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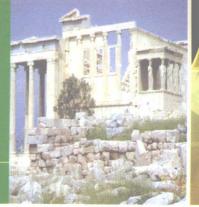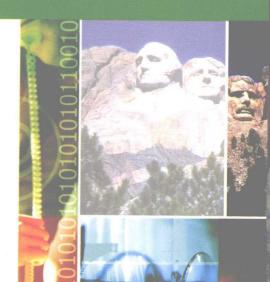
当代西方文化学入门

INTRODUCTION TO WESTERN CULTURAL STUDIES

■ 彭保良　刘岩／编著

丛书主编 刘 岩

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Introduction to Western Cultural Studies

主编 彭保良 刘 岩

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新视角英语文学与文化系列教材编委会名单

丛书主编　刘岩

总　　序

　　我们所处的时代是一个多元共生的时代。国际政治的多极化走向、经济的全球化趋势、社会的信息化局面以及文化的多元化态势正快速改变着我们的生活。科学技术的高速发展以及新兴学科的不断涌现加剧了世界各国文化的交流、碰撞和合作。如何培养适应新时代发展和需要的人才，这是我们这一代教育工作者面临的新的课题和挑战。

　　高等学校外语专业教学指导委员会英语组于2000年3月修订的《高等学校英语专业英语教学大纲》明确规定了高等学校英语专业的培养目标："高等学校英语专业培养具有扎实的英语语言基础和广博的文化知识并能熟练地运用英语在外事、教育、经贸、文化、科技、军事等部门从事翻译、教学、管理、研究等工作的复合型英语人才。"这样的描述为我们编写英语专业教材和组织英语专业教学提供了重要依据。我校在长期的外语教学和研究实践中践行"明德尚行，学贯中西"的校训，着力推进外语与专业的融合，致力于培养一专多能、"双高"（思想素质高、专业水平高）、"两强"（外语实践能力强、信息技术运用能力强）、具有国际视野和创新意识的国际通用型人才。这要求全面提高学生的综合素质，包括拓宽人文学科知识，加强人文素质，培养创新精神，提高独立分析问题和解决问题的能力。

　　正是在这样的环境和背景下，我院精心策划并组织骨干教师编写了这套《新视角英语文学与文化系列教材》。这套教材可以用于英语专业高年级文学、文化、翻译等专业课和选修课的教学，也可

以为其他专业的学生提供必要的相关专业知识。我们期待这套教材能够以培养学生人文素质为根本原则，以加强学生人文修养、增强学生创新能力为目标，帮助学生批判地吸收世界文化精髓并弘扬中国优秀文化传统。

这套教材的策划和出版得到武汉大学出版社的积极推动和热情支持，没有他们的努力就不会有这套教材的问世。我院教师把多年教学经验积淀成书，每一本教材都凝结着他们的智慧和心血。还有我院一批渴求知识的学生，是他们的勤学好问让我们看到了工作的价值，也正是在教学相长的过程中我们的教材得到了不断的完善。在这套教材即将面世之际，让我们对所有参与教材编写和出版的人士表示衷心的感谢和敬意！也请同行专家对教材的缺憾不吝赐教。

广东外语外贸大学英语语言文化学院　刘岩博士

前　言

广东外语外贸大学英文学院开设的"文化研究"（又名"比较文化"，1998 年由毛思慧教授设计）课程已有近十个年头。虽然该课程自从开设以来广受学生的欢迎，在院（校）内形成了一定的影响（既是我院英美文化与传播专业学生的专业必修课，又是其他学院学生的选修课），但有一个问题亟待解决：我们需要一部英文版的文化研究教材。因为一方面，学生阅读西方文化研究的原著感觉比较吃力，需要背景知识和有关专业知识方面的辅导；另一方面，我们需要加强教材建设、完善教学方法以及不断扩大文化研究课程的影响，而一本难易适中的英文教材是至关重要的。因此，出于现实的需要，我们（编者）在教学之余开始收集相关的材料。经过一年多的筹备，这本小书终于可以付梓出版了。

本书内容分为两大部分，每部分六个篇章/单元，而每个章节以介绍引进西方文化研究的理论为主。从教学的角度考虑，第一部分（六章）可以当做主课文使用，因为课文的导读、难度、长度和（中文）注释都是按照多年积累的教学经验编写的，比较有针对性。每篇课文之后都附有至少五个阅读理解或供学生讨论的问题，以帮助学生抓住要点、难点和重点。本书的第二部分是增补材料，可作为副课文使用。编辑这部分的内容主要出于以下考虑：增加第一部分主课文的信息量；提供更深程度的理论知识；扩大学生相关领域的知识面；为深入学习文化研究的学生提供更多的素材。第二部分每个单元（unit）的内容与第一部分每个章节（chapter）的内容相对应，共六个单元。课文的深度、广度和长度都有所增

加，有些理论的阐述甚至是英语原文。本教材的适用对象是英语专业的本科学生，也可作为自学文化研究理论的入门材料。由于时间仓促，加之编者水平有限，书中难免存在不足之处，敬请广大读者批评指正。

本书第一部分中的第五章由刘岩编写，其余各章/单元均由彭保良编写。由于种种原因，我们并未如愿联系到所有原材料的原作者。在此谨对所有作者表示感谢。

编　　者
2008 年于白云山麓

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目　　录

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第一章　基本概念

　　"文化学"(Cultural Studies，又称"文化研究")作为一门学问在西方只有半个多世纪的历史。随着文化研究的发展,文化研究中心、文化研究科系在英美大学里如雨后春笋般涌现,文化研究的成果给高校课堂教学注入了新的活力。在西方,文化研究发展迅速、影响广泛,大有超越传统文学批评之势。

　　文化研究是一门新兴的学科。它的出现标志着西方人文思想进入了一个多样、多变、复杂、兼容和反叛的时代。首先,文化研究以一个不是流派而胜似流派的科别风靡学界和知识界。虽然它常被人指责没有纲领、缺乏系统和过于宽泛,但是,它解决当今复杂多变的社会和国际问题的能力是有目共睹的。比如说,国际恐怖主义的出现,不可能是哪一个传统的单一学科所能够解释清楚的,而需要历史、文化、宗教、经济、政治甚至是哲学知识的综合运用才可能找出令人比较信服的答案。显而易见,正是文化研究的这种跨学科性才使它本身具备了传统学科无法比拟的功能。其次,文化研究挑战传统学科及其学术思想。比如,传统的文学是属于少数(识字)人的特权,而文学批评也只关注文字文本的阅读和研究。文化研究的出现,既打破了传统文科学科的界限(比如,文字、声、影、文本都是它研究的对象),又消解了不同文化形式的优劣(比如,精英文化与通俗文化和大众文化之间的转换等)。

　　文化是一个宽泛复杂的概念,一章的篇幅不足以涵盖所有有关的基本概念和术语,因此本章根据本教材内容的需要进行取舍。第一章将着重讨论"文化"、"文化的类型"和"文化研究"等概念。

第一节　导读：文化的定义和作用

　　学习文化研究，当然应该从了解文化的基本概念开始。比如，什么是文化？根据学者的研究，中西方有关"文化"的定义达两百多种。但是，广为人们所接受的定义在东西方有两种。在中国，文化被分为"广义文化"和"狭义文化"，而在西方，文化被分为大写"C"（Culture）和小写"c"（culture）的文化。比较东西方对文化的界定，人们发现广义的文化和大写"C"所表示的文化类似，而狭义的文化和小写"c"的文化定义接近。即文化一方面可定义为人类社会历史实践过程中所创造的物质财富和精神财富的总和，包括文学、艺术、音乐、建筑、哲学、科学技术成就等；另一方面，文化又可定义为社会意识形态以及与之相适应的制度和组织机构，包括人们的风俗习惯、生活方式、行为准则、社会组织和相互关系等。然而，在文化研究者看来，这些传统的有关文化的定义，都毫无例外地忽略了人和文化的关系（人和文化的互动关系），它是一种静态的、精英模式文化观。文化研究者认为，（对人来说）文化做什么远比文化是什么重要得多。

Passage One

1. There are hundreds of definitions of culture. It is difficult to define because it is a large and inclusive concept. A culture is not usually discussed by the members who share it. Edward Hall , key researcher into cultures writes that culture is those deep, common, unstated experiences which members of a given culture share, which they communicate without knowing, and which form the backdrop against which all other events are judged. Some people also argue that culture is like the water fish swim in—a reality that is taken for granted, rarely examined. It is in the air we breathe and as necessary to our understanding of who we are as air is to our physical life. Culture is the

property of community of people, not simply a characteristic of individuals. Societies are programmed by culture and that programming comes from similar life experiences and similar interpretations of what those experiences mean. If culture is mental programming, it is also a mental map of reality. It tells us from early childhood what matters, what to prefer, what to avoid, and what to do. Culture also tells us what ought to be. It gives us assumptions about the ideal beyond what individuals may experience. It establishes codes for behavior and provides justification and legitimization for this behavior.

2. Culture contains three characteristics and does three things. Culture is the coherent, learned, shared view of a group of people about life's concerns that ranks what is important, furnishes attitudes about what things are appropriate, and dictates behavior. Each culture, past or present, is coherent and complete with itself. Regardless of how peculiar a fragment of a culture seems, when it is placed within the whole tapestry of the culture, it makes sense. Culture is not something we are born with, but rather it is learned. This is not to say people can talk objectively about their own culture. Much of what is learned about one's own culture is stored in mental categories that are recalled only when they are challenged by something different. We all have to be taught our culture. The process begins immediately after birth—even earlier, according to some. A culture is shared by a society. Members of the society agree about the meanings of things and about why. Members of a society probably agree without having to say so that something is necessary and important. Groups are motivated by common views, and these views are a dynamic force in enabling groups to achieve societal goals—protecting economic resources from unscrupulous outsider, for example.

3. Culture ranks what is important. But what is of paramount importance to one group may be virtually meaningless to another. This means that

culture teaches people values, which, according to some scholar, provide people with standards of competence and of morality, guiding or determining attitudes, behavior, judgments, comparisons of self and others, rationalizations, exhortative attempts to influence on others, impression management and self-presentation. Culture furnishes attitudes. An attitude is learned, and it is a tendency to respond the same way to the same object or situation or idea. Attitudes are feelings about things, based on values. Attitudes can change, although change can be difficult. Attitudes are based on beliefs as well as values. Beliefs are convictions or certainties based on subjective and often personal idea rather than on proof or fact. Culture dictates how to behave. Behavior comes directly from the attitudes about how significant something is—how it is valued. Values drive actions.

Questions for Understanding

1. What is culture according Edward Hall? What is your understanding of culture?

2. What are the three characteristics of culture? How do you interpret them?

3. According to this passage, how many things does a culture do?

4. How do people know what is more important and what is less important?

5. How do you like the idea that culture dictates people's behavior?

Passage Two

1. How can we get the concept of culture to do more work for us? We might begin by reflecting on the fact that the concept gestures toward

what appear to be opposite things: **constraint** and **mobility**①. The ensemble of beliefs and practices that form a given culture function as a pervasive technology of control, a set of limits within which social behavior must be contained, a repertoire of models to which individuals must conform. The limits need not be narrow—in certain societies, such as that of the United States, they can seem quite vast—but they are not infinite, and the consequences for straying beyond them can be severe. The most effective disciplinary techniques practiced against those who stray beyond the limits of a given culture are probably not the spectacular punishments reserved for serious offenders—exile, imprisonment in an insane asylum, penal servitude, or execution—but seemingly innocuous responses: a condescending smile, laughter poised between the genial and the sarcastic, a small dose of indulgent pity laced with contempt, cool silence. And we should add that a culture's boundaries are enforced more positively as well: through the system of rewards that range again from the spectacular (grand public honors, glittering prizes) to the apparently modest (a gaze of admiration, a respectful nod, a few words of gratitude).

2. Art is an important agent then in the transmission of culture. It is one of the ways in which the roles by which men and women are expected to pattern their lives are communicated and passed from generation to generation. Certain artists have been highly self-conscious about this function. The purpose of his vast romance epic *The Faerie Queen*②,

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① constraint: 抑;mobility: 扬(编者译),是解释文化功能的两个概念。第一段文章(Passage One)提到文化能对人做三件事情。在这三件事情里文化所发挥的作用就可理解为"抑"和"扬"。

② *The Faerie Queen*:《仙后》,长篇史诗。由英国文艺复兴时期的宫廷派诗人埃德蒙·斯宾塞于 1596 年所作,主要是为英女王伊丽莎白歌功颂德。

writes the Renaissance poet Edmund Spenser, is "to fashion a gentleman or noble person in virtuous and gentle discipline." The depth of our understanding of such a project, extended over a complex plot involving hundreds of allegorical figures, depends upon the extent of our grasp of Spenser's entire culture, from its nuanced Aristotelian conception of moral hierarchies to its apocalyptic fantasies, from exquisite refinement at court to colonial violence in Ireland. More precisely, we need to grasp the way in which this culture of mixed motives and conflicting desires seemed to Spenser to generate an interlocking series of models, a moral order, a set of ethical constraints ranged against the threat of anarchy, rebellion, and chaos.

3. To speak of *The Faerie Queen* only in terms of the constraints imposed by culture is obviously inadequate, since the poem itself, with its knights and ladies endlessly roaming an imaginary landscape, is so insistent upon mobility. We return to the paradox with which we started: if culture functions as a structure of limits, it also functions as the regulator and guarantor of movement. Indeed the limits are virtually meaningless without movement; it is only through improvisation, experiment, and exchange that cultural boundaries can be established. Obviously, among different cultures there will be a great diversity in the ratio between mobility and constraint. Some cultures dream of imposing an absolute order, a perfect stasis, but even these, if they are to reproduce themselves from one generation to the next, will have to commit themselves, however tentatively or unwillingly, to some minimal measure of movement; conversely, some cultures dream of an absolute mobility, a perfect freedom, but these too have always been compelled, in the interest of survival, to accept some limits. (From "Culture" by Stephen Greenblatt)