

刘文良◎著

如果说「范畴」的研究是对生态批评本质规律及基本面貌的勾勒，那么「方法」的探讨则是有效指导生态批评实践的保障。本论着力图通过对生态批评「范畴」的界定和探讨，尝试廓清生态批评的基本概念和理路，通过对生态批评「方法」的研究，探讨一个对当前的生态批评实践具有实际指导意义的生态批评方法系列构想。

Ecocriticism: Category and Methodology

范畴与方法

生态批评论

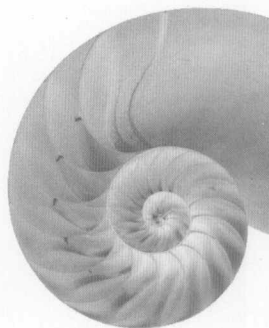


人民出版社

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出
版
社

责任编辑:张兆刚

版式设计:东昌文化

图书在版编目(CIP)数据

范畴与方法:生态批评论/刘文良 著. —北京:人民出版社,2009.3

ISBN 978-7-01-007815-1

I. 范… II. 刘… III. 文学评论—文学理论 IV. I06

中国版本图书馆 CIP 数据核字(2009)第 038426 号

范畴与方法:生态批评论

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人民出版社 出版发行

(100706 北京朝阳门内大街 166 号)

北京龙之冉印务有限公司印刷 新华书店经销

2009 年 3 月第 1 版 2009 年 3 月北京第 1 次印刷

开本:710 毫米×1000 毫米 1/16 印张:16

字数:280 千字 印数:0,001-3,000 册

ISBN 978-7-01-007815-1 定价:35.00 元

邮购地址 100706 北京朝阳门内大街 166 号

人民东方图书销售中心 电话 (010)65250042 65289539

序

刘文良博士的新著《范畴与方法：生态批评论》马上要出版了，我很为他高兴。这部著作是在他的博士学位论文基础上修改而成的。记得去年五月底我应邀去扬州大学参加博士生的论文答辩，文良的博士论文就是其中比较优秀的一篇。答辩结束以后，文良就提出希望到复旦做博士后工作，经过复旦有关专家的审核，他如愿以偿地进入复旦中文博士后流动站，继续他关于生态批评的研究。前不久，他告诉我，他的博士论文，根据答辩委员会所提的意见做了认真修改，很快就要出版了，并希望我帮他的新著写个序。我义不容辞，欣然答应了。

生态批评我不是很熟悉，但我对国内这方面研究的情况还是比较关注的。应当说，近年来国内生态批评和生态美学的研究取得了令人瞩目的成就和进展。不过，由于生态批评是一个新兴的研究领域，其理论建构很多仍处于探索与尝试的阶段。生态批评要构建自己相对成熟的理论框架，一个非常重要的方面就是需要加强生态批评的范畴的研究；同时，作为一种实践性很强的批评手段，生态批评的理论研究更需要探讨其富有特色和体现生命力的批评方法。然而，关于生态批评“范畴”与“方法”的研究可能恰恰是当前生态批评理论研究相对薄弱的环节。文良这部著作率先从“范畴”和“方法”的角度来研究生态批评，分别提炼和归纳出生态批评几种有代表性的“范畴”与“方法”，并进行了较为系统和深入的探讨，我觉得它在一定程度上弥补了当前生态批评范畴与方法研究的不足，对于当前的生态批评研究具有重要的“补缺”作用。

另外，我还认为，该书在一些具体理论问题的探讨上也具有一定的创新性。比如，“和谐”范畴一章，并不简单地认同西方生态批评所倡导的“生态

中心主义”和“生态为本”等激进的理论主张,而是在辩证分析的基础上指出,被西方热捧的“生态中心主义”其实是一个似是而非、存在着诸多理论困境的命题,而备受抨击的“人类中心主义”却有着其存在的合理性和必要性,“相对人类中心主义”才是生态批评更为合理的理论立足点。在生态批评的理论与实践,“以人为本”与“生态为本”并不是一对不可调和的矛盾。实际上,只有以“生态为本”为内核的“人本”,才是真正的“以人为本”。“以人为本”为旨归,“生态为本”为内核,实现“以人为本”与“生态为本”的悖论式平衡,是探讨和解决生态问题的重要原则,也是生态批评“和谐”范畴的现实表征。我很赞成,也很赞赏这个看法。又如“自然”范畴一章,对“检视科学”与“敬畏自然”等争议不止的现实性命题进行审度,在深入论析的基础上,指出“敬畏自然才是真正的科学观”,“敬畏自然才是真正科学的自然观”,也很有新意。

更重要的是,该书力图通过“范畴”与“方法”的研究,在一定程度上解释当前生态批评理论建构中的某些困惑性命题(诸如生态批评的理论立足点、生态批评的本质和特性、生态批评的“边界”、生态批评文本视域的拓展等),为构建具备中国特色的生态批评理论框架提供一个既有创新性、又有可行性的思路。这是难能可贵的。

该书的一个重要特点和优点是,始终坚守逻辑推演与批评实践相结合、“从文本到理论”和“从理论到文本”双向互动的研究原则。它一方面从中国本土传统文化、当代思潮和西方生态批评话语中考察可资借鉴的生态思想资源,为生态批评理论的确立寻求坚实的依据;另一方面广泛搜集生态文学、生态影视及其他生态文化作品,深入研读生态创作文本,始终以活生生的实例(案例)作为理论研究的依据和理论检验的对象,真正实现“文本(现象)——批评(理论)——文本(现象)”的互动。比如在“悲慨”范畴一章,作者结合许多文艺作品的文本,创新性地提出“悲慨”是生态文学艺术之魂的观点,论述了自然的崇高与人的崇高相契合可以造就一种更为神圣的崇高,可以营造更加撼人心魄的悲壮慷慨的氛围。这就较有说服力地论述了“悲慨”何以能够成为生态批评理论的重要范畴,也在一定程度上有效地避免了纯理论研究的空泛化和纯文本研究的过实化之弊。

当然,文良这部新著并非十全十美、无懈可击了。虽然出版时作者已经作了较大修改,但我觉得,该书的研究视野还有一定的局限性,无论是生态批评的“范畴”还是“方法”的研究,都还有进一步准确地提炼、归纳与拓展的余地,特别是对于“只属于生态批评而不属于其他批评”的生态批评“特色批评方法”的探讨还有待进一步挖掘。此外,该书的个别观点还值得商榷。比如第五个范畴“审美话语”,虽然作者对于该范畴的论述不无新意,但“审美话语”本身能否作为生态批评一个严格意义上的范畴还值得推敲。不过,瑕不掩瑜,况且,学术争鸣本身就是一件好事,也是值得提倡的。

正在写作这篇序之际,接到国家人事部博士后科学基金会传来的好消息,文良的博士后研究课题被评为中国博士后科学基金二等资助,真是可喜可贺!我相信他定能在《范畴与方法:生态批评论》的基础上,把生态批评理论研究更加扎实地推进一步。

朱立元

2008年8月22日

内 容 提 要

本论著由前言、上篇(范畴篇)五章、下篇(方法篇)二章和结束语共四部分组成,力图通过对生态批评“范畴”的界定和探讨,尝试廓清生态批评的基本概念和理路,通过对生态批评“方法”的研究,探讨一个对当前的生态批评实践具有实际指导意义的生态批评方法系列构想。

前言部分,首先对生态批评的概念、批评对象、宗旨等进行了“概说”,接着分析了当代中国生态批评崛起的原因,然后探讨了中国生态批评理论研究的现状,在简要总结生态批评理论研究取得成果的基础上,重点分析了当前生态批评理论研究的缺失,进而提出本文写作的基本设想。

上篇为“范畴篇”。第一章探讨生态批评的核心范畴——“和谐”。人与自然的和谐,人与社会的和谐,人与人的和谐,人与自身的和谐,这是生态文艺(文化)中最为根本性的内涵,是生态批评反复探寻和积极倡导的。本章第一节对中国传统文化中“天人合一”思想的生态内蕴进行了发掘,对这一极其重要的“和谐”思想的现代生态价值进行了考量,并将其与西方现代生态伦理进行对比研究。第二节和第三节,分别对“生态中心主义”与“人类中心主义”、“以人为本”与“生态为本”进行辨析。本文并不简单地认同西方生态批评所倡导的“生态中心主义”、“生态为本”等激进的理论主张,而是认为“生态中心主义”的某些原则性主张对于我们保护生态具有重要的参考价值,但是它同时也存在着不小的理论困境和现实局限性,而温和、理智的“相对人类中心主义”则强调人的利益与生态整体利益的有机统一,是实现可持续发展、构建和谐社会的观念立足点,也是生态批评的理论立足点。在生态保护究竟以谁为“本”的问题上,本文认为,“以人为本”与“生态为本”并不是绝然对立的,只有做到“‘以人为本’为旨归、‘生态为本’为内

核”,才能实现真正的“以人为本”。

第二章探讨生态批评的范畴——“自然”。要实现“和谐”的目标,关键之一就是调整和处理好人与自然的关系,这需要我们对自然有正确的认识。本章第一节梳理了“自然观念”的发展历程:古希腊的“有机论”自然观、近代“天人对立”的自然观、现代“天人相谐”的自然观、马克思主义唯物辩证法自然观、东方“天人合一”的自然观。第二节则重点探讨了“社会生态”和“精神生态”,认为“内部自然”与“外部自然”是一种相辅相成的关系。生态批评,不仅要引导人们正确对待和处理自然生态和社会生态问题,还要从更深的层次上探讨精神生态的问题,引导人们重视向“内部自然”的回归。第三节则从科技与自然关系的角度,探讨了“检视科学与敬畏自然”的命题,在分析科技对人类的福祉与祸害的基础上,论析了“敬畏自然才是真正的科学观”的观点。

第三章探讨生态批评的范畴——“终极关怀”。“我是谁”、“我在何处”、“路在何方”、“存在何为”,这些都是关乎人的终极关怀的问题,是正确处理人与自然关系的基础性问题,也是实现“和谐”目标必须要解决的问题。缓解直至消除生态危机、恢复和重建生态平衡,是人类终极关怀的应有之义。首先,人类只有正确评价自己在整个生态系统中的序位——“我在何处”,才能真正地认识生态系统,才可能从根本上避开或缓解生态危机;其次,我们还必须弄清楚人类究竟在什么时候开始走错了路、走错了什么路以致酿成了现代生态文明的严重偏颇,这样才能明确“路在何方”,真正探求诗意生存的理想之途;最后,要实现终极关怀,还需要明确“存在何为”的问题,需要呼唤人们生态忧患和生态责任意识的回归。生态批评应该鼓励并提倡批评家们有意识地从“终极”视角阅读文本,注意发掘文本中蕴含的终极关怀精神,引导读者领悟并接受这种精神意蕴。

第四章探讨生态批评的范畴——“悲慨”。悲慨,即悲壮慷慨。它既是生态文学的重要风格,也是生态批评的重要风格。本章第一节分析生态文学的悲剧性之维。通过对生态文学作品的解读指出,生态文学常常采取悲剧的形式,通过反思与批判人与自然的矛盾关系来唤醒人们追求“和谐”的生态意识。第二节进一步探讨生态文学中悲剧与崇高、人的崇高与自然的

崇高相结合的问题。人类是崇高的,大自然是崇高的,人的崇高不应以征服自然为判断标准,而应该以人保护自然、实现人在与自然和谐相处中的价值为标志。两者的有机契合,造就的往往是一种更为神圣的崇高,可以营造更加撼人心魄的悲壮慷慨的氛围。第三节论述了在当代审美文化背景下,生态文学所具有的鲜明的反叛精神:拒斥媚俗,重扬严肃、高尚的儒雅风范,积极倡导文学精神的回归。生态文学这种拒斥媚俗的特性,也决定了生态批评应该是一种阳刚的批评,一种充溢着浩然正气的批评。

第五章探讨生态批评的范畴——“审美话语”。生态理念往往具有较强的政治性和社会色彩,生态文学艺术具有突出的批判性与反思性,以生态理念为支撑、以生态文学艺术为主要批评对象的生态批评也因此而有着鲜明的社会、政治性色彩。虽然,生态话语是具有突出的政治性和批判性的,但生态文学和生态批评又不能沦为生态话语简单的“政治传声筒”,而应该注重生态理念、生态思维的形象化和情感化,尽可能采用审美的方式与生态进行对话。重视生态话语审美化,将“生态”融化作为一种“审美性”的东西而留驻在人们的心中,并潜移默化地帮助人们树立生态意识,这应该成为生态文学和生态批评的执著追求。

下篇为“方法篇”。第六章,从“学科方法”的层面探讨生态批评的方法。生态批评可以从文化学方法、女性学方法、阐释学方法、心理学方法、系统论方法等常见的文艺学方法中汲取营养,来丰富自己的批评路径。本章第一节“‘文化诗学’与多重跨越”认为,生态批评从本质上来说是一种文化批评,作为一种“文化诗学”,生态批评要突出它的跨学科性、跨文明性和跨文化性。同时,生态批评也不能忽视批评的审美性原则,应当寻求文化性与审美性之间的和谐统一。第二节“‘生态女性’与视界融合”探讨了女性视角之于生态批评的重要性以及生态视角之于女性批评的特殊意义,并将理论推导与个案分析有机结合,论述了将女性视角与生态视角结合起来的生态女性批评不仅可以为长期以来的女性批评注入新的活力,也可以为新生的生态批评开拓更为广阔的批评空间。第三节“‘经典阐释’与生态优先”论述了生态批评对经典文学阐释的必要性和可行性,并指出生态批评进行经典阐释时,需要把握两个关键:一是坚持“生态优先”原则,侧重于从“生

态”的角度,从“自然”的角度来重新理解和认识经典;二是把握阐释的“度”,避免完全脱离时空背景的过度阐释。

第七章,从文本分析的“具体操作”层面探讨生态批评的方法。第一节“‘正面发掘’与诗意追寻”,侧重于从生态文学或包含生态内蕴的非生态文学或“准生态文学”中探寻“自然”及其存在方式,一要寻找“自然”的“诗意”,升华人们的生态伦理道德,二要批判人类“自掘坟墓”之举,拷问失衡的心灵。第二节“‘缺席审问’与降值性批判”,则是要求生态批评对那些曾经以其强烈的“斗志”折服读者、令读者浑身充满与自然抗争的力量的“反生态”文学作品做出“降值”判断,推动学界对文学发展史做出整体性的重新评价和重新建构,推动人们建立起“生态的”文学观念、文学艺术标准。第三节“‘叙事剖析’与感染功效”,认为在对生态文学进行叙事剖析时,可以主要从五个方面来把握:一是把握生态意象,二是把握背景材料,三是把握“对话”元素,四是重视非叙事性话语,五是重视叙事视角,这样便于突出生态批评的感染功效。

结束语部分对中国的生态批评研究寄予了期望,特别指出要以本土话语为根基,以西方话语为催化剂,力求构建出具备本土特色的生态批评话语。为了实现这一目标,既要重视对西方生态批评成果的译介,更要重视本土创新;要重视文本解读,把握理论生长点;要重视学术对话,化解学术隔膜;既要重视“拿来”,也要重视“输出”。

本论著在写作过程中,注重对当代生态文艺创作和生态批评实践进行经验总结及理论概括,注重理论建构和批评实践有机结合,注重历史与逻辑的统一。在借鉴西方生态批评优秀成果的同时,注重从中国传统文化中进行生态智慧的发掘,注重中国批评传统的现代转换及其与生态批评的有机融合。

ABSTRACT

This book comprises of the preface, the first half (Category) including five chapters, the second half (Methodology) including two chapters and the conclusion. The book intends to clarify the basic concepts and principles of ecocriticism by defining and exploring its categories. In addition, through the study of ecocritical “methodology”, the book attempts to explore the systematic ecocritical methods as a guidelines for its practice. Category and Methodology complement each other and serve as a modest spur to induce other people to come forward with valuable contributions in establishing a theoretical framework of eco-criticism that corresponds with its counterpart in the western countries and has a touch of China’s characteristics.

The preface gives a general idea of the concept, objects and the purpose of eco-criticism, analyzes the reason for its rise and then explores the status quo of its theoretical study in China, putting forward the fundamental concept of the dissertation on the basis of summarizing its achievements and by focusing on the analysis of absence of its theoretical study.

The first half is Category. Ecocriticism is a completely new subject or quasi-subject. The abstraction of categories has been still in the tentative phase. However, Some categories reflecting intrinsic features of ecoliterature and eco-criticism can be identified generally such as harmony, nature, ultimate concern, grief and indignation, and ecology aesthetic discourse.

The first chapter discusses the most basic category of ecocriticism—harmony. Harmony between man and nature, man and society, man and self, among

people is the most fundamental implications in ecoculture and ecoliterature, and what ecocriticism repeatedly searches for and advocates actively. Section One explores the ecological implication of nature-and-man combination in Chinese traditional culture, weighs the modern ecological value of "harmony" of great importance and makes a comparison between it and western modern ecological ethics. Section Two and Three differentiate and analyze ecocentrism and anthropocentrism, human-oriented and ecology-oriented concepts respectively instead of simply recognizing such radical theoretical ideas as ecology centralism and ecology oriented concept advocated by western eco-criticism. Some principles of ecocentrism can serve as an important reference to ecological protection and yet there is a great theoretical dilemma and realistic limitation while relative human centralism emphasizes the combination of human's interests with whole ecological interests, which is the footing for the idea of achieving sustainable development and building a harmonious society and for the theory of eco-criticism. On the issue of which should be the foundation in ecological protection, the dissertation argues that human oriented and ecology oriented concepts don't conflict absolutely. Only through regarding human oriented concept as the purpose and ecology oriented concept as the core can human oriented concept in a real sense be realized.

The second chapter investigates the category of nature. Coordinating and handling the relation between human and nature is the key to the goal of "harmony", which requires us to have a correct understanding of nature. Section One specifies the development course of concept of nature: organic natural view in ancient Greece, contemporary natural concept of opposition between man and nature, modern natural concept of harmony between man and nature, concept of nature of Marxist materialist dialectics, oriental natural concept of nature-and-man combination. Section Two concentrates on social and spiritual ecology assuming that internal and external nature complement each other. Ecocriticism not only guides people to treat and handle problems of natural and social ecology in a cor-

rect way but also explores problems in spiritual ecology more deeply so that people will focus on the return to internal nature. Section Three is mainly about the proposition of inspecting science and being in awe of nature from the perspective of the relation between science and nature, and confirms the proposition that holding nature in awe means real science based on the analysis of welfare and disaster which are brought about to man by science and technology.

The third chapter inquires into the category of ultimate concern. Who am I? Where am I? Where is the way out? What is being for? All these questions are related to ultimate concern and are essential for dealing with the relation between man and nature. They also have to be solved in order to realize the goal of harmony. Aims of ultimate concern should be to relieve and eliminate ecological crisis, and to recover and rebuild ecological balance at last. Firstly, they can really recognize ecological system and possibly avoid or ease ecological crisis in a ultimate way only if human beings make a right judgment of their position in the whole ecological system – where am I. Secondly, it is necessary to figure out when man began to take the wrong road on earth and what the road is to such an extent that they hold great prejudice against modern culture, thus making clear where the way out is and searching for the ideal road to poetic being. Thirdly, “What is being for” needs to be specified in order to make ultimate concern come true, which requires awakening people’s consciousness of ecological anxieties and responsibilities. Ecocriticism should intentionally encourage and advocate critics to read texts from the ultimate perspective and to pay attention to the underlying spirit of ultimate concern, leading readers to understand and accept it.

The fourth chapter probes into the sense of “Bei-Kai”, or sense of tragedy and sublime, which is the important style of ecoliterature as well as ecocriticism. Section One analyzes sense of tragedy in ecoliterature, which it points out that always takes this form by way of interpreting ecologically literary works, and awakens people’s ecological consciousness of seeking harmony by reflecting upon and

criticizing the contradiction between man and nature. Section Two further explores the issue of tragedy and sublime in ecoliterature, man's and nature's nobility. Human and nature are all equally sublime. Conquering nature shouldn't be regarded as a criterion of human's nobility. It should be marked by man's protection of nature and realizing value in the harmonious coexistence between man and nature. If the two correspond, a kind of more holy nobility will ensue and a more astonishing, solemn and generous atmosphere will be created. Section Three discusses distinct rebellious spirit in eco-literature in the background of contemporary aesthetic culture, that is, rejecting kitsch, promoting the serious, noble and courteous style, and advocating the return of literary spirit. The feature of rejecting kitsch determines the fact that ecocriticism should be vigorous and full of justice.

The fifth chapter is about ecology aesthetic discourse. Ecological ideas tend to be very political and social. Ecocriticism is also noticeably social and political which takes ecological ideas as the foundation and ecoliterature as the main object for ecoliterature is strikingly critical and reflective. Ecoliterature and ecocriticism can't degenerate into the mouthpiece of politics and should concentrate on the image and emotion of ecological ideas and thoughts, adopting the aesthetic way to make a dialogue with ecology, although ecological discourse is strikingly political and critical. Ecoliterature and ecocriticism should aim at making ecological discourse aesthetic by turning ecology into aesthetic things, which last in people's mind and help people establish ecological consciousness gradually.

The second half is Methodology. Ecocriticism, whose methodology is prone to greater extension and tension, is characterized by being interdisciplinary. This dissertation mainly inquires into methodology of ecocriticism in terms of disciplinary methodology and concrete manipulation.

The sixth chapter explores methodology of ecocriticism from the aspect of disciplinary methodology. Ecocriticism may absorb nourishment from common

methodology in the theory of art and literature such as methodology of culturology, the study of feminism, reception aesthetics, hermeneutics and reception aesthetics to enrich its own methodology. Section One: Poetics of culture (span several fields) argues that ecocriticism is cultural criticism in essence and must highlight its being cross-disciplinary, cross-civilization and cross-cultural. At the same time, it can't ignore aesthetic principles and should seek harmony and integration between nature and aesthetics. Section Two: Ecofeminism (with integration of perspectives) investigates significance of the feminist perspective to ecocriticism and the ecological perspective to feminist criticism, and confirms that the integration of the two perspectives not only can infuse new vigor to the long-term feminism criticism by combining theoretical deduction and case analysis but also broaden room for the emerging ecocriticism. Section Three: Interpretation of literary classics (combination of old and new) discusses ecocriticism's necessity and feasibility for the interpretation of literary classics and points out that two keys have to be attached importance to: Firstly, stick to the principle of giving priority to ecology and understand and interpret classics from the perspective of ecology and nature once more. Secondly, pay attention to the degree of interpretation and avoid excessive interpretation out of time and space. Section Four: Psychological analysis by life experience argues combining environmental psychological analysis and the analysis of literary texts concerning the ecological theme; it explores their psychological experience when authors are faced with nature, their appreciative mind when readers read texts, and further the important and positive influence ecoliterature and ecoart have on people in shaping and enhancing environmental psychology. Section Five: Systematic theory (inspection as a whole) points out that objects of criticism can be examined by placing them in a whole situation, and that their ecological or antiecolological connotations can be revealed by exploring a lot of works of an age or an author from the ecological perspective based on the relation between the whole and its parts.

The seventh chapter explores methodology of ecocriticism in terms of con-

crete manipulation. Section One: Exploring in a positive manner (search for poetry) probes into nature and its way of existence through ecoliterature, nonecoliterature with ecological implications or quasi-ecoliterature. For one thing, to search for poetry of nature to improve people's ethics; for another, to criticize people's misconducts, which are equivalent to digging their own grave, and put their unbalanced mind to the question. Section Two: Judgment by devaluing criticism demands that eco-criticism should devalue judgment about antiecolological works which convince readers with intense fighting spirit and make them full of the power to struggle with nature in order to promote the academic circles to make a reevaluation and reconstruction as a whole of the history of literary development. Section Three: Narrative analysis (infectious efficacy) holds that during the process of narrative analysis of ecoliterature, the following five aspects are worthy of attention: ecological image, background materials, dialogue elements, nonnarrative discourse and narrative perspective, thus helping to reflect eco-criticism's infectious efficacy.

The conclusion places high expectations on China's study of ecocriticism and particularly indicates that native language is to be regarded as the foundation and western languages as the catalyst with the aim to establish ecocriticism discourse. Realization of the goal requires attaching importance to the translation and introduction of western achievements in ecocriticism and native innovation, text interpretation and theoretical development, dialogues to bridge the gap in academe, learning from others and innovating.

In the process of writing, this dissertation puts a premium on summarizing the experience and theory of production of contemporary ecological arts and the practice of ecocriticism, the organic combination of theoretical establishment and critical practice, and the integration of history and logic. Moreover, borrowing from good western fruits in ecocriticism, it inquires into ecological wisdom in Chinese traditional culture, modern transformation from China's traditional criticism and its combination with ecocriticism. During the development of ecocriti-

cism in the theoretical study and practice, its categories and methodology will be constantly improved and enriched without doubt. Consequently, to some degree, this dissertation is only an initial and simple exploration.