, the famous Russian painter and theorist, in the first half of the twentieth century.

### **The Politics of Poetic Form:**

### **Ezra Pound, Charles Olson, and Robert Duncan**

*Youngmin Kim Dongguk University, Korea*

Beginning in his early poems and the formulations in his criticism and correspondence, Pound has always already set about to find a suitably “open form” which later postmodern poets such as Olson, Duncan, and Denise Levertov were to invest and sediment with the same

theoretical weight. Pound's search for the conditions of civilization driven by the possibility of man is dramatized in the *Cantos* as a voyage which becomes a "field" of "open form" when written on the page. In this field of *Cantos*, the poet attempts to articulate his perception in the course of grappling with the lack of proper forms.

In *Guide to Kulchur*, Pound was concerned with discovering the conditions of civilization. As he strove to define civilization in human history, and to grapple with the lack of proper forms in which to articulate his perception, Pound discovered the ideogrammic method in Ernest Fenollosa's essay on the Chinese written character. This ideogrammic method paved the way for the structural principles of the *Cantos*: the temporal element of process, such as improvisation, repetition, and metonymy; the spatial element of montage, such as juxtaposition, fragmentation, and composition by field; and the connecting principle of projection or correspondence, which thrusts the being of the text before the reader's memory and desire by combining temporality and spatiality into a structurality of the vortex of open form. These principles of his poetics are apparent in both "How to Read" and *ABC of Reading*. I have already discussed the manifestation of these principles elsewhere. Based upon these structural intentions, Pound's search for the conditions of civilization driven by the possibility of man is dramatized in the *Cantos* as a voyage, a process during which he can release the forces latent in himself and in external nature. This voyage becomes a "field" of "open form" when written on the page.

Critics and poets have established Pound as the precursor of the poetry of open form (Perkins 486-527), and have also argued that the *Cantos* provides a "major form--an over-all design in which the parts are significantly related to the whole (Pearlman 3). However, the whole of the *Cantos* is not the simple sum of its parts. Rather, it is "a chain of representations" which is "qualitatively distinguishable from each component element viewed separately," as Marjorie Perloff discovers in her discussion of Eisenstein's film theory (180). The *Cantos*, she claims, are "metonymic sequences" in which the design crystalizes its content in the process of becoming one long poem. Perloff characterizes Pound's basic strategy in the *Cantos* as an attempt "to create a flat surface, as in a Cubist or early Dada collage, upon which verbal elements, fragmented images, and truncated bits of narrative, drawn from the most disparate contexts, are brought into collision" (181). She points out later that through this montage technique "images, 'each in itself illusionistic,' are brought into collision on a kind of shallow film screen, a flat documentary surface of movable aerial map" (190). However, because Perloff is mainly concerned with Pound's technique in terms of linguistic indeterminacy, she overlooks the politics of Pound's poetic sequence.

Robert Duncan, in his "Food for fire, food for thought," declares his poetic intention for "a loosening of conventions and return to open form," thereby manifesting a starting-point for breaking up the Poundian end-point. Charles Olson's essay, "Projective Verse," the manifesto of the so-called Projective Movement, confirms Robert Duncan's rhetorical strategy. Olson and Duncan's project is to insist on returning to the Poundian end-point of open form, thereby reenacting man's dynamic experience in the poems. The implication of openness assumes the estrangement from the actual familiar world of things as well as the possibility of the deconstructive act in the human universe. Therefore, postmodern open form becomes what Alain Badiou calls the "event" of truth that ruptures or breaks from the given situation (things as they simply are) and the truth that "punches a hole" in the situation, thereby reaching a new "subject" who bears the truth of the event.

## **George Oppen and Larry Eigner: Two American Poets Deserving of Much Greater Availability to Chinese Readers**

*HANK LAZER The University of Alabama, USA*

This semester, I have been teaching a seminar in American Poetry called Black Mountain Extensions: George Oppen, Robert Creeley, John Taggart, and Larry Eigner. I have been working with a Chinese doctoral student to learn more about the availability (or, more accurately, the non-availability) of work by these poets in Chinese. I will focus on the particular value and appeal of the poetry of Oppen and Eigner for the Chinese audience, and I will make some guesses as to how and why these particular poets might be of great interest to Chinese readers (and of great historical and cultural importance at this particular time).

Oppen, whose work in standard Chinese anthologies and reference books is barely represented among 20th Century American poets and whose poetry is seen as that of a minor Objectivist poet, should be quite intriguing to Chinese readers. In the opinion of many, Oppen's long poem, "Of Being Numerous," is deemed to be the best and most important American long poem of the latter half of the twentieth-century. Furthermore, Oppen's biography makes his poetry of great pertinence: he joined the Communist Party in the early 1930s, left the US for Mexico in the 1950s (as the McCarthy Era in the US became especially oppressive), did not write poetry for 25 years, and then returned to the US and wrote a series of remarkable books of poetry in the 1960s and 1970s. His central work, "Of Being Numerous," is an extraordinary meditation on the complexities of individual and collective identity, of what he calls "the shipwreck of the singular" and the opposite choice "of being numerous." Oppen's poetry is deeply informed by an engagement with modern philosophy (including the work of Heidegger). His poetry is

compressed and resists a kind of excessive poetic histrionics. As a result, Oppen's poetry should in fact prove hospitable to translation. The cultural, political, and formal concerns raised by his work should prove to be fascinating to a Chinese reading audience.

Larry Eigner's poetry offers a different lens through which to see an American poetry that bears significant kinship with aspects of ancient Chinese poetry. Eigner, who was born with a severe case of cerebral palsy, had the use of only one finger to type his poems. Nonetheless, he developed some extremely important and original spatial arrangements on the page – forms that influenced the work of poets such as Robert Duncan and Denise Levertov (each of whom worked with Eigner and assisted him in preparing and publishing some of his early work). Eigner wrote more than 3,000 poems, and he published many books during his lifetime. His very first book of poetry was published by a small press by Robert Creeley. Eigner's education in poetry itself is an intriguing story. Confined to his home and to a wheelchair, Eigner one evening happened to be listening to the radio and heard a broadcast of a poetry show by Cid Corman, a poet whose work was central to the Black Mountain poets. Eigner developed a significant network of poets through correspondence. His poetry has just been published in a four volume edition by Stanford University Press, and the University of Alabama Press is preparing a Selected Poems. Michael Davidson's critical writing provides a valuable understanding of Eigner's poetry as part of the developing field of disability studies. Personally, I find that the precision of Eigner's poetry has significant connections to phenomenology, to Zen Buddhist concepts of perception, and to ancient Chinese poetry. Most importantly, it is a poetry that does not focus on the self. Eigner's poems are composed at the level of the individual word, and they thus become exemplary compressed instances of a mind-at-work. His poems should prove to be quite accessible for translation into Chinese.

My hope is that my conference presentation would inspire in China greater interest in and attention to the poetry of Oppen and Eigner, and that as a result they would receive greater visibility in anthologies and literary histories published in China. Each poet should prove quite intriguing to Chinese readers.

#### The Whitmanian antinomianism and Buddhist antinomianism

Modern Literature has been a space where not only specific ethical problems are presented and pursued, but also the very category of ethics can be problematized, as to the adequacy of "moral law" with its distinctions and rules; we sometimes encounter the literary forms of religious "antinomianism," i.e. a set of ideas and behaviors opened around the postulation of some religious sphere outside or beyond the socially ratified realm of the law (nomos). Whitman's poetry with its visionary affirmation of everything in the universe involves the crisis-ridden impulse to catalog and affirm things and events

good and evil, and touches on the limit of the order of reasonable distinction. In the history of Japanese reception of Whitman, there have been some instances where Buddhist form of antinomianism seems to have intervened. This paper tries to outline these connections.

## **Ethical Ambiguities of a Brechtian Narrator in Brian Friel's *Dancing at Lughnasa***

*Hyungseob Lee Hanyang University, Korea*

This paper explores the question of what dramatic effects Brian Friel sought to achieve by deploying a Brechtian narrator in his memory play, *Dancing at Lughnasa*. In the play, the narrator, who is described to be "a young man," recounts his memory of the August of 1936 when he was seven (Friel is the same age with the narrator). But the play was written in 1990 which makes the narrator (and Friel) sixty-one at the time of narrating, too old to be called a young man. In other words, the narrator is re-memembering the memory of his past. This double distance from the past is intended to show not only the fallibility of memory but also the impossibility of preserving memory in a fixed and finalized form unadulterated by the passing of time.

By demarcating the limits of memory, however, Friel also highlights its possibilities: it can protect and preserve our individuality by resisting history's ruthless absorption of individual life experiences into its categorized and typified narrative. Even more, if and when it succeeds in refusing to be assimilated by history, memory becomes the constitutive experience of our individuality.

In *Dancing at Lughnasa*, therefore, Friel attempts to protect memory from the usurping history with his ingenuous appropriation of Brechtian technique. First, instead of dialogical interaction, non-linguistic expressive media such as ritual dancing and singing become dominant carriers of dramatic action, as if Friel is dramatizing Walter Pater's aesthetic credo that all art aspires to the condition of music. Second and more importantly, he uses the alienation effect in order to interrupt the process of audiences' easy identification with the story unfolding in the play. Audiences' desires and expectations to identify with the Mundy family's story, whether they are aware or not, are mediated through the historical discourse that makes their story look familiar. Friel intends to disrupt the process of the identification by heightening the disparity between what the narrator tells the audience and what the audience sees on the stage. In the end, the audience must decide for themselves which is the truer of the two: what they see or what they hear.

The prerogative in human existence given to individual memory over history, as enunciated by the narrator, leads to a serious problem concerning the (im)possibility of ethically grounding a genuine

form of human community. The paper discusses the ethical ramifications of Friel's dramatic vision which is akin to Akira Kurosawa's *Rashomon*, without a baby held in the monk's arms.

## Genre and Race: A Case of the Asian American Short Story Cycle

*Kun Jong Lee Korea University, Korea*

Don Lee's *Yellow: Stories* (2001) is an unusual short story cycle complete with the publication history, authorial intention, editorial advice/intervention, rewriting process, and marketing strategy. Lee reworked eight of his stories to varying degrees, arranged the sequence of the stories, and published a short story cycle in 2001. Significantly, the writer changed the ethnic identity of some characters from white American to Asian American. He also added and highlighted Asian American themes and issues such as the US intervention into Asian countries, Asian military brides, Amerasians, Japanese internment, model minority myth, Asian American stereotypes, Japan bashing, discrimination against Indochinese immigrants, boycotts of Korean American markets, and interethnic conflicts. In short, Lee made an Asian American short story cycle par excellence by coloring his stories yellow. This essay examines Lee's extensive, meticulous rewriting and arrangement of his magazine stories for an Asian American short story cycle. It surveys the whole gamut of Lee's revisions by analyzing the differences between the magazine versions and collected ones of his stories. In particular, it studies how the writer mapped out the common setting, introduced new episodes, modified familial and interpersonal relationships, rewrote the plots of a few stories, and changed the racial identity of some protagonists. Lastly, it elucidates the arrangement of the stories; totalizing devices such as recurrent places, connective characters, and unifying themes; Asian American dimension of the cycle; and significance of the title story.

## 路易丝·厄德里克《桦树皮小屋》四部曲的历史书写

黎会华 浙江师范大学

厄德里克的儿童小说《桦树皮小屋》四部曲，以其自己家族历史为背景，展现奥吉布瓦人遭受瘟疫、剥夺土地、失去家园，最后传统游牧生活最终被改变的历史。四部小说围绕奥吉布瓦人与白人接触后生活的变迁展开，通过家族史透视美国印第安人的历史，通过日常生活的细节描写展现美国印第安人的文化。



## On Gu Cheng: Rise and Fall of a Fairy Tale

*Li Zhimin Guangzhou University*

Gu feels the most dear to nature and often retreats into a world of fairy tales created in his literary imagination which provides him spiritual freedom. It is in his devoted communication with nature that Gu's poetic sensibility is shaped and sharpened, while it is in the poems that address at the fate of the people that he is classified as one representative of the Misty Poetry. The influence of Western poetry on Gu, which he readily acknowledges, is manifest in his cultural identification rather than in his use of poetic techniques. After actually moving to the West, Gu, inexperienced as he is, unconsciously imprisoned himself in an island, which, together with his desperate dependence on his wife and the anguish of dwindling inspiration in poetic creation, eventually lead to his tragic suicide.

**Key words:** Gu Cheng, Nature, Fairy Tale, the West

## Political Writings in Chicano Poetry

*Li Baojie Shandong University*

### 奇卡诺诗歌中的政治书写

李保杰 山东大学

在美国墨西哥裔文学的当代阶段中,奇卡诺诗歌的兴起伴随着 20 世纪 60 年代的奇卡诺政治运动,其政治题材和政治意义不言而喻。奇卡诺诗歌传承了西班牙文学的口头文化传统,继承了 19 世纪 20 世纪初科瑞多民谣中的抗议主题和斗争精神,因此政治书写成为墨西哥裔文学的重要特色。虽然奇卡诺诗歌风格众多、书写形式各异,例如 20 世纪 40 至 60 年代政治题材的诗歌、新墨西哥文学中的抒情诗歌以及 80 年代以来的女权主义诗歌等,但是鲜明的政治性和多元化的政治书写始终是最为显著的特征。奇卡诺诗歌的政治书写在内容和形式上都得到了表现:其主题涵盖少数族裔的政治权利主张、文化整合与文化适应、族裔文化身份中土著文化要素的歌颂以及对女性独立意识的颂扬;诗歌形式和诗歌语言方面亦有突破,例如双语书写、象征主义手法以及语法和修辞等方面的变异等,表现出强烈的重构意识。

## The Political Gazing and Anti-gazing: A Study of James Weldon Johnson's Poetry

*Li Beilei Zhejiang University*

James Weldon Johnson (1871-1938) was a Harlem Renaissance icon of a myriad talents and referred the initiator of American African Modernist literature. James Johnson's wide-ranging literary achievements formed just one facet of a life that also involved careers as a school principal, as an attorney, as a diplomat and as a civil rights activist. The research studies James

Johnson's poetry to explore the gazing and anti-gazing of African Americans in his art, and further interprets his cultural thought.

## 《野草在歌唱》揭开种族歧视的伤疤

李丹丹 武汉长江工商学院

当一个人处于野草中时，往往不被人知，而一朝辉煌后，人们才发现他已经在野草中坚持歌唱了一生！多丽丝·莱辛就是这样的作家。《野草在歌唱》是多丽丝·莱辛的处女作，小说毫不掩饰的展示了在种族隔离制度下的南部非洲的社会现状，描述了贫困白人移民的艰难求生历程。本文通过对女主人公玛丽具有典型意义的悲剧命运的解读，揭示殖民统治制度下不同种族、不同阶层人与人之间的关系，剖析造成玛丽悲惨结局的社会根源。

**关键词：**多丽丝·莱辛；《野草在歌唱》；种族歧视，后殖民主义

## Racial-discrimination in *The Grass Is Singing*

*Li Dandan Wuhan Yangtze Business University, China*

When a person is nobody like a weed, he/she is always neglected by others. But as soon as he/she comes to the fore, people find that he/she has struggle the whole life! Doris Lessing is one of such writers. *The Grass Is Singing* is Doris Lessing's first work. The novel undisguised shows the society status of the South African in the segregation system to readers. It describes the hard survival process of poor white settlers. This paper tries to interpret Mary, the heroine, who had undergone a typical tragic fate, and revealed profoundly the essential relationship between different races and different classes under the colonial system. Then it will analyze the social root which had caused Mary's miserable ending.

**Key words:** Doris Lessing, *The Grass Is Singing*, Racial-discrimination, Post-colonialism

## The Developments of Allen Ginsberg's Creative Career

*Li Jiana Fujian Normal University, China*

Allen Ginsberg started to write poems in the late 40s. *Howl* was his first important and sensational works. However, he was found denounced slightly for the poems written after that in 60s. Who is to blame— did Ginsberg downplay poem writing or the critics who measured his poems with a wrong yardstick? Ginsberg reached his prime in 70s when he was elected into the highest literary organ of the US as a fellow of the American Academy of Arts and Letters and his style in the decade varied even greatly from what we expected. Ginsberg's creative career expanded for 50 years until his death in the year 1997 leaving behind a great amount of poems for

our study. It tends to expound and divide the changing style of his creation career and attempts to give an analysis into it.

## 勒维纳斯的“伦理”与保罗·奥斯特的《布鲁克林的荒唐事》

李金云 武汉科技大学

法国哲学家勒维纳斯认为，伦理就是对自我主体意识和同一性的质疑，这种质疑要求尊重他者与差异；人类共同体应该建立在该伦理之上，任何“我”与“他者”都是共同体不可或缺的环节，需要得到同样的尊重。保罗·奥斯特在小说《布鲁克林的荒唐事》中对这一伦理思想进行了感性诠释，小说不仅展示批判了美国形形色色的极权表现，而且建造了一个理想的伦理生存模式，认为人类由此可以抵达永久的和平与幸福。

**关键词：**保罗·奥斯特；《布鲁克林的荒唐事》；伦理；自我；他者

## Levinas' Ethics and Paul Auster's The Brooklyn Follies

*Li Jinyun Wuhan University of Science & Technology, China*

French philosopher Levinas holds that ethics is questioning Self's subjectivity and identity, which requires respect for Other and difference; human community should be built on this ethical thought, in which Self and Other are integral parts. Paul Auster interprets this ethical thought in his novel The Brooklyn Follies vividly. He not only criticizes various totalitarian performances in the U. S., but also constructs an ideal ethical survival mode, through which human beings can reach permanent peace and happiness.

**Key words:** Paul Auster; The Brooklyn Follies; ethics; Self; Other

## On E E Cummings's Deviational Style

*Li Quanwen Hubei University for Nationalities, China*

As an imagist, E E Cummings is uniquely noted for his deviational style, which involves the application of lexical deviation, grammatical deviation and deviation of historical period etc in his poems. His success in deviational style is attributed to the influence of Metaphysical poems in England, his life experience of modern times and his strong hatred for the invention and application of machine in his age. In addition, he is inspired by Cubists and Dadaists' painting skills in Paris (e.g. Cezanne and Picasso), thus he can adeptly transplant the art of painting into his poetry writing to bring out the potentiality of visual arts in poetry writing and appreciation via unusual usage of vocabulary and arrangement of poetic structure.

## 《梅里迪恩》中民权运动歌曲的话语解析”

李荣庆 台州学院

《梅里迪恩》为美国黑人女作家艾丽斯沃克的反映民权运动的长篇小说。小说中曾安排了一首“我们必定胜利 We shall overcome.”的民权运动歌曲，来衬托情节。过去的研究对这首民权运动歌曲在小说中的镶嵌曾给予关注，都认这是作者在民权运动中对“非暴力”运动持赞同态度的表现。本文深入语境，揭示“我们必定胜利”这首民权运动歌曲，在当日其实遭到不少黑人的反对，同时却得到白人最高当局的赞许，因此这首歌曲在小说中的使用包含着小说作者对民权运动中对融入主义和分离主义更加深刻的思考，即融入主义和分离主义不是不可调和的对立派别，而是黑人寻求自由的殊途同归的两种方法。

### A reflection on the Civil Rights Song in Meridian

Li Rongqing Taizhou University, China

Meridian (1976) is Alice Walker's Civil Rights Movement novel. In the novel, the author used the well known civil rights song "We shall overcome" to develop the story for some critical plots. In the past, critics used to have given some attention to the usage of the song in the novel. They regard that the song in the novel is an evidence that Alice Walker is in favor of non-violence struggle as far as her political attitude is concerned. Nevertheless, through a further study, mostly a contextual discourse study, this paper argues that in fact this song was on many occasions mocked by some black activists like Malcolm X in the 60s last century, and at the same time praised by the authority of some white people, like the president Lyndon Johnson.. To use this song in the novel involves more thoughts of the author in terms of separation and integration of the black people's struggle than simply representing author's political attitude. Hence, the general theme of the novel is not like what Paul Tewkesbury has argued that Alice Walker is paying homage to Martin Luther King and to his idea of beloved community. Instead, the major theme of the novel, this paper argues, is that the author hopes that the two ways of black struggle are two sides of the same coin. They will work to the same direction of freedom of black people.

## 威廉斯的读画诗 “The Pot of Flowers”

李小洁 华中师范大学

美国现代派诗人威廉·卡洛斯·威廉斯经常从视觉艺术，尤其是绘画作品中汲取养分，获得灵感，并将绘画技法移植运用于其诗歌创作中。本文首先追溯威廉斯与美国画家查尔斯·德穆思之间志趣相投的渊源，然后从“绘画诗学”（Ekphrasis）的视角，比较德穆思的水彩画《晚香玉》（“Tuberoses”）和威廉斯的诗作《花盆》（“The Pot of Flowers”），解读威廉斯如何将

视觉图与话语图式并置进行联姻，运用诗歌语言对德穆思静物画所表现的内在活力的转换、再现和重构。

**关键词：**威廉斯 德穆思 绘画 视觉 绘画诗

## William Carlos Williams's Ekphrastic Poem "The Pot of Flowers"

*Li Xiaojie Central China Normal University, China*

William Carlos Williams, an American modern poet, who had an abiding, life-long interest in the visual arts, usually gained inspiration from the visual arts and employed painting techniques in his poetry. The paper first displays the association between Williams and Charles Demuth, an American painter, and then compares Williams's "The Pot of Flowers" and Demuth's watercolor "Tuberoses" from the perspective of ekphrasis so as to interpret the transplantation, representation, and reconstruction of internal dynamism of Demuth's watercolor "Tuberoses" in Williams's poem "The Pot of Flowers" based on the juxtaposition and cross-fertilization of the visual emblem and the verbal emblem in the verbal art.

**Key words:** Williams; Demuth; painting; visual; ekphrastic poem

## 对弗罗斯特诗歌《熄灭吧，熄灭》的修辞分析

**李小雪 中国地质大学（武汉）**

修辞被看成是“语言的装饰”和“思想的装饰”，适当的运用可以增强诗歌表达的艺术效果。在罗伯特·弗罗斯特的诗歌中，他通过一定的修辞手段用朴实无华的语言表达了其深刻的思想。本论文选取语义，语音和句法这三个方面来研究弗罗斯特的诗歌《熄灭吧，熄灭——》中的修辞手法。本文试图通过对该诗的修辞研究，重新解读诗歌的主题意义以及诗人独具匠心的用词技巧。

## Rhetorical Analysis on Robert Frost's "Out, Out-"

*Li Xiaoxue China University of Geosciences, China*

Rhetoric is regarded as "the decoration of the language" and "the decoration of the thoughts", and it can strengthen the artistic effect of expression of poetry with appropriate application. In Robert Frost's poetry, his profound ideas are conveyed under the surface of the plain language by using some rhetorical devices. This paper explores the figures of speech of Frost's poem "Out, Out-", for instance semantic, phonological and syntactical. We try to analyze the poem from the perspective of rhetoric, re-interpretate the poetic theme and Frost's original word skills.

## 诗歌叙事学的可能、疆界及前景

李昕 长春师范大学

在叙事学的诸范畴中，诗歌叙事学尚且年轻，但引起国内外叙事学家的强烈关注。本文主要结合诗歌形式的特点，探讨将叙事学应用于诗歌批评的可能性，并结合之前的诗歌批评理论，尝试界定诗歌叙事学研究的范畴、疆界，展望其前景。

### The Possibility, Scope and Prospects of Poetic Narratology

Li Xin Changchun Normal University

Among the various branches of Narratology, Poetic Narratology, though being young, catches attention from eminent narratologists. However, its connotation and application range remain unclear. This paper, taking basis on the formal features of poetry and with reference to others poetic theories, analyzes the possibilities and feasibilities of narratology being employed in field of poetic analysis, explores the range of its application and forecasts its prospects.

### A Biblical Archetype Criticism on O·Henry's The Last Leaf

Li Xuemei Dali College, China

The Archetype criticism is an important art criticizing method which is popular in Western at the 50'th of the twentieth century. The Last Leaf by O· Henry subtly delineates the major theme of salvation. The protagonist Old Behrman painted the last leaf to save the young girl's life at the cost of his own life. Through interpretation in terms of biblical archetype criticism, the root of these archetypes: the ivy vine, Mr. Pneumonia and the old Behrman can be traced in Bible. This essay will employ Archetype criticism to interpret The Last Leaf by O Henry.

**Key words:** salvation; archetype criticism; bible

## 身体与自我的主体同构：达菲诗歌的女性身体叙事

梁晓冬 河南师范大学

身体是文学表现的重要对象。英国桂冠诗人达菲诗歌的一项重要内容，是女性身体叙事。在《站着的裸女》( *Standing Female Nude*)这部诗集中，达菲以戏剧化独白的形式，让生活在社会底层的女性，讲述她们美丽的身体，如何被看作性符号，供男性凝视、玩赏，甚至轻贱、蹂躏。诗人认为，躯体作为个人的物质构成，是自我含义的实质体现。女性身体的客体地位，反映了女性在社会秩序中的底层地位，因此，身体的解放也是女性重获自我主体地位的有效途径。在《世界名人的妻子》( *The World's Wife*) 和《女性福音》( *Feminine Gospels*) 这两部诗集中，诗人试图以身体的解放，唤醒女性的主体意识。“小红帽”( *Little Red Cap*) 以女诗人美丽的身体吸引男诗人“灰狼”的目光，在两性关系的建构中占据主导地位，同时，

以“小红帽对“灰狼”的身体抛弃，来表达女诗人摆脱男性诗学传统的意愿；“教皇琼”（Pope Joan）则在书写女性生产经验中，将女性的身体神圣化，认为女性身体是新生命的承载者，生产具有使命感和崇高感。据此，达菲诗歌的女性身体叙事，不仅让沉默的女性言说了自己的生存状态，而且通过对身体的主体认知与重构，实现了身体与自我的主体同构。

**关键词：**达菲诗歌、女性身体叙事、身体与自我的主体同构

## Construction of Subjectivity in Body and Self: Duffy's Female Body Narratives in Poetry

*Liang Xiaodong Henan Normal University, China*

Body is one of the most significant subject matters in literature. And Duffy's poetry features with female body narratives. In her debut collection, *Standing Female Nude*, the poet hands over the narratives to the silent marginalized women, let them tell the traumas about how their beautiful bodies have been reduced to sexual signs, being gazed and harmed by men through Dramatic Monologue. The poet thus holds the belief that body is the substantial embodiment of Self, and the objectivity of the body indicates the subjected position of the female in society. Therefore, the freedom of the body is meaningful to the reconstruction of the Self. Consequently, Duffy tries to awaken women's awareness of subjectivity by setting female body free in her later two collections *The World's Wife* and *Feminine Gospels*, retelling the tale of Little Red Cap to see how this female poet intends to attract attention of the Wolf, a male poet by presenting her female beauty, and how she tries to stance herself from male poetic tradition by the abandonment of the Wolf's "belly". And furthermore, "Pope Joan" in another poem, narrates her experience of child birth in a proud tone, announcing that giving birth in public is more a divine scene than a shame. Hence not only does Duffy let the silent women's voices heard by the world, but also co-builds female subjectivity both in body and Self through those female body narratives.

**Key words:** Duffy's poetry, Female body narratives, Female subjectivity construction in body and self

## 《思绪之狐》：休斯的一个诗学起点

凌喆 浙江科技学院

特德·休斯，英国桂冠诗人，是20世纪下半叶英国诗坛最重要的代表诗人。《思绪之狐》是休斯1957年出版的第一部诗集《雨中鹰》中的一首动物诗。本文认为该诗对于其梦幻般超现实主义诗风的形成，对于其动物诗歌刚劲的力量美的审美特质的形成，对于其“捕捉动物”诗歌创作观的形成都有特殊的作用，可以被看作是休斯的一个诗学起点。

## **The Thought Fox: A Start Point of Ted Hughes' Poetics**

*Ling Zhe Zhejiang University of Science & Technology, China*

Ted Hughes, an Poet Laureate, is the most representative poet of the second half of 20th century. The Thought Fox is one of the animal poems which was collected in his first anthology named *The Hawk in the Rain* (1957). This article believed that, this poem played an important role in the formation of Hughes' dramatic and surrealism poetic style, the formation of the aesthetic appreciation of his animal poems which were full of strength, and the formation of his taking poetic creation as capturing animals. So it can be regarded as a start point of Ted Hughes' poetics.

## **托马斯·品钦小说与美国神话的颠覆与重构**

**刘凤山 聊城大学**

托马斯·品钦的小说从政治、经济、文化等各个角度对战后美国六七十年代各种政治与文化运动，尤其是新左派及文化反叛运动兴起及失败原因进行了深层次的挖掘，指出战后美国政治及文化反叛运动失败的根源在于运动者对于运动脱离实际的空幻理想以及政府权力机构巧妙利用反叛运动的这一空幻本质所进行的阴谋破坏与控制。而针对当代美国少数族裔的民主权力问题，品钦小说的最终目的在于挖掘美国白人主流社会种族主义行为的潜意识问题，指出美国的种族问题一定程度上源于美国社会各个机构在种族问题上表现出的精神怠惰，并进一步将美国种族问题解释为白人主流社会为了抵制自身所感受的生存威胁或者在他们的统治权威受到他们所假想的威胁时而对少数族裔群体采取的压制行为，少数族裔群体仅仅是他们抵抗恐惧的替罪羊而已。

## **The Deconstruction of American Myth in Thomas Pynchon's Fiction**

*Liu Fengshan Liaocheng University, China*

Thomas Pynchon's fiction makes a comprehensive exploration into the reasons for the rise and failure of the various political and cultural movements in the U. S. in the 1960s and 1970s, especially reasons for that of the New Left Movement and the Countercultural Movement. Pynchon's historical writing indicates that the failure of these movements lies with the illusive ideological nature of these movements and the hypocrisy and tremendous power dominated by the government. Regarding the political rights of American minorities, Pynchon aims to excavate the unconscious elements in American racists' political activities, arguing that the existence of American racial problems results from the numbness prevailing among various American institutions in term of racial inequality and that American racial conflict results from American racists' desire to fight the threat they feel in the face of an imagined danger of the minorities, which ultimately turns the minorities into the scapegoat to eliminate this fear.



## 自由与联姻—论玛丽安·莫尔的后现代婚姻观

刘海燕 湖南女子学院

美国著名现代派女诗人玛丽安·莫尔，中西兼蓄，诗风独树一帜，在诗歌创作、文学评论、文学翻译方面皆有建树。“婚姻”诗篇由多种拼贴画似的引语汇集成各种声音对婚姻进行描述，阐释与辩论，各种观点交织对话融合消解，而她本人却未提出主观意见与道德观范式，从而使作品和自我拉开距离，保持自我的独特性与神秘性。

**关键词：**玛丽安·莫尔，“婚姻”，引语，声音

### Liberty and union-on Marianne Moore's post-modern marriage viewpoint

*Liu Haiyan, Hunan Women's University, China*

Marianne Moore, an outstanding modernist female poet, is characterized by idiosyncrasy with occidental and oriental elements, and excels at poetry, literary criticism and literary translation. Many collages can be found in one of her poem, “Marriage”, in which various voices gather together and marriage is depicted, elucidated and debated, thus distinct viewpoints interweaving, merging and dissolving. Moore herself has not proposed subjective views and ethics paradigm, so that self is far away from the poem, maintaining its uniqueness and mystery.

**Keyword:** Marianne Moore, “marriage”, quotation, voice

## 打破“当代性失语”的局限 ——评欧内斯特·盖恩斯的新现实主义小说《刑前一课》

刘紫丰 中南民族大学

新现实主义小说的兴起使以后现代主义小说为主流的西方文坛重新焕发生机活力。这一文学潮流主张现实主义基本创作原则与现代、后现代主义创作手法的有机融合，强调小说关注并反映现实及道德教化的功能，从而成为化解后工业化时期小说只注重形式和叙事技巧试验的道德失语危机的一剂良方。当代著名非裔美国小说家欧内斯特·盖恩斯的新现实主义小说《刑前一课》综合运用现实、现代与后现代主义创作思想和方法，真实、多角度地反映了二战后四十年代末美国黑人的生活状况，极具时代气息，再现了种族歧视与压迫盛行的美国南方村镇的生活图景，在表现黑人矛盾、分裂的心理状态的同时，特别关注了黑人男性的道德人格缺失问题，并力图重塑其人格尊严，重建其道德责任意识，藉此解决其精神危机。此外，小说还探讨了个人升华人格与集体追求人生价值间的关系，人物从疏离到融入黑人集体、在逆境中彰显尊严的大团圆结局，解构了白人神话，不仅充满德育意义，而且以其具有的道德与尊严力量颠覆了传统文学中黑人逆来顺受、怯懦软弱的形象，凸显美国非裔新现实主义小说重构黑人文化身份的责任道德意识，突破了之前的后现代主义小说漠视甚至否定道德、

无视历史与现实的局限，在某种程度上反映了当代美国小说的发展趋势。

## **Breaking through the limitation of “Contemporary Aphasia”: An Analysis of Ernest Gaines’s Neo-realistic Novel *A Lesson Before Dying***

*Liu Zifeng Central University for Nationalities, China*

The rise of the neo-realistic fiction invigorates contemporary western literature which is marked by the postmodern fiction. This literary trend advocates the integral combination of the realistic principles of writing and the modern and postmodern writing techniques, and stresses the fiction’s functions of reflecting reality and cultivating morality. Therefore, the neo-realistic fiction helps resolve the problem of excessive attention to the experiments of forms and narrative techniques in the post-industrial era. Ernest Gaines is an well-known contemporary African-American novelist, one of whose most successful works is the neo-realistic *A Lesson Before Dying*. The novelist integrates realistic writing theories with modern and postmodern narrative techniques, and depicts a genuine panorama of African American lives in the late 1940s, when racial discrimination and persecution were still prevalent in rural areas of Louisiana. Besides, Gaines pays special attention to the issue of the black manhood being suppressed when he is addressing African American males’ ambivalence and mental struggle, and constructs their manhood and proposes the return of moral awareness and the sense of responsibility so as to tackle the loss of humanistic spirits. Also, the novelist discusses the relationship between individual moral sublimation and the collective liberation and salvage of the black people, and the happy ending in which the characters are integrated into the community and maintain their dignity when faced with adversity dispels the myths of whites and deconstructs the “cowardly negroes” in previous works. This shows that African American neo-realistic writers strive to reconstruct their own culture so as to fulfill their responsibility. Thus, this kind of fiction breaks through the limitation of the moral absense and the negligence of history of postmodern fiction, and to some degree shapes the future of American fiction.

## **凝视：从灵魂的眼睛到肉体的感觉 ——菲利普·罗斯《人性的污秽》的解读**

**柳文文 武汉理工大学**

《人性的污秽》是一部充满视觉主义特征的小说，让读者想象着科尔曼作为一个黑人的白色皮肤，以及科尔曼白色皮肤之下潜藏的黑人色彩，黑白两种色调构建了小说的整个意识形态氛围。科尔曼由于自己肤色的视觉带来身体的“陶醉”，从而牵涉出自身那些不可替代的欲望、情感和内在体验。本文试以凝视理论对这部作品中体现出的种族主义进行深入剖析和

探索，为科尔曼的人生悲剧提供一种萨特式的解读。科尔曼在他人的凝视中时时感受到背叛自己的压力，将自身与他人注视产生的虚像混淆。为了夺回在白人凝视下丧失的主体性，科尔曼甚至不惜与母亲断绝关系来抵抗这种对抗性的凝视，深刻地表现出黑人族裔在美国现代文明中的孤独和异化。

## **Gaze: From the Eyes of the Soul to the Sense of the Body-----An Interpretation to the Philip Roth's *The Human Stain***

*Liu Wenwen    Wuhan University of Technology, China*

*The Human Stain* is novel full of the characteristics of visualism, making the readers imagine the fair skin of Colman as a black, as well as the black color hidden under his fair skin. Black and white, these two colors create the general ideology of the book. Colman is lost in his personal feeling of the body because of the vision of his skin color, thus leading to his irreplaceable desire, emotion and inner spiritual experience. This paper tries to analyze and explore the racialism existing in the novel by applying the gazing theory, offering a Sartre-like interpretation to the Colman's tragedy. Colman feels the pressure of betraying himself from time to time, and confounds himself and virtual image from other's gaze. In order to seize back the subjectivity lost under the white race's gaze, Colman resists this kind of adversarial gaze at the cost of cutting off relationship with his mother, which impressively shows the solitude and alienation of the black race in the American modern civilization.

## **狄更斯海外慈善叙事研究**

**龙瑞翠    燕山大学**

狄更斯不仅是与莎士比亚齐名的英国文豪，同时也因其对慈善事业的极度热忱与深广影响力而成为英国历史上著名的慈善家。他对慈善事业的努力在其全部作品中均有反映。然而国内外研究现状分析却表明：“海外慈善”作为狄更斯小说的重要主题深刻揭露了维多利亚慈善文化发展中的诸多问题，但时至今日，该主题仍鲜为学者关注。纵有学者论及，也大多仅关注“对外慈善”，而忽略“外来慈善”。事实上，通过不同“聚焦”和“声音”等叙事手段的运用，狄更斯呈现了维多利亚时期海外慈善——对外慈善与外来慈善的诸多特征，张明了他海外慈善伦理的评判标准：蕴含着浓郁功利主义与文化帝国元素的“慈善始于家”。

## **A Study on Dickens' Overseas Charity Narration**

*Long Ruicui    Yanshan University, China*

Dickens was not only a British writer as great as Shakespeare, but also a famous philanthropist in the history of England since his devotion of and profound influence on charity.

Dickens' endeavor to charity is reflected in all his works. However, the retrospective result of the research situation indicates that, although overseas charity as an important theme of Dickens' novels exposes plenty of problems in the development of Victorian charity culture, it has been rarely explored until recently. Even though some scholars have touched upon the issue, most of them merely focused on the "charity to overseas", with the "charity from overseas" ignored. Yet the truth is, by employing variable focuses and voices, Dickens vividly illustrates the polyphonic characteristics of the overseas charity narrative discourse in his novels and further presents his ethical criterion for overseas charity: the charity begins at home, which embodied intensified Utilitarian and cultural imperial elements.

### **Tragic Aesthetics and Ethical Reflections in Lolita**

*Long Yun Beijing International Studies University, China*

Lolita is a controversial work accompanied with question and censure as it tells a story about a middle-aged man Humbert who desires for his teenager stepdaughter Lolita. No matter intentionally or not, in order to approach his incestuous lust, the protagonist Humbert hurts the people involved in his pedophilia and destroys his and Lolita's life in the end. However, a lot of readers would like to shed sympathy for the perverted pedophile's tragic life. Despite of its abnormal plots, the combination of the aesthetic values and the humanistic concerns is embodied in Lolita, which makes it truthful and touching. Basing on the theory concerning sublimity and beauty, this article mainly discusses Humbert's desires for beauty and the sublimity of the two major characters' destined tragedy. The purpose is to prove that Nabokov is actually a responsible writer who roots his humanistic concern for individual liberty and social ethics.

### **普拉斯诗作中的三种自我状态**

**陆钰明 华东师范大学**

在普拉斯的诗作中存在着三种自我状态：伴随着迷茫的自我失落；带着痛苦自我寻觅以及显示结局的自我毁灭。自我失落便转向历史性的寻根（如《巨像》、《老爹》等）；自我寻觅则往往显示出自我与他者的对抗（如《三个女人》、《在石膏中》等）；自我毁灭则往往预示着复活（如《爱丽儿》、《拉撒路女士》等）。

**关键词：**普拉斯，自我状态，寻根，对抗，复活

### Three Status of Self in Sylvia Plath's Poetry

*Lu Yuming East China Normal University, China*

There can be found in Plath's poetry three status of self : self loss accompanied with spiritual confusion; self search with sorrow and self destruction which denotes the end. Because of self loss she turns to historical roots searching(The Colossus, Daddy); In her self searching there appears an obvious antagonism between self and the other(Three women, In plaster); Her self destruction usually forecasts a rebirth (Ariel, Lady Lazarus).

**Key Words:** Plath, status of self, root searching, antagonism, rebirth

### 《紫颜色》中禅宗式启迪在西丽获取话语权中的作用

**罗春霞 长沙理工大学**

文章以比较文学理论为基础,通过互文分析、名人对照、跨文化比较来展示女主人公西丽正是受到禅宗式启迪获取话语权、完成自我重生的。

**关键词:** 话语权; 禅宗; 启迪

### The Enlightenment of Zen Buddhism on the Acquirement of Celie's Private Voice

*Luo Chunxia Changsha University of Science and Technology, China*

Based on comparative literary theory, this paper is to analyze the role of Buddhist enlightenment in Celie's achieving private voice, by comparison between intertexts, famous writers and cross-cultures.

**Key words:** private voice, Zen, enlightenment

### Socialization and Naturalization of Sound in Sonia Sanchez's Poetry

*Luo Liangong Central China Normal University, China*

Sonia Sanchez, the leading African American woman poet, is radical in poetic experiment, including her radical use of sound for performance. For her, sound serves not only as a modality or vehicle of the poetic text or an approach to acoustic effect, but as a means of constructing meaning. By naturalization and socialization of sound, Sanchez depicts the unique ways of being of an individual, an ethnic group, a race and all humans, and thereupon awakens the human "nature."

## 从诗与画的界说看艺术的本体价值 ——以美国的视觉诗为例

罗益民 西南大学

美国诗歌创作史上总以创新为媒，为艺术注入了新的血液，从而推动了美国诗歌艺术的发展。然而，发展的向量未必一定具有正态的价值。美国诗歌理论史上最具有创新意义的思想家，也许是庞德。他企图借用汉诗的意象传统，革新英语诗歌的审美特质和表现方式。随之应和的，包括主张视觉诗的威廉姆斯、肯明斯等人。他们借用了绘画与建筑艺术的跨学科思路，然而，事实证明，这样的创作尝试是不成功的。这究竟是何原因呢？把它与汉诗的语言实质相比，便不难发现其中的奥妙。另外，从艺术门类的分界来看，明白并修筑好自家的墙篱，这块诗的园地自然可以百花盛开，永世不败了。这样的理论反思，有益于在原则上指导创作在正道上蓬勃发展，以免走上歧途，并使创新所为，成为健康、良性并具有真值意义的行动。

### **An Ontological Study of American Visual Poetry from the Viewpoint of Poetry-Painting Distinctions**

*Luo Yimin Southwest University,*

America boasts her progress in poetry writing via the road of constant innovations. However, the chronological vector progress is not necessarily a positive one. The most innovative US poetic theoretician perhaps was Ezra Pound who attempted to borrow from Chinese imagist poetry. By this, he meant to reform the ways of finding beauty in poetry. His followers include William Carols Williams, e. e. cummings, Marianne Moore, David Jones, Roger McGough and so on. Their graphical design might be of some interests. But compared with the Chinese imagist poetry, they are much of a trivial achievement. If put in the scope of later ages of poetry, it is easily seen that they had thrown limited light upon the US poetry, while more vividly, the Chinese traditional poetry all find advantages of perfect use of imagery and thus the US imagist pictorial visual poetry broke the fence of poetry and painting and thus came to a fall of artistic value and degraded to some lower quality of poetry which needs a serious reflection for a righteous path for art and poetry.

## 比利·柯林斯诗歌的“二流性”探析

马文 华中师范大学

美国桂冠诗人比利柯林斯是美国当代颇受欢迎的诗人之一，但仍有不少评论家或读者指责他的诗歌过于直白和浅显，所以他也被一些评论家称为“美国现代诗歌的小丑”或“重要的小诗人”。本文将以柯林斯的一些幽默风趣的代表作为例从诗歌的选材、主题、语言特色

及韵律等方面来探讨柯林斯诗歌的所谓“二流”特征，从而进一步反映柯林斯的诗歌创作初衷——把诗歌带回生活，让诗歌回归普通大众，也进一步证明其诗歌在当今美国颇受欢迎的原因所在。

## On the Minorness of Billy Collins' Poetry

Ma Wen Central China Normal University

The U.S. Poet Laureate Billy Collins is one of the most popular cotemporary American poets, but some literary critics and readers criticize his works for being too shallow and simplistic, so he is also called “the jester of American contemporary poetry” or “a major minor poet”. This paper will take some of Collins's representative humorous poems as examples to illustrate the so-called minorness of his poetry from the perspective of poetic material, themes, linguistic features and metrical patterns, and hopes to further reflect the original intention of his poetical creation--bringing poetry back to life and the general American public, and further prove the reasons for the popularity of Collins' poetry as well

## 大卫·安汀谈话诗的复调性

马永波 南京理工大学

大卫·安汀凭借“谈话”实验——用录音机录下在特定地点和场合的不经排练的讲话——这种出色的创作口语诗的方式，扩展了当代美国诗歌的疆域，将逸闻趣事与诗歌隐喻、哲学和政治辩论、嘲讽的评论并置起来。这种谈话诗灵活多变，充满不确定性，可以读成是微型史诗、多切分音的爵士诗、特定行为艺术的记录文献、沉思型的抒情诗。它恢复了诗歌业已丧失的口语维度，为沟通创造过程和结果之间的鸿沟提供了机会。诗人不再是确定文本意义的权威，而是将作者和受众一起带入碰撞互动。“谈话诗”不再是自我中心的叙述，它善于接受语言和经验中松散、偶然、无形、不完全的东西，以及信件、杂志、谈话、轶事和新闻报道等非诗的语言形式，突出杂语性和不完整状态，使单一的语言产生多重意义，使说话者的单语声音变为杂语和多声，促使读者将注意力放在构成作品的各个因素上面，看到不同语言和声音之间因相互作用而产生的矛盾与摩擦。

## The Polytonality of David Antin's Talk Poems

Ma Yongbo Nanjing University of Science and Technology

David Antin's "Talk Poem" experiment---recording speech in a particular place and circumstance without rehearsing--the great creation way of colloquial poems, expanded the contemporary American poetry territory, combine anecdote fun and poetry metaphor, philosophy and political debate, sarcastic comments together. They are very changeable, full of uncertainty,

can be read as a miniature epic, syncopated jazz poetry, specific documentary records of performance art and lyrics full of meditation. It restored long lost poetry oral dimension, provide communication opportunity for the creation process and its results. The poet is no longer authority of text meaning, but bring author and audience into collision with interaction. "Talk Poem" is no longer a self-centered narrative, it recept loose, accidental, intangible, imperfect things in language and experience, and anti-poetry language form, for example, letters, magazines, talks, anecdote and news reports. It mixed multi-languagness and incomplete state, so that a single language gain multiple meaning, make the speaker's single language voice into a hybrid language, make readers focus on every composition factors of the work, on differences between language and voice as a result of interaction of contradictions and friction.

## “野径与禅道”：斯奈德生态诗学的禅学因缘

毛明 海南师范大学

斯奈德的生态诗学与禅宗有四层关系：实事联系和三方面的学理联系——以生命智慧为指向、以文化批判为途径、以自然审美为风格。

## Wildness and the Way of Chan: Snyder's eco-poetics and Chan

*Mao Ming Hainan Normal University*

There are four relations between Snyder's eco-poetics and Zen: the factual relation; the three scientific principles: aiming at wisdom of life, the way of cultural critique, the style of natural aesthetics.

## 生态女性主义的解构之力

毛艳华 浙江万里学院

产生于上世纪 70 年代的生态女性主义无论是在文化思辨还是在文学创作和批评中都对西方逻各斯秩序或“暴力的等级秩序”进行了有力的德里达式的解构，迸发出无限的生命力。论文尝试梳理生态女性主义的发展渊源、探讨其主要观点以及分析相关生态女性主义创作和批评文本，以此论证生态女性主义的解构之力。

## EcoDeconstruction Inherent in Ecofeminism

*Mao Yanhua Zhejiang Wanli University*

Feminism, as one cultural movement and literary criticism, has manifested itself in a powerful Derridean deconstruction of western logocentrism or “violent hierarchy”. The article attempts to argue the real deconstruction power inherent in ecofeminism through exploring its



origin, main arguments, and analyzing some representative ecofeminist literary texts and criticisms.

## 黑人身份的不确定性： 评苏珊-洛里·帕克斯的“林肯戏剧”

闵敏 华中师范大学

在当代美国戏剧家苏珊-洛里·帕克斯创作的《美国戏剧》和《强者/弱者》这两部剧中，服装起着非常重要的作用，特别是美国总统亚伯拉罕·林肯的标志性的装束。通过分析两部剧中主人公对亚伯拉罕·林肯的模仿和扮演，以及《强者/弱者》中的布斯不断更换偷来的服装，可以看出黑人身份的流动性和表面性，尤其是当身份与历史和记忆发生关联的时候。历史允许它本身能够轻易地变成一种近似于荒诞的非现实的范式，即黑人也可以装扮成白皮肤的林肯总统，而使这个范式可行的唯一的办法就是，游乐场里进行射击的游客们仅仅关注林肯总统的装束，而时间、地点、种族都已经消失了。游客们的白人性决定了其具有不可靠的历史知识，即认为扮演林肯总统的演员的黑肤色——他的身份的决定因素，已经不重要，或者说看不见了。

**关键词：**《美国戏剧》、《强者/弱者》、亚伯拉罕·林肯、服装、身份

## The Uncertainty of Black People's Identity: On Suzan-Lori Parks' "the Lincoln Plays"

Min Min Central China Normal University, China

In the two plays *The America Play* and *Topdog/Underdog* created by contemporary American playwright Suzan-Lori Parks, the costume plays a very important role, especially the President Abraham Lincoln's iconic costume. Through the analysis of the two protagonists' imitating and playing Abraham Lincoln in these two plays, as well as Booth's changing stolen clothes in *Topdog/Underdog*, we can see the fluidity and superficiality of black people's identity, especially when the identity associates with history and memory. The history allows itself to be easily transferred onto an unrealistic paradigm that borders on the absurd—a black man in white face dressed up as Abraham Lincoln and what makes this paradigm viable rests on the tourist's ability to focus exclusively on the Lincoln costume—time, place, and race must fade away. The tourist's fluid and unstable version of historical knowledge sanctioned by their whiteness, render the blackness of the actors who play Abraham Lincoln—and thus a defining element of their identity—insignificant, or rather, invisible.

**Key words:** *The America Play* *Topdog/Underdog* Abraham Lincoln costume identity

## **Constructions of Identity in Nuyorican Poetry**

*Marta S. Rivera Monclova Framingham State University, USA*

Nuyorican Poetry may be one of the few schools of poetry whose name reflects the struggle with identity internal to the poetic form itself: a composite of New York and Puerto Rican, the term Nuyorican came into being as an insult. Nuyorican was the term that Puerto Ricans living in Puerto Rico coined to describe Puerto Ricans who had migrated to New York City--it was designed to mean that these migrants were no longer Puerto Rican, that they had lost something essential to the Puerto Rican identity and were now outcast. It was reclaimed in the 1960s and 1970s by a group of these so-called Nuyoricans to denote that there was also something gained in living an identity that was transnational, transcultural, and multilayered.

This paper will look at Tato Laviera's "AmerRican" and "Asimilao," Sandra María Estevez's "Gringolandia," Miguel Algarín's "A Mongo Affair," and María Teresa Fernández's "Ode to the Diasporican" and examine some different strategies for constructing a New York Puerto Rican identity. These poems make radically different arguments, some biological, some essentialist, some linguistic, some political, and some spiritual, yet in all there is a common thread of culture that runs through. These poems and poets ultimately all view diasporic Puerto Rican culture as a category that transcends categories, which makes examining how they accomplish this categorial de-categorization all the more interesting. Is there a point at which the poets have emptied the categories of all useful meaning altogether? Or are they invested in exploding categories in order to build new identities out of the attendant parts.

## **Theresa Hak Kyung Cha's Playful Writing in Exile and Temps Mort**

*Akitoshi Nagahata Nagoya University, Japan*

Since its publication in 1982, Theresa Hak Kyung Cha's *Dictee*, a semi-autobiographical multi-lingual epic, has seen at least two types of reception. On the one hand, it has been read as a historical epic that recounts, in its idiosyncratic style, the history of Korea and the experience of the Korean diaspora. On the other hand, it has been commended as an avant-garde tour de force written by an Asian American, at a time when Asian American literature was often characterized with a lack of formal sophistication. One can certainly argue that Cha succeeded in blending together these two different kinds of literary endeavor in *Dictee*, but one might also argue that in spite of its disruption of textual and linguistic order, *Dictee* moves toward a set of premeditated themes and emotions shared by Koreans and Korean Americans. What is the relation between Cha's formal experiment and invocation of specific emotions to be shared by people of a specific national and ethnic background? If Cha's formal experiment can be seen as an attempt of

disrupting language, that disruption could lead to undermining the narrative self that tells the epic of the nation and the experience of exile that Koreans and Korean Americans have gone through. In this presentation, I'd like to compare Dictee and her earlier works with similar topics, such as Exilee and Tomps Mort, and consider the above question, paying special attention to the change in Cha's formal experiment, in terms of playfulness and of cultural and historical specificity.

### **Lloyd Addison's Beau Cocoa: An Avant Garde Case Study**

*Aldon Lynn Nielsen, Penn State University, USA*

### **The Modernist Turn in English Studies in Post-World War II Japan**

*Hiromi Ochi Hitotsubashi University, Japan*

In the 1930s, as leftist intellectuals in the United States such as Lionel Trilling and Philip Rahv grew disappointed with the Communist Party as an anti-totalitarian ally, they began to turn against Communism. This change invariably entailed narratives of their disappointment and their awakening to liberalism. Thomas Hill Schaub named this process "the liberal narrative." In 1942, Trilling and the New Critics, namely, very conservative Southern Agrarians, raised their voices and shared their anti-fascist rhetoric to attack Archibald MacLeish, who had been advocating unequivocally nationalistic or propagandistic literature. McLeish had accused modernism and the much-idolized poet T.S. Eliot of being irresponsible because of their indifference to the themes of anti-fascist warfare, and indulgence, present in modernist poetry. MacLeish's anti-modernism was derided as a parallel of Goebbels' attack on modernism. Here we can see the modernist turn in American literature. The re-defined liberalism of the leftists and New Critics was marked by anti-fascism and anti-communism, and it went hand in hand with their advocacy of modernist art and literature and their rejection of the social realism associated with communism. A Liberal democracy free from any ideology was therefore associated with modernism as detached from the social and political realms.

This modernist turn was instrumental in the process of demilitarizing and democratizing post-World War II Japan. In the late 1940s, literature was used as a vehicle for conveying the ideas of humanity, democracy and the freedom of the individual. This new national literary tradition displayed its commitment to democracy through a complete renunciation of wartime militarism. Concomitant to the Japanese reception of New Criticism was the promotion of a Japanese counterpart, Metaphysic Criticism. In studies of Japanese and English/American literature, the social realism associated with Marxism was devalued, and as a result the apolitical

methodology of “close reading” became prevalent in the education system. The political “1955 System,” namely, the dominance of the Liberal Democratic Party in Japan, was culturally supported by the institutionalization of close reading and the canonization of modernist literature. As a result, modernism and modernist studies in both Japanese and English/American literature can be said to have played a major role in the Post-War reinvention of a democratic Japan.

## **English Literature in the Asian Pacific in Contemporary, Environmental and Ecocritical Contexts**

*Iris Ralph Tamkang University, Taiwan*

The environmental notice of Taiwan’s extant green world—the places in its mountains and coastal and inland areas that have not yet been heavily commercially or industrially developed and are part of the histories or identities of the 23 million Aboriginal-, Hakka-, Mandarin-, and Taiwanese-speaking people and the many immigrants who make their home in Taiwan—is manifesting itself in the teaching and research of academics hired to teach English literature who specialize in or are familiar with environmental literature and environmental literary theory, also known as ecocriticism. This teaching and research work reflects the endeavour to engage with aesthetic production in ways that connect with larger and broader movements in culture and society. Accordingly, in the paper that follows, a selection of “tree” poems native to the western world is read ecocritically in relation to local environmental efforts in Taiwan to cultivate the green world. The poems are the anonymous Old English (AngloSaxon) poem “The Dream of the Rood,” thought to have been written as early as the 8th century but no later than the 10th century, a foundation text of English literature, and a poem about a “talking” tree; “The living fossil” and “The Oak” from in the garden (2006) by the Australian poet Mirel Lenore, about a primeval and a transported tree species; the poems “Native,” “Place,” and “Witness,” from *The Rain in the Trees* (2000) by Hawaii-based North American ecopoet W. S. Merwin, about ohia and kiawe trees; and the poem “Late Summer Fires” from *Subhuman Redneck Poems* (1996) by Les Murray, a poem that references Australia’s bloody postcolonial past in the language of bushfire and burnt eucalyptus trees. Each of the poems speaks for nonhuman species of trees that used to be mostly or only found in the Asia Pacific region and all are analyzed in the context of environmentalists’ efforts in Taiwan to save the following: a species of rare giant cypress honored by the aboriginal Atayal people, located in the central mountain area of Hsinchu County; a coral reef disappearing at an alarming rate, located in the south in Kenting, Pingtung County in a hotspot for tourism and location of nuclear power; a stretch of mangrove swamp along the Tamsui River in the heavily urbanized north, in New Taipei City (formerly Taipei County); and a diminishing expanse of algal

reef also located in the north, in Taoyuan County, that is forecast to be extinct within a decade and makes up a body of algal reef in Taiwan representing 10% of the world's total algal reef population.

**Key Words:** Asian Pacific; Taiwan, ecocriticism; environmentalism; Miriel Lenore; W. S. Merwin; Les Murray; Taiwan; algal and coral reefs; cypress; mangroves.

## **Ekphrasis: Yeats and Ashbery**

*Young Suck Rhee Hanyang University, Korea*

Ekphrasis is a poem on an art object. What we call art dates back to Paleolithic rock or wall paintings scattered on the surface of the Earth. To decorate the things we live near is a unique human instinct; why do we do this? And if we look into it deeply enough, we can understand what we are. By looking at three poets, one from the Romantic period, another from the Modernist movement, and the third from our contemporary literature, we may be able to see what they think and feel in the poems they wrote. This paper will examine three poems by John Keats, W. B. Yeats, and John Ashbery. Their poems are very different, not only because they were by different poets, but also because they lived in a different age, which must have formed their thinking, feeling, living the life they led. My focus is on the latter reason: the ethnicity of the poets; the time and the place they belong to – the ceremonial customs of love and death, the social and political turmoil, the religious and existential meanings of today's world. Not only the style, the mood, and the thoughts in each of the poems vary, but each of them also motivates us to awaken to meanings of art (poetry) as part of human attributes. The poems to be investigated are: "Ode on a Grecian Urn"; "The Municipal Gallery Revisited"; "The Painter" and "Illustration." A man, no matter how great, is all eventually the one that "[drifts] softly downward/ Out of the angels' tenderness and the minds of men." Likewise, "[much] that is beautiful must be discarded/ So that we may resemble a taller / Impressions of ourselves."

## **Greening Asian American Literature: Toward an Asian American Ecocriticism**

*Shi Pingping PLA University of Foreign Languages*

Asian American literary works have been nearly absent from American ecocriticism, although underneath their "common themes of immigration and acculturation," they have much to say about Asian Americans' interactive experience with the environment. It is almost the same case with other ethnic American literary works, which, as a critical consensus has been reached, points to American ecocriticism's "parochialisms." Meanwhile, a deparochializing shift of

research paradigm in American ecocriticism has been going on since the turn of the century, which facilitates the emergence of Asian American ecocriticism. And the latter's growth requires in-depth scholarly researches from the following aspects: (1) to construct the canon of Asian American environmental literature; (2) to promote social justice and environmental justice simultaneously by examining the relationships between Asian American literature and the environment through the lenses of interdisciplinary methodologies and theoretical frameworks; (3) to debunk anthropocentrism and the binary oppositions between human and nature, city and country, culture and nature and advocate a holistic approach to the earth and its ecosystems; (4) to dig out alternative resources of environmental thoughts from Asian American environmental literature and contribute to worldwide efforts at surviving ecological crises.

### **On Nadine Gordimer's Ethnic Perspective from Rosa in Burger's Daughter**

*Shu Jingjuan Hubei University for Nationalities*

Nadine Gordimer's *Burger's Daughter* is a story of Rosa Burger's journey out of and back into South Africa in the time of apartheid. The contrast between an immigrant white identity and a more rooted African social and cultural identity is a process and a changing position influenced by her family members and the whole social conditions, and not a permanent frame of reference. By narrating a unique growth of a female character in her novel *Burger's Daughter*, Nadine Gordimer fully affirms the necessity of anti-apartheid movement and the sacrifice those revolutionists have made. Rosa has a experience full of twists and turns, in which the African revolutionist influence her a lot, in which she constantly searches for her subjectivity and identity. Besides, the present condition in South Africa and the trip to France arouses her deep thought about her father's career and the future of herself. Rosa's final return to Africa is caused by her realization that the Afrikaners' desire to maintain a 'communal' identity turned into a belief in their superiority and her own belief to "end suffering", which is not only about racism but surpasses it.

### **New Media, Digital Archives, and Contemporary Native American Poetry**

*Scott Manning Stevens Newberry Library, USA*

My paper examines the impact of new media on the development of contemporary American Indian poetry. There have been American Indians writing in English since the colonial era and some of their works were printed at least since Samson Occum in the late eighteenth century but almost all of these early works were mostly sermons, histories, or biographical works. Not until

the end of nineteenth century would we begin to find fiction and poetry by Native Americans on American Indian themes. Such works were relatively few and for many did not constitute a definable American Indian literature until the N. Scott Momaday's novel, *House Made of Dawn*, won the Pulitzer Prize in 1969. After that date there was increasingly more literature by American authors and Native American literature became a distinct aspect of American literature. I examine how new media have had a particular impact on American Indian poetry with the increased availability of on-line poetry collections that make contemporary American Indian poetry accessible to broad audiences. This has helped the broader public become familiar with these artists and understand their works in relationship to one another. Much of the credit for these online resources belongs to the late Lee Francis III who founded Wordcraft Circle in 1992 to allow Native writers and storytellers to form an online community for their work ( <http://www.wordcraftcircle.org/> ). As that community grew so did the internet and the online digital world in general. Not only is this a matter of access and distribution but the digital recordings of poetry housed at sites dedicated to contemporary poetry and poetics allow readers to hear Native poetics in the artists voice and many times in the artist's own indigenous

language. The incorporation of indigenous languages into contemporary verse has always been a stumbling block for those wishing to understand how the sound of those languages functions as poetry or can be used within English poetry. For my presentation I will look at works by Sherwin Bitsui (Navajo); Joy Harjo (Muskogee Creek); and James Thomas Stevens (Mohawk). This has, I will argue, encouraged greater use of indigenous languages within contemporary poetry than we have seen in the last several generations.

Penn Sound: <http://writing.upenn.edu/pennsound/>

Poetry Foundation: <http://www.poetryfoundation.org/>

Poets House: <http://poetshouse.org/>

**Keywords:** Native American, Poetics, Poetry, New Media, Digital Collections

## **Over-interpretation and Under-interpretation in Emily Dickinson's Poem 754**

*Susan Stewart, Princeton University, USA*

Whereas it might seem easy to interpret a poem too little, is it also possible to interpret a poem too much? Do we fail to regard a poem when we stay with it too long, as well as when we leave it too soon? How do we know how much interpretation to bring to a poem—in a single reading? Over the course of a life-time? Turning to Emily Dickinson's "My life had stood—a

loaded gun," a poem long-considered her most difficult work, and the history of its criticism, this keynote address will explore these questions.

**My Life had stood—a Loaded Gun (764)**

My Life had stood - a Loaded Gun -  
In Corners - till a Day  
The Owner passed - identified -  
And carried Me away -

And now We roam in Sovereign Woods -  
And now We hunt the Doe -  
And every time I speak for Him  
The Mountains straight reply -

And do I smile, such cordial light  
Upon the Valley glow -  
It is as a Vesuvian face  
Had let it's pleasure through -

And when at Night - Our good Day done -  
I guard My Master's Head -  
'Tis better than the Eider Duck's  
Deep Pillow - to have shared -

To foe of His - I'm deadly foe -  
None stir the second time -  
On whom I lay a Yellow Eye -  
Or an emphatic Thumb -

Though I than He - may longer live  
He longer must - than I -  
For I have but the power to kill,  
Without - the power to die -

**一种可供借鉴的模式：  
小说《达荷美人》中的男性气概探究**

**隋红升 浙江大学**

在对美国黑人男性气概书写的众多小说中，著名当代非裔美国小说家弗兰克·耶比的历史小说《达荷美人》无疑是一部典型的文本。该作用倒叙的形式书写了主人公纳瑟努被沦为美国南方奴隶之前在其非洲故土的传奇经历，为我们塑造了一个丰满而真实的早期黑人男性形象，建构了一种颇具参考价值的男性气概模式。这种男性气概模式没有拘泥于传统性别角色观念对男性气概的种种规约和限定，而是刚中有柔、勇中有智，体现出更多的人性维度。同时，通过对战争的批判与对生命的珍视，这种男性气概模式表现出相当的人道主义精神，有着更多的真实与真诚。《达荷美人》所建构的这种男性气概模式对世界各族人民反思男权文化和性别角色观念以及建构理想男性气概模式有着重要的启示意义。



## A Model for Reference: On the Masculinity in The Dahomean

*Sui Hongsheng Zhejiang University*

Among the novels that write about the American black masculinity, the well-known African American novelist Frank Yerby's historical novel *The Dahomean* can be regarded a typical one. In a flash-back narration, the novel tells us the legendary experience of Nyasanu in Africa before he became a slave in the south of America, portrays a well-rounded and authentic black male character, and constructs a model of masculinity of great reference value. This model of masculinity is no longer limited by the restrictions of traditional gender concept. It is a model which couples hardness with softness, combines intelligence with courage, and demonstrates more elements of humanity. At the same time, by the critique of war and love of life, this model of masculinity exhibits considerable humanitarianism, sincerity, and authenticity. Undoubtedly, the model of masculinity constructed in *The Dahomean* is of much enlightening importance for contemporary people throughout the world to reconsider the patriarchal culture and gender role concept and construct the ideal model of masculinity.

## 论拉尔夫·埃利森的文化批评思想

谭惠娟 浙江大学

拉尔夫·埃利森被公认为是美国著名黑人作家和文学批评家，鲜为人知的是，他还被认为是美国 20 世纪 60 年代最深刻的文化批评家。埃利森一生都在深度思考美国文化现象，撰写了大量文化研究的评论文。在这些论文里，他重新阐释尼格鲁人文化，特别是黑人音乐，构建了自己的文学融合思想，也解构美国社会的黑白对立；他通过对“小人物”的阐释，引发了一种自下而上的多元文化思想，雄辩地揭示了美国文化的实质；他分析了黑人音乐家精湛的演奏技巧和思想，并提出了文化的必然性与艺术的审美性之间的内在联系。埃利森是当之无愧的早期美国文化研究的开拓者，也是最早将自己的文化融合思想贯穿于文学创作的伟大作家。埃利森的所有文学创作都是对由民主可能和多元文化组成的美国文化的贡献，因此，埃利森的文化批评思想值得国内外学界的更多关注。

**关键词：**拉尔夫·埃利森 黑人音乐 文化批评 融合思想

## Ralph Ellison as a Cultural Critic

*Tan Huijuan Zhejiang University, China*

More attention is called to the fact that Ralph Ellison is the most profound cultural critic in the 1960's when he was widely acknowledged as a celebrated African American writer and literary critic. Ellison's lifetime in-depth reflection on American culture found vigorous expression in his numerous critical essays. Ellison's cultural integration is largely based on his reinterpretation of the black culture, music in particular, and insightful analysis of intrinsic

performance and embodiment of the black music, which, in Ellison's view, reveals the interrelatedness between the literary aesthetics and the cultural integration on one hand, and deconstructs the binary oppositions between the American black and white on the other hand. By an illuminating interpretation of the Little Man he proposes a kind of bottom-up cultural pluralism, through which the essence of American culture is eloquently unmasked. As a pioneering cultural critic in America, Ellison was unanimously recognized as the first writer who successfully interweaves his idea of cultural integration into literary writings which proves to be his unique contribution to American Culture of democracy and diversities. Ralph Ellison is considered a cultural authority in African American literary circle and his pioneering cultural criticism should receive more elucidation in the scholarship.

**Key words:** Ralph Ellison black music cultural criticism integration

## 《心经》英译与改写：格雷·史奈德生态诗学色空观研究

谭琼琳 中国湖南大学

《心经》作为大乘佛教《大般若经》之精髓，其英译的传播对美国 50 年代旧金山文艺复兴诗人和垮掉派作家的创作产生了很大的影响。代表人物之一格雷·史奈德在研读《心经》英译的基础上对“色空相即”理论进行诗意改写，并将《心经》所蕴含的哲理和涵摄的内容作为亚文化中的“他者”形象具体运用到其诗歌创作之中，使之成为不可或缺的东方文化因子。本文从变异学的角度探讨《心经》英译在史奈德生态诗歌中的改写现象以及对其生态诗学色空观形成的影响。

### Heart Sutra and Adaptation: Form and Emptiness in Gary Snyder's Ecopoetics

*Tan Qionglin Hunan University*

As the core of Mahaprajnaparamita Sutras, Heart Sutra, when translated into English and widely spread, had a great impact on the literary production of San Francisco Renaissance poets and Beat writers in the 1950s America. Through a careful study of its English version, Gary Snyder had a poetic adaptation of the form-and-emptiness theory embodied in Heart Sutra and presented its philosophical ideas and gist as “the other” of the planetary subculture, which inevitably becomes indispensable Oriental cultural elements in his works. Based on some theoretical principles of variation, this paper aims to examine how Snyder adapts English translation of Heart Sutra, and accordingly how this adaptation helps to construct his “form and emptiness” viewpoint in his ecopoetics.

## Ethical Literary Interpretation of Ezra Pound's Canto XIII

*Tan Xiaocui Shan Dong Polytechnic University*

Canto XIII is the inception of inventing Confucian ethics in Ezra Pound's Cantos. To interpret Canto XIII with Ethical literary criticism will shed new lights on the theme of Confucian ethics of the Cantos. Canto XIII will be elucidated from ethical situation, ethical figure, and ethical consciousness so as to prove that Canto XIII is the root of Confucian ethic motif of the Cantos.

## 格雷·史奈德《神话与文本》中的色空观

汤瑶 湖南大学

格雷·史奈德 (Gary Snyder, 1930-) 是二十世纪以来美国最负盛名的生态诗人之一, 早在 50 年代, 他在诗歌创作方面就展现出了过人的才华。1960 年由图腾出版社 (Totem Press) 出版的神话长诗《神话与文本》(Myths & Texts) 第一次向世界表明了他的独特风格, 即在诗歌创作中致力于糅合东西方各种元素, 这包括北美印第安文化, 东方审美艺术形式以及佛教智慧。史奈德对禅宗的造诣使得他诗歌的语言多采用省略与留白的诗歌技巧, 这又赋予其语言空灵的特点。本文以佛理阐释学者爱德华·孔兹 (Edward Conze) 对《心经》中“色空观”的翻译和诠释为依据, 重点探讨了史奈德《神话与文本》对这一佛教教义的运用和改写。笔者认为史奈德运用省略与留白的手法以及将神话与文本在诗歌中融为一体的举措是“色空观”对他诗歌创作影响的印证。同时, 本文还将重点探讨“色空观”是怎样通过佛教公案、日本俳句、中国古典诗歌和中国山水画这些艺术形式在其诗歌中得以体现的, 从而影响史奈德独特的语言观和诗学观。通过文本分析和跨文化对比研究, 本文为解读东方文化对美国现代派诗学的影响提供了一个可供操作的范例。

## The Embodiment of Form and Emptiness in

## Gary Snyder's Myths & Texts

*Tang Yao Hunan University*

Gary Snyder is one of the well-known eco-poets since the 20th century, whose unique talents in poetry were established from the outset of his career. Published in 1960 by Totem Press, Snyder's mythical long poem entitled Myths & Texts (completed in 1956) articulates his appropriation and adaptation of all nutrients from Occidental and Oriental cultures, including Native American literature, Eastern aesthetics, and the wisdom of Zen Buddhism. His long engagement in Zen/Chan Buddhism has harvested a language of "Emptiness" marked by ellipsis and space, which gives readers a sense of clarity.

Based on the famous Buddhist scholar Edward Conze's understanding of the Buddhist doctrine of "Form and Emptiness" in Heart Sutra, the thesis attempts to explore the acculturation of "Form and Emptiness" embodied in Snyder's *Myths & Texts*. It contends that Snyder's poetic craftsmanship of ellipsis and space together with his syncretism of myth and text remain as manifesto of the influence of "Form and Emptiness" on his poetry. This study focuses on how "Form and Emptiness" is exemplified in artistic traditions by means of koan, haiku, Chinese classical poetry and Chinese landscape paintings; on the other hand, how such concepts as "Form and Emptiness" work well in the shape of Snyder's idiosyncratic language and poetics.

Through the textual analysis and a comparative study of cross-culture, it is hoped that this case study will provide a practical paradigm for reconstructing the influence of Oriental culture on modern American poetry.

## 现代派的智慧，浪漫派的气质 ——从温室组诗看罗特克的传统意识

唐毅 中南大学

20 世纪四十年代，美国诗人西奥多·罗特克通过回归英国浪漫派诗歌传统实现了诗歌创作的突破。温室组诗作为罗特克这一时期的代表作，集中体现了他的传统意识与诗学策略。受益于 T. S. 艾略特的诗性智慧、对于浪漫派情有独钟的罗特克，在温室组诗的创作中融入个人回忆和情感，在主题和风格上借鉴英国浪漫派的诗歌传统，突显了植物的灵魂与尊严、纯真的童心以及平凡人的伟大。通过对英国浪漫派诗歌传统的“有意识的模仿”，罗特克丰富了传统的内涵。这种传统意识成就了他的诗才，也在一定程度上为“二战”后的美国诗坛注入新的活力。

**关键词：**西奥多·罗特克 温室组诗 传统 英国浪漫主义

## Modernist Wisdom and Romantic Vein: Theodore Roethke's Awareness of Tradition as Reflected in Greenhouse Sequence

Tang Yi Central-South University, China

In the 1940s, the American poet Theodore Roethke achieved his breakthrough via returning to the poetic traditions of English Romanticism. The Greenhouse Sequence, as a representative work of that period, reflects Roethke's awareness of tradition as well as his poetic strategy. Inspired by T. S. Eliot's wisdom, and more importantly, guided by the English romantic poets, Roethke's greenhouse sequence recollects his childhood memory and imaginatively expresses his relevant deep feelings. The three dominant subjects of the sequence are souls and dignities of plants, innocence and sincerity of children, and greatness of commoners, which, thematically and

stylistically, can be seen as “conscious imitation” and extension of English Romanticism with William Wordsworth as the key figure. It is the awareness of tradition that gave full scope to Roethke’s genius and his achievement adds something new to American poetry after WW II.

**Key words:** Theodore Roethke Greenhouse Sequence tradition English Romanticism

## 精神的焦虑与回归 ——对索尔·贝娄小说《雨王汉德森》中多维欲望的阐释

田亚曼 浙江工业大学

《雨王汉德森》是美国犹太作家索尔·贝娄在创作顶峰时期完成的一部力作，也是这位学者型作家最满意的一部作品，贯穿小说“我要，我要”隐喻了这是一部关于欲望的小说。本文借助巴塔耶的欲望理论分析隐含在显性欲望背后的隐性欲望，即动物性的欲望和人性的欲望满足之后的神圣欲望，指出人的欲望是多维的存在，不仅仅是表面上的求生欲望、占有欲望等，追求人生崇高价值的人还有一种隐秘的欲望层面，即有一种“丧失自己”的愿望，通过“消尽自己”服务和奉献他人，才能获得真正意义上的圆满人生。

**关键词：**贝娄 《雨王汉德森》 巴塔耶 多维欲望 消尽

## Anxiety and Spiritual Rebirth

——*The Interpretation of Multi-dimensional Desire in  
Saul Bellow’s Henderson the Rain King*

Tian Yaman Zhejiang University of Technology, China

Henderson the Rain King is an enduringly popular work by Saul Bellow – a talented American Jewish writer. It is said to be Bellow's own favorite among his books. On symbolic level, this novel embodies desire since there is an unknown voice in Henderson that always says, “I want, I want” which occur at least eighteen times in the novel. Based on his search for pure, untrammelled nature and his quest to satisfy the needs of his spirit, Henderson learns that a man can, with effort, have a spiritual rebirth when he realizes that spirit, body and the outside world are not enemies but can live in harmony. The objective of this paper is to analyze the recessive desire hiding behind the explicit based on Georges Bataille’s theory where the two form a complex dialectic such that desire is both lack and affirmation. His theory demonstrates how desire reveals the sacred as a transcendental immanence rather than psychic ideal and where the profane follows rather than precedes the sacred. As a result, the human desire is in fact a kind of multi-dimensional existence. It lies not only on the layer of desire for survival and possessing but also on the secret desire layer to lose and consume oneself so as to achieve satisfactory by serving other people.

**Key Words:** Bellow; Henderson the King; Georges Bataille; multi-dimensional; desire; consume

## **The Whitmanian antinomianism and Buddhist antinomianism**

*Tomiyama, Hidetoshi Meiji Gakuin University, Japan*

Modern Literature has been a space where not only specific ethical problems are presented and pursued, but also the very category of ethics can be problematized, as to the adequacy of "moral law" with its distinctions and rules; we sometimes encounter the literary forms of religious "antinomianism," i.e. a set of ideas and behaviors opened around the postulation of some religious sphere outside or beyond the socially ratified realm of the law (nomos). Whitman's poetry with its visionary affirmation of everything in the universe involves the crisis-ridden impulse to catalog and affirm things and events good and evil, and touches on the limit of the order of reasonable distinction. In the history of Japanese reception of Whitman, there have been some instances where Buddhist form of antinomianism seems to have intervened. This paper tries to outline these connections.

## **A Sterling Performance: Big Boy Davis and "Odyssey of Big Boy"**

*Steven C. Tracy University of Massachusetts Amherst, USA*

"Odyssey of Big Boy" reveals Sterling Brown's earnest, fervid belief in the force of the folklore and mythology of African Americans to parallel in extent, heroism, allure, and importance the favored productions of Western classical mythology. In it, Brown employs the art, language, and spirit of Calvin "Big Boy," Davis as a representative of the folk tradition, to portray and celebrate the life of the itinerant songster whose wandering and chaotic life is brought into qualitative focus. Examining the context of Brown's performance in the poem through recordings, live performance, and textual analysis, this essay will demonstrate how the repertoire and aesthetic of a folk songster illuminates for Brown a significant element of the African American spirit in a seemingly meandering and meaningless life, and how that life forms a basis for African American poetry.

## **论《华夏集》成集之因**

### **——诗人精神的非凡契合：庞德与李白之间诗性和人文精神的灵通**

**王贵明 北京理工大学**

庞德的翻译大作《华夏集》为他成为现代主义诗歌的领袖和美国新诗运动的发展确实起

到了重要作用。《华夏集》作为翻译和诗歌艺术品一直倍受欣赏，然而鲜有学者对其形成的缘由做出深入细致的探究。本文从诗人与诗性角度阐释庞德与《华夏集》诗篇的主要原作者李白在诗歌和精神世界方面的共鸣，从而阐释《华夏集》的成因。

## On the Shaping of Cathay

——An unusual communion of minds:

the poetic and humanistic sensibility of Ezra Pound and Li Bai

Wang Guiming Beijing Institute of Technology, China

Cathay (1915), Ezra Pound's great translation work, arguably played a key role in his rise to fame as the leader of modernist poetry and the development of this new movement. Cathay as an artistic product of poetry and translation has been very much appreciated, yet it seems that very few scholars have meticulously viewed the reasons for its shaping. The subject of the current paper, however, does not discuss the celebrated contribution of this slim volume of verse to the development of Pound's poetry and translation and the development of contemporary poetry and translation, but centre on the reasons for the shaping of Cathay from the perspective of the traits of the poets and the poetic qualities, interpreting the unusual communion of minds: the poetic and humanistic sensibility of Pound and Li Bai, the major author of Cathay poems.

## 中美诗歌语言对比研究

王景丹 复旦大学

Comparative Study on the Poetry Language

Wang Jingdan Fudan University

## E. L. 多克托罗的犹太伦理观

——以小说《世纪博览会》为例

王丽艳 上海立信会计学院

**摘要：**E. L. 多克托罗的小说《世界博览会》以童年主人公的视角描写普通犹太人的家庭生活，表现了犹太婚姻伦理观及家庭责任感，与美国社会的婚姻和家庭形成了鲜明的对比。同时，美国文化冲击下的犹太伦理也面临考验，第二代和第三代犹太后裔逐渐背离了犹太传统伦理。但离弃传统伦理的犹太人最终都回归了传统，从而构成了多克托罗犹太伦理观的三个方面：民族身份的坚持。

**关键词：**E. L. 多克托罗； 美国犹太文学； 《世界博览会》； 犹太伦理

### ***E.L. Doctorow's Jewish Ethical Ideas displayed in World's Fair***

**Wang Liyan** Shanghai Lixin University of Commerce

E.L. Doctorow's Jewish Ethics displayed in World's Fair Abstract: World's Fair by American Jewish writer E.L. Doctorow's focuses on the ordinary life of a Jewish American family to display Jewish marital ethic and familial ethic, which forms contrast with American families. Young Jews have turned away from traditions, but they finally go back to accept Jewish ethics, which reveals the third part of Doctorow's ethical ideas—attachment to his Jewish identity.

**Keywords:** E.L. Doctorow; Jewish American literature; World's Fair; Jewish Ethics

### **欧美现代派诗歌经典的中国之旅**

**王 萍** 吉林大学

欧美现代派诗歌经典不同与传统诗歌。美国诗人庞德、艾略特，英国诗人叶芝，法国诗人波德莱尔对打造现代派诗歌的品格做出了杰出的贡献。现代派诗歌强调象征性、朦胧性、客观性和多义性，这是与现代派诗歌所产生的文化土壤密切相关的。欧美现代派诗歌在中国的接受远胜于欧美传统的诗歌作品。原因有三：现代派诗歌的思维方式与中古典诗歌相似；现代派诗歌受到一些中国现代诗人的追捧和模仿，扩大了影响力；现代派诗歌自身的艺术特点符合中国人的审美习惯。正是由于这些原因，欧美现代派诗歌在中国很有市场。在中国的文化语境下的翻译和阐释欧美现代派诗歌，使之获得了更加广阔的阐释空间。

**关键词：**欧美现代诗歌，中国，文化

### ***Modern European Classic Poetry in China***

**Wang Ping** Jilin University, China

Modern European Classic Poetry is different from traditional poetry. American poet Pound, Eliot, English poet Yeats and French poet Baudelaire all contribute a great deal in shaping the features of Modern Poetry. Modern poetry puts emphasis on symbolism, obscurity, objectivity and ambiguity, which is related to the soil in which it is produced. In China, Modern European poetry is accepted much better than traditional poetry. The reasons lie in three aspects: Modern poetry's thinking mode is similar to that of ancient Chinese poetry; modern poems are imitated by many prominent contemporary Chinese poets, leading to its wide influence; the artistic features of modern poetry share similar aesthetic tastes with Chinese art. For all this, modern European poetry is popular in China. The interpretation of modern European poetry from the perspective of Chinese culture give it a wider space of explanation.

**Key words:** modern European classic poetry, China, culture



## The Growing Course of Carol Ann Duffy's Poetry Themes

Wang Tiao Harbin Institute of Technology

Carol Ann Duffy (1955- ) is regarded as one of Britain's most well-loved and successful contemporary poets. She became a fellow of the Royal Society of Literature in England in 1999, and was appointed as Britain's Poet Laureate in 2009. Duffy's themes include language and the representation of reality; the construction of the self; gender issues; contemporary culture; and many different forms of alienation, oppression and social inequality. Her poetry creation life can be generally divided into three stages as I am concerned. The first stage is from 1985 to 1995. Her first poems *Standing Female Nude* (1985), *Selling Manhattan* (1987), *The Other Country* (1990) and *Mean Time* (1993) helped her gain fame and prizes in Poetry. The second stage is from 1996 to 2009, during when she moved from London to Manchester, her daughter was born, and her poetry styles are becoming more and more mature with some outstanding features, such as dramatic monologue in *The World's Wife* (1999), and feminist writing in *Feminine Gospels* (2002), and children's language in *The Good Child's Guide to Rock N Roll* (2003), and diary style in *Rapture* (2005). She led a quiet career in those years but very critical as a mother and a lesbian. The third stage is from 2009 till now. She was appointed as Poet Laureate in 2009, and becomes a public celebrity. Her latest poems *Love Poems* (2010) aroused attention and interests from critics, academic, and lay readers. This paper is going to analyze the languages, forms, styles and contemporary cultures of Carol Ann Duffy's poems.

**Keywords:** Carol Ann Duffy, contemporary poems, languages, forms, styles

## 中美文化冲突中的“异乡人”和“边缘人” ——从跨文化交际学视角看华裔小说《喜福会》

王婷 湖北大学

文学文本拓宽了交际学的研究视野。美国华裔作家谭恩美的小说《喜福会》再现了美国主流文化和华人文化的互动关系。本文试图从交际学的视角剖析该小说中母女两代人的“异乡人”身份和边缘地位。并指出“异乡人”和“边缘人”的自我重塑必须通过文化认同与文化融合，其实质是异质文化的平等对话交流。

## The “Strangers” and the “Marginal Men” in Intercultural Encounters ——An Intercultural Perspective of *The Joy Luck Club*

Wang Ting Hubei University, China

Literary texts have broadened the studies of intercultural communication. *The Joy Luck Club* by American-born Chinese writer Amy Tan reveals the encounters between American mainstream

culture and Chinese culture. This paper intends to analyze the two generations of immigrants' identity as strangers and their marginal position in American society. Through the analysis it is pointed out that the self-molding of the "strangers" and the "marginal men" can only be accomplished through cultural cognition and cultural mixing, and the essential point is the dialogue at the equal level between different cultures.

## **多丽丝·莱辛小说的地理基因与其生态伦理思想 ——以《又来了 爱情》为例**

**王文惠 华中师范大学**

《又来了 爱情》是2007年诺贝尔文学奖得主英国女性作家多丽丝·莱辛晚年代表作。本文拟从文学地理学批评的视角结合多丽丝·莱辛所生活的非洲南部的津巴布韦和英国伦敦两个特定地理空间解读《又来了 爱情》所创造的虚拟的地理空间中“森林”和“伦敦”两个地理基因，并结合生态伦理学批评理论，探寻小说中所表达的男人与女人、人与自然和谐共生的生态伦理思想。

## **The Analysis on Genographics and ecological ethics thoughts in Doris Lessing' novels ——take Love, Again for example**

*Wang Wenhui Central China Normal University*

## **The Construction of Identities in The Tattooed Girl**

*Wang Xiaodan Harbin Normal University*

In her novel *The Tattooed Girl*(2003), Joyce Carol Oates continues her skills of excellent narration, depicting the story between a Jewish professor and his assistant Alma, while the charm of story telling is accompanied by profound themes of cultural conflict, social class, history and memory of Jews and gender confusion of the characters in the novel. This paper is to focus on the exploration of the construction of cultural, gender and racial identities in *The Tattooed Girl*.

## **“Django Unchained”: Ambiguous Ethical Response and the Principle of Double Effect**

*Jerry W. Ward, Jr. Dillard University, USA*

The overwhelming, contentious responses to Quentin Tarantino's "Django Unchained" provide a reason for examining the limits of ethical criticism of modern and contemporary literature. As an anachronistic collage, the film sponsors the illusion that its primary subject is

history, the history of American slavery. The film is so open to competing interpretations, however, that it must be viewed as a work of art that brings questions of what is morally permissible to the foreground. Any ethical criticism of the film must deal with the principle of double effect. While Tarantino may have intended to expose undesirable aspects of excessive violence, the film can seduce viewers to embrace excessive violence as a desirable means for achieving justice. Ethical criticism is obligated to endless shuttle between propositions about good and bad effects. In this sense, ethical criticism is forced to be self-reflective regarding its own ambiguities and limits.

## 杜宾的情感伦理拷问

魏啸飞 上海交通大学

美国犹太作家伯纳德·马拉默德的名著《杜宾的生活》(1979)主要描述主人公杜宾与其妻子基蒂及情人芬妮之间的情感生活。不过,诚如作者本人所言,此部小说所呈现的绝非单纯的红杏出墙、男欢女爱,而是倾注了作者对传统的家庭伦理与现代的情感意识的深刻思考。在传统的意义上,婚姻是夫妻双方彼此盟誓将自己的身心献给对方的神圣殿堂;但在现代意义上,个体意识似乎将婚姻变成了令人痛心的爱情坟墓,使人们不得不重新审视婚姻伴侣的角色定位。本论文通过详细的文本解读,试图层层剥离,探索杜宾的情感伦理核心,剖析小说中性爱与情感的博弈,浪漫与婚姻的妥协,自由意志与社会伦理的对抗,原始情感与文明教化的矛盾。

**关键词:** 马拉默德 《杜宾的生活》 伦理 自由意志 生命哲学

## Questing Dubin's Emotional Ethics

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As one of Bernard Malamud's major novels, Bernard Malamud's *Dubin's Lives* (1979) mainly exhibits the emotional conflicts of a biographer, Dubin William, who dances between his marital life and romantic life. Nevertheless, just as Malamud himself claims, this novel does not merely present problems within and without marriage; rather, it embodies Malamud's particular understanding about traditional marital ethics and individual emotional consciousness. In traditional sense, marriage is a sacred temple that enshrines the very spiritual as well as physical commitments of the spouses, whereas in modern sense, individual freedom seems to transform marriage into a pathetic tomb of love. In close reading, this thesis tries to explore into the five significant tiers of Dubin's emotional life.

**Key Words:** Malamud, *Dubin's Lives*, ethics, free will, philosophy of life

## 论巴特勒小说《亲缘》中的历史书写

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机器控制人类或赋予人工智能神的力量是科幻小说的惯常题材,因此探讨主人及奴隶间权利对抗关系成为科幻小说永恒的主题。奴隶话题成为科幻小说界关注焦点之一,然而,众多科幻小说家却刻意回避真实原始的非洲奴隶的大环境。奥克塔维亚·埃斯特林·巴特勒的《亲缘》是为数不多的背景设定在美国南方种植园奴隶时代的科幻小说。

小说的背景为奴隶制,为探究当前的种族关系和历史发展作出了铺垫。本新奴隶叙事小说反映了白人男性和黑人女性之间的权利抗衡。无论小说的背景设定在遥远的未来或是过去,这些奴隶制叙事题材小说的主题总是权利,支配,奴隶制度以及复杂的人际关系。黑人女作家必须正视历史从而保持前进的步伐。这部小说以及本研究的意义,在于认识到正视历史是黑人女作家写作传统的关键部分。本论文之于前人论文的创新之处在于集中探讨该部小说所反映的历史的客观性,即历史不能被改变、美化或者重新建构。小说《亲缘》作为广泛流行的新奴隶叙事题材的最具代表性作品,正视美国南方种植园时期蓄奴制度对当前美国社会不容忽视的影响,强调历史对现在的建构作用。

本小说从女性的视角叙述了美国南方种植园奴隶制时期白人男性对黑人女性的种族和性别压制,本论文将基于文本性和非洲研究的大范围探讨跨种族恋情与社会经济、政治、伦理因素和人性的相互摩擦与碰撞关系。通过女主人公时空穿越模式展现美国南方种植园时期的历史大画面,本部小说聚焦于两个不同历史时期截然不同的跨种族两性关系。本论文探讨本部小说中的时空穿越写作手法的作用,并深入研究不同时代跨种族关系中白人男性和黑人女性的权利斗争。

总之,本研究将阐释时空穿越作为回访历史的隐喻,探究跨种族两性关系的进步展现的一种乐观的历史观,揭露历史对现实的持久的影响,总结出美国黑人女作家持有的是一种积极乐观对待历史的态度。

### On the History Writing in Octavia E. Butler's *Kindred*

Wei Yan Central China Normal University, China

Master-slave dynamics is always explored in science fictions when machines take control of human beings or in stories when artificial life such as artificial intelligence becomes divinity. This notion of slavery has always been an interest widespread explored in the science fiction world, however, the real original slavery with an African context had very seldom entered into science fiction writers' sight before the creation of *Kindred* by Octavia Estelle Butler who set the background of this novel in the slavery period.

Slavery serves as a background in this fiction, which could cast light upon the current interracial problems and historical development. The current power dynamics of white men and

black women in their interracial relationships are persistently reflected from the chattel slavery period exploited in the speculative novel. Whatever the near or far-future setting, the challenging themes that form the substance of those writings are always power, dominance, slavery and the complexity of human relationships. Black female writers reacted in a way of looking backward to face to history in order to go forward and confront the present situation. The significance of this novel, and thus this study, lies in their contribution to the literary discourse that recognizes the confronting of history as an important critical component of the contemporary literary tradition of Black women. What my dissertation does that previous dissertations have not done is to centralize the objectivity of history—history cannot be altered, beautified, or rememorized. *Kindred* will be discussed as the most representative of a larger trend in which neo-slave narrations confront the legacies of slavery, highlighting the ways the past constructs the present.

The distortions and contortions of black female sexuality in power dynamics with white men are reflected from the chattel slavery period exploited in this novel from a feminist perspective. A close contextual and African-based examination analysis will be done to dig deeper into the interaction of interracial relationship with socioeconomic, political, ethnic factors and human nature. Through the time and space travel to the antebellum period by the female protagonist, *Kindred* unfolds a picture of the interaction of white men and black women in both time periods. This essay discusses the function of time and space travel applied in this novel, and digs deep into the power dynamics of interracial relationships in different time periods.

As a whole, in my study I shall explain why the device of time travel is a metaphor for revisiting history, explore how the evolution of interracial relationships unfolds in fictions serve as evidence for optimistic historical views, uncover the perpetual influence of history on the present, and draw a conclusion that despite what may seem to be to the contrary positive historical views are held by female African American writers.

### **Bilingualism, Creolization and Kinopoesis: On M. NourbeSe Philip's View of Language and Poetic Strategies**

*Wu Li, Zhao Jing University of Jinan, China*

This paper focuses on the language view and poetic strategies of M. NourbeSe Philip (1947- ), a contemporary Afro-Canadian Caribbean poetess. As an Afrospora, a New World black writer working perforce in English, Philip remains a highly self-conscious user of the language. Her language poetry defines the standard/ imperial/ white/Christian English, both a foreign language and the mother of a tongue, as a “father tongue”, for it is tainted with a certain history of colonialism and imperialism. Being keenly aware of the anguish of being forced to speak and

write in the father tongue, the presentation crisis of being denied, unvoiced and decontextualized linguistically, culturally and politically, the pain of being compelled to enter another consciousness while simultaneously being excluded from her own consciousness and the being of the African, the dilemma of being constantly called on to split herself in language and cultural identity, and the schizophrenia, even war, between these two languages and consciousnesses, she decides “The Question of Language is the Answer to Power”, and chooses to write in the Caribbean demotic, a creolized dynamic language following the poetics of moving and kinetics, which she terms “kinopoesis” and which is part of the African aesthetic, a carnivalesque discourse which breaks through the laws of a language censored by grammar and semantics (Julia Kristeva, 1986), to be bilingual, balancing between her naturally formed mother tongue (the Caribbean demotic and other African languages) and father tongue (the standard/ imperial/ white English and other European languages), to inhabit a spectrum of languages, slipping or sliding from one language to another, from one register to another as the occasion demands, and to add the genealogy of English in the lives of New World Africans.

Philip’s poetic strategies, namely bilingualism, creolization and kinopoesis, achieve her more freedom and space to break the silence, to write back and tell the truth, to articulate her love for the Caribbean, to discover, uncover and recover the Africaness, the African culture and collective consciousness that have been denied, unvoiced, and decontextualized, to tell and retell the African history that has been neglected or hidden, to integrate the most painful of experiences--- loss of their memory and word, to create and recreate their own i-mages, histories and myths. In short, Philip’s poetic strategies enable her to establish her own cultural identity and change her position as a writer from margin to frontier, where, as she put it, possibilities abound and appear infinite.

## 英语诗歌前景化现象的认知解读

吴斐 武汉大学

认知指个体对感觉信号接收、检测、转换、简约、合成、编码、储存、提取、重建、概念形成、判断和问题解决的信息加工处理过程。本研究在爱德加·鲁宾的图形背景理论和福柯尼耶与特纳的整合理论的框架下,选取了部分英语诗歌,按照利奇的变异分类原则分别从语音变异、语相变异、词汇变异、语法变异和平行等角度对其进行了系统的分析,试图从认知的角度构建英语诗歌前景化现象解读的理论体系,将诗歌研究从偏重形式和语言分析的研究导向中解放出来,从诗人创作的心理过程和读者阅读的认知感受出发,阐释诗歌作为诗人表达情感、创造意境所经历的具体心理活动过程。

## **An Analysis of Foregrounding Phenomenon in English Poetry from the Perspective of Cognition**

*Wu Fei   Wuhan University*

Cognition refers to an information processing view of an individual's psychological functions including memory, association, concept formation, language, attention, perception, action, problem solving and mental imagery. Under the framework of Rubin's Figure-Ground Theory and Fauconnier & Turner's Blending Theory, the paper attempts to construct the interpreting system of the foregrounding phenomenon in English poetry from the perspective of cognition, using Leech's four types of Deviation Principles including lexical deviation, phonological deviation, grammatical deviation, graphological deviation, and the parallelism to illustrate the expressive forms of "Foregrounding" phenomenon systematically. The research tries to liberate poetry study from being form-orientated and language-oriented, in which the poet's mental process of composition and the cognitive perception of readers' reading are emphasized to clarify the psychological process when the poets try to express specific feelings or create some artistic conception.

## **A Study of Faulkner's Poems**

*Wu Yueming   Nanjing Normal University*

## **福克纳诗歌研究**

**武月明   南京师范大学**

福克纳曾自嘲是一个蹩脚的诗人，因为写不好诗歌，才改行去写小说的。本文通过分析福克纳早期的诗歌创作，探讨了其中所蕴含的浪漫主义色彩和强烈的异化感。福克纳后来的小说创作也因融入了诗歌的象征意象与浪漫情怀而产生了独特的审美效果。

## **拉金眼里的大自然：“如此空缺！” ——以《空缺》为例解读拉金的存在观**

**肖云华   华南理工大学**

自然是拉金诗歌的重要内容。他的代表作《空缺》表达了他荒凉孤独冷漠的自然观感。这种自然观体现在拉金的诸多诗歌中，同时影响了他的社会观、诗歌观和文化观。在拉金眼里，不仅个体的存在是孤独的，整个英格兰社会也是孤独的；就诗歌而言，他既拒绝传统对诗歌的作用，又拒绝诗歌跨文化交流；就文化而言，他极力维护英格兰文化，对其它文化采取提防拒斥的态度。这些都是他的自然观在不同层面的反映。

## **Nature for Larkin: “Such Absences!”**

——An Interpretation of Larkin’s Outlook  
on Existence with A Case Study on “Absences”

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The Nature is the essential part of Larkin’s poetry. “Absences” expresses the typical Larkinian outlook on the nature: deserted, lonely, and cold. This attitude is reflected in many a Larkin’s poem, and has a great effect on his social, poetic and cultural views. To Larkin, the individual lives in a cold, lonely and estranged society; a similar English society exists in a likewise human world; poetically he refuses any association of both tradition and other cultures to his poetry; culturally he holds vigilant attitude to other cultures. Anyway, all such views are derived from his idea on the nature.

## **“然而我只爱你”**

——简析乔治·赫伯特的诗歌创作主张

**邢锋萍 浙江大学**

乔治·赫伯特是17世纪英国著名的宗教诗人，也被许多评论家归类为“玄学派”诗人。但是，“玄学”这一概括性的称谓并不能准确地解释赫伯特的诗歌特点和他本人的创作主张。尽管赫伯特的诗歌数量并不多，他也没有刻意建构一种诗学理论，但他在这一方面已经提出了自己独到的见解，而非“玄学派”一语可以概括。本文以他的英语诗集《圣殿》中的几首诗为例，从诗歌主题、诗歌语言和诗歌本质这三方面对其诗歌进行分析，探讨他在诗中表露出的关于诗歌创作的观点，说明他在诗歌创作过程中追求简单、真实，逐步形成了质朴的语言特色。

## **“Yet I Love Thee”: A Brief Analysis of George Herbert’s Poetic Thoughts**

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George Herbert is a renowned religious poet during the English Renaissance and is classified as a “metaphysical poet”. However, the word “metaphysics” is neither adequate nor accurate to describe the characteristic of his poetry and his own poetic view. Herbert does not write a large number of poems and has not intended to establish a theory of poetics, but in his poems he does present his own opinion on poetic writing. This essay attempts to discuss Herbert’s view on poetic writing based on an analysis of several poems in *The Temple*, from the aspects of theme, language and essence of poetry, so as to illustrate that he pursues simplicity and truth and has formed gradually an art of plainness in his poetry.



## Two Tongues, Two Hearts

——On Ouyang Yu's Two Poems "Double Man" and "Listening to A Guy on a London Bus"

Xiong Xiao Central China Normal University, China

Ouyang Yu, an Australian Chinese writer, differentiates himself from other overseas Chinese writers by keeping writing in both Chinese and English and whose works focus much on the embarrassing living conditions of and the schizophrenia of the identity consciousness of the overseas Chinese --- "failing to integrate into the mainstream society of the country of residence" and "failing to return to the motherland" rather than the traditional homesickness of the overseas Chinese. This paper, through Ouyang Yu's two poems "Double Man" and "Listening to A Guy on a London Bus" and with the split identity consciousness as the thread, discusses firstly the reasons why the overseas Chinese cannot integrate into the mainstream society of the country of residence, then the reasons why they cannot return to the motherland, and at last what the idealized living conditions for the overseas Chinese is like and how to reach that kind of idealized conditions.

## 劳伦斯·达雷尔国外研究述评

徐彬 大连外国语大学

英国小说家劳伦斯·达雷尔在二十世纪英国文学中占有举足轻重的地位。国外达雷尔研究已有半个多世纪历史。本文重点梳理了国外达雷尔研究在心理分析与原型批判、殖民和后殖民解读等领域所取得的成果；在此基础上，本文指出国外达雷尔研究中忽视了对达雷尔以《亚历山大四重奏》为代表的“重奏小说”在人物塑造、场景描写、叙事策略和主题思想的表达等方面展现出的“重奏性”特征的研究和对达雷尔作品的文学伦理学批评。

## Literature Review of Foreign Scholarship on Lawrence Durrell

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British novelist Lawrence Durrell has been renowned as a significant writer in twentieth century British literature. Studies on Durrell in foreign countries enjoy a history of more than fifty years. This article tries to scan this scholarship on Durrell from various analytical approaches, such as: psychoanalysis, archetypal criticism, colonial and postcolonial interpretations. This article argues that the foreign scholarship on Durrell has ignored the study on the "ensemble characteristics" of Durrell's series of "ensemble" novels represented by The Alexandria Quartet from the perspectives of character creation, place description, narrative strategy and expression of themes and fails to introduce ethical literary analysis into Durrell studies. Dalian University of Foreign Languages.

## 从结构主义到解构主义过度看西方社会精神思辨

徐瑞阳 大连外国语学院

西方现代文论向后现代主义文论的转换存在着重重叠叠、或隐或显的过度痕迹，而这些文化思潮的产生发展以及转变都与西方社会的变迁有着千丝万缕的联系。从结构主义到解构主义的过度亦是如此。两次世界大战给西方世界特别是欧洲大陆带来了灾难性的物质破坏，同时也带来了普遍的精神危机，由此形成的以世界不可知论为核心的关于世界的悲观情绪，成为西方普遍的社会文化心理。

作为对于世界不可知论的反拨，在索绪尔结构主义语言学的启发下，结构主义应运而生，正如英国学者特伦斯·霍克所指，结构主义基本上是关于世界的一种思维方式。

西方学者普遍认为，1968年法国爆发的反政府学生运动造成的法国社会生活转向，是导致法国思想界、学术界由结构主义走向解构主义的重要契机。学生运动的失败是法国知识界看到西方现行政治结构和社会组织的牢固，从而转引起一种对系统性、结构性概念的普遍厌恶。以破坏现行的语言结构的方式来表达对社会结构的不满。

## The Development of Western Social Psychology under the perspective of transformation from Structuralism to Deconstructivism

*Xu Ruiyang Da Lian University of Foreign Languages*

The transformation from the Modern Western Literary Theory to the post-modernism appears transitional trace, implicitly or distinctly, more or less. And all of these appearances is bound to have close relation with social changes of that age. Not only the tangible, but the spiritual was destroyed in the two world wars, which was the main reason for forming the general pessimistic psychology centred on agnosticism.

Inspired by the structural linguistics of Saussure, Structuralism then emerged as a refutation of agnosticism. as the English scholar Terence Hawkes pointed, Structuralism, basically, had been a thinking mode about the word.

In 1968, an anti-government student movement was erupted, which caused changes in French public life and commonly was considered as turning point from Structuralism to Deconstructivism of French theoretic realm. The French intellectual realm realized the stabilization of the western existing political institution and the social organization structure from the failure of this movement, which caused an universal detestation of systematic and structural notion. By taking apart the existing linguistic structure, they expressed their discontent against the contemporary society.

## 菲利普·惠伦的“寒山情结”

徐莹 湖南大学

菲利普·惠伦 (Philip Whalen, 1923–2002) 是颇负盛名的禅宗诗人。他创作的诗歌糅合了大量的东方文化元素,具体体现为丰富的禅宗思想,东方隐逸精神以及超然物外的生活态度。

本文以雷德·菲尔德和林顿定义的“文化移植”为依据,从文化变异学角度出发,旨在揭示作家惠伦及其诗歌作品中的“寒山情结”。惠伦受同时代好友格雷·史奈德等人影响,最先接触到了中国唐朝诗僧寒山,并将寒山精神内化为生活、诗歌创作的模式。本文旨从三个方面探讨惠伦的“寒山情结”:一是诗人的个人生活轨迹蕴含着追寻寒山的足迹,经历着由认识寒山,到隐居深山,再到皈依佛门的精神追求过程;二是诗人在诗歌创作上与寒山有着相似点,并在诗歌中对寒山意象进行了创造性的改写;三是诗人诗歌中所体现出的品质——偏离主流文化,禅思冥想以获得内心平静,同情一切生灵以及为社会倡导智慧切合了寒山精神。通过文本分析以及跨文化的对比研究,本文认为惠伦对于寒山的吸收实质是对异域文化的变异,在追寻寒山精神的过程中也保留了其作为一位西方当代诗人的独特个性。同时,本文也探讨了中国诗僧寒山作为一种异域文化对美国旧金山文艺复兴—垮掉派作家所产生的跨时空影响。

### The Han Shan Complex of Philip Whalen

*Xuying Hunan University, China*

Philip Whalen (1923–2002), one of the most famous San Francisco-Beat poets in the 1950s, is the first Zen poet in American literature. His poems conjure up many Oriental elements which are embodied by its abundant Zen Buddhist thoughts, Oriental hermit spirit and his detached attitude toward life. This thesis, based its methodology on Redfield and Linton's notion of "acculturation", intends to explore the Han Shan Complex in Whalen from the perspective of variation. Acculturation, in Redfield's view, is a phenomenon caused by groups of individuals from different cultures when they are exposed to first-hand foreign culture either in the original cultural modes or the other. Influenced by his beat counterpart Gary Snyder, Whalen began to know Han Shan and internalized Han Shan's way of life as his own lifestyle, poetic creation and spiritual quest. The Han Shan complex would be explored from the following three aspects: first, the personal experience of Whalen follows the track of getting to know Han Shan, leading a secluded life in high mountains, and finally converting to Buddhism; second, Whalen and Han Shan have shared insight in poetic creation and Whalen inventively rewrites the Han Shan images; third, the Buddhist thoughts represented from the respect of the detachment from the mainstream culture, meditation for a sense of well-being, deep sympathy for all sentient beings, and enlightening wisdom for the society echoes Han Shan spirit. Through a comparative study of

Whalen and Han Shan, this thesis articulates an adaptive process of a foreign culture. His pursuit for Han Shan spirit also turns out to be a refinement of his unique personality remaining as a contemporary American poet. As an exotic culture, the Tang hermit poet Han Shan has spatiotemporal impact, on American San Francisco-Beat writers.

## 从客体主义到语言诗： 论现代诗作为客体或消极性关联物的新形式

晏榕 杭州师范大学

本文主要讨论存在于自客体主义到语言诗的现代诗意现实作为客体或消极性关联物的诸多形式及其诗学意义。现实的客体性远远超出了主体观照的范围，乃至主体被迫进行自我消解，或者是趋于中性而具有与客体相渗透的功能。这种情势下的主体与客体的关系发生了奇怪的“倒置”，现实被客体化而成为了消极性的关联物，随之而来的见证与述行则成为对主体幻觉的巧妙应对方式。从客体主义到语言诗的诗学实践演绎了作为客体或消极性关联物的现实的多样存在。

## From the Objectivism to the L-A-N-G-U-A-G-E: Modern Poetry as a New Form of Objective or Negative Correlatives

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This article focuses on the diversified forms and the poetics value of the modern poetic reality existing as a kind of objective or negative correlatives in the modern poetics practice from the Objectivism to the L-A-N-G-U-A-G-E. The objectivity of reality is far beyond the range of subject reflection, and even the subject forces to self-deconstruct, or tends to neutrality and penetrates with object. Such circumstances make the relations between subject and object undergone strange ‘upside-down’. The reality is objectified and made to the negative correlative-thing. The following witness and performative statement come to a clever response to subject illusion. The poetic practice from the Objectivism to the L-A-N-G-U-A-G-E illustrated and interpreted very well the diversity of reality as an objective or negative correlatives.

## 乔伊斯的文学伦理思想

杨建 华中师范大学文学院

在真、善、美之间的关系上，乔伊斯认为，美与真是两种更高等级的精神欲望和快感满足，美即真，真即真理、真实、知识、智慧，真将是美之殿堂的唯一门槛，美与善无涉；领会了世间的真与美，也就领会了善。乔伊斯的自愿流亡既是一种被动的以逃离为主的自由，又是一种主动的选择，并非意味着逃避现实、孤立和自我主义，他有自己的“流亡”美学。他

固执地保持一种流亡身份，一是为了惩罚他自己和他的国家，二是一种超越和扩张策略，三是一种萨义德意义上的现代知识分子的“形而上的流亡”，即精神流亡，流亡是现代知识分子的典型状态，代表着知识分子的良心。乔伊斯是殉艺术之道的“文学圣人”，建立了没有上帝的“艺术神学”，并终身践行其艺术人生和艺术救世的主张。乔伊斯赞同易卜生的道德理想，他认为，不仅把自己认识到的真实情况说出来是高尚道德，而且以彻底的献身精神创造一个艺术作品，这也是高尚道德。在“艺术家”论中，他认为，艺术家必须付出艰辛致力于艺术工作，艺术家应具有叛逆、高贵、独立、沉静等人格力量，艺术家的神圣职责在于表现自我、锻造良心、追求形式完美、推陈出新。

**关键词：**詹姆斯 乔伊斯 文学伦理思想

## On Joyce's Literary Ethical Thought

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When considering the relationship among truth, good and beauty, James Joyce holds that beauty and truth are two spiritual desires and pleasure satisfactions of higher level. Beauty means being true, suggesting truth, sooth, knowledge and wisdom. Truth would be the very threshold of the house beautiful, having nothing to do with the good. When one grasps the truth and beauty in the world, he is sure to grasp the good. Joyce's self-exile is both a negative freedom of escape and a positive choice as well, which does not necessarily mean escaping from the reality, isolation or egoism. Joyce sticks to his own exile esthetics and exile identity out of three purposes: 1) as a punishment exercised on himself and his nation as well; 2) as a strategy of personal mastery and expansion, and 3) as a modern intellectuals' spiritual exile, or "metaphysical exile" in Edward Said's terms. Exile is a typical state of modern intellectuals, which represents a kind of conscience. Joyce is a "literary saint" who martyrs for arts, establishing an "artistic theology" without God, and exercising his doctrine of artistic life and artistic salvation. Joyce applauds Ibsen's moral ideal, holding that noble morality does not only means uttering the truth he comprehends, but also creating an artistic works with thorough devotion. In his "On Artist", Joyce claims that an artist should not only commit himself to artistic work, but also pursue such personalities as rebellion, loftiness, independence and equilibrium. The divine duty of an artist is to represent oneself, shape conscience, pursue the perfect form, and develop the new from the old.

**Key Words:** James Joyce Literary Ethical Thought

## 审美判断与当代英国文学翻译中的诗学区隔

杨柳 南京大学

本文以英国文学作品在当代中国的译介为研究对象，探讨审美判断与诗学变异之间的关

系，包括审美趣味的形成与改变、精英译本和通俗译本的诗学风格、以及审美趣味在译本形成与流通过程中的影响，阐述了翻译在诗学重塑过程中的特殊作用。

## **Aesthetic Judgment and Poetic Distinction in the Contemporary Translation of English Literature**

*Yang Liu Nanjing University, China*

This essay is devoted to a study of the translation of English literature in contemporary China and the relationship between aesthetic judgment and poetic deviation in translation. It includes the formation and changes of the aesthetic tastes, the poetic styles of translated versions for elite and common people, and the influence of the aesthetic tastes in the process of the production and circulation of the translated versions. It further discusses the special function of translation in reshaping poetics.

## **文学伦理学批评视域中的《海狼》**

**易建红 浙江财经学院**

论文从文学伦理学批评的视角对《海狼》进行了重新解读。狼是拉森的象征，体现的是其丛林法则意识。狼 拉森遵循弱肉强食的丛林法则与海洋生物及大海本身竞争，并在“幽灵”号这个微型人类社会中照搬动物界的丛林法则来维持秩序，这是典型的伦理混乱，是其失败的根本原因。海狼之死还告诉我们：人类的生存与发展不能伦理越位，只有与自然和谐共存人类才有未来。

## **Study on The Sea Wolf from the Perspective of Ethical Literary Criticism**

*Yi Jianhong Zhejiang University of Finance and Economics, China*

This paper is re-interpretation of The Sea Wolf from the perspective of ethical literary criticism. Wolf is the embodiment of Larsen, the protagonist and it represents his consciousness of the law of jungle. Wolf Larsen competes with sea creatures and the sea itself for survival and in doing it he abides by the law of jungle, and to maintain the order on the Ghost the miniature human society he adopts the law as well. This is a typical example of ethical chaos and hence he fails in the end. The death of Sea Wolf reveals to us: We human beings shouldn't invade the domain of animals for the sake of our own interests. Only when we learn to coexist with Nature can we have future.

## 从诗歌理论和创作实践上看意象派诗歌与 深度意象派诗歌在“意象”处理上的异同

尹根德 井冈山大学

意象派诗歌是美国现代诗歌的开路先锋，代表人物主要有：庞德，H D，罗厄尔等。他们在对待诗歌“意象”主要强调（1）意象是诗歌的基本单位，诗歌创作必须直接表现所观察到的事物而不加任何解释和评论。（2）“意象并置”，不允许加入其他抽象的语言。（3）诗歌语言应该是精确、清晰、简洁。20 世纪五、六十年代，罗伯特 勃莱，詹姆斯 赖特等把意象派诗歌发展成深度意象派诗歌，无论是诗歌理论或是诗歌创作实践，他们在对待诗歌“意象”上与庞德的意象派诗歌有着一定的相似，也有着的区别：（1）他们也强调和注重诗歌的意象。（2）他们认为深度意象是对无意识的开掘，强调意象的跳跃和比喻的转换。（3）诗歌语言应该是朴素、简短、清淡。

## A Study of Differences and Similarities of Imagism and Deep Imagism towards “Image” in Poetic Theory and Poetic Practice

*Yin Gende Jinggangshan University*

Imagism is the pioneer of American modern poetry, and Pound, H. D. and Amy Lowell are the representative poets. Towards image in the poem, (a) they mainly hold that image should be the basic unit of poetry, and the image can't be more than physical objects, or things; (b) they stress the juxtaposition of the images and no abstract description; (c) the language should be concise, fresh and simple. In 1950s and 1960s, Robert Bly and James Wright developed Imagism into Deep Imagism. There exist differences and similarities of Imagism and Deep Imagism towards “image” both in theory and practice. (1) They also emphasize the image in poetic creation; they believe that deep image should be explored from nonconsciousness, and stress the jumping of images and conversion of metaphors; (3) (c) the language should be simple, short, and delicate.

## The Debate Revisited: (Dis)Placing the Ground of African American Literary Theory

*Seongho Yoon Hanyang University, Korea*

This article aims at revisiting the debate that took place in the pages of *New Literary History* in 1987 among Joyce A. Joyce, Henry Louis Gates Jr., and Houston Baker Jr. by examining the continuing role of the notion of authenticity deployed for articulation of differences and specificities—often in the face of very convincing arguments which denounce such essentialist approach. What becomes decisive in the debate should be the rigor with which the needs giving urgency to all the various intersecting lines within and between the two positions are given

articulation as suggested by the double task of (dis)placing the ground of African American literary theory. With in mind the idea that theory is precisely what different theories contest, I put forth the argument that one should read the one position against the grain of the other and consider them to be mutually constitutive rather than opt out of any of the terms and condition of the debate. From such a shift of discursive loci, one is enabled to understand that the question of what African American literary theory is never asks for a definition but for an argument about why we always concern ourselves with such theory at all and to ask what this engagement with the debate entails for us as an ongoing process that requires perpetual renegotiation in a field of tension.

**Key words:** African American, theory, essentialism, authenticity, difference

## 代际间创伤理论视域下的《最蓝的眼睛》

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托妮·莫瑞森 (Toni Morrison 1931-) 美国黑人女作家, 莫瑞森的作品倾向于表现由于黑白不同文化的冲突和不同种族的差异给黑人造成的心灵上的创伤, 人格上的扭曲与变异和黑人面临的生存困境与痛苦。其处女作《最蓝的眼睛》(*The Bluest Eye*) 讲述了一个黑人小女孩为“眼”痴狂的悲剧故事。她采用创伤叙事的手法, 分析了代际间创伤给美国黑人群体造成的严重影响, 包括种族主义内化、自我憎恨意识、佩科拉的悲剧以及严重影响了两性关系的和谐。本文立足代际间创伤理论, 分析了代际间创伤给黑人造成的心灵上的扭曲与变异, 展现了黑人在白人文化霸权统治和种族歧视下的生存困惑。莫瑞森呼吁广大黑人群体肯定自身价值和传统文化, 走出文化创伤, 重构民族性和主体性。

## The Bluest Eye: From the Perspective of Transgenerational Trauma

Yu Feng Central China Normal University

Toni Morrison is a black female American writer. She is inclined to reveal the mental trauma that black people suffer; the distorted and twisted character as well as black community's survival predicament and agony under the white culture hegemony and racism. In her first masterpiece *The Bluest Eye*, she analyzes the great effect on American black community caused by transgenerational phantom, including internalized racism, self-hatred, Pecola's tragedy and the unharmonious wife-husband relationship. From the perspective of transgenerational phantom studies, this article analyzes the traumatic agony and mental distortion of black community caused by transgenerational trauma. It shows clearly black community's survival predicament under white cultural hegemony and racism. Morrison calls on black people to respect and accept their own value and culture tradition so as to reconstruct their nationality and subjectivity.



## 菲利普·罗斯小说的伦理批评

袁雪生 南昌大学

### An Ethical criticism of Philip Roth's Fiction

Yuan Xuesheng Nanchang University, China

## 一支跨国作家新军：重新定义不断扩大的“英语文学”

张爱平 加州州立大学奇科分校

当今英语文学似乎已经远远超出了传统的后殖民和英联邦范围，而囊括了除美国之外所有有用英语写作的文学。但是，这个定义仍要求文学释义中有一个国别、文化、地理上的界定。广受喜爱的英语文学作家理应辨别各种悠关个人和国家转变的文化差异。一方面，石黑一雄、萨尔曼·拉什迪等人的作品都存在着一个无法割舍的过去和构建一个至少含有两个民族、文化和文学传统的“浮动世界”<sup>1</sup>；另一方面，钦努阿·阿契贝、德里克·奥尔顿·沃尔科特和 V.S. 奈保尔的作品写出了一系列前殖民地所面临的挑战：“殖民者和被殖民者之间的相互矛盾，走向殖民中心过程中的进程和理想破灭，独立过程中的精神创伤，与祖地分离时的焦虑，所有多元社会中固有的潜力和分裂，以及近期父权制和后女性主义社会中女性的角色问题”<sup>2</sup>。

然而，近年来，正如丽贝卡·L·沃克维兹所说，“书不再被想象为存在于单独的文学系统，而在现在和将来可以通过不同的、不平衡的世界流通渠道存在于多个文学系统”。在沃克维兹看来，“移民小说中的英语作品并不总是产生于英语国家，有些产生于一个英语国家的移民小说并不算是本意上的英语文学。”于是，一支跨国作家新军不仅出现了，而且在英语文学中已经成熟。他们的作品似乎重申了霍米·K·巴巴关于文学场所的观点，动摇了建立在民族和语言基础上的文学体系概念，许多作家，包括大卫·皮斯、毛翔清、乔治·拉明这样一些著名的获奖者，生活在一个国家，但是写的却是另一个国家的人民和生活。英国作家皮斯，1991 年移居土耳其，然后又移居日本，直到 2009 年才返回英格兰；华裔英籍作家毛翔清三次获得布克文学奖候选人提名，但是他的主要小说都是以东亚国家为背景，在那里，他漫游了十年；巴巴多斯/加勒比英语小说家拉明在促进现代加勒比小说发展中扮演了重要角色，但他大多数时间却生活在伦敦。他们已被公认为当代英语文学中不可忽视的一个作家群体。

同样，一些在美国的华裔移民作家，如哈金、闵安琪和李逸云，迄今既没被视为广义上的英语文学作家，也没被列为通常的亚裔美籍作家。他们已经创作了一系列受到主流批评家赞许的极好的获奖作品，均用非母语的英语写作。与赵健秀、谭恩美或任碧莲不同，他们的作品主要聚焦于自己原住国的历史、政治、文化、社会和经济变化，而不是他们在美国的移

<sup>1</sup> 这个术语来自石黑一雄的小说《浮世画家》(1986)。

<sup>2</sup> 伯纳德·威尔逊：“浮世中的艺术家：李国良、劳埃德·费尔南多、K.S.马粘及林玉玲的小说”，《研究马来西亚》2012 年增刊第 30 卷，第 23 页。

民生活经验。迄今为止，他们熬过了先前的边缘化待遇，却无意在显赫的亚裔美籍作家行列中谋求一席之地，但他们的故事和小说却渐渐在美国和其他一些英语国家产生了日益增长的读者群。人们开始阅读这些描写跨国的、多元文化的、穿越国境的冒险经历、与中国历史变迁相关的文学作品，关注其悠久的历史、迷人的文化、不可预测的政治和日益增长的社会繁荣。他们该被列为英语文学作家吗？本文试图通过比较研究哈金、闵安琪和李逸云主要作品中的语言运用（英语作为第二语言）、混合叙述体（中国和美国/西方）以及特定读者群（美国）来给这一问题作出正面的回答。

**关键词：**英语文学；文化/文学场所；跨国作家；叙述；混交

## **A New Army of Transnational Writers: Redefining the Ever-Expanding Anglophone Literature**

*Zhang Aiping   California State University, Chico*

The Anglophone literature today seems to have outgrown the traditional Postcolonial and Commonwealth peripheries and have now become inclusive enough to cover all literature written in English outside America. But such a definition still demands a clear recognition of national, cultural, and geographical boundaries in literary renditions. Popular writers of Anglophone literature are expected to identify various cultural interstices so essential to their personal and national transformations. On the one hand, writings by Kazuo Ishiguro, Salman Rushdie and others are consistently marked by the presence of an inseparable past and the construction of a “floating world”<sup>1</sup> that is associated with at least two nations, cultures, and literary traditions. On the other hand, writings by Chinua Achebe, Derek Alton Walcott, and V.S. Naipaul attempt to address a series of challenges facing the formerly colonized nations: “the paradoxical bonds between colonizer and colonized; the rite of passage and the disillusionment involved in the journey to the colonizing centre(s); the associated traumas of achieving independence; the angst of separation from ancestral homelands; the potentiality and divisiveness that co-exist in all plural societies; and, more latterly, the role of women in both patriarchal and post-feminist societies”<sup>2</sup>.

In recent years, however, as Rebecca L. Walkowitz put it well, “Books are no longer imagined to exist in a single literary system but may exist, now and in the future, in several literary systems, through various and uneven practices of world circulation.” In Walkowitz’s view, “Anglophone works of immigrant fiction are not always produced in an Anglophone country; some immigrant fictions produced in an Anglophone country are not originally Anglophone.” A new army of transnational writers has not only emerged, but also matured in Anglophone literature. Their work seems to have reiterated Homi K. Bhabha’s view on the location of culture and destabilized the nation- and language-based conceptions of literary systems. Many writers,

including a few distinguished award winners like David Peace, Timothy Mo, and George Lamming, have been living in one country, but writing about people and life in another. Peace, a British author, moved to Turkey in 1991 and then Japan, and he did not return to England until 2009; Mo, a Chinese-British author, was shortlisted for the Booker Award three times, but all his major novels are set in East Asian countries, where he roamed around for the last ten years; Lamming, a Barbados/Caribbean-British novelist, played an instrumental role in promoting the modern Caribbean novel while living mostly in London. They have been widely recognized as an innegligible group of writers in contemporary Anglophone literature.

In a similar fashion, some Chinese immigrant writers in America, such as Ha Jin, Anchee Min, and Yiyun Li, who have not been clearly identified either as Anglophone or Asian American writers, have garnered sensational acclaims from mainstream reviewers with a series of award-winning works. They all write in their non-native language, English, but unlike Frank Chin, Amy Tan, or Gish Jen, they have chosen to focus their writings predominantly on various historical, political, cultural, social, and economic changes within their native country, China, rather than the immigrant experience in America. So far, they haven't shown any keen interest in obtaining a spot in the prestigious ranks of Asian American writers after surviving the initial marginalization, but their stories and novels have generated an ever-growing readership in America and, gradually, in other Anglophone countries for a prism of literature based on trans-national, multi-cultural, border-crossing adventures, and history-making transformations associated with China – its long history, fascinating culture, unpredictable politics, and growing prosperity. Should they be regarded as Anglophone writers? This paper intends to offer a positive answer to this question by providing a comparative study of the use of language (English as a second language), the hybridity of narrative schemes (Chinese and American/Western), and the targeted audience (America) in the major works of Ha Jin, Anchee Min, and Yiyun Li.

**Keywords:** Anglophone literature; location of culture/literature; transnational writers; narrative; hybridity

## 叛逃、对抗与融合 ——纳博科夫英语创作中的文化身份变迁

张冬颖 华中师范大学

本文从英国文化研究学者斯图亚特·霍尔关于文化身份的阐释入手，解读俄裔美籍作家弗拉迪米尔·纳博科夫在不同时期创作的英语小说中主人公的文化身份流转与变迁，即从对族裔背景下原有文化身份的叛逃，到与异质文化失衡对抗直至被消解，再到跨越国界与族裔、集多重文化于一身的融合，从而透视作家在创作中对自身文化身份的定位。

## **Escape, Confrontation and Integration**

### **——The Issue of Cultural Identities in Nabokov's English Novels**

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Based on Stuart Hall's elucidation of cultural identity, the paper is to analyze the evolution of cultural identities of the protagonists in Vladimir Nabokov's English novels, namely, the escape from the original cultural identity, the unbalanced confrontation against heterogeneous cultures and the multi-cultural integration beyond nation borders, so as to probe into the cultural identity of the writer himself.

## **韵律诗译文风格趋向读者调查**

张广奎 广东商学院

## **The Readership Survey on Orientation of Translation Style of Metrical Poetry**

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According to the author's readership survey on metrical poems' translation style, if readers are common people, they tend to accept a kind of translation without rhythm and rhyme which is not seriously corresponding to the original poems; if readers are educated readers with some knowledge of poetry, they tend to accept a kind of translation which is loyal to the original poems with rhythm and rhyme.

## **The Mourning Art in Douglas Dunn's Elegies**

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Elegies (1985) by the contemporary Scottish poet Douglas Dunn for his late wife is different from both the pastoral elegiac mode and the contemporary anti-elegy tendency in that the poet has successfully achieved consolation in his verse lines but not in the traditional sense of overcoming grief by installing a substitute for the lost person. Dunn described the book as "a true testimony" and most of the poems in this book are real memories of he and his wife's shared past, avoiding the artificial distortion of external reality characteristic of the pastoral mode. He associates himself with an array of friends, acquaintances, functionaries and chance encounters and implies that loss is common to the human race, thus accepting the reality and achieving solace. At last, the poet abandons his preoccupation with grief and once more opens his heart to human love.

## “洞穴喻”观照下的《约翰的归来》

张静静 浙江大学

文本将以古希腊哲学家柏拉图《理想国》第七卷的洞穴喻为观照，深入剖析美国黑人学者杜波依斯的短篇小说《约翰的归来》。通过两个文本结构内容的比较分析，使得杜波依斯小说中所蕴含的哲学审美意义和教育思想有更为通透的展现。

**关键字：**洞穴喻 约翰的归来 教育 审美

## “Allegory of the Cave” Oriented Study on Of the Coming of John

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Taking into consideration the Classical Greek philosopher Plato's "Allegory of the Cave" which is from his famous work The Republic, this paper will have a deep analysis of W.E.B Du Bois's short novel Of the Coming of John. By comparing and analyzing the structure and content of the two texts, we can have more thorough understanding about the philosophy, aesthetics as well as the educational thought included in Of the Coming of John.

**Key words:** Allegory of the Cave Of the Coming of John education aesthetics

## 论《动物园的故事》中的身份危机与人际隔离

张连桥 华中师范大学

三次荣膺普利策戏剧奖的美国当代戏剧家爱德华·阿尔比的早期作品《动物园的故事》是一部人类精神隔离的伦理悲剧。主人公杰瑞先后遭遇一系列家庭伦理变故：母亲因为离家出走并过度淫乱而亡、父亲因此绝望自杀，以及后来抚养他的姑妈劳累去世，最终杰利成为一个孤儿，并开始童年生活，由此给他带来了身份焦虑与心灵创伤。剧本围绕着杰瑞渴望心灵表达、寻求伦理存在而展开，讲述了现代社会由于人与人之间的冷漠与隔阂，以及由此造成的彼此交流的障碍和人际关系的危机：“人狗交流”的失败意味着人与人之间的交流只有依靠利益交换才能实现以及这种交流的不可靠性；而“凳子风波”旨在隐喻人与人之间的关系就像动物园一样，彼此之间被“精神栅栏”而隔离，而要拆除这种栅栏可能会付出生命的代价。

**关键词：**文学伦理学批评；《动物园的故事》；身份危机；人际隔离

## On studying of identity crisis and interpersonal isolation in The Zoo Story

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Edward Albee, a contemporary American dramatist, who won three Pulitzer Prizes for Drama. His early works the zoo story is an ethical tragedy of human spiritual isolation. Jerry is the protagonist in this story. He suffered a series of family ethical changes because of his mother leaving home and died for

excessive promiscuous which led his father to commit suicide, and the aunt who raised him tired to death. Finally, Jerry turned to be an orphan and his childhood began. All these changes caused his identity crisis and psychical trauma. The script focused on Jerry's desire for inner heart expression and the pursuit for ethical exists. What this story told us is the human isolation and indifferences in modern society which caused communication obstacles and interpersonal crisis: the failure of "dog-human communication" means the human communication can be only realized by interests exchanges and the unreliability of such communication; While "The stool disturbance" tell us interpersonal relations are just like the zoo as a metaphor: humans are segregated by setting "the spiritual fence", and if we want to dismantle this fence we may pay the price of our life.

**Key word:** Ethical literary criticism; The Zoo Story; Identity crisis; Interpersonal isolation

## 解读汤婷婷《宽广余地》中的诗学传统及创新

张琴 华中师范大学

本文通过分析汤婷婷的诗歌近作《我爱给生命留有宽广的余地》的诗歌韵律、文体特征、叙事结构等,解析这首长诗所继承的惠特曼英语诗歌传统,并突出汤婷婷作为美籍华裔女性作家对于惠特曼诗歌传统的突破与创新,如打破文体的局限,进行东方禅思、大量采用中国文化元素等,并进而剖析汤婷婷突破传统背后的原因和动机,以此来探讨华裔诗人在双重文化背景写作中的文化调适状况,以及诗歌传统继承与创新之间的关系。

**关键词:** 惠特曼诗歌传统 个人才能 继承 创新 双重身份

## On the Poetic Tradition and Innovation in Maxine Hong Kingston's *I Love a Broad Margin to My Life*

Zhang Qin Central China Normal University, China

By analyzing the metrical forms, poetic features and narrative structure of Maxine Hong Kingston's latest long poem *I Love a Broad Margin to My Life*, this paper attempts to indicate that Kingston has been under the influence of Whitman's poetic tradition. At the same time, Kingston, as a Chinese American, is also seeking ways of poetic innovation, as can be seen in her efforts to break the limit of literary styles, practice Zen meditation, as well as to adopt the elements of Chinese culture. Thus this paper aims to explore the motives of Kingston's following and breaking the tradition, and examine how Chinese American poets adjust themselves into the bi-cultural background and the relationship between poetic tradition and innovation.

**Key words:** Whitman's poetic tradition, individual talent, inheritance, innovation, double identities

## 《私刑者》：个人英雄主义的历史悲歌

张琼 华中师范大学

《私刑者》是约翰·埃德加·怀德曼的第三部小说，在一些学者看来已经超越了拉尔夫·埃里森的《看不见的人》。小说中四个黑人青年的个人英雄主义行为是黑人权力运动的缩影。本文从民族历史与民族心理，文化传统与社会追求，黑人权力运动时期的主要思想和道路选择三个方面探究他们个人英雄主义出现的根源，并揭示个人英雄主义的反群众性、反人性和无组织性的实质。怀德曼不仅对黑人个人英雄主义进行了反思和批判，也对该行为产生的文化土壤进行了反思，并通过悲惨的结局给世人以警醒。

## The Lynchers: A Historical Elegy of Individual Heroism

Zhang Qiong Central China Normal University, China

The Lynchers is John Edgar Wideman's third novel, which is considered to transcend Ralph Ellison's Invisible Man by some scholars. The four black youth's act of individual heroism is the microcosm of the Black Power Movement. This paper explores the causes of their individual heroism from three perspectives: the national history and national psychology, the cultural tradition and social pursuit, the main idea and road chose in the Black Power Movement, and also reveals the essence of their individual heroism including anti-mass, anti-humanity, anti-organization terms. Wideman has not only reflected and criticized the black people's individual heroism, but also reflected the cultural soil of their act. The tragic end of the novel is to give a wake-up call to the people in the world.

## 被压抑的城市灵魂 ——评贝娄《洪堡的礼物》

张甜 华中师范大学

《洪堡的礼物》出版于1975年，一经问世便好评如潮，并与次年帮助贝娄赢得普利策文学奖以及当年的诺贝尔文学奖。该小说描写了城市的变化，城市人生存的精神状态，尤其选择两代知识分子的遭遇来烘托战后三十年艺术如何在物质主义的诱惑面前变得软弱无力，城市呈现出枯萎病状态，人们在这种纷繁杂乱的生活变得狂乱不堪。小说以丰富的城市符号传达出战后美国从商业化城市向工业化城市的转变以及在这种转变下城市灵魂的封闭性和压抑性。

**关键词：**贝娄；《洪堡的礼物》；城市灵魂；城市符号

## Urban Souls Besieged: Bellow and Humboldt's Gift

Zhang Tian    *Central China Normal University, China*

Humboldt's Gift has been favorably reviewed since its publication in 1975, which contributes in Bellow's crowning of the Pulitzer Prize and Nobel Prize for Literature in the following year. The novel describes the transformative history of urban landscape and the spiritual world of urban citizens. The sufferings of two intellectual generations reveal how arts become useless and powerless in its confrontation with urban materialism within the thirty years after WWII. Cities show less vitality and vigor as they used to be. Anxiety, hysteria and suppression have been the main personality traits for urban individuals. Abundant urban signs in the novel have demonstrated the transformation of cities from commercialization to industrialization and its impact on urban souls.

**Key words:** Saul Bellow; Humboldt's Gift; urban souls; urban signs

## 浪漫主义时期的女性合作著述

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近年来文学合著研究获得了越来越多的关注,但吊诡的是,该词的社会学路向和性别研究却出奇的稀少。文学史上的合作著述并未像文献研究者和著述历史学家们所断言的那样,在十八世纪随着“孤独天才”作者的兴起而最终消亡。“合著”在英国的首次正式出现适逢浪漫主义方兴未艾之时。当罗宾逊于1801年在自己的日记中写下“一群号称合作者(collaborateurs)的穷学生团体帮助那些虽富但并不先进的人”时,他便从法国将舶来了这个新词。一年后边沁(Jeremy Bentham)更是将此词彻底英国化了。合作著述在浪漫主义时期是一个极其典型而又影响深远的文化模式,诸如华兹华斯兄妹、柯尔律治夫妇、葛德温夫妇、雪莱夫妇、华兹华斯与柯尔律治、济慈与出版商、拜伦与出版商等,都有过著述合作。虽然研究文学合著现象的作品不断发表,但是女性合著现象已然处于一个理论缺乏的阶段。这一方面是因为男性合著研究获得了更多系统性的关注,另一方面则因为合作研究本身仍然属于一个变动的范畴。从一个比较广泛的视野出发可以发现,“合著”本身其实是处于一种非常宽泛的关乎“著述”活动的状态中,包括众多与创作有关的活动:辅助与启发、指导与相互影响、修复与编辑等。从这个角度来看,合著行为在浪漫主义时期的女性创作活动中意义更加不同凡响。

## Female Collaborative Authorship in Romantic Period

Zhang Xin    *Zhejiang Normal University, China*

Although many Romantics had to deal with the “peer pressure”, pressure from their own contemporary circles, Keats, with so much mediocrity, had to fight with double pressures: peer



pressure and precursor pressure. Pressure never goes without being shadowed by influence. The “canonical” is always the “intercanonical” because there is no hard and fast line can be drawn between the history of poetry and the influence of poetry. Those who exerted influence upon Keats have been multiple. And just as different poets can suggest different meanings to Keats, they speak differently to Keats: One can teach him to see, another to hear. They carry the weight of history or the weight of their own appetites. The dissertation only focuses on three Williams whose influences upon Keats, either in fragments or in memory, permanently put Keats in his unique introspecting composition state: William Shakespeare, Keats’s ideal poet; William Hazlitt, Keats’s adopted mentor, and William Wordsworth, Keats’s contemporary leader. Traditionally, Keats greatly benefited from Romantic belief of the posthumous life of writing and was tremendously impressed by the Romantic anxiety of audience. Historically, Keats selected Shakespeare as the life-long presider who never ceased as an ideal poet until he became a canonical one. Contemporarily, Wordsworth overweighed all the other Romantic poets in setting an outstanding example for Keats to follow in an antithetical model of following rather than a parallel one and Keats indeed learned a lot from him in the formation of canonization. Theoretically, almost all Keats’s critical opinions originated in Hazlitt’s essays and the latter was Keats’s poetic mentor. Very often, Keats looked to the influences from these precursors as the source of personal anxiety and regarded the agon with them as the major cause of self-canonization, holding the view that the way to be among the British poets largely depends on agon and self-rectification. For Keats, Shakespeare was not only his greatest literary model but his “good genius” guiding him in his own poetic enterprise throughout his writing career. That Keats bore striking similarity and owed specific indebtedness to Hazlitt was a commonplace to most romantic critics. Most Keats’s theories about poetry, if not all, were developed from remarks of Hazlitt. Despite some disappointing events between Keats and Wordsworth and Keats’s early tarnished image of Wordsworth, Keats’s reading and studying this Romantic leader was both serious and beneficial. Clearly, Wordsworth remained an important influence on Keats’s thought and art to the end of his career.

## 观看的伦理与性别

### ——从苏珊·桑塔格与安妮·莱博维茨主体之间的图像艺术对话谈起

张艺 南京理工大学

在符号学领域以及与符号学相邻的诸多领域,出现了大量关于主体与主体性的讨论,不仅促使了后存在主义哲学的转向,从“我思故我在”到“我看故我在”;而且后者的认知范式中,更加出现了从眼睛凝视到拍摄占据的转变。本文基于著名符号学家格雷马斯关于符号本身的

概念最终是一个价值论实体的理念，提出一个个案研究：考察西方著名作家与批评家、最重要的公共知识分子之一苏珊·桑塔格与“摄影师中的左拉”当代美国最著名的摄影家之一安妮·莱博维茨关于图像艺术的对话，指出，桑塔格在公共批判领域批判图像艺术，缘于她站在让·鲍德里亚立场上批判图像消费，莱博维茨则站在个人叙述声音立场上维护景观符号，她们在合著《女性》的关于女性意识的同性对话中，将性别意识建构为可阐释空间开放的性别元符号，莱博维茨发表桑塔格身体受难照引发伦理争议，折射出观看伦理错位的复杂处境。通过对主体之间关于图像艺术对话的分析，本文将观看视为一种主体的投射与主体间性的交往，并做伦理层面的思忖，特别是当性别问题牵涉其中，探讨如何超越性别视角，走出观看中的阈限。

**关键词：**观看 伦理 性别 图像艺术对话

### **Ethics and Gender of Seeing: Introspection on Study of Intersubjective Dialogue on Image Art between Susan Sontag and Anne Leibovitz**

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In the field of semiotics and other adjacent fields, there emerge generous discussions on subject and subjectivity, which not only impels philosophic turn of post existentialism from “I think, therefore I am” to “I look, there I am”, but also impels the turn from subject gaze to photograph occupancy in the cognitive paradigm. Based on the idea of “The concept of a symbol itself is ultimately an axiological entity” by famous semiologist Greimas, this paper proposes a case study to investigate the dialogue of image art between Western famous author and critic, one of the most important public intellectuals Susan Sontag and one of the most important photographers who are labeled “Zola in photographers” Anne Leibovitz. This paper points out, on one hand, the cause of why Sontag criticizes image art in public criticism lies in her stand of Jean Baudrillard’s against image consumerism while Leibovitz vindicates sight photography with a stand of personal narrative voice; on the other, although when they co-create *Women*, they co-construct female consciousness into interpretation available open gender metasymbol through dialogue, Leibovitz publishes Sontag’s body suffering photographs without permission yearning ethic controversy, which reflects complex situation of ethic dislocation of seeing. Through analysis of intersubjective dialogue on image art, this paper regards seeing as kind of subjective projection and intersubjective association and has ethic introspection especially when gender issues involve. At last, this paper proposes a problem how to transcend gender visual angle in order to debouch beyond seeing threshold.

**Key Words:** seeing; ethics; gender; dialogue on image art

## 约翰·多恩散文中自我意识的内在性 ——以《生死边缘的沉思录》为例

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本文探索了约翰·多恩晚期代表作《生死边缘的沉思录》中自我意识的内在性的几个方面。笔者认为，多恩的自我意识，充满人性与神性的交织。在危病的紧急时刻，其作为个体的人文学者的自我意识逐渐减弱，主要呈现出四个动态特点：被动性、自省性、他我性和超我性。同时，多恩自我意识的变化也与他的内在身份相关。这些不同的身份，在不同的方面推进并提升了多恩自我意识的进展，使得《沉思录》超越了个体意义的生命经历，成为人类共有命运的象征。

**关键词：** 自我意识 内在性 动态 身份 象征

## The Internality of Self-consciousness in John Donne's Prose Works ——Devotions upon Emergent Occasions as a case

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This paper focuses on the internality of self-consciousness in Donne's Devotions upon Emergent Occasions, a representative religious prose written in Donne's late years. The author argues that Donne's self-consciousness embodies two aspects of humanity and divinity. Donne's self-consciousness as a humanist weakens on the emergent occasions of his sickness. On the one hand, The author explores the internality by examining four features--- passiveness, self-examination, alter ego and super ego. On the other hand, Donne's self-consciousness is closely related to his internal identities. These different identities endow Donne's ego with great promotion and development, which make Devotions a symbol of human existence as well as an individual life experience.

**Key words:** Self-consciousness Internality Dynamic Identity Symbol

## 从“看”到“观” ——论金斯伯格细节感悟诗艺观的发展

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金斯伯格的细节感悟诗艺观把抽象的精神探索融入具体的细节呈现，在直接处理、直观感知方面，视觉感受尤其体现了这一原则。本文通过讨论金斯伯格视觉细节呈现的风格从“看”到“观”变化，研究其细节感悟诗艺观的发展，同时以此为契合点，研究他作为“垮掉派”代表人物进行精神探索的轨迹。金斯伯格的早期作品以“看”为主，各种意象排列组合，拼接粘贴，不同画面在冗长的诗行中闪现堆砌，让人目不暇接，“看”是一种积极主动的活动，主

观而又充满激愤,“看”的目的是暴露现实,冲出桎梏,实现理想。他的中后期作品以“观”为主,意象简洁,诗行变短,画面呈现舒缓,“观”的心态宁静安详,客观冷静,摈弃主观自我,“观”是在看的直观感受中达到顿悟。从“看”到“观”的转变,反映了金斯伯格的细节感悟诗艺观从现代主义和后现代主义的大胆创新、新奇独特,转向了不言自说东方风格,从激情喷发的抒情转向客观宁静的呈现。从此,我们看到了金斯伯格从愤怒的呐喊转向东方佛教寻求慰藉的精神探索历程,而他的探索代表着“垮掉派”的心历路程。

**关键词:** 金斯伯格, 细节诗艺观, “看”, “观”

## From “Looking” to “Vapasyana

### ——On the Evolution of Ginsberg’s Poetics of Awareness of Detail

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In Ginsberg’s poetics of awareness of detail, spiritual quest is fused into presentation of concrete details.. In terms of direct treatment and intuitive perception, this principle is best embodied in the presentation of visual details. This paper discusses the change of style of visual detail presentation from “looking” to “vipasyana”, to explore the evolution of Ginsberg’s poetics of awareness of detail and trace the spiritual quest of Ginsberg, which is typical of Beats. Ginsberg’s early poems are characterized by “looking”, where images are arranged by cutting and pasting and pictures of great variety flash, stack and pile in long lines.. “Looking” is an active activity, subjective and emotional. The purpose of “looking” is to expose reality, struggling out of the fetters of society to realize one’s ideal. On the other hand, Ginsberg’s later poems are characterized by “vipasyana”. Images become more concise, with pictures presented in a leisurely way in shorter lines. With calmness and tranquility of mind, objectivity and renunciation of ego, enlightenment and transcendence is achieved. The shift from “looking” to “vipasyana” reflects Ginsberg’s change in writing from the originality and revolution of modernism and postmodernism to an oriental style of naturalness and self-revelation, a change from emotional appeal to a more objective presentation, a change of Ginsberg from a passionate rebel to a kind of convert to Buddhism in the course of his spiritual quest.

**Key words:** awareness of detail; Ginsberg; “looking”; “Vipasyana”

## The image of China in American Modernist Poetry

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The “Chinese encounter” in modern American poetry deals with a sustained poetic engagement, thematically and historically, with an actual or imagined “China.” Such an encounter may not have required an actual visit to China by the specific poet or poets, but can be actual,

imagined, or some combination of the actual and imagined in an ideological rendering made understandable to an American (or more broadly Western) audience. The object “things” of everyday Chinese life have come to stand in for the material China and remain as present. Theorizing this encounter ranges from the historical accounts of poets who employed Chinese cultural difference as a corrective to perceived American ills, to theorizations of how imagined “Chinese” values impacted American poetry.

**Keywords:** China, American modernist poetry, encounter

## 埃兹拉·庞德对 E. E. 卡明斯诗歌的影响

张子茉 湖南大学

埃兹拉·庞德和 E. E. 卡明斯作为现代诗歌艺术史上两位重量级诗人，从 1921 年第一次在巴黎街头见面就逐步建立了深厚的友谊，其间书信不断，而卡明斯在后来更是坦然承认他崇拜庞德，对其有父亲般的敬仰和情节。本论文依据两人之间的书信史料作为外证法，两人的诗歌分析对比作为内证法，旨在研究卡明斯对庞德现代诗学观的吸收，挖掘庞德诗歌中的意象、象形法和特殊留白技巧对卡明斯诗歌创作的启示，探讨庞德对卡明斯形成其独树一帜的诗歌风格所产生的深远影响。

## The Heritage of Ezra Pound in the Poetry of E. E. Cummings

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Ezra Pound and E. E. Cummings are two prominent figures in the history of western modern poetry. They developed their sincere friendship gradually since they first met in Paris in 1921 and then kept on good terms due to their occasional visits and frequent correspondence. Cummings later admitted that he always showed high respect to Pound and even treated him as his own father. This paper mainly investigates the profound influence of Ezra Pound on E. E. Cummings and his literary products based on careful readings of the letters between them and a comparative study of their poems. On the one hand, it discusses the facts that Cummings has absorbed some poetic ideas from Pound, and on the other hand, it reveals that Cummings has learned the use of images, ideograms and white space from Pound. All of these have made a real contribution to Cumming's poetry.

## 伦理身份的迷失与重建 ——论《秀拉》

郑美善 深圳大学

本文运用文学伦理学批评方法，对美国黑人女作家托妮·莫里森的名作《秀拉》进行解读。小说的主人公秀拉在追求独立自主的自我道路上，迷失伦理身份并试图重建伦理身份，

然而终究没能实现自我价值、活出幸福一生，孤独离世。秀拉的违背传统伦理秩序、全盘否定传统伦理价值、拒绝与人和谐共处的追求模式，为追求独立自我和幸福的现代女性提供一些启示。

**关键词：**托妮·莫里森 《秀拉》 伦理身份 伦理禁忌

## **Lost and Reconstruction of Ethical Identity**

### **——Analysis on “Sula”**

*CHUNG MI SUN   Shenzhen University, China*

**Abstract:** By using the ethical literary criticism theory, this paper analyzes the masterpiece “Sula” written by the African American authoress Toni Morrison. In the way of pursuing self-independence, the protagonist of the novel Sula lost her ethical identity and tried to rebuild it, however, she ultimately died lonely without achieving the self-value and failed to live a happy life. Sula violated the traditional ethical order and negated the traditional ethical values as well as refused to live in harmony with people, her life style provides some enlightenment for the modern women who commit to pursue self-independence and happy life.

**Key Words:** Toni Morrison   “Sula”   Ethical Identity   Ethical Taboos

## **Zen in Richard Wright’s I AM NOBODY**

*John Zheng   Mississippi Valley State University*

Reading and writing haiku gave Richard Wright an opportunity to get in touch with Asian literature and culture, to discover a new way of examining the relationship of human beings with nature, and to rediscover his poetic spirit. Wright’s zeal in haiku writing also showed his willingness to accept the influence of Japanese aesthetics and Zen philosophy. It would be significant to see how Wright’s poetic spirit surfaced through haiku writing and how he was receptive to such aesthetics and Zen philosophy. The first haiku in Wright’s collection serves as a good example: “I am nobody: / A red sinking autumn sun / Took my name away” and will be analyzed in reference to such aesthetic elements as superposition, perishability, Zen, and *sabi*.

## **The Agency of Black Female Voices in Langston Hughes’s poetry**

*Zhou Huan   University of Massachusetts Amherst, USA*

The black female, unquestionably the most oppressed group within the context of the big three isms--sexism, racism, and capitalism--in the United States of the 20th century, is a recurring subject or protagonist in at least 90 poems of The Collected Poems of Langston Hughes. Among these poems, Hughes adopted a variety of black female voices and made them directly address the

reader about their life experiences, their multilayered plight, their heroic determination, their hope, and so on. These voices can be mainly divided into four categories based on Calvin C. Hernton's three recurrent images of women in Langston Hughes's works: Voices of the "Earth Madonna"; Voices of the "Troubled Woman"; Voices of the "Blues Woman"; Voice of Madam Alberta K. Johnson. I'll mainly focus on the last category, for Hughes dedicated at least eighteen special poems in Madam's own voice of the black folk-urban vernacular, which represents the voice of black urban working women. The whole sequence of Madam verses is thematically linked and paints a richly textured and complex poetic biography, from which we can see Madam Alberta K. Johnson in various facets of her life. Through her self-assured voice with her self-reliant pride, she is the kind of new black woman who surmounts the pitfalls and who makes all the constraints serve as the very means for her to live and to move outside of the sphere of those constraints. This powerful voice was adopted by Hughes as an agency to challenge certain authorities who seek to exert control over black women, as an agency to cast away the traditional stereotypical images of black woman, as an representation of black strength deeply rooted in the Afro-American tradition and as an encouragement of self-determination for black woman.

## 克里斯蒂娜·罗塞蒂的《歌》在中国

周建新 华南理工大学

英国 19 世纪女诗人克里斯蒂娜·罗塞蒂的诗《歌》自 20 世纪初被汉译以来，一直受到读者青睐，已出现多种汉译文，其中以徐志摩的译文最为有名。徐译文被歌手罗大佑谱曲成歌，广为人传唱，还进入了热播电视剧中，为更广大的观众所熟悉。《歌》的译文还被选入中小学课本或读物中，为中小学生所了解。可以说，无论对于中国文学爱好读者、歌迷、电视观众还是对中小学生而言，《歌》都不是一个陌生的名字。

**关键词：**克里斯蒂娜·罗塞蒂；《歌》；中国

## Christina Rossetti's "Song" in China

*Zhou Jianxin South China University of Technology, USA*

"Song," a poem by the 19th century British poetess Christina Rossetti, has been cherished and translated into more than one Chinese version by Chinese admirers since the beginning of the 20th century, among which Xu Zhimo's translation is most well-known. Xu's translation was later set to song by the singer Luo Dayou and was popularly sung, even by leading actress in TV series. The translations of "Song" have also been anthologized into course books of colleges, middle schools, and primary schools, and so have been widely read by students. "Song" is now by no means an unfamiliar poem to Chinese literature lovers, music fans, TV audience, and students.

**Key words:** Christina Rossetti; “Song”; China

## **The Poetic Woman Warrior**

### **——Reinterpreting Kingston’s The Woman Warrior via Kristeva**

*Zhou Yi    Central China Normal University, China*

Maxine Hong Kingston’s *The Woman Warrior* is a turning point work in Asian American Writings. Compared with its predecessors’ traditional autobiographical style and form<sup>3</sup>-- “sober straightforward narrative delivered in a chronological order”, *The Woman Warrior* stands out with its “poetic, experimental, fragmented” narration, what Amy Ling would call “a virtuoso performance of imaginative power and verbal dexterity”<sup>4</sup>. Such a style resembles largely with what Kristeva tends to construct in her theoretical framework of poetic language, which on one hand she borrows from Bakhtin the idea of dialogism to develop Saussure and Barthes’ linguistic concept of signification, especially the connotative aspect of signification, while on the other hand she innovatively seeks supports from the solid Lacanian theoretical platform to form her way of interpreting the signifying process on a psycho-analytical base. Following Kristeva’s theory on poetic language, this paper divides into three different parts with each part focusing on reading *The Woman Warrior* from one aspect of the Kristevaeian signifying process: dialogism, transgression and politics.

## **断裂的伦理**

### **——评玛格丽特·艾德森的戏剧《才智》**

**朱黎航 浙江工商大学国际教育学院**

玛格丽特·艾德森的戏剧《才智》揭示了由于科学与人文、知识与人性的剧烈冲突所导致的现代伦理问题。人类无限的求知欲望不仅使医学丧失人性，就连文学研究，也因受到科学研究范式的影响而变得冷漠无情，越来越远离人性。剧本沟通了医学和文学这两大与人类自身紧密相关的领域，在医院和大学一明一暗两个语境中揭示了现代伦理的断裂。

## **Ethical Disruption in Margaret Edson’s Wit**

*Zhu Lihang    Zhejiang Gongshang University, China*

Margaret Edson’s *Wit* is a play that explores the ethical consequences caused by the conflicts between science and humanity. The greedy pursuit of knowledge has not only led medicine move far from being humane but also driven literature studies away from human nature. The play tries to integrate medicine and literature and to reveal the ethical disruption in modern society.

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<sup>3</sup> P55, Xiao-huang Yin, *Chinese American Literature Since the 1850s*

<sup>4</sup> P120, Amy Ling, *Between Worlds: Women Writers of Chinese Ancestry*



## **Sherley Anne Williams and Bessie Smith's "Any Woman's Blues"**

*Zhu Fangfang University of Massachusetts Amherst*

As one of the pioneers writers of "neo-slave narratives," Sherley Anne Williams gained first recognition as a poet. Many of her poems are inspired by the blues music, such as a poem in *Peacock Poems* titled "Any Woman's Blues" which is patently inspired by blues singer Bessie Smith's song "Any Woman's Blues" in both form and content. Williams' poem continues to address the problems in intimated relationships from a woman's perspective as Smith's song "Any Woman's Blues" does. Besides, this poem also takes over the exclamation of women's autonomy over their sexuality in the song and goes further to broaden this autonomy into other realms of life such as mobility while exploring themes of senses of belonging and home. By claiming the poem as "any woman's blues" like Smith does in her song, Williams "uplifts" her poetic voice from expressing an individual's problems to that of the group of African American women and further to all women. What's more, by writing a poem in the form of blues lyric besides taking the title from a outdated but famous blues song, Williams does not only carry on the traditions of adapting the blues music and the blues philosophy of "hope" in poetry, but also confirms the centrality of the blues tradition to the aesthetics and creativity of African American writers such as Langston Hughes and Sterling Brown as a resource and also a direct form of "high art."

## **美国非裔文学研究的政治在场与审美困境**

**朱小琳 中央民族大学**

本文针对当下的美国非裔文学研究在国内呈现出政治话语裹挟审美价值的倾向,指出政治话语批评的主导使非裔文学研究出现单一化的浅表研究模式,文学文本的美学特质遭到掩蔽。中国的美国非裔文学研究应立足于本土文化立场,研讨非裔文学的美学表征,从而推动美国非裔文学研究的深化发展。

## **African American Literature Studies in China: The Presence of Political Discourse and the Aesthetic Plight**

*Zhu Xiaolin Minzu University of China*

Aiming at the overwhelming of political discourse to aesthetic evaluation in African American literature studies, this article argues politically emphasized reviews simplify the literary significance and shadow the aesthetic qualities of literature texts. The further development of African American literature study in China will be achieved by giving enough space to the researches in textual aesthetic tokens in the position of Chinese scholar.

## 诗无达诂，译无定规

### ——以 *Stopping by Woods on a Snowy Evening* 的学生译作为例

朱振武 上海大学

“诗无达诂”。两千多年前的董仲舒在《春秋繁露 精华》里说的这句话在今天仍然适用。诗歌意义的丰富性和灵活性是其魅力所在，同一个人在不同时间欣赏同一首诗都会产生不同的感想，不同的人欣赏同一首诗所产生的差异性之大自不待言。因此，不同的人对同一首诗的翻译自然也就大相径庭，切忌用单一的标准去考量诗歌的翻译。我的本科英语诗歌的教学实践更证实了这一点。

## 诗 歌 朗 诵 会 Poetry Reading

科学会堂

Conference Hall I

2013 年 6 月 8 日晚 7:30—9:30

7:30—9:30 pm, June 8, 2013

主持人 / Hosts

史蒂文·特雷西 / Steven Tracy

尚必武 / Shang Biwu

郭 雯 / Guo Wen

朗诵（表演）者 / Readers/Performers

阿尔顿·林·尼尔森/ Aldon Lynn Nielsen

李英石/ Young Suck Rhee

晏榕/ Yan Rong

杰瑞·沃德/ Jerry W. Ward, Jr.

郑建青/ John Zheng

谭小翠/ Tan Xiaocui

苏珊·斯图瓦特/ Susan Stewart

黎志敏/ Li Zhimin

李普罗 / Beau La Rhee

汉克·雷泽尔/ Hank Lazer

马永波/ Ma Yongbo

金英敏/ Youngmin Kim

杨建/ Yang Jian

丹尼尔·奥尔布赖特/ Daniel Albright

邹惟山/ Zou Huaishan

富山英俊/ Tomiyama Hidetoshi

张广奎/ Zhang Guangkui

丹妮拉·加藤/ Daniela Kato

谭琼琳/ Joan Qionglin Tan

王贵明/ Wang Guiming

瑞秋·琳达·埃斯卡米利亚/ Rachelle Linda Escamilla

张艺/ Zhang Yi

曾巍/ Zeng Wei

## 朗诵者及其诗歌 Readers and Their Poems

### 阿尔顿 林·尼尔森/ Aldon Lynn Nielsen

Aldon Lynn Nielsen is the George and Barbara Kelly Professor of American Literature at the Pennsylvania State University. His books of poetry include *Heat Strings*, *Evacuation Routes*, *Stepping Razor*, *VEXT*, *Mixage*, *Mantic Semantic*, and *A Brand New Beggar*. Nielsen was the first winner of the Larry Neal Award for Poetry and has won two Gertrude Stein Awards. His volumes of literary criticism include *Reading Race*, *Writing between the Lines*, *C.L.R. James: A Critical Introduction*, *Black Chant* and *Integral Music: Languages of African American Innovation*. His critical work has won the SAMLA Studies Prize, The Kayden Prize and the Josephine Miles Award.

#### Cecil's Train Set

for C. S. Giscombe

In at last night from  
Chicago  
Lining red-eyed track  
Smothered clack  
Of post prairie ties

Ribboned cross  
Sleepless eyes  
Out the window what hard  
Highways

To bypass

Elevators gone from grain  
Exploded village backside  
Broken by abandoned  
Overpass

#### Sunken Gardens

That tree from which my mother  
Had had  
To talk me down  
Looked down  
Into the sunken bowl

Uneven trees gone to rail beds  
Even sleepers belittled by overriding

There is no reparative  
Roundhouse  
Rather infinite  
Rehearsal

It was towns  
Brought the time  
Across the prairies

Bridge passage  
To switch  
That trains us  
To read that lost  
Phrase

Balanced on your bicycle  
Carry it to Canada

Of the garden  
It was called  
Which when  
Filled with snow I'd  
Walked  
Confidently into

What hellfires burned  
After came of that Baptist  
Earth fed  
The tree that grew

**Small Song**

Really doesn't matter  
Which way I call  
Night still  
Has a long way to fall

Really doesn't matter  
How long I pray  
Night still  
Will soon give to day

**... and I followed her to the station**

This suitcase intends  
  
A world  
  
Broke at the clasp  
  
Grasp  
  
World gone wrong  
  
These rails portend  
  
A done wrong life  
  
These unintended  
  
Blues stones  
  
In my passway  
  
Cinders rasp  
  
In my draw

Downward through  
Snow rooting soul  
Between sky and sunken  
Gardens

Really doesn't matter  
How hard I sing  
Night still  
Removes every thing

Really doesn't matter  
What I might will  
Night  
Still

Rail against the night  
Smokestack steel strings

Open tuning

Bottle up and go  
She gone

What I loved well  
Booked  
In the wake

Her train  
Black rain

Conveyance

To freezing ties  
Blinding

Binding

Dry ice

## 李英石/ Young Suck Rhee

Professor of poetry and creative writing of poetry in the Department of English, Hanyang University, Seoul 133-791 Korea. He divides his time between teaching, writing poetry, and painting.

### Crane Pavilion

I hear, I hear  
a flute playing  
a different tune, of the willows dancing  
along the waves of the Yellow River on a moonlit night,  
you beside me,  
gazing upon,  
Oh, the Crane Pavilion towering  
in the autumn rain!

(11 October 2011)

### Farewell

Why are you asleep so stiff and numb  
now? Last night  
we said hi to each other; when  
I handed you a seed of the sun,  
you took it into your home  
nibbling, nibbling, nibbling;  
I lay you beside your friend  
who left six months ago;

Rise up and tread on the cloth  
I wrap you with, and tread  
to where you chat with your friend on  
life in here; when you miss your friends here,  
come back, renew your life again;  
on the morning you left,  
I heard my friend left this world too;  
all go back to where they came from.

(April 3, 2013)

## 晏榕/ Yan Rong

当代汉语诗歌代表诗人之一、批评家、翻译家，被称为“为中国当代诗歌赢得了尊严”的诗人。博士，副教授，中国教育部人文社科课题主持人，宾夕法尼亚大学访问学者。自 1983 年长期坚持严肃的独立写作，有诗作千余首、长诗 20 余首问世，并有现代诗学论著《诗的复活》、诗选集《欢宴：晏榕诗选 1986—2007》、译著《菊花与刀》等各类著作十余部出版。

Yan Rong, a representative poet of contemporary Chinese poetry, a critic and a translator, known as "the poet who won dignity for China's contemporary poetry", also a doctor from Beijing Foreign Study University, an associate professor in Shaoxing University, a visiting scholar at the University of Pennsylvania and a director of Humanities and Social Science Project of Chinese Ministry of Education. Yan Rong began his writing career in the early 1980's, and he had published a number of important papers and books in poetry, theory and translation, such as *Festivity: the selected poems of Yan Rong(1986-2007)* (Shanghai People's Publishing House, 2007), *The Revival of Poetry* (Zhejiang University Press, 2013) and *Chrysanthemum and the sword*, (Guangming Daily Publishing House, 2005).

我们来比比傲慢

Let's Compete in Our Pride

闹市

Bustling market

孤独的隐喻

Lonely metaphor

我在镇子上把守秋天

I keep the autumn in town

把自己

Throw myself

远远抛出，像抛出

Into the distance

一个未曾说出的词汇

Like an unspoken word

像石头滚动

Like the rolling of a stone

倾轧痉挛的风

Pressing the cramping wind

让黝黑的早晨阵阵发痒

Let the dark morning itch constantly

而动物们

While some animals

披挂着本性

Wrap themselves with instinct

团团围拢于菲薄时刻

Crowding around the humble moment

来，我们比比

Come on let's compete

傲慢，比比

Compete in our pride

动听的沉寂的笑

Compete in our vivid silent laughter

我们来比比

Come on let's compete

什么是虚妄

What is falsity

什么是充溢光明的日子

What are days overflowing with brightness

荒芜的闹市

Deserted bustling market

我行走在苍白的纸上

I walk on pale paper

充当秘密的持有者

As the keeper of the secrets

镜子翻转倒下

The mirror overturns and falls

它盛满的不是黑夜

Full of not dark night

而是白昼

But daylight

(1987. 10. 8)

(Trans. by Jay. Wang)

它们花枝招展 擎着辅音

充当抽象的锐利的骨头

它们花枝招展 擎着辅音

它们潜入了我的体内

向过往的瓣瓣声母致意

匆匆历险 聆听游移的微火

它们切入抽芽的黑暗时刻

它们满足于一个小小的

修辞 哦它多像月亮

它们的影子重叠 倒向一滩  
血泊 那是寒冷的时间的脸

它们把牙齿种在四点钟  
以蝙蝠的意志逼近一场杀戮

它们终于销魂而舞 围着  
词语的灰烬 让所有光都变成了水

(1986.11. 3)

**Their Flowering Branches Hold Up  
Consonants**

Their flowering branches hold up consonants  
Greeting the passing petals of initial  
consonants one by one

Cutting into the sprouting dark hours  
Serving as the abstract sharp bones

They slip deep into our skin  
Adventure on hurriedly listening to the  
wavering flames

Content with one little rhetoric  
Ah how much does it look like the moon

Their shadows overlap falling into a pool of  
blood  
That's the chilly face of time

They plant teeth at four o'clock  
Approaching the killing with the will of a bat

They finally dance in ecstasy circling the  
ashes  
Of words turning all the light into water

(Trans. by Yujun Yang)

**杰瑞 沃德/ Jerry W. Ward, Jr.**

Jerry W. Ward, Jr. is a Famous Overseas Professor at Central China Normal University, Professor of English at Dillard University (New Orleans), the author of *THE KATRINA PAPERS: A Journal of Trauma and Recovery* (2008), and co-editor of *The Cambridge History of African American Literature* (2011).

**WINTER SOLITUDE**

Funeral follows funeral ---  
the second line between ---  
resentment segregates the tombs.

*The universe is wrinkled  
with the whims and the winds.  
Saints cut of silk, frantic like the turf,  
wanting terror to touch down,  
explore lucid leaves of grass  
evermore,*

for the asking  
is nevermore.  
*The universe is wrinkled  
with the whims of mothball hours.*  
Time. An old man erect,  
folding the canals of his bones.  
An old woman, pious,  
rigid in her rapture on an urn,  
grinning toothless passion.  
*The universe is wrinkled*



*with the whims of worried days.*

Words copulate not

none the less but more.

Salvation burns

where peace be still

is still to be.

*The universe is wrinkled*

*with the whims of stinging seconds.*

Sounds, jazz iced down,

signal the ending

always beginning

time. Sufferings in ascetic hymns

wash. Absolute soap for the soul.

Primate wings renounce a name.

Yes, seeded clichés. Pungent despair

in the fragrant dust. Flowers rust.

Gravity marks wasting time.

Jerry W. Ward, Jr.

December 21, 2011

## 郑建青/ John Zheng

Dr. John Zheng is chair and professor of English at Mississippi Valley State University. He is author of many critical essays and poems in both Chinese and English, and editor of journals including *American Ethnic Literature* and *Valley Voice*.

緣

靜謐湖的一隅

我獨釣一抹夕陽

眼不離魚漂半秒

思緒卻飛過萬水千山

哦，咬鉤了

猛然起杆

一條銀色的魚躍出水面

如秋千

蕩到我手中

圓圓的小眼漠然視我

無絲毫離水的悲哀

我取出魚鉤

送它擺尾游回水鄉

湖靜煙籠

唉，不早了

偶抬頭

傍晚的天空

一彎月鉤若現若隱

寂靜的清晨

扭開百葉窗

曙光還在林外揉眼睛

遂開燈

坐在沙發上翻看

上午要講授的

卡繆的那篇《客人》

那位守着寂寞

遠離塵囂的小學校長

終究還是擺脫不了

人間的干擾

而今

作客万里外的青林  
能守住寂寞  
讲解《客人》  
倒也是一份清淡的享受

不也寂寞吗  
  
守住寂寞  
得让它  
小溪般自在流淌

其实  
这满窗青翠的绿意  
不也寂寞吗  
映在窗上的  
这盏淡黄的灯光

寂静的窗外  
曙光正生辉在绿叶上  
一只红雀啁啾划过窗口

## Haojiubujian

Twenty years ago they passed each other in the alley: she under a red oiled-paper umbrella and he in an army-green raincoat. Ten steps later he turned and looked back at her; she turned too. With an understanding smile, they turned again. That night her red oiled-paper umbrella kept pirouetting before his eyes. After that, each time he saw a red umbrella in the alley the memory of her returned.

long time no see—  
trying to read a sign  
in her eyes

## 谭小翠/ Tan Xiaocui

韩国水原大学英语语言文学博士生，齐鲁工业大学（原山东轻工业学院）讲师，主要从事英美诗歌研究。

**Tan Xiaocui** is a Ph.D. candidate in the School of Humanities, Suwon University in Hwaseong-si, South Korea, and lecturer at Qilu University of Technology. Her major research area is British and American poetry. Email: tracytan2011@sina.cn

### A Poem in Memory of Sylvia Plath

#### Prologue:

Sylvia Plath (born in 1932), a gifted poet, gassed herself early on Feb. 11, 1963, before the children woke. A prefiguration of what happened in the last three lines of *Contusion*.

The heart shuts,  
The sea slides back,  
The mirrors are sheeted.

Painfully impressed by her tragedy and depressed poetry, I composed the poem to trace her life for the 50<sup>th</sup> anniversary of her death

**A Sleeping White, White Rose**  
—in Memory of Sylvia Plath

Her pale lips closed.  
Pitifully came out no depressed verse.  
Forever she slept,  
Like a sleeping white, white rose.

Born into an academic family,  
Rose up in an isolated parenthood,  
She was impressed by pieced memory in a  
childhood.  
Her father, always a *Colossus* to her, left her at  
eight,  
And painfully undermined by an ambitious  
motherhood,  
She remained a melancholy girl.

The debutante was blooming,  
Like a red, red rose.  
All of sudden, it withered that summer.  
Later in Cambridge, as an exile,  
She met and married a charming prince, and  
was born again.  
She spent a temporal and joyful matrimony at  
Cape Cod.

The *Jaguar* escaped from her horizon.  
She lived in loneliness, helplessness,  
hopelessness.  
Gone was the marital happiness.  
Her passion, once exultant, was a flash in the  
pan.  
North and south, where is the warmth?  
East and west, what is the worst?

*Adultery*. Medea, she was not,  
For she came into *The Bell Jar* alone.

Forever she slept,  
Like a sleeping white, white rose.

一朵沉睡的白玫瑰  
——纪念塞尔维娅·普拉斯

永远地闭上了，你苍白的唇  
再没有忧郁的诗行流出  
永远地，你睡了  
惨白  
如同沉睡的玫瑰。

书墨无法熏香的童年  
徘徊在双亲的貌合神离  
巨人永别，慈母不再  
八岁  
你多愁善感。

青春，怒放的玫瑰  
在那个夏季骤然枯萎  
伦敦，你放逐的心灵  
在王子的怀中重生  
科德角  
短暂、甜蜜的爱巢。

捷豹在你的视野中逃遁  
留下孤独、无助、绝望  
幸福如过眼烟云  
激情似昙花一现  
天地  
哪里有温暖，哪里更凄惨？

通奸。美狄亚，你不是  
你只是独自走入钟形罩  
永远地，你睡了  
惨白  
如同沉睡的玫瑰。

**苏珊 斯图瓦特/ Susan Stewart**

Susan Stewart is an American poet, and university professor and literary critic. She teaches the history of poetry, aesthetics, and the philosophy of literature, most recently at Princeton University.

In 2005 Professor Stewart was elected Chancellor of the Academy of American Poets and a member of the American Academy of Arts and Sciences.

### The Forest

You should lie down now and remember the forest,

for it is disappearing--

no, the truth is it is gone now

and so what details you can bring back

might have a kind of life.

Not the one you had hoped for, but a life

--you should lie down now and remember the forest--

nonetheless, you might call it "in the forest,"

*no the truth is, it is gone now,*

starting somewhere near the beginning, that edge,

Or instead the first layer, the place you remember

(not the one you had hoped for, but a life)

as if it were firm, underfoot, for that place is a sea,

nonetheless, you might call it "in the forest,"

which we can never drift above, we were there or we were not,

No surface, skimming. And blank in life, too,

or instead the first layer, the place you remember,

as layers fold in time, black humus there,

as if it were firm, underfoot, for that place is a sea,

like a light left hand descending, always on the same keys.

The flecked birds of the forest sing behind and before

no surface, skimming. And blank in life, too, sing without a music where there cannot be an order,

as layers fold in time, black humus there, where wide swatches of light slice between gray trunks,

Where the air has a texture of drying moss, the flecked birds of the forest sing behind and before:

a musk from the mushrooms and scalloped molds,

they sing without a music where there cannot be an order,

though high in the dry leaves something does fall,

Nothing comes down to us here.

Where the air has a texture of drying moss, in that place where I was raised, the forest was tangled,

a musk from the mushrooms and scalloped molds,

tangled with brambles, soft-starred and moving, ferns

And the marred twines of cinquefoil, false strawberry, sumac--

nothing comes down to us here,

stained. A low branch swinging above a brook

in that place where I was raised, the forest was tangled,

and a cave just the width of shoulder blades.

You can understand what I am doing when I think of the entry--

and the marred twines of cinquefoil, false strawberry, sumac--

as a kind of limit. Sometimes I imagine us walking there,

(...pokeberry, stained. A low branch swinging above a brook)

in a place that is something like a forest,

blades,

But perhaps the other kind, where the ground  
is covered--

you can understand what I am doing when I  
think of the entry--

by pliant green needles, there below the piney  
fronds,

a kind of limit. Sometimes I imagine us  
walking there.

And quickening below lie the sharp brown

The disfiguring blackness, then the bulbed  
phosphorescence of the roots,

But perhaps the other kind, where the ground  
is covered,

so strangely alike and yet singular, too, below  
the pliant green needles, the piney fronds.

Once we were lost in the forest, *so strangely  
alike and yet singular, too,*

but the truth is, it is, lost to us now.

## 黎志敏/ Li Zhimin

英语文学博士，广州大学外国语学院教授，主要研究诗歌及诗歌理论，亦从事诗歌创作与翻译。

### A Promise

1

God do not promise

God make Adam promise

Satan hates it

Eve does not like it

Adam breaks it

all claiming freedom

The created turns against the creator

the world is divided

trust is lost

April becomes the cruelest month

in want of a promise.

2

Babies are poisoned by milk

A girl is repeatedly crushed by trucks

Oil is filtered from the waste

to make the most delicious dishes

Dark smog covering the sky

Heavy metal swallowing the earth

Rubbish swimming in the water

and many dead pigs too

Rich people hide in their expensive houses

equipped with cage bars

Pool souls wander in the open streets

wrapped by a piece of dirty cloth

Waiting for a promise.

3

The Son of God has himself murdered

by the sons of Adam

The Sin that caused the Original Sin is cleared  
up

with blood and flesh.

God is dead

speaking no more

Leaving behind a pure Tian the heaven  
promising

5

a promise

4

YAO keeps his promise and throne  
and passes it to the chosen SHUN  
who is twice murdered by his mother  
and twice resurrected as a humble son

YU turns himself into a big dark bear  
and bites off huge mountains and tames the  
flood  
yet his son grows into a godless god  
and robs his people of the divine apple

Confucius signs  
Tian is speechless  
Spring comes and goes

Calling for a promise.

Gump says  
promise is promise  
He is inarticulate  
and does not speak much

He runs from the East to the West  
and from the West to the East  
“Wherever you go, we will follow”  
Yet Gump goes home

Whitman is born a poet  
he looks at the grass  
Kant is born a philosopher  
he looks up into the sky

Tian the Heaven do not promise  
neither do Tian make anyone promise

a promise.

## Beau La Rhee/ 李普罗

Beau La Rhee earned her Ph.D. in English from and taught literature courses at the University of Rhode Island, USA, and is now Assistant Professor at Hansung University in Seoul, Korea. Her research interests include Shakespeare, early modern and contemporary drama, theatre histories, and cultural studies.

### My Mind Wanders

My mind wanders  
While I am sitting on a bench in Herald Park,  
To escape from the crowd, the cars, the  
noises, ....  
A park is , I thought, a place  
Where the body and soul can find some rest.

The thunderous growls and groans of vehicles  
make  
The City of New York darker and uglier;  
The shrill metallic scratches and the  
occasional roarings  
Of the motorcycles irritate my nerves;  
To calm my nerve and hunger, I open my  
lunch box;  
The noises of the streets grow smaller and

smaller,  
Indistinguishable and insignificant, as I savor  
my lunch,  
Eating, hearing the small kids babbling and  
licking their fingers,  
And their mother humming.

Once in a while the pigeons fold their wings  
And pick up the crumbs the kids have  
dropped.  
I look up, and find the grays and browns of the  
buildings  
Behind the trees. The grays of the bricks and  
cement start  
To melt down and drown the green trees,  
The bushes and the pinks, reds, and purples of  
the flowers  
Underneath. This reminds me  
That I am an island inside this island of  
Manhattan.

Still the fragrance of the flowers is with me;  
with it, that is,  
Not so terrible to be in the heart of Herald  
Park.  
The refreshing herbal air, the cool smell of the  
soil  
Take me to the wilderness again, but-alas, the  
puffs  
Of a smoking woman wake me  
From my meditation, and I lose my keen sense  
of nature,

Becoming dull, deaf, blind, numb, being  
nothing again.

The bell tolls.

I look up the sky again and long  
For the warmth of Nature, to be away  
From the city, the grayness of the city that  
numbs  
My whole self, the whole humans.

Yet my curiosity leads me to the ceiling of the  
Empire State  
Building. It is night.  
Up on the 85<sup>th</sup> floor, I feel free, vacant, lofty,  
unleashed,  
Being a bird of Nature; the clouds, like the  
cotton of the quilt  
That warmed my body in my Childhood, fly,  
Scattered; the wind blows them away, leaving  
me behind.

The misty wind now and again caresses me  
with its  
Cool moist hands, whispering to me  
That I belong to them, the numerous lights far  
below;  
Bright enough to light the city, a work of man,  
But too weak to light the Blackness  
Of the Hudson River, part of Nature.

My mind wanders as an island in the midst of  
the City of New York.

## 汉克·雷泽尔/Hank Lazer

**Hank Lazer** is professor of English, Associate Provost for Academic Affairs, and the Executive Director of the Creative Campus initiative at the University of Alabama. He has published 15 books of poetry, most recently *Portions* (Lavender Ink, 2009), *The New Spirit* (Singing Horse, 2005), *Elegies & Vacations* (Salt, 2004), and *Days* (Lavender Ink, 2002).

### (1) INVOCATION

sum up what you know    you know enough by  
now    sing out    what til now    you've kept to yourself  
& so declare the daring done

so said the voice    the cadence  
in which i heard it  
breath & ink    fibers so entwined

\*

silver    that color    please    i ask you    please    (what place?)  
\*

short order    short circuit    shirk it    the shirt you designed the one  
your grandmother fanya sewed    on her old treadle machine    an 1880s Singer  
that shirt has a priest's collar    why now do you wish to avoid public profession  
even as you seek it

\*

his death    a final step  
panting as a dog

\*

your guess as to what    becomes usable

the memorable    not subject to prior manipulation    that scene  
his labored breathing    continues to obliterate all others    father

i ask    where are you  
\*

harsh quarrel    raised voice  
of intimate anger    complaint & disappointment    love    love    inextricable

no end to knowing    you know you know    by casting off &  
adding on    & every few years or more    some sudden clarification  
sinks in    & disappears

pleasures of an abiding calm  
riding odd cadences of knowing

\*

and staring up to stare    face tilted into autumn light    an attitude  
of thinking    a surface    upon which to imagine

\*

who else    but your young son one day at his sketch pad    to draw  
the gateway between being and non-being    human shapes    emerging  
& receding

each    lives within a different hearing    given to each  
that babel    attunes    our differential    thinking / singing    choral



gathering of each genetic specificity

*difference difference difference*

the

common

denominator

in the name of specific rhythmic

in the name of *is*

**yakov awoke**

**changed by the knowing**

slipped messages into

oblique code of words

insistence

who's there

it is

\*

who that man

transmission interrupted

\*

if given a life

in the study of words

had been a visitant

had listened

had heard whispers

wind

& intricate perfect

movement

body of leaves

that ornamental pear tree across the street

these fall days

preceding golden

connecting next

to next

to

\*

one other

who has no job

who has some money

learns

he is an anchor

a light warrior

altering & saving the place where

he lives

receives words & explanations from another who writes down what he

is told from ones on the other side

to say so

in certain ways

gets crazy

no known plate tectonics

for the invisible

i hear it

i hear you

this is the medium

here

we are

say it for yourself

\*

call it crocks

of regional shit

trendy mysticism of the under-employed

& so

get busy

and what if

amid crocks of digital

cacophony

and what if

\*

and shed the day

in sleep

arise afresh

in gratitude

in dawn light

*“the pulsing life of sound”*

**(2) 8 (in transit)**

three little words      *teshuvah* turn toward      you no more

dramatic than this      car moving in      & out of

shadows i love      you & i      have chosen wrong

live with it      three little words      when the saints

when something great      bags & trane      in that number

turn & turn      felt a sharp      turn at 49

\*

son at sea lab      cut the squid open      found

the ink sac

slowly we learn      to work alone

& with each other

three little words

*baruch atah*

*adonai*

love what is

& where you are

take

dictation

or quit altogether

user pays connection fee

drove

south      thinking about this or that      lush southern sound

\*

gateway      i'm here      *shma yisroel adonai*      three word suite

hear o israel          versus nervous be-bop          soul attentive to  
its own amusements          play it loud          lord our god  
through whatever horn          breathe & shape          heavenly blue legacy  
golden fall light          drove me down          the river delta  
ghostly sax          tilted back          succession then          when the saints

## 马永波/ Ma Yongbo

马永波，男，1964 年生于黑龙江伊春，文艺学博士后。1986 年起发表评论、翻译及文学作品共八百余万字。20 世纪 80 年代末致力于英美现当代文学的翻译与研究，系西方后现代主义诗歌的主要翻译家和研究者，填补了英美后现代诗学研究空白。出版著作《1940 年后的美国诗歌》、《1950 年后的美国诗歌》、《1970 年后的美国诗歌》、《英国当代诗选》、《约翰·阿什贝利诗选》等 60 余部。现任教于南京理工大学诗学研究中心，厦门大学兼职教授。主要学术方向：中西现代诗学、后现代文艺思潮、生态批评。

Ma Yongbo, born in Yichun, Heilongjiang Province in 1964, is a Doctor of Literature. Since 1986, his critical essays, translations and literary works appeared in public media, which amount to over 8 million words. Since 1980s, he has been devoted to translation and study in modern English and American literature and proved himself to be one of the major translators and scholars of post-modern poetry, supplying the gap in post-modern poetics in English and American literature. More than 50 of his works have been published, including AMERICAN POETRY SINCE 1940; AMERICAN POETRY SINCE 1950; AMERICAN POETRY SINCE 1970; SELECTED ENGLISH CONTEMPORARY POETRY; SELECTED POEMS BY JOHN ASHBERRY; POET & PAINTER; SPECIMEN DAYS, etc. He is now professor of Nanjing University Of Science & Technology. His studies center around Chinese and western modern poetics, post-modern literature, ecological literature and western literary criticism.

### To young poets

I write down my poems at the same speed as I  
forget them  
Caring about them no more  
forgive my negligence and indifference  
On life, I can teach you nothing  
As to poems, I consider them as memories  
mere copies of the brain  
a spider web of words  
The so called reality is but shining dews on it

So to make poems lifelike  
and to make life more lyric are equally risky  
the former may fall into prose  
while the latter    sacrifice to history  
a few beautiful corpses (evidence provided at  
inquiry)  
As may be the case  
you should have lived but didn't  
should have gained happy but turned out  
empty handed

don't count on love lack of sleep  
black eyed make poem loose in structure  
or develop a lazy habit of body  
it's a shame to get too fat  
(poems are like birds  
light in weight flowing)  
no need to show sympathy to the elders  
death will welcome them  
kiss more and as long as possible  
when your lips are fresh  
just avoid biting into each other  
keep energy for creative night-----  
writing is fighting against death  
for things that are constantly perishing  
May 15, 1997

#### 致青年诗人

我以忘记的速度写下诗歌  
我不再关心你们，请原谅我的死亡  
关于生活我没有什么可以教给你们  
至于诗歌，我把它当做回忆  
仅仅是回忆，是回忆的回忆

是对大脑的抄写，一张  
词语结成的蛛网，所谓现实  
只不过是网上露水的闪光  
因此，将诗歌人生化或者  
将人生诗歌化，都是危险的  
前者会堕落为散文，而后者  
则往往奉献给历史，几具漂亮的  
尸体（这有实例可考）  
本来可以生活的却没有生活  
本来可以幸福的却两手空空

不要指望缺少睡眠的爱情  
她眼圈发黑，使诗歌骨质疏松  
培养肉体懒惰的习惯，使它可耻地发胖  
（诗像鸟，与骨骼轻盈有关）  
也不要同情那些老人，死亡会  
收留他们。趁着嘴唇还鲜艳、柔软  
亲吻吧，能吻多久便吻多久  
只是别变成撕咬。要学会保存体力  
给创造性的夜晚——因为  
诗是与死亡搏斗，与时间争夺  
正在消逝的事物……  
（1997. 5. 15）

#### 金英敏/ Youngmin Kim

YOUNGMIN KIM is Professor of English at Dongguk University, Seoul, Korea. He has been teaching and doing research on the 20<sup>th</sup> Irish/English/American/Canadian poetry and critical theories, including poststructuralism/postmodernism, postnationalism, postcolonialism, and now transnationalism. He was the Secretary General, the Chief Editor of Journal of English Language and Literature of Korea, Vice-President, and President (2012) of the ELLAK (English Language and Literature of Korea, and President of The Korean Society of Jacques Lacan Contemporary Psychoanalysis (2008-2010). He wrote books and articles on Yeats, Pound, Hopkins, Irish/Canadian/English/ American poetry, Lacan, Heidegger, Postmodernism/ Poststructuralism, Transnationalism, and critical theories. He is now editor-in-chief of JELL (Journal of English Language and Literature of Korea).

#### “Azaleas” by Kim So-wol (1902-1934)

When you leave,  
Weary of me,

I shall gently let you go without a word.

From Mt. Yak  
In Yongbyon

I shall gather armfuls of azaleas  
And spread them on your way.

As you go step by step,  
Tread lightly and softly  
On the flowers I place before you

When you leave  
Weary of me,  
I will never ever let my tear drop.

**"Flower" by Kim Ch'un-su  
(1922-2004)**

Before I called her name,  
she was nothing but a gesture.

At the moment when I called her by name,  
She came to me,  
and became a flower.

As I called her by name,  
Will someone please call me by name  
That suits my light and fragrance?  
I, too, long to come to her  
and become a flower.

We all long to be something.  
You, to me, and I, to you,  
long to become a gaze that will never be  
forgotten.

**"Beside a Chrysanthemum"  
by Chong-ju Suh (1915-2000)**

To bring one chrysanthemum to flower  
The nightingale has cried  
Since spring.

To bring one chrysanthemum to bloom  
Thunder has pealed  
Through the black clouds.

Flower, like my sister standing  
By the mirror, just returning  
From far away, distant byways of youth,  
Where she was racked with longing and lack.

For your yellow petals to open,  
Such a frost fell last night  
While I could not sleep.

**杨建/Yang Jian**

杨建，华中师范大学文学院教授，主要研究东方文学。

Yang Jian, Ph. D., Professor of Humanities, Central China Normal University.

**有一种爱**

有一种爱能跨越亿年，  
它来自地幔——那无法企及的世界。  
这炼狱里的精灵，  
火山女神的馈赠，  
经受了高温、强压、缺氧和漫长的时间考验，  
还有埋没、风蚀、磨砺与无休无止的洗炼。  
终于有一天，

它实现了自己美的图腾，  
成为忠贞、纯洁爱情的象征。  
然而，这“雷霆火焰”，  
又名“天神的眼泪”、“星星的碎片”，  
是否意味着另一个浪漫传奇，  
抑或是铭心刻骨的悲剧故事？

### A Kind of Love

There is a kind of love that lasts for billions of years,  
The one that originates from the earth mantle, the world beyond reach.  
It's the spirit coming out of purgatory,  
And the gift from the volcanic goddess,  
Enduring the test of temperature, pressure, lack of oxygen and time,  
As well as burial, erosion, abrasion and endless scouring.  
One day at last,  
It achieves its totem of beauty,  
Becoming the symbol of loyalty and pure love.  
Nevertheless, does this "flame of thunder",  
Or "tear of the God," or "fragment of star,"  
Belie a unique romance,  
Or an embalming tragedy?

## 丹尼尔 奥尔布赖特/ Daniel Albright

**Daniel Albright** is the Ernest Bernbaum Professor of Literature and teaches in the English, Comparative Literature, and Music departments at Harvard University. Most of his work concerns the interaction of the various artistic media (such as literature, painting, and music)--the ways in which they can reinforce one another, or struggle against one another, or ape one another. In 2000, his book *Untwisting the Serpent: Music, Literature, and the Visual Arts* won the Susanne M. Glasscock Humanities Book Prize for Interdisciplinary Scholarship.

### Water and Idol

Be with me as the swimmer is with the water cut through crystal that closes behind you resist  
my current dive transparent eft and wriggle feel strands of cold  
strands of warm be caught up in ropes of water  
vanish into ripple let me dissolve you Be with me as the water is with the  
swimmer opalescent water  
liquid pearl  
purling in the night bear me through the fiery water caress with a wash of watery glitter  
living glitter dissolve me Be with me as the worshiper is with the idol look at the stone face  
how with each shift of light each light fall each angle each sun each shadow I become a different

god a new high thing at noon arrogant intransigent

Easter Island

at dawn gentle severe broken

remnant Memnon

resonant in wind you the sun you the shadow Be with me as the idol is to one who  
worships be cold metal be gold be god be thing unmoving lash your tail raise your horns to the  
sky let me gash designs let me inscribe your flank let me figure you transfigure you then grant  
me peace

### I built you a house

I built you a house

made out of trumpets teacups tinsel and  
cartilage

grommets mockups Rapunzel and sortilege  
gin joists and grout

I built you a house

I made you a garden

renewed every morning

bananas and milkweed

ananas and pearlseed

pears and importance

I made you two gardens

I gathered a zoo

slow loris and hero

mantis and marrow

plantains and Nero

anteater and ostrich

man-eater in estrus

quetzals pterodactyls

pretzels counterfactuals

milt from the moon

An uncelibate loon

that for you too

I gathered a zoo

for none of it I care

except that you live there

## 邹惟山/ Zou Huaishan

原名邹建军，华中师范大学文学院教授、博士生导师，《中国诗歌》与《外国文学研究》副主编，中国诗歌学会理事、中国比较文学教研会理事、中国作家协会会员。

### 洞庭十四行抒情诗二首

#### 之一：波

梦中悄悄来到浩浩汤汤的洞庭  
那时还是巴蜀山中一名小年轻  
在一篇高贵的散文中流连忘返  
见一位老人江南名楼泪洒衣襟

一叶扁舟在阳光里穿过了隧道  
双眼里闪现出几只古猿的声音  
千年后一位二十岁人杖剑出游  
双耳里回响着的是大唐的风云

蓝色的波浪它来自胸间的火焰  
紫色的烟雾来自于初恋的热情  
绿色的森林它来自诗人的意兴  
白色的云朵来自于道家的精神

登上历经千年风雨的岳阳古楼  
尘世繁华里再也不见前贤身影

#### 之二：魂

五千里楚山拥抱着八百里洞庭  
它袒露的正是伟大民族的胸襟

不仅阔大不仅深沉如老子哲学  
不仅丰富不仅缤纷如楚辞诗经

它的高远来自青藏屋脊的冰雪  
它的博大来自黄土高原的雄浑  
数亿年前火焰炼就了卓越风骨  
五千年文脉赋予了东方的水神

一叶孤舟在大雪里来到了洞庭  
许多诗人为其坎坷发出了疑问  
两位湘女也为他的痛苦而痛苦  
似乎从未有人为其欢欣而欢欣

古来文人骚客们总为洞庭忧心  
凭轩涕泗先忧后乐者今是何人

## 富山英俊/ Tomiyama Hidetoshi

Professor of Department of English, Meiji Gakuin University, Tokyo, Japan.

Poems by Miyazawa Kenji

Translated by Tomiyama Hidetoshi and Michael Pronko

### When I Open My Eyes the Winds of April

When I open my eyes the winds of April  
Come tumbling down from the azure sky  
The maples are spreading tender pale-red  
Sprouts all over the window,  
Last night's blood has not stopped  
Everyone is gazing at me

The thing which again wells up lukewarm is  
Vomited, but not knowing who does that  
Blue, deep blue I am asleep.  
What is again passing over my brow is  
From the top of that extinct volcano  
A row of clear, shining winds

### My Chest Now Is

My chest now is  
A saline lake hot and sad  
Along two hundred miles of the shore  
A forest of coal black lepidodendrons  
continues on  
And really do I need to  
Until a reptile turns into a bird

Motionless  
Lie down here?

### Again I Have a Fever

Mercury shineth blue  
Tonight again I have a fever,  
Gathering dispersed pieces of mind  
Musing on ancient bodhisattvas  
With quiet breaths I will rest

In the flowing sediment of light,  
Fields, towns, public offices,  
Remembered faces or people's voices,  
Every silence or movement that is,  
From all this now return back  
You dispersed phases of my mind  
Gather and have a rest  
Tomorrow, then, you will burn

### Though My Hands Are Hot, My Feet Numb

Though my hands are hot, my feet numb  
I am one to build the tower



Along the axis of time sliding down  
Both far and near beautifully becoming  
Lighting darkness luminously  
How precious is the figure of the tower

**Fever, Gasps, Losing the Real**

Fever, gasps, losing the real  
On the border of dying dozing  
All the night, through the day  
Thou, like this, guardeth me

Without ornaments, without shoes  
Only in sackcloth ashen-colored  
Assuming the habit of humble ones

Thou resideth with a calm heart  
  
Awesome it is to know thy name  
Yet 'tis truly right to surmise  
Thou art the goddess supreme  
The one recorded thrice in the Book

Hence in time of agony and fever  
Of a mind disordered in this way  
Thou camest not through the name of god  
But through Dharma's precious Name

Without ornaments, without shoes  
For the offspring of endless karma  
With clouds of sorrow on thy brow  
Thou resideth serene

**张广奎/ Zhang Guangkui**

男，1967-，博士，教授，广东商学院外国语学院院长。英国 Verse Version (《诗译》) 杂志总编。出版物包括个人诗歌专集和合集多部，学术和文学译著两部，学术专著一部。研究方向：诗歌与诗学，翻译哲学。

Zhang Guangkui (1967-), a poet, translator, Professor of Literature and Dean of School of Foreign Languages, Guangdong University of Business Studies. Also Chief Editor of *Verse Version* (a nonprofit quarterly journal and specialized platform publishing English and Chinese poetry with translations.) and Director of Leoman Publishing Co., Ltd. His publications are several poetry collections including *Listening to the Rain*, translated canons including *Pleasure and Change: The Aesthetics of Canon* and his personal academic monograph *Popular Poetics*.

**霧**

霧，攜著豐乳，耶穌草坪福降  
她悄然駕臨，一如既往  
逗著草坪，如雲雀  
輕盈徜徉；惜別  
哺乳，霧娘  
兩眼汪  
汪

**Fog**

With abundant breasts, the Fog falls onto Jesus Green

As usual she'd be finally and lightly coming  
Amusing the Green, larking and walking  
After suckling, though unwilling  
Here leaves tears the Fog  
Quee  
u

**Nan 望**

推開窗，  
向南望。  
那是有你的地方，  
无人斗胆染伤。

我凝望，  
心嚮往，  
告訴自己時間不能太長，  
那樣容易迷失方向。

**Gaze South in a Daze**

Pull open the window bar,  
Gaze south in a daze far.  
That's the place where you are,  
And nobody is allowed to mar.

Gaze, gaze, and gaze on,  
With heart flying along.  
Wake yourself: Don't be so long!  
It's easy to get lost thereupon.

**丹妮拉 加藤/ Daniela Kato**

Daniela Kato is associate professor at Zhongnan University of Economics and Law, School of Foreign Languages, and previously taught at the University of Tokyo. Her research interests focus on formally innovative poetics, landscape philosophy and ecocriticism, as well as on feminism and travel writing.

**THE HOUSES**

There are houses  
whose beauty begins in the project;

others, and they are perhaps the most  
beautiful,  
exist only in the architect's head.

There are man-tailored houses,  
others there are to cycle in;  
there are houses over waterfalls  
where the spell of water  
is joined by Bach's music.

There are houses so well adjusted  
like a tailor-made suit  
or a verse by Cesário,  
others are so confused  
they have never seen ruler nor square.

There are paper houses, wooden houses  
straw and clay houses;  
houses that climb up to heaven,  
houses that are fragrant with Cape jasmine,  
there are houses only to sleep in  
resembling a shroud.

There are houses where  
dwelling is the beginning of death;  
there are houses of whitewashed courtyards,  
with balconies facing the sea;  
houses where you sit  
with a cat on your lap  
and an appeased heart.

There are houses with quiet corners for love,  
others where love  
is made in five minutes  
and even that is sometimes too much;  
there are houses like a thimble

**[Portuguese Original]**

**AS CASAS**

Há casas  
cuja beleza começa no projecto;  
outras, e são talvez as mais belas,  
existem só na cabeça do arquitecto.

Há casas feitas à medida do homem,

and the geometry of bees,  
houses with a profile attentive  
to the rumour of springs and stars

There are houses like a crystal,  
houses of circular light,  
houses where it is not possible  
to hear silence run by; there are houses  
which, of houses, bare only the name;  
there are houses unfit even for the dogs.

There are houses so intelligent  
that they allow no margin  
for luxuries and frills,  
houses where joy settles in  
with no time for grief.

There are houses where the bread is sad  
and clothes poorly washed;  
There are houses which are a river, houses  
which are a boat;  
others have orchards where persimmons  
burn;  
there are houses with vineyards and wheat  
and walls all around.

There are houses which are just a poem  
to give to a friend.

—Eugénio de Andrade, from “The Houses” /  
“As Casas”, translated from the Portuguese by  
Daniela Kato.

outras há para andar de bicicleta;  
há casas sobre cascatas  
onde ao sortilégio da água  
se junta a música de Bach.

Há casas tão ajustadas  
como fato por medida

ou um verso de Cesário,  
outras de tão confusas  
não viram régua nem esquadro.

Há casas de papel, casas de madeira,  
casas de palha e de barro;  
casas que trepam pelo céu,  
casas que cheiram a jasmim do Cabo;  
há casas só para dormir  
parecidas com um sudário.

Há casas onde  
habitar é o começar da morte;  
há casas de páios caiados  
com varandas para o mar;  
casas onde apetece estar sentado  
com um gato nos joelhos  
e o coração apaziguado.

Há casas com recantos para amar,  
há outras onde o amor  
se faz em cinco minutos  
e às vezes já é demais;  
há casas como um dedal  
e geometria de abelhas,  
casas de perfil atento

ao rumor das nascentes e das estrelas.

Há casas como um cristal,  
casas de luz circular,  
casas onde não é possível  
ouvir correr o silêncio; há casas  
que de casas só têm o nome;  
há casas que nem para cães.

Há casas tão inteligentes  
que não consentem qualquer margem  
para luxos e arrebiques,  
casas onde a alegria se instala  
sem tempo nenhum para a mágoa.

Há casas onde o pão é triste  
e a roupa mal lavada;  
há casas que são um rio, há casas  
que são um barco;  
outras têm pomares  
onde os diospiros ardem;  
há casas com terras de vinha e trigo  
e muros a toda roda.

Há casas que são um poema  
para dar a um amigo.

谭琼琳/ Joan Qionglin Tan

Professor of College of Foreign Languages, Hunan University, Changsha, Hunan Province, China,  
410082.

### On Stillness and Rapping

Soft wind passing by  
down valley  
a  
voice  
to me, to us, then to all  
in the hills:  
making it new

“An image is that which...”  
What?  
Chinese ideogram.  
Snyder echoed and smiled:  
rapping.

Dreaming the land in Wales,

sighing by Xiang River:	puzzled, but back to my Yuelu Mountain.
Pound's landscape? Imperial power?	Perhaps, empty, the dancing mind.
silence.	
no clear water	Each leaf            each grass
washing away a cobble of stones	every blessing dew
no Buddha fire	Pound's riddle:
tormenting with rock words.	"The fourth; the dimension of stillness"
"Gary, is this called riprapping?"	in the void
"Oh, no!" said Snyder in a hiking with me.	power within            without

#### Afterword

*The poem scribbled is an imitation of Gary Snyder's poetry, which recalled my hiking with him in Hong Kong in November, 2009. Gary Snyder (1930– ) is often recognized as a follower of the Poundian ideogrammic line, who created his own unique ideogrammic method—riprapping in his literary production. Ezra Pound's "Canton 49" is a dim description of the Chinese landscape painting handscroll Eight Views of Xiaoxiang, in which the last couplet can be reinterpreted from the new angle of ekphrasis. Pound's poetic slogan, "making it new", encouraged modern American poets to absorb Oriental cultures in an eclectic way.*

## 王贵明/ Wang Guiming

教授、诗人、英国西英格兰大学博士、中国埃兹拉·庞德研究学会会长、全国高校教材学术著作出版审定委员会委员、全国美国文学研究会理事，长期从事英美诗歌、小说、翻译、文学批评和翻译批评的教学和研究工作，在国内外学术刊物上发表了 30 余篇论文，出版两本学术著作，两本诗集，主编了三套大型研究生和大学生英语教材，创作两部电视情景剧。Guiming Wang, Professor, poet, PhD. (University of the West of England, Bristol, UK), Chairman of Ezra Pound Society of China, Member of China National Appraisal Committee for College Teachers' Publishing Course Books and monographs, and director of the United States National Literature Research Association. He has a long career in studying and teaching English literature and translation, as well as literary and translation criticism. He has published over 30 essays on poetry, fiction, translation and language teaching, as well as two monographs, two collections of poetry, three sets of English course books, and two video products of situational plays.

### 风信子梦

蓝色的梦  
游荡在英吉利海峡边，<sup>1</sup>  
观赏天与海亲昵的舞蹈；  
生命  
活跃在蓝色的月光里，闪烁在  
蓝色风信子花瓣上的清露里。<sup>2</sup>  
可是意识清晰地告知

我降生在太阳升起的地方，怀抱着  
粉红的风信子，在杜鹃红遍的山坡上  
望着飞鸟长大。

南方的雨雾中，粉红的花蕾  
总是缺乏一点儿梦境的热情和快慰；  
可是北方的风信子  
怎么尽是深紫色的？<sup>3</sup>

Kate 也不相信：  
阿波罗在浪漫的爱琴海边  
怎么用铁饼伤着了他的好友海辛瑟斯？  
西风总喜欢在欢乐和幸福中  
搅拌些忧伤。维纳斯  
喜欢风信子每天为她准备的清露，  
爱神肌肤的光泽  
映照美丽的新娘。  
在西边的荒原上  
太多的怪异荒诞，  
忧郁不安的艾略特喜欢在教堂外面  
听到有人叫喊：“风信子女郎！”<sup>4</sup>

在巴斯山宽广的草地上，<sup>5</sup>  
我躺在蓝色风信子旁边  
期待一种生命力托起我。  
二月的英格兰  
没有满园的腊梅和桃花  
更没有满山的红杜鹃。但是怎么  
“四月是最残酷的月份”？<sup>6</sup>  
我就在风信子梦里走过春天吧。  
有过红色和紫色背景，我的风信子  
是美丽的，还有  
这纯净的天与海，  
蓝是生命无限的色彩。

注：

1. 这首诗创作于二〇〇六年，当时与英国友人一起在英吉利海峡旅行。蓝色风信子是作者的影子和生命的象征。

2. 二月六日生日花：蓝风信子（Blue hyacinth）花语：生命（Life）。蓝风信子是深受欧洲人喜爱的盆栽植物代表之一。经过不断的品种改良，现在也有白、黄等颜色的风信子，不过最原始的品种是蓝色的。换句话说，蓝风信子是所有风信子的始祖，因此它的花语是“生命”。凡是受到这种花祝福而生的人，人生洋溢著生命力。

3. “风信子女郎”，是艾略特（T. S. Eliot）的名作《荒原》（The Waste Land）第一章中的用语“You gave me hyacinths first a year ago”。

4. 巴斯山，是我早些年经常去的地方，因为我在英国居住过的地方主要是古城巴斯和布里斯托。

5. “四月是最残酷的月份”，艾略特《荒原》第一章的首句：“April is the cruelest month, ...”。

### Dream of Hyacinth

The blue hyacinth wanders  
along the bank of English Channel, and  
watches  
the passionate dance of the sky and the sea.  
Life shimmers happily under blue moonlight,  
reflected  
in the dew on the leaves of the blue hyacinth.  
However,  
I am distracted, thinking of how I was born in  
the place  
where the sun rises and grew up on a brae full  
of azaleas,  
holding a pink hyacinth and watching the  
birds.

The pink flower in the southern rain and fog  
seems  
to lack enthusiasm and joy;  
And why are the hyacinths in the north mostly  
deep purple?

Kate doesn't believe the myth of how Apollo,  
on the banks of Aegean would injure his dear  
friend  
Hyacinth with a discus. The west wind always  
whisks  
some sorrow into happiness. Venus, the Queen  
of love,  
likes moistening her skin daily with dew  
prepared

by hyacinths, for shining beautiful brides.  
There are  
too many fantastic stories in the western  
wasteland,  
which maybe explains why sad Eliot liked  
hearing  
someone crying “hyacinth, lassie!”.

On the vast brae of Bath Hill, I always lie in  
the deep green  
grass, and hold a blue hyacinth, expecting a  
great power  
to lift me. February in England yields no calyx  
canthus

nor any peach blossoms, let alone, flourishing  
azaleas.

But, how is it possible, anyway, that  
“April is the cruelest month”?

Whatever happens, I would spend the spring  
in the dream  
of hyacinth. With the pink and purple  
background,  
my hyacinth must be beautiful, and dwelling  
with the pure  
sky and sea, I firmly believe—  
Blue, is, forever, the unchangeable colour of  
life.

## 瑞秋 琳达 埃斯卡米利亚/ Rachelle Linda Escamilla

*Rachelle Linda Escamilla* is an award winning poet from Hollister, California. She is the founder of *The Poet's and Writers Coalition at San José State University*, where she completed her undergraduate degree in English. She received her MFA in poetry from *The University of Pittsburgh* in 2011. Rachelle's poetry can be found in a number of literary magazines, but she has recently been anthologized in the book, *Shadowed Unheard Voices*, featured at *Cave Moon Press*, and given a generous page spread in *Stockholm University's Two Thirds North*. She is currently teaching creative writing at *Sun Yat-sen University* in Guangzhou where she is co-founder of *The Center for Creative Writing*.

### People Ocean

*How do you write People Ocean* my students ask  
*what is the word in English?* I say I have no clue.  
Babylon takes the stage and says it's when the world  
around you moves in waves and the bodies beside  
you sway and you're part of it too.  
I was engulfed by people at the Macau Immigration station.  
In the Foreigner Queue there were multi  
colored faces, hair and dress an equally distributed  
rainbow, like a *PBS* afternoon special,  
but over the cement precipice  
a mass of black hair and sand colored faces  
lurched as the officers steadied the gates at  
the swell of uniform hair  
and women tottering on coral feet.

### Thirsty

The man was taller than me, his head small  
for his body, our eyes met for only  
a moment, his neck is all I remember:

The skin stretched thin against bone,  
the stems of tendons reaching from his  
clavicle, a stretch of sinew or neck with  
hollow caves big enough to fit a small fist.

I was carrying celery from the market,  
the stalks were tight and fresh and cool in my  
hand, I fingered the celery body imagining  
skin being stretched as tight as this.

I've been watching my face in the mirror these  
days  
my cheeks forever chubby leaning down,  
hinting  
at my future self.

I joke with my students, I'm an old married  
woman now  
because I enjoy the image of me and my  
partner  
snuggling over the same Friday night TV  
lineup  
with the occasional science special in

### Thirsty II

Infant bodies in the market  
bobbling on the backs of grandparents  
sagging like water balloons in backpacks.

Taught-water filled bellies  
of babies gurgling at each step, about to burst  
when offered congee, when offered white,

Cantonese w

Mandarin / English subtitles.

This Friday we watched the The Science of  
Aging  
and nothing new, I thought:  
healthy diet, exercise, worry less, drink water.

When I saw the man with the neck we were  
talking about water:  
how infants were closer to 70% and the body,  
a leaky faucet, leaves this world in the low  
40s.

In China, the air is water and when natural  
water exists  
it meets the land at a cement barrier. The Pearl  
River is  
the same as skin, oily with a layer of sheen  
film like  
the sticky protein that coagulates on the  
surface of milk.

We joked about the man, he's about 30% water  
I said  
observing his neck. We laughed, I grabbed for  
my canteen and drank.

steamed  
buns filled with pumpkin, round and puffy.

Infant bodies bubbling over the bell  
pepper tables pouring themselves onto  
grandparents  
whose bodies are thirsty, stringy, dry.

## 张艺/ Zhang Yi

张艺 (1984-), 曾用名刘艺, 女, 江苏泰州人, 祖籍安徽旌德, 中国新月社诗人刘延陵后代,



南京师范大学文学博士，南京理工大学外国语学院副教授。研究领域为符号学研究、外国文学研究。

Zhang Yi (1984-), former name Liu Yi, female, born in Tai Zhou, Jiangsu Province, of Anhui descent, offspring of Chinese New Moon Society poet Liu Yanling, ph. D. of Nanjing Normal University in literature, associate professor in Foreign Language School, Nanjing University of Science and Technology. Research Field: Semiotics studies and foreign literature studies.

### To Sophia

Sophia, thy eye to me  
Like those deerlets's spring,  
That floating, o'er a summer-blossom sea,  
The shilly-shally, way-worn wanderer bore  
To the other Light shore.

On customary seas long wont to roam  
Sophia, thy crinoid face,  
Thy blue enchantress hair,  
Thy magic venture brought me home  
Ah! To the deity that was Jewish,  
And the wisdom that was Greece.

### Worldly April

I continue to say you are the April of this  
world,  
Although, nostalgia has dip-dyed the ginkgo  
leaf.  
Your blues are stealing a glance at the face,  
Hiding behind the light of the spring.

You are the tender swallow in April's  
overflowing,  
The slightly coldness takes along spring wind  
And a chill assails brusquely,  
Raillery just fell over the heart.

So smiling and bright,  
You are a quiet beauty,  
Taking off crown with garlands.  
So serious and lively,  
You are each night's playing and  
singing.

### 致索菲亚

索菲亚，我视你的眉眼  
如昔日流连的溪泉，  
于夏花的海上轻轻漂泛，  
怀疑疲乏的游子  
转舵驶向彼岸的光。

久经海上风浪惯于浪迹天涯，  
索菲亚，你的百合的面容，  
你那蓝紫的秀发，  
你那魔力般的探幽令我深信  
神性属于犹太，  
智性属于希腊。

The romantic blood, before daybreak,  
You feel like reborn.  
You are the eye of Satial,  
Looking back sensitively.  
Faint aroma floats the canary tree in your  
fancy dreamland.

You're the spring wind over the years,  
You're a green massager lingering about  
worldly;  
Full of love, full of faithful hope,  
You are the Spring of this world!

### 人间四月天

我也说你是人间的四月天；  
乡愁却浸染了银杏叶；哀伤  
在春的光影中偷看着脸。

你是四月潋滟里的稚燕，  
微寒携着风的轻，料峭在  
唐突着袭，逗趣恰落在心间。

那笑，那灵动你是，素艳  
百花的冠冕你褪去，你是  
严肃，活泼，你是笙歌的夜夜。  
拂晓前那抹血色浪漫，你像；重生  
萨它尔的眼，你是；多情顾盼

暗香浮动着你梦遇见的橄榄。

你是一年一年的春风，是绿  
在人间徘徊，——你是爱，是信，  
是盼望，你是人间的四月天！

## 曾巍 / Zeng Wei

亦来，男，原名曾巍。1976年出生于湖北枝江。1998年毕业于华中师范大学计算机科学系，后弃理从文，攻读比较文学与世界文学硕士与博士。现从事编辑出版工作。20世纪90年代就读大学时开始诗歌创作，90年代末作品陆续发表于国内文学刊物。

### 另一只纸船

在此岸，它是它应该是的。  
在彼岸，它是它可能是的。  
当它是一只船，水在朽蚀它：  
为木头钻榫眼，为铁松动筋骨。

如果你承认时间催人衰老并非捉弄，  
我也接受这略显笨拙的欢乐。  
你试图隐瞒的正是你渴望流露的，  
你慷慨放弃的恰恰力所不逮。

我也见过纸船，在温驯的河流上，  
捧着月亮筛缝里漏下的颗粒。  
当意义如夜雾升起，它迟缓，克制，犹豫  
像一个躲债人，像一个无债的盲人。

经过一段激流，它们全军覆没。  
折纸人关注手上的动作，却忽略结果。  
如何区别游戏与艺术？  
“游戏顺流而下，艺术从下游跃出。”

于是稿纸变成了船，一只，又一只。  
脸盆、浴缸，漂在月光里的尤其疯癫。  
“多希望它们挤在一起，不是取暖，  
而是为了在暖意中互相认识。”

但庄子说，不如相忘于江湖。  
那么索性拆去船的形状。  
一张满是皱褶的纸如何回到岁月的平整，  
一首诗如何面对模糊的读者？

我在寻找，在构想，另一只纸船。  
它没有折痕，无须为它腾出空间。  
当它浮起、划行，从即将消逝的一瞬，  
你会以为那是插上白鳍的羽毛球。

现在，可以为它选择一条河流，  
尼罗、恒河，梦幻般的澜沧江……  
或者就是你家乡腼腆的小溪，  
流域呵，因它的小巧而波澜壮阔。

## 主办单位介绍

### Brief Introduction to the Hosts

#### 中美诗歌诗学协会

#### The Chinese/American Association for Poetry and Poetics (CAAP)

在著名学者玛乔瑞·帕洛夫、查尔斯·伯恩斯坦、聂珍钊等人的倡导下，“中美诗歌诗学协会”（Chinese/American Association for Poetry and Poetics, CAAP）于2008年1月在美国宾夕法尼亚大学正式成立。该协会是一个致力于诗歌创作和诗学研究的非赢利性国际性学术组织，以北美诗歌在中国的译介和研究、中国诗歌在美国的译介和研究、以及两者在全球语境下的研究为重点，力求通过诗歌和诗学理论的研究、交流和译介，促进中美诗歌创作与学术研究的繁荣。“中美诗歌诗学协会”不仅致力于诗歌和诗学研究，也兼顾诗歌研究与翻译方法的交流和探讨，力图在整个文学研究的大背景下推动诗歌诗学研究向前发展。

协会成立以来，推荐国内学者以CAAP学者身份赴美学习访问近30余人次，多次资助中国学者和国内诗人代表团赴美讲学、访问交流；组织世界诗人共同撰写并以中英文双语出版了《让我们共同面对：世界诗人同祭四川大地震》（上海外语教育出版社，2008），被评为2008年20部“中国最美的书”之一，并荣获2010年上海市委外宣“银鸽奖”二等奖；组织编译《查尔斯·伯恩斯坦诗选》；获得国家出版基金资助，组织编译美国院士文学批评理论丛书，包括马乔瑞·帕洛夫、查尔斯·伯恩斯坦、苏珊斯图亚特等9位美国著名学者学术著作9种。

“中美诗歌诗学协会”将忠实地履行协会宗旨，开展学术活动，如学术会议、学者互访、资助交流、翻译出版等，积极促进中美诗歌创作和诗学研究发展，推动世界范围内的学术交流和文学事业的繁荣。协会热诚欢迎世界各地的诗人和学者加入“中美诗歌诗学协会”，为实现协会的崇高目标共同努力。

The Chinese/American Association for Poetry and Poetics (CAAP) was established in January 2008 with its headquarters at Center for Programs in Contemporary Writing, University of Pennsylvania, USA. This is a non-profit academic organization devoted to the study of poetry and poetics, focusing on the scholarship and translation of the international poetry, with special emphasis on the study and translation of North American poetry in China and Chinese poetry in North America, but also with a commitment to see North American poetry and Chinese poetry in a global context. This association will endeavor to introduce American and Western poetry and poetics to China and to introduce Chinese poetry and poetics to America and the world in order to produce new energy for world poetry and its study. Attention will also be paid to the scholarship and translation of philosophical approaches to poetry and translation so as to promote the study of poetry and poetics in the context of literary studies.

Since its foundation in 2008, the CAAP has recommended over 20 Chinese scholars to visit American universities as CAAP scholars, sponsored many Chinese scholar and a delegation of Chinese poets to lecture and visit American universities. It organized poets from the world in creating and publishing a prize-winning poem anthology entitled *Our Common Sufferings: World Poets in Memoriam Sichuan Earthquake* (2008).

The CAAP has translated and published *Selected Poems of Charles Bernstein*. Sponsored by National Publication Fund, the CAAP scholars are now translating a series of works on literary theories by famous AAAS fellows, such as Marjorie Perloff, Charles Bernstein and Susan Stewart.

CAAP will follow its tenet and make every effort to sponsor academic activities such as scholarly conferences, exchanges of scholars, translation, and publication. All scholars and poets who share the interests of this Association are warmly welcome to join us.

E-mail: [caap2008@gmail.com](mailto:caap2008@gmail.com)

## 《外国文学研究》杂志 *Foreign Literature Studies*

《外国文学研究》是由中华人民共和国教育部主管、华中师范大学主办的权威学术期刊。该刊在国内具有广泛的影响力,并具有较大国际影响。该刊不仅为《中文社会科学引文索引》、《中文核心期刊要目总览》、《中国人文社会科学核心期刊要览》等国内权威检索机构所收录,而且是中国大陆第一份,也是唯一一份被 A & HCI (美国艺术与人文科学引文索引) 全文收录的国际权威期刊。

《外国文学研究》杂志是改革开放以来我国外国文学界最早创办的学术性期刊,于 1978 年 9 月创刊,最初为季刊,于 2003 年由季刊改为双月刊,至今已发行一百余期。《外国文学研究》杂志由原全国文联主席、著名作家茅盾先生题写刊名,巴金、卞之琳、戈宝权、叶水夫、朱光潜、陈嘉、罗大冈、金克木、杨周翰、季羨林、草婴、方平, Hillis J. Miller 等国际知名专家学者担任顾问。著名作家徐迟为杂志的第一任主编。1987 年,著名外国文学研究专家王忠祥教授接替徐迟先生担任第二任主编。现任主编为中国外国文学学会副会长聂珍钊教授,同时由王忠祥教授担任名誉主编。《外国文学研究》杂志拥有国际化的编委会,邀请了一批国内外著名学者担任编委,其中国内著名学者有吴元迈、黄宝生、董衡巽研究员以及夏仲翼、杨仁敬、谭国根教授;国外学者有英国科学院院士、剑桥大学英语系 Stefan Collini 教授,牛津大学英语系 Valentine Cunningham 教授,沃里克大学英语系教授 Michael Bell, 美国印第安娜大学英语系 David Nordloh 教授,宾夕法尼亚大学英语系 Charles Bernstaine 教授,奥斯陆大学易卜生中心 Knut 教授。

《外国文学研究》的宗旨是反映外国文学理论、思潮和创作的新动向,刊载我国外国文学和比较文学研究的新成果,开拓外国文学和比较文学研究的新领域、新课题,扩展我国文艺界的视野并提供借鉴。杂志的重点栏目包括:中外学者访谈、英国作家作品研究、美国作家作品研究、欧洲文学研究、东方文学研究、比较文学研究、问题与学术、文化与文论、外国文学在中国、学科建设与教学研究、文学伦理学批评等。

2003 年以来,本刊共主办全国与国际学术会议 9 次:“跨文化视野中的外国文学研究”全国学术研讨会(2003);“回顾与展望:中国的英美文学研究”全国学术研讨会(2004);2004 年,“剑桥学术传统与批评方法”全国学术研讨会(2004);“第三届易卜生国际学术研讨会”(2005);“文学伦理学批评:文学研究方法新探讨”全国学术研讨会(2005);“湖北作家与外国文学”全国学术研讨会(2006);“易卜生诗歌研究”专题研讨会(2006)。这些会议多数学者云集,规模较大,在学术界产生了重要的影响。2006 年,《外国文学研究》杂志与长江文艺出版社联合主办一种新的文学研究与文学批评丛刊《世界文学评论》,每年两期,已经出版第一辑与第二辑,获得学界好评,并为清华大学“中国学术网”收录。

*Foreign Literature Studies* (FLS) is a theoretical journal sponsored by Central China Normal University. It is issued every two months and distributed by Wuhan Post Office (38-11)

within China and by China International Book Store (BM255) abroad.

The FLS was one of the earliest journals of foreign literature studies in China and still the only one among Chinese educational institutions for publishing the most recent research findings in this area. It is now one of the mostly subscribed journals of its kind and has been selected as a World Literature key journal by the General Index of Chinese Key Journals, as a source journal by Chinese Social Science Citation Index and as an academic key journal by the Selected Index of Chinese Social Science Key Journals. Furthermore, the FLS is also among the key journals assessed yearly by the databank system of Chinese Social Science Essay Collection and Analysis Research which is one of the important “95” research projects of China Social Sciences Academy’s Data Center. Prestigious universities in China such as Nanjing University, Zhejiang University, Xiamen University, Zhongshan University and so on have for many years regarded the FLS as the “A” journal in China. University libraries abroad such as the Cambridge University library, the Oxford University library, the Yale University library and many university libraries in Asia have been subscribers of the journal for many years. The influence of the FLS both at home and abroad has been increasing for the recent years.

## **华中师范大学外国语学院** **School of Foreign Languages** **Central China Normal University**

外国语学院的前身是华中大学英语系，创办于1924年。现设有英语系、俄语系、日语系、法语系、朝鲜语(韩语)系、翻译系、公外系7个教学单位；有外国语言学与应用语言学研究所、日本文化研究所、韩国文化研究所、翻译研究中心、教师教育研究中心、英语文学研究中心、大学英语教学研究中心等七个研究机构。现有各类学生2000多人，教工200余人，其中教授27人，副教授65人，博士生导师9人。

外国语学院学科发展迅速。现有英、俄、日、法、朝(韩)、翻译六个本科专业；有英语语言文学和中外语言比较二个博士点；有外国语言文学一级学科硕士授予权，已经招收研究生的二级学科有英语语言文学、俄语语言文学、日语语言文学、法语语言文学、外国语言学及应用语言学；英语为湖北省高校本科唯一外语类品牌专业，是教育部首批特色专业建设点；英语语言文学是湖北省唯一英语重点学科。学院主办有《中学生英语》(初中版、高中版)、《中学俄语》(月刊)等杂志面向国内发行，并与文学院合办中国中文文学类权威期刊《外国文学研究》。

学院一贯重视开展国内外学术交流活动，大部分教师先后赴美国、英国、日本、澳大利亚、德国、法国、波兰、俄罗斯、乌克兰、韩国等国家讲学、访问、参观和学习。学院每年还选拔优秀学生赴美国、澳大利亚、日本、俄罗斯、韩国等交流学习。

Central China Normal University(CCNU) is a key normal university under the direct administration of the Ministry of Education of People’s Republic of China. The School of Foreign Languages (SFL) is the fastest-developing and largest one of the schools of CCNU. SFL consists of 7 departments (English, Russian, Japanese, French, Korean, Translation, and General English Department), and 7 research institutes (Institute for English Literature, Institute of Foreign Linguistics and Applied Linguistics, Institute of Japanese Culture, Institute of Korean Culture, Translation Studies Center, Teacher Education Research Center, and General English Education Center).

SFL has a strong faculty of 200 scholars. Among them, including 27 professors and 65 associate professors, and 9 doctorate supervisors. SFL has made great achievements in teaching and academic research. In recent years, the faculty of SFL has undertaken and completed more than 10 research projects sponsored by National and Provincial Social Sciences Funds. Research in the areas of foreign literature studies takes the lead in China. There are about 2000 students of different levels in SFL, majoring in English, Russian, Japanese, French, Korean and Translation. The MA program in English Language and Literature is a key discipline of Hubei Province, and MA program in Foreign Linguistics and Applied Linguistics is a key discipline of CCNU. It offers 7 master programs in Foreign Language and Literature, English Language and Literature, Russian Language and Literature, Japanese Language and Literature, French Language and Literature and Foreign Linguistics and applied linguistics. It also offers two Ph. D. programs respectively in English Language and Literature and Comparative Study of Chinese and Foreign Languages.

SFL has always laid emphasis on the academic communication with other universities at home and abroad. Most of the faculty members have visited, lectured in or studied in universities in such countries as US, UK, Australia, Germany, France, Poland, Russia, Ukraine and Korea. SFL has had long-lasting cooperation and communication with many universities in American, Britain, Japan, Korea and Russia.

## 华中师范大学文学院 School of Chinese Language and Literature Central China Normal University

华中师范大学文学院办学历史已逾百年，是教学和科研实力雄厚的中文院系，居全国高校前列，2012年我院中国语言文学居全国高校以及学科评估第5名。目前，学院下设两个系，即中文系和语言学系（包括汉语言和对外汉语专业）。截止2013年5月，学院在职教职工110人，其中教授42人，博士生导师27人，副教授35人。

学院拥有国家人文社科重点研究基地1个（语言与语言教育研究中心）、国家级重点学科2个（汉语言文字学、文艺学〈培育〉）、博士学位授权一级学科1个（中国语言文学）和一级学科博士后流动站1个（中国语言文学），省级一级重点学科1个（中国语言文学），省级优势学科1个（汉语言文字学），省级特色学科1个（文艺学）。编辑出版有《外国文学研究》、《语文教学与研究》（教师版、学生版和综合版各1种）、《华中学术》等杂志，面向海内外发行。

文学院有着浓厚的学术氛围。近5年来，教师先后承担了国家、部委、省级和横向社会科学课题100多项，获得科研经费近千万元。数十项研究成果获得国家、教育部和省级各类奖励。在国际学术交流方面，文学院与美国、日本、俄罗斯、韩国、泰国、新加坡、澳大利亚、英国、奥地利以及台湾、香港等国家和地区的高校和科研机构建立了广泛的学术交流与合作关系，先后有50余人次赴上述国家和地区访学、进修、参加学术会议或进行合作研究，并在校内多次成功举办各类国际学术研讨会和全国性的学术会议。

School of Chinese Language and Literature (SCLL), Central China Normal University (CCNU), was initially founded in 1909 as the Department of Chinese Literature of Wenhua Private College of Humanities and Sciences. After a hundred years' growth, it has been ranked among one of the nation's top Schools of Chinese Language and Literature with sharp

competitiveness in terms of comprehensive strength in teaching and scientific research. SCLL now consists of 3 departments, namely, Chinese Department and Linguistics Department. It is equipped with 3 research institutes, namely, Institute of Chinese Literature, Institute of Language, Institute of British - American Literature and Comparative Literature Studies. It runs many academic journals with wide popularity and influence, such as *Foreign Literature Studies*, *Chinese Teaching and Research*, and *Huazhong Academic Journal*, of which the first one is regarded as national Chinese core periodicals and cited by A&HCI.

SCLL is staffed with more than 110 faculties, of whom 42 are professors, 27 doctorate supervisors, and 35 associate professors. It has been appointed by the Chinese Ministry of Education as the key national research base for humanities and social sciences, namely, the Research Center for Language and Language Education, and authorized to confer Ph.D. in the first-rank discipline Chinese Language and Literature. It has a post-doctoral research station of the first-rank discipline Chinese Language and Literature.

SCLL has been fruitful in its academic research. In the last 5 years, the faculty has undertaken more than 100 research projects sponsored by the nation, ministries, the provincial government, and other organizations, with research funds totaling more than 9 million yuan. Dozens of research projects have been awarded by the state, the Ministry of Education and the provincial government. SCLL has conducted vigorous communications and cooperation with universities and research institutes from U.S.A, The Great Britain, France, Russia, Germany, Japan, Viet Nam, South Korean, Malaysia, Hong Kong and Taiwan, and has hosted many significant national and international conferences.

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中美诗歌诗学协会第二届年会暨现当代英语文学国际研讨会

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中美诗歌诗学协会第二届年会暨现当代英语文学国际研讨会

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