

English Abstracts

A Reflection on the Centenary of World War One: Toward a Pluralistic Orientation of Cosmopolitanism

Wang Ning..... 1

Abstract: In recent years, we start to commemorate the 70th anniversary of the victory of World War Two immediately after the centenary of the outbreak of World War One. It is true that these two historical events have brought to mankind tremendous disasters, but they have also left behind them many valuable heritages. Many world literary masterpieces have described these two events in a vivid way. The present article mainly deals with the heritage of WWI. To the author, although China did not suffer from huge disasters as those countries involved in the war, we should still reflect on or question the legitimacy of universalism prevailing at the time. When we speak of universalism, we immediately think of modernity, another equally important topic, especially the modernity in the Chinese context. No doubt modernity represents the good wish and great interests of mankind, but due to different conditions in different countries, modernity manifests itself in different modes. The author, in reflecting on WWI, tries to illustrate how modernity was introduced in China from the West, and how it has been readjusted and reconstructed according to the Chinese conditions thus developing in an uneven way. The author tries to prove that modernity in China manifests itself as a sort of alternative one, which has on the one hand contributed to the grand narrative of global modernity, but on the other hand, it has also deconstructed the myth of “singular modernity” or “universalist” modernity. The same is true of cosmopolitanism, which has some parallel elements in ancient Chinese philosophy although it is chiefly a “translated” Western concept. In the present era of globalization, we should take into account its pluralistic orientation. Finally, the author puts forward his own reconstruction of cosmopolitanism based on his previous research and that done by his international colleagues.

Key words: World War One; universalism; modernity; cosmopolitanism; pluralistic orientation

Post-colonial Australian Literature against the Background of Globalization

Peng Qinglong..... 11

Abstract: The 1980s marked by hot discussions of post-colonialism witnessed a tendency of re-examining colonial history and national narratives among Australian fiction writers who published their best works delineating various imprisonments of the White, the Immigrant and the Aboriginal respectively. Ever since the later part of 1990s onward the development of post-colonial literature has entered into a new period in which Australian writers tend to shift more attention to Asia and the world at large. This paper, with the application of post-colonial theories against the background of globalization to novels of representative writers like Peter Carey's, etc, is an attempt to expound the themes of the White literature, the Immigrant literature and the Aboriginal literature, revealing such political metaphors embodied in texts as reconstruction of cultural identity through fictional exposure of the true historical narratives.



Key words: colonial history; white literature; immigrant literature; aboriginal literature; cultural identity; global background

On the ethical subjectivity of Oskar Schindler in Thomas Keneally's *Schindler's List*

Tan Juanjuan..... 24

Abstract: By recording and describing the experiences of Oskar Schindler, Thomas Keneally's *Schindler's List* depicts the complication of human subjectivity and transcends the binary cognition of human nature. The novel tells a story of a Nazi businessman, Oskar Schindler, who surprisingly reverses saving the Jewish prisoners at all costs. From the perspective of ethical identity, ethical consciousness and ethical choices, focusing on the analysis of the characterization of Oskar Schindler, the paper attempts to explore the constructing process of Oskar Schindler's ethical subjectivity across the whole story, interpret the ethical metaphor behind the character Oskar Schindler, and reveal the humanistic ideas of Thomas Keneally's work.

Key words: Oskar Schindler; ethical identity; ethical consciousness; ethical choices

Geographical Culture and Dickinson's Poetic Imagination

Fan Xiaohong..... 31

Abstract: Geography was one of the important courses in Dickinson's education as a student, and geographical culture became one of the important part of her poetic imagination too. Many places around the world appeared in Dickinson's poetry, including the North Pole, the Alps and Switzerland in Europe, Libya and Mali in Africa, India, Malaysia, Kashmir in Asia, and so on. Either by using natural or cultural characteristics, Dickinson coalesced the geographical metaphors with poetic expression subtly. By representing special natural environment, cultural background and national customs, Dickinson's poetic imagination expanded to cultural and living existence in nearly all corners of the world beyond Amherst. Particularly, Dickinson integrated the life and culture of exiling nations as Circussian and Gypsy people into the introspection over American nationality. By poetic expression of foreign lands, nations, and cultures, Dickinson constructed a utopia world transcending daily routine of American people.

Key words: Dickinson; Geography; culture; nation; poetic imagination

Nationalist Sentiments or Personal Feelings: To Be Cynical and Oppressed in "Drowned"

Fu Zhiwei..... 39

Abstract: It's not to doubt Yu Dafu's patriotic deeds and expressions late in his life, but what "Drowned" expresses is not patriotism, but personal feelings. Toramaru's use of national sense of humiliation is more accurate, but it politicizes the story in the same way as patriotism does, for they both refer to nationalist sentiments. It is the personal feelings to be cynical and oppressed that "Drowned" expresses. Yu Dafu regards oppressed poets as rebels and thinks himself one of them. That's why Yu Dafu accepts the concept of cynicism in "A Lodging for the Night" readily and expresses it in "Drowned". The protagonist's oppressed situation is virtual, out of his imagination. Yu Dafu's acceptance of Wilde's philosophy of "life imitates art" is the key to



understanding the protagonist's imagined oppression. He thinks of himself as a persecuted poet, like Qu Yuan.

Key words: imagined self; Aestheticism; patriotic feelings; nationalist sentiments; life imitates art

Between Memory and Memory Loss: A De-Gendering Interpretation of Alice Munro's Novella *Away from Her*

Shi Min..... 48

Abstract: This paper is a textual interpretation of Canadian Nobel Prize Winner Alice Munro's novella, *Away from Her*. Through the weird behaviors of the heroine Fiona after she suffered from Alzheimer's and the detached reflections of the hero's recall of their past, the paper tries to inspect the complexity and multiplicity of the relationship between a man and a woman as a couple and the difficulty in searching for their identity, by indicating the painfulness of human survival, and thus a need for the cure of their traumatic experience is urgent. The heroine's loss of her memory is not to be regarded simply as a morbid trauma or a revenge to the male dominated society, but more importantly, a painful reflection of the reality of human survival, and it is an inescapable constant state interwoven by both men and women, a combination of fascination, absurdity, and compromises, accompanied by escapes and returns alternatively. However, no one could successfully resist the cruelty of time, man or woman. Meanwhile, they have to endure the indifference and the unfriendliness of Nature. Even at the end of the story, the author did not offer any suggestions of morality that might be expected from the readers. On the one hand, readers feel relaxed about the return of the sweet and peaceful life, and on the other hand, they might worry about how long the quietness may last. Perhaps we may conclude that only the ceaseless searching for the meaning of life with no answer will remain forever, or perhaps only the loss of memory could be the cure for the painfulness of human existence. What Munro intends to convey through *Away from Her* to the readers is her interpretation of human existence far beyond gender differences.

Key words: Alice Munro; *Away from Her*; De-Gendering

A Butterfly with Distinct Wings: An Elementary Analysis of the Meaning of the Cross Cultural Drama of *M. Butterfly*

Yuan Jiaying..... 54

Abstract: Cross cultural drama is the product of a country and nation's gradual integration of sequential changes. Chinese cross cultural drama, with *M. Butterfly* as one of its representative works, created in the 1990s by Chinese American playwright Huang Zhelun, has got marvelous achievements. Based on the real event and the unique thought of the author, the play's exquisite and intricate plot not only deconstructs and renews the Western definition of the East, but also reflects the drama tradition's similarity and integration of the Chinese and Western culture. It can be said that the play has achieved cross cultural communication at the level of both the content and the form. *M. Butterfly* is a new attempt of modern cross cultural drama. Its success is of great significance to the equal dialogue between Chinese and Western civilizations and the development and spread of the world's cross cultural drama.

Key words: cross culture; Post-colonialism; Deconstruction; performance; alienation; Equality

**The Narrative Art of Postmodernism of Barthelme's *Snow White***

Sun Hui & Zhang Ruirui..... 60

Abstract: Barthelme's *Snow White* is considered a classic work of postmodernist novels. With skillful use of the narrative art of postmodernism, the author shows readers the chaos of American society and the spiritual predicament of its people in 1960s. Based on the post-classical narrative theory, this thesis tries to discuss the narrative art of novels from the aspects of unique narrative structure, multiple narrative perspective and nonlinear narrative discourse, to draw the attention of academic circle for individuals in the postmodern conditions, and inspire people to think of our survival conditions.

Key words: Barthelme's *Snow White*; The Post-classical Narrative; Post-modernity

Judith Butler and the post-structuralist gender criticism in Gemany

Xue Yuan..... 65

Abstract: Judith Butler is one of the most important gender theorists and philosophers of this era, and her theory has had a profound impact on German society and culture. This paper explores the history and evolution of Judith Butler's post-structuralist gender theory and its reception and application in German literary criticism. This paper will also summarize the five most important analytical methods of post-structuralist gender criticism in German literary criticism today, namely, post-structural gender narratology, deconstructive feminist perspective, post-structuralist male analysis, queer's perspective and post-structuralist gender criticism.

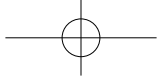
Key words: Judith Butler; Gender Studies; post-modern; post-structuralism; Germany

Translation · Comparison · Illustration: Three Courses for Sinolization of Emily Dickinson

Lu Jie..... 71

Abstract: In the past three decades, Chinese scholars mainly aided Emily Dickinson's travel of sinolization in three courses, including translation, comparative study and cross-cultural illustration. Translation experienced the publication of selected pieces of Dickinson's poems in anthologies, her featured poems in collection of poetry, and her complete works. Comparative study went through the three processes of "popularize western writer via comparing with other western writers", "popularize western writer via comparing with Chinese writers", and "promote Chinese writer via comparing with western writers". Cross-cultural illustration is mainly conducted in the way explaining Dickinson's poems with eastern wisdom, such as Taoist thought, Buddhism and Zen ideas. On the basis of translation, with comparative study as principal force and cross-cultural illustration as vanguard, Chinese scholars have developed their own way to study Dickinson's poetry which is different from Anglophone world's study on it because of the heterogeneity in their research backgrounds, goals and paradigms. Dickinson's poetry has grown to be a wonderful flower after being transplanted into Chinese literary garden.

Key words: Emily Dickinson; translation; comparative study; cross-cultural illustration



The Influences of American Deep Image on the Third Generation Poets in China—A Case Study of Chen Dongdong's poems

Yin Gende..... 77

Abstract: The Third Generation Poetry of China (namely Post-misty Poetry too) initiated with the introduction of western modernist poetry, especially sorts of American Post-modernist poetry schools into China. “The relation between American poetry and Chinese poetry has a long history, which lies in the influences on the creation of the Third Generation poets. This influence is probably unprecedented in its depth and breadth.” “Irrational association” and “leaping images” proposed by American Deep Image poets and influenced by Freudian and Jungian unconscious perception gained an extraordinary appreciation among the Third Generation poets who were pursuing constantly for the experiments on poetic form and language. This paper mainly discusses the influences of American Deep Image on Third Generation poets of China through a case study of Chen Dongdong's poems.

Key words: The Third Generation Poetry; Deep Image; influence; irrational association; leaping images

Studies on Narrative Art of Traditional Japanese Poetic-Prose and Its Reception of Chinese Literature

Huang Jianxiang..... 83

Abstract: Poetic prose narrative is a distinctive feature of such traditional Japanese prose as epic, monogatari and diary. The art of narrative is originated from traditional Chinese pose. A classic example in case is monogatari, the greatest success of Japanese literature, which features poetic prose narrative and legendary stories, following the style of Chinese Legend Literature of the Tang Dynasty. Monogatari has gained success in Japanese literature for centuries, with Genji Monogatari rising up to the peak as a classic. In the course of development, Japanese prose, as distinct from Chinese literature, is characterized by Kana (Japanese syllabary), female writers, mono-no-aware (traditional Japanese aesthetic philosophy “of sorrow”). Poetic prose narrative has played a critical role in promoting traditional Japanese prose literature.

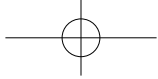
Key words: Japanese literature; traditional prose; poetic prose; comparison

The Common Influence of Chinese Traditional Culture on Hesse and Jung

Chen Min..... 89

Abstract: In the reflection of European modern civilization, both Hermann Hesse and C. G. Jung cast their eyes on East. Chinese culture riched their thoughts, supplementing their theory of self spiritual development. Therefore, it is of significant importance to investigate the interaction between Hesse and Jung's thoughts on how they accepted Chinese culture and how Chinese culture affected them. It is combed in three aspects the influences of Chinese culture on Hesse and Jung: their introspection on European modern civilization, their contacts with Sinologist Richard Wilhelm, and Chinese complex in Hesse and Jung's creation. As a result, it is shown the common ideological background for them to strike a responsive chord.

Key words: Chinese traditional culture; Richard Whilhem; Hesse and Jung



On the Postmodern Features in *Pale Fire* and *Flaubert's Parrot* from the Perspectives of Intertextual Juxtaposition and Vivid Images

Wang Li..... 100

Abstract: *Pale Fire* by the Russian American writer Vladimir Nabokov and *Flaubert's Parrot* by the contemporary British writer Julian Barnes are deemed as two masterpieces of the postmodern texts since their debut publication in 1962 and 1984 respectively. They have been praised by critics and postmodernists since then due to their uniqueness displayed in both content and form. The eye-catching attention many critics and readers paid on them renders the possibility of new and different interpretation. Jean-Francois Lyotard once defines postmodern as the doubt about the meta-narrative. Simply put, postmodernism is a challenge to the grand history with unity and continuity, to grand narrative and to the definite certainty of life. Considered as two paradigms of postmodern text, the above-mentioned two novels share a lot of common and similar postmodern features and reflect postmodern living conditions with each other. For instance, the uncertainty in the content, the parody and hybridity in the form, the intertextual juxtaposition of the text, the typical images with profound implication and the reinterpretation of the space-time relationship are such cases in point. Both of the works have deconstructed the text itself to some extent, directing at the fictitious postmodern text with a creative and artistic mode and strategic collage. This paper thus aims to analyze the characteristics of the postmodern text and the postmodern existence as well as the authors' own meditation and exploration from intertextual juxtaposition and images analyses.

Key words: intertextual juxtaposition; image; *Pale Fire*; *Flaubert's Parrot*; postmodern text

Austrian Jewish Religious Philosopher Martin Buber and *Liaozhai Zhiyi*

He Jun..... 107

Abstract: As a canon of novels in classical Chinese, *Liaozhai Zhiyi* could be regarded as a masterpiece among Chinese classical literature in terms of the number of translated target languages and of different translated versions. The selected translation with 16 stories by the Austrian-born Jewish religious philosopher Martin Buber proved to be an influential one in the early period. Some of them were based on the English translation of the British sinologist Herbert Giles, whereas others were revisions of the rough drafts of Wang Jingtao, Buber's Chinese coagent. The selected pieces of Buber consisted mostly of breathtaking love stories between humans and ghosts. Except for the omission of the comments, Buber's work reproduced the original text successfully. The motive of his translation lied in the study of the underlying religious-philosophical ideas between the lines, especially the one of unity between man and nature. Buber's version won wide acclaim in German-speaking world, which reflected the great impact of the Chinese genre "short story" and China's cultural soft power on the West.

Key words: *Liaozhai Zhiyi*; German Translation; Martin Buber

Aesthetics Representation in Translation of Documentaries in the Light of Multi-culturalism : A Case Study of *A Bite of China*

Du Yan & Wang Xiaomeng..... 116

Abstract: International publicity translation of documentary is of great significance to show the national



image and enhance China's cultural soft power. To guarantee the desired communication effect, translators should pay attention to translation aesthetics, which helps to make the aesthetics subject of target language to understand the beauty of Chinese language and Chinese culture. Taking *A Bite of China* and its French version as examples, this article identifies how to represent the beauty of Chinese in French, including the beauty of rhyme and the beauty of connotation in the light of multi-culturalism.

Key words: multi-culturalism; translation aesthetics; *A Bite of China*; beauty of rhyme; beauty of connotation

On Western and Eastern Origin of Henry Remak's Thoughts in Comparative Literature

Yao Lianbing & Yi Jianhua..... 121

Abstract: As the "conscience" of Comparative Literature, Henry Remak put forward the classic definition of Comparative Literature in 1960s, which has aroused wide attention and discussion in academia. Through combining the transmutation of classic definition for nearly half a century, it can be found that Henry Remak's comparative literature thoughts, with the classic definition as its core, grows up gradually. Namely, from the history of Remak's thoughts in Comparative Literature, the comparative study of different ethnic literature in one country is included in the category of Comparative Literature studies at the micro-level, while the tentacle of Comparative Literature is extended to various civilizations at the macro-level, which is considered as Remak's greatest contribution to the development of Comparative Literature in this paper. Meanwhile, exploring the causes of such evolution helps us to find that the formation of Henry Remak's thoughts in Comparative Literature is based on the disciplinary interchanges between the West and the East, which means it comes into being in the field of Western Comparative Literature, but it is perfected through the discourse and collision of Indian comparative literature, especially through that of the East represented by China, demonstrating the openness and internationality of Henry Remak's thoughts in Comparative Literature.

Key words: Comparative Literature; classic definition; interdisciplinary research; Henry H. H. Remak

Origin between D. H. Lawrence's Writing and Poetry of Sylvia Plath

Ding Liming..... 127

Abstract: Sylvia Plath is a representative poetess of America's confession poetry in the 1960s. Sylvia Plath, Emily Dickinson and Elizabeth Bishop are called the three most important poetesses in American modern literature history. For a long time, scholars at home and abroad have put too much emphasis on intertextual relation of poetic connotation between Sylvia Plath and Ted Hughes, an English poet, but few people pay attention to origin between Sylvia Plath and D. H. Lawrence, a British writer. The influence on Plath's poetic creation by Lawrence's novels and poems, in fact, can be reflected not only in her poetic imagery arrangement, and use of symbols, but also in the choice of Plath's poetic theme and lexican layout of poetic language, etc.

Key words: confession poetry; D. H. Lawrence; poetic origin; poetic writing



Equal Talk between Chinese and Western Comparative Literature— Comparison between the Death in Western Comparative Literature and the Flourishing in Chinese Comparative Literature

Wang Yumei..... 133

Abstract: Comparative literature is referred to as a debated subject from the original use in the early nineteenth century. The definition of comparative literature experienced almost three stages. The first stage is centered in Europe, especially France. The second stage is focused in America. The third stage is forming in China. In Western world, French school narrows the research in comparative literature which mainly uses positivistic method to study the history of international literary relations, while American school widens the research which pays attention on parallel study and interdisciplinary approach in comparative literature. In Western scholars' eyes, American school's theory leads to the boundless study in the subject and nearly causes the death in comparative literature. However, in Eastern world, especially, in China, the study in comparative literature is prosperous. Professor Cao Shunqing, as a representative in Chinese school, proposes a theory called Variation Theory to open a wide road for the study. Variation Theory includes five aspects which are across different nations, across different language, on the level of literary texts, culture and civilization. Variation Theory offers totally new literary views in different culture between Eastern and Western culture. The theory not only provides the guidance to the comparative literature that realizes the equal talks between Eastern and Western literature, but also makes great contributions to the world comparative literature.

Key words: Comparative Literature; Cao Shunqing; Variation Theory; Cross-civilization Study

International Literature Relationship and Multi-culture Dialogue Participated by China in the Process of Globalization

Long Ying..... 137

Abstract: The international literary relationship is an important field of foreign literature and comparative literature studies. Accompanying with the increasing cultural status, people pay more attention about the role of literature in the multicultural world. It will be detected when placing the cultural dialogue or communication activities by literature in the process of globalization that the role of literary is limited in the process of globalization dominated by the West and conditioned by subjective and objective reasons. Nowadays, under the peaceful development of China and the more active participation background in the process of globalization in China, for China, the cultural dialogue by means of literature has more features to develop. Chinese dialogue among civilizations should be a kind of dialogue that contains a sense of self-awareness but more far-reaching consciousness. This consciousness happens to hold the same view with the consciousness of human beings and global consciousness advocated in the process of globalization today. Applying the notion to literary creation in China and the cross-cultural communication of Chinese literature will further help China to participate in the process of globalization with Chinese ideal. It will benefit China, the world and the globalization process itself.

Key words: China; the process of globalization; multi-culture; dialogue