English Abstracts

Several Issues on Contemporary Foreign Literature

Abstract: After smashing the old tradition, foreign literature and literary theory are far from being innovative. Although there have been many "turns", they lead only to dispersive pluralism. Hence, the phenomenon of "Actors Perform in succession" becomes a synchronic carnival. This situation is the normal state not only at present, but also an "internationalized" normal state in the predictable future, which corresponds to the development of transnational capitalism. In the meantime we should be aware that many foreign scholars, including western scholars, still spare no efforts to explore literary canons, or resort to "ontological interpretation" and "traditional methodology". Equipped with all kinds of contemporary literary theory, they tend to take a utilitarian attitude: if a certain theory is useful, they make use of it; otherwise, they abandon it. However, recently some scholars of foreign literary studies in China, with or without intention, conflate Goethe's cosmopolitanism with Marxist internationalism, thus blurring the borders between utopianism and science.

Key words: turn; cosmopolitanism; internationalization

On Academic History of Oceanic Literature in Multicultural Perspective

Abstract: Oceanic literature marked by multicultural characteristics is a componential part of world literature, the achievements of which catch more and more attention of readers worldwide. It is found that, ever since 1970s, two striking shifts in Oceanic literary criticism, from the pragmatic to the theoretical, then to the cross-disciplinary are becoming all the more transparent. These changes are propelled by the social intellectual movements in the area and the globalization trend as well. This article attempts to expound its features of the academic thoughts transformation and the values of studies of Oceanic literature in multicultural perspective through data analysis of multicultural phenomenon, Oceanic literary theories, histories of literature, and criticism on writers and works.

Key words: Oceanic literature; the multicultural; literature of Australia; literature of New Zealand; literature of South Pacific Islands

A Message on Cultural Inclusiveness from Australia One Century ago: E. W. Cole and *Better Side of the Chinese Character*

Abstract: E. W. Cole is an Australian scholar and publisher. When "White Australian Policy" was in power he courageously challenged the prevailing ideas, doubting the rationality of this policy and criticizing the discrimination against Asian, especially Chinese people. In 1905, he published a book titled *Better Side of Chinese Character*, pointing out that the Chinese were not barbarians, and the reason lies in certain people's fear

towards the Chinese. This essay will study the book and search for the roots of the discrimination, analyzing who are the real barbarians from an etymological point of view, and also exploring the relationship between the book and the Chinese national spirit. The paper aims to shed light on how to understand and deal with the current refugee problems and the difficulties in the mutual understanding between different cultures. This essay maintains that the solution proposed by Cole is to return to humanity – "kindness", "love" and "sympathy". Although his idea is ahead of both his time and the present time, his own publishing achievement, especially children's books, embodies the forces of humanity and extends human horizons.

Key words: Barbarian; Humanity; Fear; Chinese national spirit; Cole

Cloudstreet: A Magical Realistic Novel Recollecting the History
Liu Yunqiu... 25

Abstract: *Cloudstreet* is a historic novel about splitting and reconciliation, a magical realistic novel about aboriginal culture. It mainly describes Australian history, although it seems just about the ordinary people's life around two Australian families. The novel is imbued with so many themes and humorous language that readers can realize classic glamour and the main characters' sadness, loneliness and even suffering. Winton tries to highlight the impact of aboriginal culture on white Australian culture and achieve the multicultural harmony by means of the compromise, tolerance, fusion and reconciliation of both aboriginals and white Australians.

Key words: *Cloudstreet*; history; intertextuality; magical realism; aboriginal

Identity Anxiety and Sortie: Milan Kundera's Transcendence on Immigration Identity
Zeng Xianwen.. 33

Abstract: With the appearance of globalization, immigration has become remarkable, and the problem of "identity recognition crisis" has been increasingly concerned. As an immigrant writer, Kundera's experience is quite representative, and at the same time, he is also a writer who thinks deeply about the problem of identity recognition. In Kundera's creation, identity, recognition, return is an important topic of his concern. Returning to his homeland and fully becoming an immigrant could not eliminate the sense of anxiety that has been accompanying him, but he tries to transcend identity crisis through deconstruction, and create a home for himself. The first one is to create novels by the exploration of "existence" to transcend ethnic, national and social identity. The second one is through the construction of "grand European novel history" to establish a location of his own novels in the novel history. Through the above two ways, he tries to fight against identity anxiety and return home.

Key words: Milan Kundera; identity; recognition crisis; existence

Gains and Losses of Russian Symbolist Drama within the Context of "Green Tea Bitch"
Jiang Xunlu.. 38

Abstract: A series of female characters with a heavenly appearance but immoral behavior could be found in Russian symbolist drama. They reflect the thoughts of Russian symbolist playwrights on people and world in
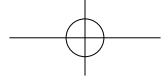
the system of metaphysics. Ignoring the context leads to the misunderstanding of the characteristics of Russian symbolist drama. Starting from the unique female character, the paper will examine three new elements of symbolist drama and the certain result of innovation.

Keywords: Russian symbolist drama; Eternal feminine; non-adversarial relation; ritualized drama scene

On the Tension of "Becoming" in *Fraud*
Xi Qian.. 48

Abstract: The contemporary woman writer Anita Brookner is remarkable for her depiction of the single intellectual woman Anna Durrant in *Fraud*. From a small outdated apartment to the open metropolis Paris, the protagonist Anna smashes the traditional shackles and reconstructs the spiritual homeland, conforming to Deleuze's thought of "becoming". Through a closing reading of *Fraud*, this essay attempts to trace the protagonist's growth trajectory from the perspective of Deleuze's philosophy of "becoming-woman". Furthermore, this paper analyses the mode that the dynamic "becoming" is presented in the portrayal of the protagonist: from Anna's depression, suppression and the collision of the particles during the process of becoming differences to the tension of "becoming-woman", "becoming" stimulates the desire whose continuous force injects the new vitality into the marginalized women, which brings hope for a bright future.

Key words: Anita Brookner; *Fraud*; Deleuze; becoming-woman; line of flight

Symbols, Morality and Becoming: Animals in Iris Murdoch's Novels
Duan Daoyu.. 55

Abstract: In Iris Murdoch's novels, the images of animals are closely related to characters and plots. Animals created by Murdoch are metaphors of her characters, symbolizing their being and relationships with others on one hand, and on the other hand they serve as a moral guide for Murdoch's characters as well. For those characters who are in fantasy, Murdoch's animals not only play the role of moral judge and witness in the progress of their moral growth, but also help them get rid of fantasy and refresh their being through what Deleuze calls becoming-animal. Murdoch's depiction of animals and human-animal relations in her novels reveals both the fall of anthropocentricism and the recognition of animal's subject in postwar Britain, and her moral ideas of learning, and her concern with details and the particulars.

Key words: Iris Murdoch; animal; symbol; moral witness; becoming-animal

Memory of Violence and Female Identity in Duffy's Poetry
Zhou Jie.. 62

Abstract: Carol Ann Duffy, the present Poet Laureate of Great Britain, has represented four kinds of female characters in memories of patriarchal violence in the form of dramatic monologue: frail and silent under violence, or coming back to life to recount the political violence they suffered when alive, or coming to tragedy after committing crimes of violence, or heroically fighting male dominance with violence. Through these dramatic monologues, the poet exposed, criticized and subverted patriarchy.

Key words: Poetry by Duffy; memory of violence; female identity; patriarchy; subversion
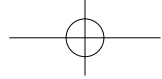
Sound of Loneliness: Research on the Misreading of Auden's Early Poem

Abstract: This article focuses on the misreading of W. H. Auden's early poem "O, what is that sound" and makes an intertextual interpretation between the poem itself, the painting it refers to and the bible metaphor it signifies on the basis of Auden's own words. Then the author analyzes the dualism between divinity and humanity, science and literature of the poem, and reconciles these relations from the aspect of religion in terms of "agape" and "Jen" of Confucianism. After that, the author gets the conclusion that Auden's religious conversion in 1940s is not abrupt and interprets the culture motivation behind the misreading——the decline of England's religious culture.

Key words: Auden; religion; misreading

Grotesqueness and Terror: Aesthetic Effect of Burkean Sublimity in *Absalom, Absalom!*

Abstract: In *Absalom, Absalom!*, William Faulkner vividly depicts the ugliness of human nature reflected in the terrible, old American South. The ugliness of the dead world thus brings such painful feelings as grotesqueness, terror, and death to the readers. However, the readers, rather than discouraged, have been constantly challenged and fascinated by the fictional world. How can we account for this phenomenon? Edmund Burk's theory of the sublime, which focuses on "terror" and "death", provides a unique perspective to Faulkner's exposure and criticism of the "ugliness" and "evil" of the Southern patriarchal culture. By employing such elements as power, darkness, ugliness, grotesqueness, terror, and death, Faulkner managed to probe into the fates of the male and the female as well as the tragedy of the family. In this process, an aesthetic effect of Burkean sublimity is created in the work, revealing the writer's criticism of the injustice of the patriarchal society and his intention to save it. Ultimately, the conflict between the ugliness of the fictional world and the beauty of the artifact is reconciled.

Key words: Edmund Burke; sublime; William Faulkner; *Absalom, Absalom!*

Aesthetics and Religious Spirit: on Dostoyevsky's Influence on Tsi-an Hsia

Abstract: The Russian novel master Dostoyevsky and his works have a great influence on the circle of Chinese literature and art. This influence is a fairly important issue relating to the introspection and innovation of Chinese literature, and even of Chinese culture. According to the lately published *The Epistles of Chih-tsing Hsia and Tsi-an Hsia* (The Chinese University Press, 2015), it is obvious that the Xia brothers, who are the representatives of the field of overseas Chinese-language literature criticism, are deeply influenced by Dostoyevsky, especially Tsi-an Hsia. The novels of Dostoyevsky have not only expanded Tsi-an Hsia's literary vision, affecting his aesthetic thinking, but also have shaped his disposition and his way of perceiving the world. This is an immersive enlightenment instead of an implantation of foreign culture. Tsi-an Hsia greatly respected Dostoyevsky and considered him as the mentor of modern Chinese novelists in the same way as Lu Xun did. The writing orientation which is to ponder over human nature and the value of life through literary narration and his serious writing style manifested in Dostoyevsky's novels were in concordance with Tsi-an Hsia's disposition,

and became the ideological basis of Tsi-an Hsia's values of literature and art. Referring to *Crime & Punishment* and *The Brothers Karamazov*, Tsi-an Hsia pointed out: "Modern China lacks a kind of morally serious literature that is individual-centered rather than a society-centered kind." This viewpoint accords with Lu Xun's plaint that modern Chinese novels are "so far behind" of masterpieces like *Crime & Punishment*. In the history of modern Chinese novels, it is true that modern China lacks masterpieces that interrogate human nature and deeply introspect crime and punishment as well as crime and redemption so as to urge readers to introspect themselves. Even in contemporary China, such vast, complex and profound "moral introspection works" and "philosophical novels" have not appeared yet. This essay looks into Dostoyevsky's influence on Tsi-an Hsia, and elaborates the illuminations of Dostoyevsky's Aesthetics and Religious Spirit to Chinese literature through three perspectives: Tsi-an Hsia's reception of Dostoyevsky and his criticism on Dostoyevsky, Dostoyevsky's influence on Tsi-an Hsia's view on literature and art, and Dostoyevsky's influence on Tsi-an Hsia's writing orientation as well as life attitude.

Key words: Tsi-an Hsia; Chih-tsing Hsia; *The Epistles of Chih-tsing Hsia and Tsi-an Hsia*; Dostoyevsky; philosophical novels; moral introspection works; religious spirit; defects of modern Chinese literature

The Citizen of the World: China's Critic in Grubstreet

Cheng Xijun... 94

Abstract: Through their understandings of Chinese language, people like Webb idealize China's history, political system, morality, and religion, but *The Citizen of the World* denies and criticizes their idealization of China. It also criticizes and satirizes the prevalent chinoiserie in Britain from the point of view of classicist aestheticism. The criticism and satire of China in *The Citizen of the World* is Goldsmith's catering for the reading market as a dunce in Grubstreet. In this sense, the criticism of China in *The Citizen of the World* is more representative of the public opinion in the middle 18th century Britain.

Key words: *The Citizen of the World*; Chinese language; taste; Grubstreet

Transformation of French écriture féminine in China

Du Lanlan... 102

Abstract: Since the 1990s, one of the most obvious transformations of western literary theories in China is that of the French écriture féminine. By introducing its major ideas and transformation in China, this essay argues that French écriture féminine has been localized as personalized writing in Chinese creative writing and that in Chinese commercialized context the personalized writing has been perverted into "body writing", or even "pussy writing". This perversion is far more distant from Cixous and Irigaray's original purpose of advocating écriture féminine. As a cultural phenomenon, the clumsy imitation of personalized writing is symptomatic of some Chinese social problems.

Key words: French Feminism; écriture féminine; Cixous; personalized writing; body writing
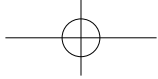
Ugliness: Unequal to Inaesthetic—A Comparative Study on the Uglitic Appreciation in short stories by Carson McCullers and Mo Yan

Sun Danping.. 108

Abstract: This paper attempts to compare the similarities of the uglitic appreciation in Mo Yan's Folk Music and McCullers' *A Ballad of the Sad Café* from three aspects: the characterization, the thematic presentation and the aesthetic views on literary creation. It aims for an enlarged room for comparative study on McCullers and Mo Yan, as well as a better understanding of the uglitic appreciation in both Chinese and American modern literature. It is believed that both McCullers and Mo demonstrate the inequation: Ugliness is unequal to inaesthetic, which means that ugliness is not equal to the opposite of beauty, nor is it equal to non beauty. Ugliness, the same with beauty, can also generate truth and kindness. The nature of ugliness is not the opposite of beauty, but its own value and significance. Neither "Treating Ugliness as Beauty" nor "Turn Ugliness into Beauty" affirms the objective being of ugliness.

Key words: Carson McCullers; Mo Yan; uglitic appreciation; *A Ballad of the Sad Café; Folk Music*

Translation: An Activity That Cannot Do Without Cultural Awareness

Zhu Zhenwu.. 115

Abstract: China's cultural classics are a carrier of the country's ideology and culture as well as its art, aesthetics, values and world views, thus, a translation that is faithful to the source text in both content and form becomes vital important. But, these years, many translators at home seldom take notice that our translation efforts have long been off the track and have been lost together with their cultural awareness, a phenomenon especially rampant in the translation of Chinese classics into foreign languages. To introduce Chinese literature to the rest of the world, we should make overall arrangements, integrate and optimize translation resources and at the same time fully understand the essential differences between translating into and from Chinese so as to develop a strong translation awareness. Only when writers and translators have a strong sense of cultural awareness and social responsibility can they help Chinese literature go further and contribute more to the country's literary world. Surely, to make Chinese literature known abroad also requires translators to have a solid bilingual and bicultural foundation and have no hesitation to shoulder social responsibilities, like professor Zhao Yanchun, who is especially known for his faithful, seemingly interlinear, reproduction of Chinese classics, and whose efforts indeed solve the problems mentioned and inspire us to reflect on the phenomena pervasive in the bringing in of foreign cultures and going out of our own culture.

Key words: outgoing of our Chinese culture; cultural awareness; cultural confidence; Zhao Yanchun

On Exporting Chinese Culture in Foreign Literary Studies — Based on *Dan Brown Craze*

Lan Yunchun & Wu Amin.. 120

Abstract: China has a great deficit in cultural trade. In order to improve the worrying situation, scholars are encouraged to export Chinese culture in foreign literature studies. In *Dan Brown Craze*, an English academic work, which studies the world wide famous erudite suspense novels by Dan Brown, the authors, Zhenwu Zhu and Aiping Zhang consciously and conscientiously incorporated many Chinese elements into their writing while

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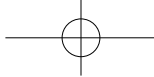
analyzing Dan Brown and his works by quoting copiously literary and cultural concepts and ideas from different times and cultures. The book is based on native perspective. Together with its global writing strategies and release model, the authors' good sense of responsibility and strong cultural and academic confidence, it has set up a quintessence for foreign literature researchers to export Chinese culture.

Key Words: Dan Brown; *Dan Brown Craze*; Chinese Culture Diffusion; Foreign Literature Studies; Native Sense

Interpreting Howard Goldblatt from a Macro-perspective

Guo Yingjian & Zhang Dandan 125

Abstract: Howard Goldblatt is a great translator, researcher and promoter of Chinese literature. This paper intends to interpret Goldblatt from four aspects: translator's identity, criteria of text selection, translation theories and translation reviews. It is believed that Goldblatt's translation thought and practice can be an immense asset to the national strategy of "Going Out" of Chinese culture.

Key words: Howard Goldblatt; literary translation; translator's identity; criteria of text selection; translation theories; translation reviews

Transition and Variation: a Comparative Examination of the Stage Adaptations of *Sakuntala* from Its Translations by Arthur Ryder and Ji Xianlin

Liu Jianshu 134

Abstract: The English translations of *Sakuntala* distinguish themselves from their Chinese counterparts with more versions and more variations in content. About ten Chinese versions of *Sakuntala* had been present in China before Ji Xianlin rendered the dramatic piece from Sanskrit into Chinese in 1957 for the first time, and the English versions of *Sakuntala* completed in such English-speaking areas as the Great Britain, America and India about the same time reached fifty in number, with quite a few stage-adapted versions from them. The two versions examined in the paper stand out in English- and Chinese-speaking worlds respectively with their strong influence and repeated stage adaptations. In a comparative study of the script lines, adaptation strategies, and reception, the paper intends to explore the different approaches to variations, adaptations, and cultural differences in English and Chinese translations and receptions of *Sakuntala*.

Key words: *Sakuntala*; translation; transition; variation