

宁 梅◎著

# 生态批评与文化重建

——加里·斯奈德的“地方”思想研究

On “Place” in Gary Snyder’s Literary Works and  
His Environmentalist Practice



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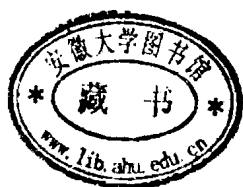
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## 序(一)

加里·斯奈德是美国当代文坛最重要的诗人、环境保护社会活动家之一,他因翻译唐朝诗僧寒山的诗歌而引起我国读者的关注,早在20世纪50和60年代,他就呼吁保护森林、保护生态,其前瞻性的生态保护意识一直为人称道。我国学界对斯奈德的专门研究寥寥无几,学术期刊上有关他诗歌创作和生态思想的文章也是屈指可数。从这一点上说,宁梅的专著《生态批评与文化重建——加里·斯奈德的“地方”思想研究》做了一项十分有意义的工作。

斯奈德的文学创作和环保实践活动致力于对人与自然关系的探索,宁梅认为斯奈德对人与自然关系探索的核心是对有关人在地方生存的状态、人与地方及地方万物的关系以及人在地方采取何种生活方式等问题的探寻和追问,她把斯奈德围绕地方对这些问题展开的思考总称为“地方思想”,以突出诗人生态思想的独特之处。《生态批评与文化重建——加里·斯奈德的“地方”思想研究》以“地方”为切入点,以多元文化背景为支撑,分别从地方意识的本土神话建构、中国化建构、地方文化的构想和实践三个方面探讨斯奈德的地方思想,展示了斯奈德的地方思想从“地方意识”(sense of place)到“地方文化”(culture of place)的演变历程。斯奈德对于人与自然关系的这种探寻的特点在于,它不是抽象的学理探究或是宏大的意义追寻,而是与地方、与当下人们的现实生活密切相关。地方既是斯奈德在其文学作品和环保实践中探讨人的生存、人与自然关系、文化与自然关系等问题的出发点,也是他从多元文化背景和多个层面激发、培养人们建立与自然的和谐关系、视自然为家的家园意识的落脚点。

《生态批评与文化重建——加里·斯奈德的“地方”思想研究》在

研究题材和内容上具有较强的创新性。对于斯奈德思想中表现的从文化批评、文化反思到文化重建的历程,这部专著是第一个追述这个历程建构的研究成果,在有关斯奈德后期对“地方文化”的构想和实践方面作了追根溯源的梳理和论证,为当今生态批评从文学批评到文化批评的迈进提供了一个建设模式和路径。宁梅将理论阐释与文本分析很好地结合起来,特别注意与中国文化建立联系,通过对斯奈德的个案研究,展示了中国文化对西方的影响。这部专著的“地方”研究也为当前国内外地理学界、生态批评界及其他领域有关地方、生态批评、环境保护及生态文化的理论建构和实践模式提供了一个新的探索视角。

宁梅来自我国西部的贵州省,长期在贵州大学外国语学院任教。2006年她考入南京大学攻读英语语言文学博士学位,于2010年毕业。宁梅在南京大学就读期间认真刻苦的学习精神给我留下深刻印象。她虚心好学,勤于思索,勤于动笔,克服种种困难,顺利完成了学习任务。现在成书的这部专著是在她的博士论文基础上修改、提高、润色成型的。从南京大学毕业返回贵州大学后,宁梅努力将她的研究与贵州独特的社会历史文化相结合,在“欧美生态批评与贵州生态文化”和“美国少数族裔文学文化与贵州少数民族文学文化”等领域进行开拓性的工作。作为宁梅的导师,我为她取得的成绩感到高兴,并期待宁梅有更多、更好、更富有特色的成果问世。

王守仁

2011年8月于南京大学

## 序(二)

加里·斯奈德是美国当代最重要的诗人、环境保护社会活动家之一；在当今的生态批评领域、文学创作领域和文化批评领域都有着重要的地位和深刻的影响。

宁梅的著作《生态批评与文化重建——加里·斯奈德的“地方”思想研究》以多元文化为支撑，分别从地方意识的本土神话建构、中国文化建构、地方文化的构想与实践三个方面探讨斯奈德的地方思想；从心理层面、实践层面、哲学思考和美学追求等角度揭示斯奈德为解决人类面临的环境危机与生存困境所努力构建的多层面的“回归家园”与建设家园的意识。

本书有以下几个特点和创新之处：

第一，该书以“地方”为切入点，从一个新颖的角度展开对当今生态批评的研究，这是目前国内学术界的一个创新点，有望对当今国内外文学领域及其它领域兴起的生态批评热潮提供又一个全新的视角。

第二，该书详细阐释了中国传统文化对西方生态批评思想的影响，这无疑是本书的又一个特色，对弘扬中国文化，促进中外文化交流起到一定的推进作用。

第三，该书对当今世界生态批评从文学批评向文化批评的转向做了具体的个案研究，为当今世界向生态文化的迈进提供了很好的例证。

第四，该书理论联系实践，资料翔实，研究透彻，态度认真，语言流畅，体现了踏实、严谨的学风。

本书是作者在其博士论文的基础上修改、润色而成。该论文在

南京大学完成,并获得“全优”的好成绩,这是非常难得的。

总之,该书在选题和内容上均具有很大的创新性,是一本具有相当学术价值的专著,值得在学术界推介和传播,以便引起共鸣和重视。

**王健芳**

**2011年7月29日**

**于贵州大学外国语学院**

## 摘 要

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加里·斯奈德(1930-)是美国当代文坛最重要的诗人、环境保护社会活动家之一。斯奈德一生的文学创作和环保实践活动致力于对人与自然的关系的探索,这一点已在评论界达成普遍共识。然而,人们忽略了他对人与自然的关系的探讨紧密地围绕“地方”(place)展开,更没有关注他对“地方”的思考经历了从“地方意识”(sense of place)到“地方文化”(culture of place)的演变历程。事实上,斯奈德对人与自然的探索的核心是对有关人在地方生存的状态、人与地方及地方万物的关系以及人在地方采取何种生活方式等问题的探寻和追问。斯奈德对于人与自然的关系的这种探寻的特点在于,它不是抽象的学理探究或是宏大的意义追寻,而是与“地方”、与当下人们的现实生活密切相关。本书把斯奈德围绕“地方”对以上问题展开的思考总称为“地方思想”,以突出他的生态思想的独特之处。地方既是斯奈德在其文学作品和环保实践中探讨人的生存、人与自然的关系、文化与自然关系等问题的出发点,也是他从多元文化背景和多个层面激发、培养人们建立与自然的和谐关系,视自然为家的家园意识的落脚点。

“地方”承载着人类文明发展进程中不同历史阶段、不同文化、不同学科领域赋予它对人类存在所具有的、不断发展变化的意义追寻和价值建构。20世纪70年代以来,随着人们对“地方”的重新挖掘,“地方意识”作为其中的一个关键词进入学界的关注视野,成为不同学科领域探索人与地方的关系的核心所在。各学科领域对地方及地



方意识的关注为本书的研究打开了立足当下人们的生存实际而进行生态批评的新的话语空间。

在斯奈德的文学作品与环保活动中,“地方”具有的外延与内涵意义异常丰富。从外延上看,“地方”大可以延伸至宇宙、自然界、地球,小可以泛指人类、非人类生命栖身的处所或一切物质被放置的位置。从内涵上看,“地方”蕴含着斯奈德从不同文化背景、不同学科视野赋予它对于人类存在所具有的多个层面的丰富意义和价值指涉。斯奈德在吸收多元文化生态智慧的基础上,形成了自己对“地方意识”的独特思考,表现在两方面:一方面是对地方的身体附着和精神依恋,另一方面,人与地方万物的关系是和谐共存、持续发展的。而且,为了在人们的实际生活方式中更好地实现这种地方意识,斯奈德一直致力于对西方主流文化的反思和对新型文化范式的追寻及构建。在美国印第安文化和中国文化有关地方意识的生态智慧的沁润和滋养下,以及自己对地方的深邃思索后,斯奈德进行了以“地方”为核心的新型文化范式——“地方文化”的构想和实践。

本书以多元文化背景为支撑,分别从地方意识的本土神话建构、中国化建构、地方文化的构想和实践三个方面探讨斯奈德的地方思想。同时,从心理层面、哲理思考和美学追求、实践层面揭示斯奈德对地方与人类存在关系的思考,探索斯奈德为解决人类面临的环境危机与生存困境所努力构建的多层面的“回归家园”和建设家园的意识。

第一章从神话原型批评的视角分析斯奈德继承本土神话诗学传统,通过神话复兴与延续地方意识的历程。工业文明在很大程度上破坏了人与自然原有的和谐关系,造成了地方意识的失落。人类所面临的生存困境和文明难题促使斯奈德反思西方主流文化,在美国印第安文明中寻找新的精神依托,在印第安原型神话的启迪和滋养中为个人与社会编织地方意识回归的梦想,实现重归“家园”的目的。通过对“伐木”、“狩猎”和“燃烧”等原型意象的运用,斯奈德在神话诗学的框架内构筑了地方万物各复其位、神话共同体复兴、地方意识再现与延续的美好境界。动物的精神向导与神话的治愈作用支撑着斯奈德描绘人类身心与自然界形成统一世界的神话画面,“龟岛”是实

现斯奈德地方意识神话回归和延续的乐土。通过神话追寻,斯奈德从心理的角度唤醒人类身心回归家园的集体无意识,在幻想的层面激发人类对原始家园意识的渴望。同时,对神话的转向开启了斯奈德批判西方主流文化、渴求新型文化的奋斗方向。在这个过程中,斯奈德充当了一名土狼似的神话英雄。对地方的神话追寻以及对神话诗学的追求伴随着斯奈德充满本土传奇色彩的地方之旅。

第二章立足跨文化语境,以中国文化有关人与自然的理想精髓为核心,以西方存在主义现象学、人文主义地理学等理论为支撑,探讨斯奈德在中国文化的影响和熏陶下对人在地方生存展开的哲学思考和美学追求。斯奈德融会贯通地吸收、运用道家、佛家思想有关人与自然和谐关系的核心要义,为自己的地方思想服务。通过对地方意识的中国式探寻和表达,斯奈德回答了有关人与地方万物如何体现主体生命价值、以何种关系在地方存在以及如何呈现最本真的生存状态的问题,各在其位、相互融合、“野性”境界表现了斯奈德对以上问题的智性求索。另外,斯奈德对“荒野是地方”的阐释革新了西方传统的荒野观。对中国文化的转向同样实现了斯奈德反思西方主流文化、追求新型文化的理想,同时也说明跨文化交流是斯奈德地方思想得以成功建构的保障。在这个过程中,斯奈德充当了一名寒山似的荒野英雄。在斯奈德充满哲思禅悟的地方之旅中,他对地方意识的中国式哲理探索、美学表现和精神诉求激发了人们建设身心都在地方的“诗意栖居”这一美好家园的愿望。

第三章立足于实践层面,考察斯奈德建设地方文化的构想和举措。面对伴随着经济全球化出现的更加严峻的全球环境危机和人类的生存困境,斯奈德与时俱进,把自己对地方意识的本土神话建构和中国化建构的思想成果运用于实践,与现实生活相结合,对地方意识进行行星意识化建构,把人们对环境问题和生存问题的关注提升到全球视野,以“空间的地方”和“生命的地方”的理念阐发了他在行星视阈内建设本土家园和地球家园的地方意识。与此同时,面对文化与自然关系之间的矛盾,斯奈德呼吁进行文化变革,倡导地方文化。地方文化是以生态共同体思想为核心,围绕地方建立起来的实实在在的生活方式,便于人们在平常生活中实践,利于人与自然的关系的

协调发展。在当今世界进行文化批评与重建及文明反思的思潮中，斯奈德的地方文化起着引领的作用。在建构新型文化范式的过程中，斯奈德充当了一名地方文化英雄，在“奇奇地斯”家园践行对地方的重新栖居，引导人们在行星的视阈内实现对地方的归属感、责任感和保护感，推动了斯奈德充满实践色彩的地方之旅。

总之，斯奈德的地方思想承载着他人与自然的关系、文化与自然的关系的深入思考，表达了他进行文化批评和文化重建的勇气和决心，饱含着他对整个行星地球生命的热爱和人类命运的关怀。与其他生态批评家/作家相比，他的地方思想跨越美国印第安文化、中国文化和全球化的多元文化背景，从多个层面深入探索人们对家园意识、人类美好生存境界的诉求。斯奈德的地方思想在当今的生态批评领域引领着两个方向，第一个方向是生态批评从文学批评向文化批评拓展，第二个方向是生态批评向“地方”渗透，表现出鲜明的时代感和普适性。与前辈诗人和同时代诗人相比，斯奈德在切实履行诗人的社会作用方面表现出勇敢的气魄和务实的风格。斯奈德的地方思想为当今世界的生态批评、对生态文化和生态文明的追寻与建设指明了与人们在地方的生存、生活实际相结合的方向和可供借鉴的模式。

# Abstract

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As one of the leading poets and environmentalists in contemporary America, Gary Snyder (1930 -) has so far published more than thirteen volumes of poems, seven collections of articles and several volumes of poems in translated versions. Ever since his first poetry collection came out in 1959, he has won growing popularity and academic attention both domestically and abroad, making unique contribution to cultivating and spreading ecological culture throughout the world.

A survey of Snyder's scholarship shows a common tendency which focuses on Snyder's devotion to the exploration of man-nature relationship. However, few critics have paid due attention to Snyder's ecological ideas centered around the concept of "place," and few critics have found the evolution of Snyder's thinking on "place," which develops from "sense of place" to "a culture of place". Snyder made his ecological exploration from human beings' life "in place" by studying how they live in place, their relation with the place, the proper ways to make a living "in place." Snyder's exploration does not restrict itself in metaphysical thinking or pursuit for grand meaning, but links intimately with human beings' actual life "in place. "

This book aims at exploring Gary Snyder's ecological thinking

in terms of his concept on the relation between humanity and the rest of nature with a focus on “place” so as to distinguish Snyder’s ecological thinking from other ecological critics and writers. “Place” is not only the starting point for Snyder’s quest for a balanced relationship with nature, but also for a harmonious relationship between culture and nature, the culmination of an idealist existential state—coming back to his dwelling place; nature from all levels of meanings, which integrates psychological, philosophical, aesthetical connotations and practical value.

In the development of civilization, “place” is created with different meanings and values related to human beings’ existence in different historical, cultural and theoretical contexts. Since the 1970’s, academic circles began to pay more attention to the theoretical and practical significance related to “place.” The term “sense of place” became a keyword which has been employed to examine the relation between human beings and the place. People from different fields and cultural backgrounds have various and open discussions on this issue. An interdisciplinary perspective testifies and discovers the potential meaning of “place.”

For Snyder, the concept of place has profound and extensive implications. Denotatively, it refers to the universe and to habitation of all beings from locality for everything in the world. Connotatively, the concept of place has enriched meanings and values which are closely linked with human beings’ existence. Gary Snyder’s sense of place is conducted with absorptions of the wisdoms generated by both the American Indian culture and the Chinese culture. Furthermore, Snyder holds that mainstream culture to some extent causes a loss of the harmonious relation between humanity and the rest of nature, therefore, he devotes himself to cultural critique, cultural reformation and reconstruction.

This book attempts to give a comprehensive study of Snyder’s

ecological system based on his dramatization of "sense of place." The issues in question are mainly the following: how "sense of place" is represented and rebuilt in native mythological background; how this sense is created under the influence of the Chinese culture; how it is constructed in planetary consciousness and how it is further developed into the culture of place. The last question is the quest for and formation of an idealistic existential state with philosophical, psychological and aesthetical values.

Chapter One discusses Snyder's construction of sense of place in myth-making from the perspective of myth-archetype criticism. Myth-making has two functions for Snyder, one is to revive the sense of place of Native American Indians, the other is to call for a change in mainstream culture. The loss of the sense of place symbolized by the image of "logging" encourages Snyder to make myth so as to have a revival of the sense of place. Therefore Snyder hopes to rebuild the mythological community symbolized by the image of "hunting." In this way, Snyder believes that the sense of place continues through generations as represented by the image of "burning." Snyder's myth-making marks his gravitation toward the Native American Indian culture in his search for an alternative to mainstream culture. He acts as a "coyote-like" mythological hero in order to build a happy land of place symbolized by "Turtle Island." In addition, myth-making is a long-life pursuit, for it can bring the revival of primitive unity of humanity and the rest of nature so as to build a perfect home for human beings from psychological need.

Chapter Two focuses on Snyder's construction of the sense of place under the influence of the Chinese culture in a cross-cultural context by applying Western existentialist phenomenology and humanist geography as theoretical bases. Snyder's gravitation toward the Chinese culture not only marks his dissatisfaction with main-

stream Western culture but also manifests his urgent need for spiritual enlightenment and a change of poetry writing in style and aesthetic representation. More importantly, the Chinese culture enriches his thinking of place. Through the combination of Taoism and Buddhism, Snyder creatively explores the following questions: how humanity and every other thing of the rest of nature live in their proper places and realize their subjectivity of existence; how they are related in place; how they make their most authentic living in place. Snyder's answers to these questions help him form his Chinese way of place-making, that is, everything including humanity and the rest of nature is in place, everything is mutually connected in place and everything lives in place in the state of "wild." Besides, Snyder has an evolution of Western traditional notion about the wilderness by regarding the wilderness as the place. At the same time, by immersing himself in the cultivation of Buddhist and Taoist enlightening and related aesthetic representation, Snyder constructs the sense of place in possible ways of achieving a poetic dwelling.

Snyder believes that "to know what we are we must know where we are." In other words, place holds intrinsic relations with the existence of an individual. Chapter three discusses Snyder's "sense of place" as embodied in his planetary consciousness as well as his construction of "the culture of place." Facing increasing environmental crisis, people have a growing sense of placelessness and spiritual predicaments. Snyder proposes the sense of planet which holds that the earth planet is the home for humanity and the rest of nature. Snyder urges human beings to identify themselves as the natives of the earth planet so as to cultivate people's consciousness of environment protection all over the world. However, only individual consciousness of environment protection is not enough to solve the global environment crisis. Snyder commits

himself to a reinhabitory culture-in-the-making. Experiencing the process of multicultural construction of the sense of place, Snyder develops his process of place-making into the phase of the construction of a new cultural paradigm, "culture of place," which aims to make a proper and practical way of living through which people can to a great extent solve the growing conflicts between the economic development and environment protection, the global sense and local sense, nature and culture. The "culture of place" is actually a way of life in place to be easily practised. In addition, it can help realize the construction of the ecological community which is the core of the ecological culture and civilization. Snyder does not limit his quest for a balanced relation between humanity and the rest of nature at the level of myth-making, philosophical thinking and aesthetic representation; he practises this practical and ecological way of life in "Kitkitdizze" in which people can actually have the practice of re-inhabitation in place.

To sum up, "place" in Snyder's literary works and environmentalist practice expresses his exploration of the relation between humanity and the rest of nature, between culture and nature. His construction of sense of place and a culture of place accompanies his process of culture critique and culture reconstruction which shows his courage for a new and ecological way of life for humanity. Meanwhile, Snyder's idea on "place" shows his love for the "earth-home" and his care for the destiny of humanity. Compared with other ecologists and ecologic writers, Snyder's sense of "home" focused on "place" is formed on a multicultural background and from multi-layered perspectives. Snyder's interpretation of the place can be regarded as a leading voice in contemporary ecological academia in two directions: one is the development from literature criticism to culture criticism; the other is the development of nature's connotative meaning. Snyder plays the poet's role in a courageous and



practicable way in solving human beings' existential dilemma when facing nature and culture.