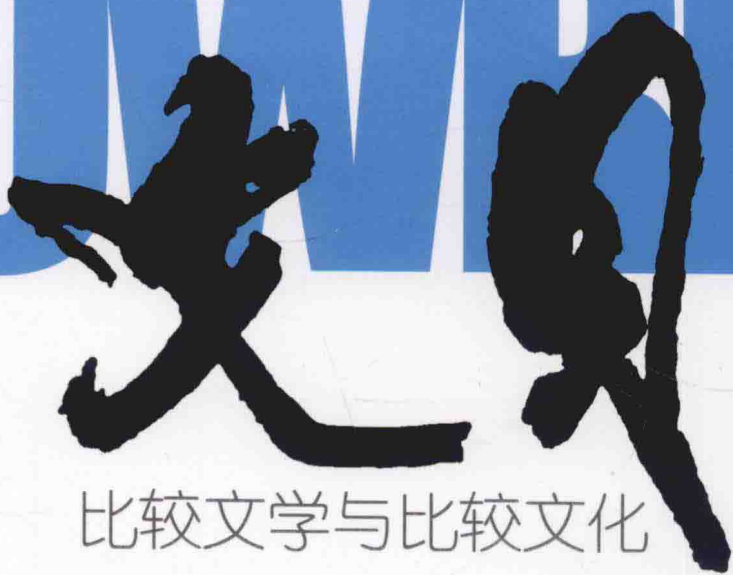


A JOURNAL
OF
COMPARATIVE
LITERATURE
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比较文学与比较文化

2015
NO.1

总第13辑

上海师范大学比较文学与世界文学中心
辅仁大学跨文化研究所

主办

刘耘华 李爽学 ○ 主编



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图书在版编目(CIP)数据

文贝:比较文学与比较文化.2015年.第1辑/刘耘华,李爽学主编.一上海:
复旦大学出版社,2015.11
ISBN 978-7-309-11861-2

I. 文… II. ①刘…②李… III. ①比较文学-文集-汉语、英语
②比较文化-文集-汉语、英语 IV. ①I0-03②G04-53

中国版本图书馆CIP数据核字(2015)第239417号

文贝:比较文学与比较文化.2015年.第1辑
刘耘华 李爽学 主编
责任编辑/方尚苓

复旦大学出版社有限公司出版发行
上海市国权路579号 邮编:200433
网址:fupnet@fudanpress.com <http://www.fudanpress.com>
门市零售:86-21-65642857 团体订购:86-21-65118853
外埠邮购:86-21-65109143
常熟市华顺印刷有限公司

开本 787×1092 1/16 印张 13 字数 235 千
2015年11月第1版第1次印刷

ISBN 978-7-309-11861-2/I·948
定价:38.00元

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COWRIE: A Journal of Comparative Literature and Culture

文贝: 比较文学与比较文化

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Note from the Editor-in-Chief

Yunhua Liu

Since our republishing of *Cowrie* (《文贝》), many friends and colleagues have inquired about the meaning and origin of the journal's name. As is so often the case, *Cowrie* (《文贝》) is multivocal and its various meanings shed light on the kind of intellectual project Professor Sun Jingyao envisioned for this project. The literal meaning of the two Chinese characters in the name “文贝” is “striped shell,” which refers to the beautiful, intricate, and decorative designs found on crustaceans. Professor Sun must have found this to be a suitable description as he saw the same beauty in the languages of scholars, decorated with figures of speech and literary colors and patterns. A second meaning can be found in the second character, “贝” (shell), which Professor Sun once explained as a type of shell used extensively in the Zhou Dynasty as a form of currency. And since currency is a medium of exchange, and thus a form of communication, I believe Professor Sun chose this name as a way to indicate and promote the exchange and communication of ideas between Chinese and foreign scholars.

Finally, by examining early Chinese literature we can see that the character for “shell” (贝) was often the foundation for “friend” (朋), a telling connection for the goal of this journal. A brief review of a few sources will help us make this point. According to Xu Shen's *Explanations of Simple and Compound Characters* (许慎《说文解字》), the word “friend” (朋) was described with reference to the “ancient phoenix” (古风). As Xu (许慎, 58–147, approximately) explained: “When a Phoenix starts to fly, thousands of birds follow. Thus the character ‘phoenix’ (凤) is equivalent to the character ‘friend’ (朋) or ‘confederate’ (党).” What's significant about this is that in reference to an “ancient phoenix,” Xu brought together the seemingly separate and independent concepts of “friend” (朋) with “confederate” (党). He was not the only one to do so. We see a similar effort in two sections of the *Book of Changes* (《周易》), *Sun* (Decrease 《损》) and *Yi* (Increase 《益》), which include the text: “divided, shows parties

adding to (the stores of) its subject ten pairs of tortoise shells” (“或益之十朋之龟”),^[1] where the character for friend (朋) is used to mean a pair. Kong Yingda (574–648) in his *Notes* (《孔疏》), referenced Ma Rong (马融, 79–166), Zheng Xuan (郑玄, 127–200), and Wang Bi (王弼, 226–249) to make a similar point: he too interpreted “十朋之龟” to mean ten pairs of tortoise shells. Going one step further, I would argue that in this case “朋” should be regarded as “双贝” (“double shell”), which refers to a monetary unit. Therefore, “十朋之龟” simply means that the tortoise is so big and expensive that it could be used for inquiring the will of Heaven.

In line with this, I think that “贝” (shell) is the foundation for the Chinese character “朋” in “朋党.” Shells (贝) were often clustered together as currency and the ancients sometimes implied friendship through the use of double shells or five shells. Gradually through time, friend came to signify “People of the same kind,” “people of the same taste or hobby,” “classmates,” or “comrades.” This contrasts greatly with the pre-Qin era, when the characters of friend and confederate had quite distinct meanings. For instance, the *Book of Changes* says, “in the south-west he will get friends” (“西南得朋”) and “the superior man, (encourages) the conversation of friends and (the stimulus of) their (common) practice” (“君子以朋友讲习”); The *Analects* also points to a similar usage, “friends coming from distant quarters” (“有朋自远方来”). The meanings of “朋” (friend) in these texts are all positive, which was quite distinct from the frequent negative connotation of “党” (confederate). My intention is not to scrutinize the differences between these two characters but to suggest that “double shells” or “five shells” is a more proper way to interpret “朋” (friend) than Xu Shen and others have suggested.

To return to our original topic, through this interpretation of shell-as-friend, I seek to enrich the two characters of our journal’s name, “文贝,” by adding “associate by means of literature and friendship as an aid for right conduct” (“以文会友, 以友辅仁”). By so doing, I hope to instill an element of warmth in the scholarly exchanges in *Cowrie*. While on the topic of friendship, I’d like to thank Professor Sher-shiueh Li for his help working to establish a connection between *Cowrie* and

[1] 《主编前言》中所引《周易》之英译皆引自理雅各 (James Legge) 英译《周易》。参见: *I Ching: Book of Changes* (《周易》), 理雅各 James Legge 译, 秦颖、秦穗 Qin Ying, Qin Sui 校注、今译 (长沙 [Changsha]: 湖南出版社 [Hunan Press], 1996)。

主编前言

刘耘华

《文贝》复刊以来，不少朋友向我询问刊名的由来。先师孙景尧教授说，“贝”乃周代的货币，至秦方废。货币乃交换之居间媒介，而交换的同时则往往伴随着交流。“文贝”，自然是指有纹饰的、漂亮的贝壳，正如同文字或语言，经由文人的修辞便可流光溢彩、焕然若新。以文字或语言来促进中外文学文化的交流与沟通，进而提升各自的文化品质，这便是先师创办此刊的寓意与归旨。

在早期文献里面，“贝”还是“朋”的基础。《说文解字》把“朋”释作“古风”之假借，说“凤飞，群鸟从以万数，故以为朋党字”。假借“古风”、进而等“朋”为“党”，显然是将后起之义视为源起之义了。《周易》之《损》《益》二卦，皆有“或益之十朋之龟”的爻辞，孔疏据马、郑、王之注，以“党”训“朋”，“十朋之龟”被释作十种“朋党”之龟。实际上，“朋”当作“双贝”，是指一种货币单位。“十朋之龟”，无非云此龟又大又好，利于贞问天意。笔者以为，“朋党”之“朋”，其基础就在于“贝”。“贝”作为货币，常常被串连在一起，古人有以“双贝为朋”者，有以“五贝为朋”者，引而伸之，“朋”便有了“同类”“同好”“同门”“同志”等义蕴。然若分论“朋”“党”，二字在先秦文献中则似有明显的差异：如《周易·坤》云“西南得朋”，《论语·学而》云“有朋自远方来”，《易·兑·象传》云“君子以朋友讲习”，等等，“朋”的蕴含都是积极、正面的，与常常消极、负面的“党”有所不同。笔者无意对此予以细辨，但我相信以“双贝”或“五贝”为“朋”的训释，可胜过《说文》以及马、郑、王等人的假借式引申。进一步说，笔者以“贝”释“朋”，还能够使“文贝”二字蕴涵了“以文会友，以友辅仁”之意。巧合的是，因缘于李奭学教授的牵合，我们于去年与辅仁大学跨文化研究所建立了合作办刊的关系，后者将在台北发行本刊的繁体网络版，并将以此为据申请国际刊号。我们真切盼望，两校的合作不仅能够加快《文贝》的国际化步伐，而且还能够推进中外文学文化关系之交流与研究更加繁荣昌盛。

本辑文章，既有美国诗人狄金森（Emily Dickinson）的研究专题，也有关于晚明以及现代中西文学文化交往、中西比较诗学等领域的专论，这里面，一方面凝结了作者的精研极虑，同时也包含了审稿人以及编者的倾心劳作。本人膺任主编，则常怀惶恐之心，深怕读者诸君面对如此用心用力之文，只是匆匆一瞥便弃之不复顾问。

COWRIE:
A Journal of Comparative Literature and Culture
文贝: 比较文学与比较文化

2015. No. 1 (总第13辑)

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Introduction to Essays in *COWRIE*

Martha Nell Smith, University of Maryland

One of the most bountiful intellectual, poetic, professional, and personal experiences of 2014 was helping to plan and then participating in the international symposium, “Emily Dickinson Dwells in China — Possibilities of Translation and Transcultural Perspectives.” Held at Fudan University, Shanghai, November 22–24, the conversations over three days were testaments time and again to the fact that poetry enables the realization that there are indeed worlds within what superficially appears to be small — pairs of scholar readers working on a single poem together to discuss opportunities and challenges of translating from English to Chinese, gatherings of 20–30 scholar readers listening to papers all dealing with different aspects of translation and reflecting on issues raised as those from very different cultures and societies worked to understand one another’s perspectives, and several score listening to various keynote speakers offer a variety of insights regarding linguistic and cultural translation. These five essays show just how broad and deep was the range of critical examinations shared during the symposium itself and that continue to thrive in the conversations started there and still ongoing.

In “Emily Dickinson’s Nature: An Ecocritical Reading” Li Ling demonstrates ways in which Dickinson’s nineteenth-century attentions are temporally and geographically unbound, of global concern. Hsu Li-hsin’s “‘As Trade Had Suddenly Encroached’: Emily Dickinson, William Wordsworth and China” critically reviews the fact that, as were most, or even all, nineteenth-century American readers of poetry, Dickinson was well acquainted with and deeply engaged with renowned British romantic Wordsworth, and how fruitful that can be for Chinese readers made aware that the American poet highlights the role played by Asia in transatlantic literary exchange. Shudong Chen’s “Emily Dickinson, Function Words, and Dao: A Prosodic and Philosophical View from across Cultures” focuses on Dickinson’s recasting of “function words” (such as “still”) generates the strongly ambiguous and also multiple but sometimes contesting and conflicting interpretations characteristic of her poetic depth and acute attentions pointing out that her techniques are similar

to those deployed in several classical Chinese poems. Similarly, Xiaohong Fan and Ningkan Jiang's "Dickinson's Balance and Bai Juyi's 'Hermit in Between'" that as did Bai Juyi, Dickinson employed dialectical thinking, drew comfort in nature, and maintained balanced views toward life. Setting the stage for his comparison of her poetic perspective to Chinese philosophy by highlighting a teenage Dickinson's visit to Boston's Chinese Museum, Tom Patterson focuses on "Emily Dickinson and the Daoist Concept of Nonaction (*Wu-wei*)," demonstrating her harmonic response to even that which is most formidable in the world.

This collection samples just how powerful and varied were the many poetic, cultural, and philosophical exchanges set in motion by a symposium that repeatedly witnessed that through her words and the sustaining pleasures they offer, the poet who so rarely left Amherst "Dwells in China."

艾米莉·狄金森的自然：生态批评的解读

李 玲

(中南大学)

摘要：首先本文指出美国诗人艾米莉·狄金森的生态意识可以理解作为一种演化成自然灵性的田园牧歌主义，上帝、自然和人类互为关联、互相依存。然后，文章从狄金森的田园牧歌主义，狄金森实体花园与“心灵花园”折射的位置感，以及其“圆周”反映的相互关联性三方面，对此予以具体分析。文章认为狄金森的生态意识建立于其田园牧歌式生活与创作，花园是“微缩版田园”，人类与非人类是整个生态系统相互关联的整体，狄金森的圆周事物、其对花园的喜爱及以诗歌信件形式呈现的歌唱，都映现出她的生态灵性。该论文旨在聚焦狄金森生态意识这一目前相对被忽视的主题，以开辟狄金森研究的新视域。

关键词：艾米莉·狄金森；自然；田园牧歌主义；地方感；相互关联

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Emily Dickinson's Nature: An Ecocritical Reading

Ling Li

(Central South University, Changsha)

Abstract: This article points out that Emily Dickinson's ecological consciousness can be taken as a kind of pastoralism evolving into a spirituality of nature in which God, nature, and human beings are interconnected, interrelated or interdependent. Dickinson's ecological consciousness will be analyzed from three aspects: her pastoralism, her sense of "place" reflected from her physical garden and her "Garden in her Brain," and her idea of interconnectedness revealed in her "Circumference." The article holds that Emily Dickinson's ecological consciousness is based on her pastoralism, taking her garden as her "miniature landscape" and human and nonhuman creatures as an interconnected one in the whole ecosystem, and Dickinson's ecological spirituality is carried out through her businesses of circumference, her love of garden, and her song in forms of letters and poems. It hopes to shed light on this relatively neglected or not sufficiently stressed subject, the ecocritical aspect of Dickinson's nature works.

Keywords: Emily Dickinson; nature; pastoralism; sense of the place; interconnectedness

Notes of author: Ling Li is a professor at the School of Foreign Languages, Central-South University (Changsha 410083, China). She was a visiting scholar in the University of Pennsylvania. Her research area is American literature and culture. Email: lingli@csu.edu.cn.

1. Introduction

Though among other critics, Lawrence Buell mentions her Robin in his work on eco-criticism and Rachel Stein her eco-feminism, much can be gained from more attention to her ecological consciousness, the subject of this article. Buell writes, “Booth updates romantic nature lyric, in which I-it poems about birds feature prominently: Keats’s nightingale, Shelley’s skylark, Bryant’s waterfowl, Dickinson’s robin. What especially differentiates the modern texts is their refusal to imagine nature existing for human benefit or yielding a moral for human consumption.”^[1] Stein reveals her eco-feminist standpoint when she writes, “Dickinson’s poetry links nineteenth-century white women’s secondary social status and domestic confinement to Puritan and Transcendentalist views of nature’s subservience to the will of God and man.”^[2] And there is Christine Gerhardt who discusses Dickinson’s pro-ecological aspect based on the influences of the courses Dickinson had in school and the essays on journals and magazines she read.^[3]

In one of Dickinson’s poems, “If I can stop one Heart from breaking / I shall not live in Vain / If I can ease one Life the Aching / Or cool one pain // Or help one fainting Robin / Unto his Nest again / I shall not live in vain,” (J919, F982)^[4] the speaker perceives the well-being of other creatures to be closely connected with her ideal in life. If one understands “one Heart,” “one Life,” and “one Pain” referring only to human beings, one could sense a condescending tone or care. At that moment, the speaker turns to “one fainting Robin” as an afterthought. Although

[1] Lawrence Buell, *The Environmental Imagination: Thoreau, Nature Writing, and the Formation of American Culture* (Cambridge: Belknap Press of Harvard University Press, 1995), 205.

[2] Rachel Stein, *Shifting the Ground: American Women Writers’ Revisions of Nature, Gender, and Race* (Va. Charlottesville: University Press of Virginia, 1997), 11.

[3] Christine Gerhardt, “Often Seen — but seldom felt’: Emily Dickinson’s Reluctant Ecology of Place,” *EDJ*, Vol.XV, 1 (2006): 76–78.

[4] Reference to Emily Dickinson’s letters is according to Emily Dickinson, *The Letters of Emily Dickinson* (3 Vols), Eds. Thomas H. Johnson, and Theodora Ward (Cambridge: Belknap Press of Harvard University Press, 1958). While about the poems, both Emily Dickinson, *The Poems of Emily Dickinson: Including Variant Readings Critically Compared with All Known Manuscripts* (3 Vols), Ed. Thomas H. Johnson (Cambridge: Belknap Press of Harvard University Press, 1977), and Ralph William Franklin, *The Poems of Emily Dickinson: Reading Edition* (Cambridge: Harvard University Press, 1999) are referred to, and abbreviated as “J” and “F” for each to show the differences in numbering. In quoting the poems, R. W. Franklin’s *The Poems of Emily Dickinson: Reading Edition* is applied.

[middle] landscape of reconciliation, a mild, agricultural, semi-primitive terrain.” First, Dickinson’s garden is more a pastoral than an agricultural one, in which she develops her ecological relationship with nature, in terms of various flowers, plants and insects. Like American farmers laboring in the fields and on farms, Dickinson tends her flowers and plants like a “shepherd” poet in her family gardens and her conservatory which her father gave her. Her garden is similar to what Marx calls “a miniature middle landscape.”^[6] In fact, this idea of a garden as the rural “middle landscape” is foundational for American pastoralism, especially for people of certain social position in the nineteenth century, which is just the case of Emily Dickinson. Dickinson’s garden is far away from any material profit or economic gains. She just engaged with her family gardens, attending all the plants, picking up flowers as gifts to her relatives, friends, and neighbors to congratulate, to console whenever it is possible. Her gardens gave her amusement and joy, and she simply enjoyed doing all these without any consideration of financial profits.

Though Marx does not include Dickinson among his list of pastoral writers, Dickinson in her home gardens remains like a Virgilian shepherd poet who “seeks a resolution of the conflict between the opposed worlds of nature and art.”^[7] Although Dickinson shows her awareness of this tension, she makes a comparison between nature and art and suggests that they are not in opposition in her now well-known remark, “Nature is a haunted House — but Art — a House that tries to be haunted.”^[8] Here, in a very idiosyncratic way, Dickinson reveals her understanding of the interrelatedness between nature and art by envisioning both as a house. Moreover, she shows her appreciation of nature as a reservoir for art by arguing that art tries to imitate nature, to turn to nature, to depict nature, which is the core of nature writing. Residing in her garden as a shepherdess, Dickinson shows that the garden is not only a pleasure, but also a place of interrelatedness between nature and herself, where she can subvert traditional boundaries between nature and art.

For Dickinson, singing is essential to existence, just as the singing of shepherds. In one of her letters, she wrote, “I had terror — since September — I could tell no one — and so I sing, as the Boy does by the Burying Ground — because I am

[6] Leo Marx, *The Machine in the Garden: Technology and the Pastoral Ideal in America* (New York: Oxford University Press, 2004), 138

[7] *Ibid.*, 22

[8] Emily Dickinson, *The Letters of Emily Dickinson* (3 Vols), Eds. Thomas H. Johnson, and Theodora Ward (Cambridge: Belknap Press of Harvard University Press, 1958), Vol.2, 554.