



北京市高等教育精品教材立项项目

21世纪全国高等院校比较文学课程基本教材

# 比较文学概论

An Introduction to Comparative Literature

杨乃乔 主编

北京大学出版社

PEKING UNIVERSITY PRESS

151

21 世纪全国高等院校比较文学基本教材

# 比较文学概论

顾问 乐黛云  
主编 杨乃乔

北京大学出版社  
北京

## 图书在版编目(CIP)数据

比较文学概论/杨乃乔主编. —北京:北京大学出版社,2002.6  
ISBN 7-301-05392-4

I. 比… II. ①杨… III. 比较文学-概论 IV. I0-03

中国版本图书馆 CIP 数据核字(2001)第 090362 号

书 名: 比较文学概论

著作责任者: 杨乃乔 主编

责任编辑: 高秀芹

标准书号: ISBN 7-301-05392-4/1·0594

出版发行: 北京大学出版社

地 址: 北京市海淀区中关村北京大学校内 100871

网 址: <http://cbs.pku.edu.cn> 电子信箱: [zpup@pup.pku.edu.cn](mailto:zpup@pup.pku.edu.cn)

电 话: 出版部 62754962 发行部 62754140 编辑部 62752025

排 版 者: 北京军峰公司

印 刷 者: 中国科学院印刷厂

经 销 者: 新华书店

787mm×1092mm 16开本 27.25印张 480千字

2002年6月第1版 2002年6月第1次印刷

定 价: 36.00元

---

未经许可,不得以任何方式复制或抄袭本书之部分或全部内容。  
版权所有,翻版必究

## 目 录

序 .....	乐黛云(1)
<b>第一章 发展论</b> .....	(1)
<b>第一节 全球化与比较文学的多元文化语境</b> .....	(1)
1. 全球化的界定 .....	(1)
2. 接受或抵制:文化全球化引发的争论 .....	(3)
3. 文化同质与文化多元 .....	(6)
<b>第二节 西方比较文学发展史渊源</b> .....	(8)
1. 比较文学的萌芽 .....	(8)
2. 比较文学的诞生 .....	(10)
3. 比较文学的学科发展历程 .....	(13)
<b>第三节 中国比较文学史发展溯源</b> .....	(23)
1. 中国古代的比较文学研究 .....	(23)
2. 中国比较文学的建立 .....	(27)
3. 中国比较文学的兴盛 .....	(31)
<b>第四节 比较文学在 21 世纪文学研究中的发展走向</b> .....	(36)
1. 比较文学在未来文学研究中的作用 .....	(36)
2. 比较文学未来的学科定位 .....	(38)
<b>第五节 比较文学与文化研究的关系</b> .....	(43)
1. 文化研究溯源 .....	(43)
2. 对文化研究的辨析与批评 .....	(45)
3. 定位与发展:比较文学与文化研究 .....	(48)
<b>第二章 本体论</b> .....	(52)
<b>第一节 关于“比较”与“文学”这两个概念的语言分析</b> .....	(52)
1. 从汉语字面上对“比较”产生误读的两种可能性 .....	(52)
2. 在印欧语系下对“比较”理解的困惑与误读 .....	(55)
3. 在东西方语境下“文学”被误读的语言修辞原因 .....	(58)
<b>第二节 比较文学重要概念的介绍及其定义分析</b> .....	(62)

1. 法国学派关于比较文学概念的定义 .....	(62)
2. 美国学派关于比较文学概念的定义 .....	(66)
第三节 比较文学的学科特征 .....	(72)
1. 比较文学学科身份的成立在于主体定位 .....	(72)
2. 比较文学的研究客体:学理关系及其三种类型的意义 .....	(74)
3. 比较文学与“四个跨越”的内在意义链 .....	(79)
第四节 五种相关学科的概念界分及比较文学的定义 .....	(82)
1. 民族文学与国别文学的界分 .....	(82)
2. 总体文学及其两个层面意义的整合 .....	(86)
3. 世界文学及其四个层面的理论分析 .....	(89)
4. 关于比较文学的定义 .....	(93)
第五节 比较文学的本体论与方法论 .....	(99)
1. 什么是比较文学的本体论 .....	(99)
2. 什么是比较视域 .....	(103)
3. 比较文学不是文学比较 .....	(107)
4. 比较视域的内质与可比性原则 .....	(111)
5. 比较文学属于本体论而不属于方法论 .....	(117)
第三章 视域论 .....	(121)
第一节 比较视域的多元性及开放性特征 .....	(121)
1. 比较视域的流动性及联系性 .....	(121)
2. 比较视域的多元性及开放性 .....	(123)
3. 比较视域的自觉性 .....	(125)
4. 比较视域对于当今文学研究的重要性 .....	(127)
第二节 比较视域中的文学对话 .....	(128)
1. 对话机制及对话平台 .....	(128)
2. 对话模式研究:互识、互证及互补 .....	(130)
3. 对话过程:模仿—过滤—文化阐释—新文化样式的创造 .....	(131)
4. 文化利用对中西方文化发展的重要意义 .....	(133)
第三节 比较视域中的跨学科研究 .....	(135)
1. 混生—交叉互渗与分类—多维意义链 .....	(135)
2. 文学与哲学的互渗 .....	(137)
3. 文学与宗教的互渗 .....	(139)
4. 文学与心理学的互渗 .....	(142)
5. 文学与艺术的互渗 .....	(145)

6. 科际整合与比较规限 .....	(149)
<b>第四节 比较文学与国外汉学的学科同异性</b> .....	(153)
1. 什么是“国外汉学” .....	(153)
2. 国外汉学的历史蕴涵 .....	(156)
3. 国外汉学的学术蕴涵 .....	(158)
4. 比较文学如何借鉴和利用国外汉学 .....	(160)
<b>第四章 学派论</b> .....	(164)
<b>第一节 法国学派与影响研究</b> .....	(164)
1. 法国学派的形成与主要理论主张 .....	(164)
2. 影响研究的理论依据和主要内容 .....	(167)
<b>第二节 美国学派与平行研究</b> .....	(172)
1. 美国学派的形成及基本主张 .....	(172)
2. 平行研究的主要内涵、理论根据与具体方法 .....	(176)
3. 平行研究应该注意的几个问题 .....	(179)
<b>第三节 俄国学派与历史诗学研究</b> .....	(183)
1. 民族性的种种诉求:俄国比较文学发展历程 .....	(183)
2. 以历史诗学研究表达民族性诉求:俄国比较文学特征 .....	(190)
<b>第四节 中国学派与阐发研究</b> .....	(196)
1. 中国比较文学研究的特点:跨文化 .....	(196)
2. 中国学派的折衷精神 .....	(198)
3. 中国学派的阐发研究 .....	(200)
4. 中国学派的意义与局限 .....	(204)
<b>第五章 类型论</b> .....	(207)
<b>第一节 文类学与“形式”</b> .....	(207)
1. 比较文学的文类学概述 .....	(207)
2. 比较文学的文类学研究对象和研究范围 .....	(209)
3. 比较文学的文类学研究个案举要 .....	(211)
<b>第二节 主题学与“流变”</b> .....	(214)
1. 主题学的成立 .....	(214)
2. 主题与母题 .....	(216)
3. 题材、形象与意象 .....	(219)
<b>第三节 形象学与“他者”</b> .....	(224)
1. 什么是比较文学形象学 .....	(224)
2. 如何进行比较文学形象学研究 .....	(226)

3. 形象学研究的特点	(230)
4. 形象学研究的前景	(230)
第四节 类型学与“通律”	(232)
1. 类型学研究:学术史问题	(232)
2. 类型学的基本理论:“借用”与“影响”	(234)
3. 形成类型的两种基本途径	(238)
4. 类型学研究的一般理论背景	(238)
5. 类型学研究的目标:通律	(241)
第六章 范例论	(243)
第一节 互动:中国文学与欧美文学的比较研究	(243)
1. 比较文学研究中的欧洲中心主义倾向与互动研究的意义	(243)
2. 中国古典诗歌与美国现代诗歌的现代性	(246)
3. 西方浪漫主义和象征主义与中国现代诗歌的现代性	(250)
4. 互动研究与比较文学的学科意义	(254)
第二节 接受:中国文学与俄苏文学的比较研究	(255)
1. 中国对俄国“虚无党小说”的接受	(255)
2. 中国现代作家对俄苏文学的艺术接受	(258)
3. 普希金在中国的接受	(261)
第三节 影响:中国文学与日本文学的比较研究	(265)
1. 从日本汉文学看中国对日本文学的影响	(265)
2. 从物语文学看中国对日本文学的影响	(269)
3. 影响的积淀:中国对日本近代文学的影响	(271)
第四节 身份:海外华文文学与中华母体文化的比较研究	(275)
1. 海外华文文学的文化身份与比较文学研究	(275)
2. 比较:海外华文文学内部的文化差异性	(277)
3. 比较文学对海外华文文学的多种研究角度	(282)
第七章 译介论	(286)
第一节 文化范式与译介学研究范式的历史形成	(286)
1. 译介学研究范式的历史形成及其与文化范式的相互关联性概述	(286)
2. 文化范式和译介学研究的相互整合:研究个案阐释	(288)
第二节 西方译介学的范式变革:传统与演进	(293)
1. 西方译介学的三种范式	(293)
2. 西方当代译介学研究:文化整合范式的新探索	(297)

第三节 译介学范式的文化转向及其理论诘难·····	(304)
1. 译介学范式的文化转向·····	(304)
2. 对于传统译介学范式的理论诘难·····	(306)
第四节 西方与中国译介学研究范式的现状与未来·····	(308)
1. 西方译介学研究范式的现状与未来·····	(308)
2. 中国译介学研究范式的现状与未来·····	(312)
<b>第八章 诗学论</b> ·····	(316)
第一节 比较诗学崛起的中西方学术背景·····	(316)
1. “诗学”一词在西方文化语境中的基本蕴含·····	(316)
2. “诗学”一词在中国文化语境中的基本蕴含·····	(320)
3. 比较诗学崛起的中西方学术背景·····	(322)
第二节 中西比较诗学的可比性、必要性和方法论·····	(324)
1. 可比性:中西比较诗学的学理依据·····	(324)
2. 必要性:中西比较诗学的价值依据·····	(329)
3. 方法论:对话诗学的建构·····	(332)
4. 在学理上应该注意的问题·····	(333)
第三节 现代汉语语境下的比较诗学研究·····	(337)
1. 现代汉语语境下的比较诗学研究概述·····	(337)
2. 中西诗学的理论品格和理论形态·····	(340)
第四节 中国古代诗学的现代诠释及其可能性·····	(346)
1. 何谓中国古代诗学的现代诠释·····	(346)
2. 中国古代诗学的现代诠释如何可能·····	(348)
3. 现代诠释是实现古代诗学之现代转换的必由之途·····	(352)
<b>第九章 思潮论</b> ·····	(355)
第一节 接受与过滤:中国现代文学与西方现代主义·····	(355)
1. 现代主义的概念界说·····	(355)
2. 中国现代文学对西方现代主义接受的动因与实质·····	(356)
3. 中国现代文学对西方现代主义接受的过滤机制·····	(361)
第二节 影响与重构:后现代主义与中国当代文学·····	(365)
1. 建构后现代主义:中国的视角·····	(365)
2. 中国当代的诸种后现代变体·····	(367)
3. 个案研究:先锋小说的后现代话语分析·····	(369)
4. 后现代话语在中国语境下的重构·····	(374)



第三节 呼应与阐发:西方马克思主义诗学与中国 现当代诗学·····	(376)
1. 西方马克思主义简介·····	(376)
2. 西方马克思主义诗学对中国现当代诗学的事实影响·····	(379)
3. 西方马克思主义诗学与中国现当代诗学的平行发展·····	(381)
4. 中国当代诗学对西方马克思主义诗学的汇通与阐发·····	(385)
第四节 对峙与对话:摆脱西方中心主义和本土主义·····	(387)
1. 比较文学研究中的自我与他者的关系·····	(387)
2. 西方中心主义和本土主义是比较文学的障碍·····	(389)
3. 对话是比较文学研究的理论方法·····	(393)
第五节 差异与变体:后殖民批评与宗教文化传统·····	(397)
1. 后殖民批评崛起的国际学术背景·····	(397)
2. 殖民文学与后殖民批评的世界性宗教背景·····	(401)
3. 赛义德与“东方”的权力·····	(405)
后记·····	杨乃乔(410)

## Contents

<b>Preface</b> .....	Yue Daiyun(1)
<b>Part I: History and development</b> .....	(1)
Chapter 1: Comparative literature in the context of Globalization and the multiculturalism .....	(1)
1. What is Globalization? .....	(1)
2. Accept it or reject it: diversified attitudes toward the cultural globalization .....	(3)
3. Homogeneous culture and multiculturalism .....	(6)
Chapter 2: A brief history of comparative literature in Europe and the U.S. ....	(8)
1. The prehistory of comparative literature .....	(8)
2. The rise of comparative literature .....	(10)
3. The milestones in the development of comparative literature .....	(13)
Chapter 3: A brief history of Comparative literature in China .....	(23)
1. The comparative study in pre-modern China .....	(23)
2. The establishment of comparative literature in China .....	(27)
3. The flourish of comparative literature in China .....	(31)
Chapter 4: Comparative literature in twenty-first century .....	(36)
1. The functions of comparative literature in literary study in the future .....	(36)
2. The orientation of comparative literature as a discipline .....	(38)
Chapter 5: Comparative literature and cultural study .....	(43)
1. What is cultural study? .....	(43)
2. Cultural study, a criticism .....	(45)
3. Comparative literary study and cultural study .....	(48)
<b>Part II Ontology</b> .....	(52)
Chapter 1: What is “comparative” and what is “literature”? .....	(52)
1. “Comparative” and its problems in the context of Chinese .....	(52)

2. "Comparative" and its problems in the context of Indo-European .....	(55)
3. "Literature" and its problems in the context of both East and West .....	(58)
Chapter 2: Terms and definitions .....	(60)
1. From the viewpoint of French School .....	(62)
2. From the viewpoint of American School .....	(66)
Chapter 3: The identities of comparative literature as a discipline .....	(72)
1. It is the self-consciousness of the comparatists which ultimately defines the identity of comparative literature .....	(72)
2. The objects of comparative literary study: the disciplinary principles relationship and the meaning of the three categories .....	(74)
3. The four basic features of comparative literature .....	(79)
Chapter 4: Comparative literature and the related disciplines .....	(82)
1. National literature .....	(82)
2. General literature .....	(86)
3. World literature .....	(89)
4. Comparative literature .....	(93)
Chapter 5: Comparative Literature: ontology or methodology? .....	(99)
1. What is the ontology of comparative literature? .....	(99)
2. What are the perspectives of comparative literature? .....	(103)
3. Comparative literature is not comparison of literary works .....	(107)
4. The nature of comparison and the principle of "comparableness" .....	(111)
5. Conclusion: comparative literature as an ontology instead of as methodology .....	(117)
<b>Part III Perspectives</b> .....	(121)
Chapter 1: The multiplicity and the openness of comparative perspectives .....	(121)
1. The flowness and correlativeness of comparative perspectives .....	(121)
2. The multiplicity and the openness of comparative perspectives .....	(123)
3. The self-awareness of comparative perspectives .....	(125)
4. The important role comparative perspectives played in the literature study today .....	(127)
Chapter 2: The literary dialogue in comparative perspectives .....	(128)
1. The paradigm and the platform of dialogue .....	(128)

2. The models of dialogue: from knowing each other to self-defending and to compensating each other .....	( 130)
3. The procedures of dialogue: imitation, filtration, cultural understanding, and the creation of a new culture .....	( 131)
4. The importance of cultural dialogue .....	( 133)
<b>Chapter 3: Interdisciplinary study .....</b>	<b>( 135)</b>
1. Hybrid, pervasion and classification, and multiple meaning chain .....	( 135)
2. Literature and philosophy .....	( ) 137
3. Literature and religion .....	( 139)
4. Literature and psychology .....	( 142)
5. Literature and arts .....	( 145)
6. Interdisciplinary study and the definition of comparison .....	( 149)
<b>Chapter 4: Comparative literature and Sinology .....</b>	<b>( 153)</b>
1. What is Sinology? .....	( 153)
2. The historical meaning of Sinology .....	( 156)
3. The academic meaning of Sinology .....	( 158)
4. How comparative literature benefits from Sinology? .....	( 160)
<b>Part IV Schools .....</b>	<b>( 164)</b>
<b>Chapter 1: French school and influence studies .....</b>	<b>( 164)</b>
1. The history of French school and its theories .....	( 164)
2. The theories and practice of influence studies .....	( 167)
<b>Chapter 2: American school and analogy studies .....</b>	<b>( 172)</b>
1. The history of American school and its theories .....	( 182)
2. The theories and practice of analogy studies .....	( 176)
3. Take precautions against several traps in analogy studies .....	( 179)
<b>Chapter 3: Russian school and historical poetics studies .....</b>	<b>( 183)</b>
1. Calling for nationality: a brief history of Russian school .....	( 183)
2. The features of Russian school .....	( 190)
<b>Chapter 4: Chinese school and explication studies .....</b>	<b>( 196)</b>
1. Chinese comparative literary study is more trans-cultural .....	( 196)
2. The eclecticism of Chinese school .....	( 198)
3. Explication studies .....	( 200)
4. The insights and limits of Chinese school .....	( 204)
<b>Part V Modes .....</b>	<b>( 207)</b>

Chapter 1: Genology and “forms” .....	(207)
1. What is genology in comparative literature? .....	(207)
2. The subjects of genology .....	(209)
3. Case studies .....	(211)
Chapter 2: Thematics and “transformation” .....	(214)
1. The bases of thematics .....	(214)
2. Themes and motifs .....	(216)
3. Subject matter, figure and image .....	(219)
Chapter 3: Image studies and “otherness” .....	(224)
1. What is image studies of comparative literature? .....	(224)
2. How to do image studies? .....	(226)
3. The features of image studies .....	(230)
4. The space for image studies .....	(230)
Chapter 4: Typology and “rules” .....	(232)
1. The academic history of typology studies .....	(232)
2. The theories of typology: “borrow” and “influence” .....	(234)
3. Two ways to form a type .....	(238)
4. The theoretical background of typology .....	(238)
5. Typology aiming at “rules” .....	(241)
<b>Part VI Examples</b> .....	(243)
Chapter 1: “Interaction” focusing on the comparative studies between Chinese literature and European-American literature .....	(243)
1. Eurocentricism in comparative studies and the introducing of interaction studies .....	(243)
2. Classical Chinese poetry and the modernity of contemporary American poetry .....	(246)
3. Romanticism and symbolism trends in Western literary history and modernity of contemporary Chinese poetry .....	(250)
4. The contributions of interaction studies to comparative literature .....	(254)
Chapter 2: “Reception” focusing on the comparative studies of Chinese literature and Russian literature .....	(255)
1. How China received Russian nihilistic novel? .....	(255)
2. How contemporary Chinese writers received Russian literary arts? .....	(258)
3. Alexander Pushkin in China .....	(261)

Chapter 3: “Influence” focusing on the comparative studies of Chinese literature and Japanese literature .....	(265)
1. Japanese literature written in Chinese language .....	(265)
2. China’s influences on Japanese literature focusing on Tales (wuyu) .....	(269)
3. How China influenced modern Japanese literature .....	(271)
Chapter 4: “Identity” focusing on the cultural identity crisis of foreign Chinese literature .....	(275)
1. Cultural identity of foreign Chinese literature .....	(275)
2. Comparison: the cultural differences inside foreign Chinese literature .....	(277)
3. Several comparative approaches to foreign Chinese literature .....	(282)
<b>Part VII Translation</b> .....	(286)
Chapter 1: Cultural paradigm and the establishment of the paradigm of translation studies .....	(286)
1. How the paradigm of translation studies related to cultural paradigm .....	(286)
2. Cultural paradigm and the conformity of translation studies: case studies .....	(288)
Chapter 2: The transformation of paradigm in the West: tradition and innovation .....	(293)
1. Three paradigm .....	(293)
2. Translation studies today .....	(297)
Chapter 3: New paradigm: a theoretical analysis .....	(304)
1. The introduction of the new paradigm in translation studies .....	(304)
2. Old paradigm, a criticism .....	(306)
Chapter 4: The paradigm of translation studies today and tomorrow .....	(308)
1. In the West .....	(308)
2. In China .....	(312)
<b>Part VIII Poetics</b> .....	(316)
Chapter 1: The theoretical background of comparative poetics .....	(316)
1. What is “poetics” in the context of Western culture? .....	(316)
2. What is “poetics” in the context of Chinese culture? .....	(320)
3. The theoretical background of comparative poetics .....	(322)
Chapter 2: Sino-Western comparative poetics: comparableness, necessity and method .....	(324)
1. Comparableness: the theoretical bases of Sino-Western comparative	

poetics .....	(324)
2. Necessity: the value of Sino-Western comparative poetics .....	(329)
3. Method: the construct of dialogical poetics .....	(332)
4. Some misleading issues .....	(333)
Chapter 3: Comparative poetics studies in the context of modern Chinese .....	(337)
1. A brief survey of comparative poetics studies in the context of modern Chinese .....	(337)
2. The theoretical character and modality of Sino-Western poetics .....	(340)
Chapter 4: The possibilities of modernized understanding of classical Chinese poetics .....	(346)
1. What is the modernized understanding of classical Chinese poetics? .....	(346)
2. How to understand classical Chinese poetics from the modern perspectives? .....	(348)
3. To understand classical poetics from the modern perspectives is the only way to modernize the classic poetics .....	(352)
<b>Part IX Trends</b> .....	(355)
Chapter 1: Reception and filtration: Modernism from West to China ...	(355)
1. What is Modernism? .....	(355)
2. The background and nature of Chinese modernists' reception of West Modernism .....	(356)
3. The filtration system of Chinese modernists' reception of West Modernism .....	(361)
Chapter 2: Influence and reconstruction: Postmodernism and Contemporary Chinese literature .....	(365)
1. To construct postmodernism from Chinese point of view .....	(365)
2. Postmodernism and its different faces in China .....	(367)
3. Postmodernist discursive analysis in the avant-garde novel: a case study .....	(369)
4. To reconstruct postmodernism in the context of contemporary China .....	(374)
Chapter 3: Response and understanding: Western Marxist poetics and contemporary Chinese poetics .....	(376)
1. A brief survey of Western Marxist poetics .....	(376)
2. The influences of Western Marxist poetics to contemporary Chinese	

poetics .....	(379)
3. Western Marxist poetics versus contemporary Chinese poetics .....	(381)
4. How contemporary Chinese poetics absorb and reconstruct Western Marxist poetics? .....	(385)
<b>Chapter 4: Conflict versus dialogue: getting out of the Westcentricism and provincialism .....</b>	<b>(387)</b>
1. Selfness and otherness in comparative literary studies .....	(387)
2. How Westcentricism and provincialism are in the way of comparative literature .....	(389)
3. Dialogue is an important perspective for comparative literary studies .....	(393)
<b>Chapter 5: Differences and transformation: postcolonial criticism and religious cultural tradition .....</b>	<b>(397)</b>
1. The international ground of the rise of postcolonial criticism .....	(397)
2. The international religious ground of colonial literature and postcolonial criticism .....	(401)
3. Edward W. Said and the "oriental" rights .....	(405)
<b>Postscript .....</b>	<b>Yang Naiqiao(410)</b>



## 第一章 发展论

### 第一节 全球化与比较文学的多元文化语境

#### 1. 全球化的界定

当历史跨入 21 世纪之际,全球化(无论在理论探讨还是现实处境中)已成为不容回避的现象和亟待严肃思考的问题。如果说 20 世纪 80 年代中期知识界对“全球化”这一概念还没有给予足够的重视,到 80 年代后期,它俨然成为了被争相引用又争议颇多的话题,及至今日,全球化几乎已是无需界定且无所不在的口号。

到底何谓全球化(globalization)? 当上世纪 60 年代该词被收录于《韦氏大词典》和《牛津英语词典》时,全球化还是一个令人感到棘手和无所适从的概念,而现在这种不安已经多多少少消退了。广为流行的全球化概念着重描述的是一个历史的过程,在此过程中各种社会因素和关系在空间上不断扩展,人的行为方式、思想观念以及社会力量的作用表现出洲际(或区域之间)的特点。作为一个历史的或历时的过程,全球化的特征却在于其共时性,具体而言就是空间上的世界压缩(compression)<sup>①</sup>和地域联结。<sup>②</sup>人们最直接的感触,是好像生活在一个空间越来越狭小、联系越来越紧密的麦克卢汉(Mashall McLuhan)所谓的“地球村”(global village)。天涯若比邻的空间感觉的改变,主要是自近代以来的科学—技术革新推动的,特别是 20 世纪后期新的通讯媒介——主要

---

① 《全球化:社会理论和全球文化》[美]罗兰·罗伯森著,梁光严译,上海人民出版社 2000 年版,第 11 页。

② 按:安东尼·吉登斯对全球化所下的定义是:“世界范围内社会关系的强化,这些关系以一种方式将不同的地方性联系起来,以致地方性事变的形态受到远距离以外发生的事变的影响,反之亦然。”见于[英]安东尼·吉登斯:《现代性的后果》(Anthony Giddens, *The Consequences of Modernity*, Stanford University Press, 1990, p. 64.)。