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多元文化与多种视点的交汇

——“跨文化视域下的20世纪英语文学研究”
国际研讨会论文集

傅 利 刘克东 主 编

Confluence of Cultures and Perspectives



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Preface

The conference on 20th the Century Literature from cross-cultural Perspectives took place more than two years ago and has proven a successful event both in itself and as of the aftermath. Nearly 200 scholars, both prestigious and fresh, gathered in the City of Ice and Snow to discuss literature in English from many perspectives. The group photo outside the venue show people in their warmest clothes, the photographer had to say "hold your breath" before pressing the shutter in case the cloudy steam exhaled by the vulnerable participants block the view of the petal-like faces. It must have been an unforgettable memory in everyone's heart.

The plenary addresses encompassed both theory and criticism, ranging all the English speaking countries and those that produce literature in English. Globalization is a feature, and intercultural influence is salient. Bill Ashcroft traces the spreading of modernity from the West to the East and its various adaptations and transformations from a post-colonial perspective. He believes that modernity is rather multiple than singular. Alison Calder examines the influence of the Ancient Chinese poet Wang Bo upon contemporary Canadian poets, so the study is not only cross-cultural but also cross-centurial. In a similar vein, the Russian scholar Tamara G. Bogolepova studies allusions to Leo Tolstoy's *Anna Karenina* and Goethe's *Faust* in John Champlin Gardner's *October Light*. Tatiana Anikeeva outlines the reception of Emily Dickinson's poetry in Russia, first tinted by the ideological preferences (1920-1990) and then more freely (after 1990), especially on the internet. Evgeniya M. Butenina discusses the influence of Russian literary works on the Chinese American writer Ha Jin's novel *Waiting*, paralleling the protagonist Lin Kong with Oblomov in Ivan Goncharov's eponymous 1859 novel. Stephen Regan studies the cold snow and ice landscape and mindscape incorporating American, British, Irish, Chinese, and Japanese elements. Daniel Jernigan studies the relationship between historical facts and the postmodern reality, mixing Joyce and Lenin with other figures. Another feature is the interdisciplinary perspective. Fu Li explores the possibility and means to interpret literary works using pragmatic theories. Yu Jianhua confirms the function of literature as educating, being a way of knowing rather than using. Margot Hillel tries to bridge psychology with literature, exploring the functions of memory in identity construction, blending young people, aboriginal personalities, and demented people in the discussion. A third prominent feature is the close examination on sub-cultures of the ethnic minorities. SIM Wai-chew's studies of the British Japanese writer Kazuo Ishiguro, Yang Jincai, Luo Lianggong, Steven Tracy, Ron Schleifer, Russ Reising's studies on Afro-American literature, and Warren Cariou, Scott Stevens, and Kedong Liu's presentations on American Indian literature all added color to this cross-cultural conference on literature.

Panel discussions are also fruitful, the complete papers of which are now collected in the constituent sections: Theory and Techniques; Literatures and Cultures; Ethnic Literatures; Feminist Literature; Drama, Short Stories, and Poetry; Literature, Translation, and Teaching.

The ensuing trip to the snow sculptures, ice lanterns, and ski resort were testified to be enjoyable and exciting—a first experience for many of the participants.

It is good to learn a couple of years after the event that people, now friends, have been communicating with one another in a productive way. Steven Tracy continue to lecture extensively in China, especially CCNU, since he was made a Chutian Scholar in 2011, planning to come to HIT for a six-week lecture tour as a Fulbright senior specialist. Bill Ashcroft came to HIT in June 2012 and lectured for a week to mark the 30th anniversary of the HIT School of Foreign Languages. Stephen Regan visited Ron Schleifer in the States, and Ron paid Stephen a visit in England. Lucy Tiao Wang visited the University of Durham upon Stephen' s invitation. Warren Cariou has visited Scott Stevens at the Newberry Library where he is the director of the Darcy McNickle Center, and Warren and Alison Calder attended a conference on poetry and poetics in Wuhan organized by CCNU in 2011. Visitations and communications by other participants and in other forms may be unknown to us, but we are sure that this conference has been a valuable platform to make friends and connections, hence an ignition for many things to go on. As a result, this collection of papers, though not inclusive or exhaustive, a bit late, and unavoidably imperfect, has become a keepsake and reminder for the delightful event.

We would like to learn and see more productive results generated from this conference and to see our friends in the academic circle in future.

With concerted efforts of all the parties involved, the proceedings finally are published by the World Publishing Guangdong Corporation. We welcome any criticism. Any flaw or imperfection is ours.

Editors
April 7, 2013

序 言

20 世纪英语文学的繁荣有两个特征:①从单一的英美文学传统逐步拓展到新西兰、澳大利亚和加拿大等国以及其他前英属殖民地英语文学研究;②少数族裔作家进入大众视野,与白人主流作家抗衡。前殖民地作家和英美两国的少数族裔作家都取得了不俗的成就,如南非作家库切、莱辛,印度裔作家拉什迪,犹太裔作家贝娄,非洲裔作家莫里森等都获得过国际文学大奖,在世界文坛享有盛誉。随着当代英语文学中“流散文学”的兴起以及作者的民族身份和族裔身份多元化,在对英语文学文本中各类人物进行阐释时,需要考虑全球化视野下人物文化身份的确立。英语文学兴起有政治及语言等因素。虽然前英国殖民地摆脱了殖民统治,但该地区的作家仍然受到了英国殖民主义者政治、经济、文化和宗教模式的影响;同时,由于前殖民地语言不统一,更多的作家选择英语写作。英语文学的兴起,对英语文学的研究起到了推波助澜的作用。随着我国与国外学术交流的增加以及英语文学学科的发展,我国英语文学研究日益专业化,新锐学者不断涌现,他们继承了前辈学者对文学的热情,又有扎实的理论知识和敏锐的学术思维。

新世纪人们需要反思 20 世纪英语文学,总结英语文学研究的成果。基于这一目的,2011 年 1 月 15—16 日,哈尔滨工业大学外国语学院与华中师范大学《外国文学研究》杂志社共同主办了“跨文化视域下的 20 世纪英语文学研究”国际研讨会。会议就英、美、加、澳、新等国的英语文学进行研讨,议题集中在 20 世纪文化思潮与英语文学创作,文本中的文化记忆与文化想象,性别、种族与文化,英语文学的生态关怀,英语文学的跨文化研究,英语文学在中国的翻译研究以及全球化与英语文学教学等方面。

本论文集收录了这次会议中有代表性的论文,体现了世界及我国文学研究者在英语文学研究中的丰硕成果。本论文集中,与会学者的研讨方向主要包括比较文学、短篇小说、文学理论、后现代与后殖民、作家与作品研究、少数族裔作家作品研究、生态主义文学批评、诗歌研究、叙事研究、跨文化文学研究等方面,展示了文本解读的不同视角,表达了中外学者文学研究的热情与理性思考。

在文学理论及技巧研究部分收录的论文包括生态主义、叙事空间、叙事艺术、后现代主义研究以及巴赫金的文论研究,这类研究主要关注英语文学中的经典作家与经典作品,其中包括冯内古特、库切、劳伦斯、海明威等。这些研究有助于揭示文本的内在作用机制,从多个角度了解文本的审美特征和艺术魅力。文学与文化研究是过去几十年文学研究的主要方法。该文学批评学派将文学文本看作是文化文本,这种批评方法与结合女性主义以及族裔背景的文化政治批评不同,是通过文学文本的分析,揭示文学作品的文化内涵。本部分的研究不仅限于英语文学研究,还包括俄罗斯文学研究,如《19 世纪俄罗斯文学中的“彼得堡”》;日语文学研究,如《樋口一叶的文学性格与定位论考》;以及文学文本中体现的文化价值研究,如《冷漠与虔诚的背后——〈好人难寻〉中的文化价值观探析》。少数族裔作家作品研究涵盖了华裔、非洲裔、犹太裔、印第安裔等作品,学者们对于这些作家的研究不仅包括其族裔性的书写,如《马拉默德的犹太性书写》;还转向了其作品的叙事策略等文本内部研究机制,如论《〈紫色〉独特的成长叙事策略——书信体》,以及城市文化研究,如《城市平民“囚徒”的困惑——评索尔·贝娄〈晃来晃去的人〉中的城市书写》等。在女性主义作品分析中,研究者将女性主

义与伦理学、叙事学结合,分析了文学文本中的女性主义意识,如《〈守望灯塔〉的性别化叙事策略》。这些研究体现了跨学科的特征以及学者们对文学批评传统的继承和发展。在戏剧、诗歌及短篇小说部分中,研究者从诗学、文化、心理分析学派以及政治视角解读英语文学中的著名戏剧,揭示了作品中体现的主体性、不确定性以及家庭伦理关系。在文学、翻译与教学中,研究者思考了诗歌翻译的现代性、文学翻译与应用翻译的差异以及留学生在拜伦诗歌被译介到中国的过程中起到的重要作用。

本论文集集中还收录了一些国内外文学研究界著名学者的研究成果,其中包括阿什克罗夫特、罗良功、虞建华、傅利、刘克东等对文学理论、文学教学、族裔研究等方向的深入思考。

与英语文学重新定义相适应,文化身份的确立一直是文学批评界关注的问题,因而也带来了后殖民主义理论思潮的盛行。澳大利亚著名学者、新南威尔士大学阿什克罗夫特(Bill Ashcroft)在论文中回顾了后殖民理论在后殖民文学分析中的应用,并认为该理论不仅可以用来考察和分析后殖民文化历史,也可以作为一种研究现代化文化变革的重要理论工具。在英语文学研究领域扩展的语境下,他从理论的高度指出了后殖民理论在全球话语下的新应用,为研究文学作品中文化身份变更提供了理论工具。美国托莱多大学莱星(Russell Reising)的论文印证了阿什克罗夫特的论述,他认为个人的发展以及社会的进步必须突破世界观的民族狭隘性。莱星用爱默生的超验主义受到印度与佛教文明的影响为例,说明了罗宾斯的个人经历使他的小说具有国际视野。莱星研究的突出特点在于其全球化与文化批评视角,体现了英语文学与批评发展的重要方向。

在理论研究之外,文本研究仍然是文学批评的基础,主题研究、诗学研究于文本细读中体现文学作品的审美体验与艺术效果。华中师范大学罗良功教授在题为《影响、同盟还是对抗?——论庞德与兰斯顿·休斯之间的诗学关系》的论文中使用第一手资料,分析了庞德和兰斯顿·休斯之间的诗学关系。他通过研究两位诗人的书信往来对两者的诗学观念以及诗学实践进行细致的梳理,阐述了两位诗人之间迥异却又密切相连的复杂诗学关系。该研究展示了原创性的研究方法,避免了追逐并套用流行理论思潮的生硬与弊端。文学作品的哲学与伦理解读一直是文学研究长盛不衰的论题,新加坡南洋理工大学沈伟纠教授借用黑格尔的理论,对石黑一雄的短篇小说集《夜曲》做了哲学与伦理解读。结合当代社会人的自我认同,他分析了在庸碌的人生中如何保持生命的浪漫倾向。澳大利亚学者玛格·希勒尔(Margot Hillel)则从记忆与身份确立的角度分析费舍(Garry Fisher)的《竹笛声声》(*The Bamboo Flute*)和玛依(Margaret Mahy)的《记忆》(*Memory*),她的研究反映了在后现代全球化文化交融的背景下,人们自我认同的焦虑。傅利教授采用言语行为、准言语行为以及语用行为等话语体系,对文学文本和小说人物的话语意义进行分析,为文学作品的解读和欣赏提供了崭新的视角。文学语用学在文学上的应用,有助于人们了解文本内部产生的艺术魅力,对于揭示文学语言的特殊性与普遍性具有重要意义。

少数族裔文学的兴起是英语文学发展的一个重要特征,体现在文学批评中,少数族裔文学研究依然显示出强劲的活力。书写历史、获得声音、文化身份构建仍然是少数族裔文学的研究焦点。文化研究是少数族裔文学的一个重要方面,其中涉及了文化遗产、交融、互动、权力斗争等因素。学者们对少数族裔文学的关注,体现了他们对多元文化的关注与包容,同时也说明了少数族裔文学逐渐进入主流视野,正成为主流研究领域的现状。美国学者特雷西(Steven Tracy)回顾了非洲裔布鲁斯音乐等音乐风格对美国主流文化的渗透。施来弗(Ronald Schleifer)分析了流行文化和美国文学的互动。特雷西和施来弗的研究都从流行文化的角度去分析文学与文化的关系,揭示现实世界中边缘人群的生存状态。加拿大学者卡瑞欧(Warren Cariou)分析了加拿大土著作家的作品,揭示其作品中呈现的文字与口头传统的对立。刘克东对印第安人文学的解读,是从重新塑造白人主流社会中印第安人多样化的形象出发,阐述了作品中越界与融合的问题。

诗歌与戏剧研究仍然具有先锋特征,同时也保留了文学审美传统的传承。哲尼干(Daniel Jernigan)从文本的历史性和认识论角度,研究了《乌托邦彼岸》中人物塑造以及时空转换带来的艺术与审美体验。加拿大学者考尔德(Alison Calder)从比较文学的视角,分析了中国诗人王维的诗歌在西方语境中对其创作者和读者的影响。相对于小说文本的研究,诗歌与戏剧的研究更多的是主题研究,显示了两个文类研究的哲学视角与角度的独特性。

文学教学对于我国英语人才的培养具有重要意义,也是我国英语文学后备力量培养的根基,文学教学与人文素质培养相结合是一个不可忽视的方面。虞建华教授以多年教学实践的积累以及高屋建瓴的视点,分析了我国高校英语专业的现状,并提出了“学以致用”与“学以致用”并重的理念,强调英语专业人文性的一面,提出一些带有前瞻性的思考。

从本论文集的研究来看,后现代与后殖民、少数族裔、女性主义、生态批评仍是我国国内文学研究的主流。尽管文学批评受到各种思潮的影响,探究文本内部结构、审美特征的来源的叙事学研究仍然是学者不懈努力的目标。我国英语文学批评学界也突破了英美主流英语文学的局限,视野拓展到其他英语国家,这映射了20世纪英语文学的兴起,其中澳大利亚等前殖民地文学经过多年的积淀,逐渐获得声音。针对我国英语文学研究的历史和现状,我国英语学界的研究立场一度存在一种认同西方大国的倾向,常常将英语文学与英美两国文学等同。因此,若要拓展我国的英语文学研究,必须调整阅读视角和研究立场,在摆脱殖民心态的前提下坦然面对英美以外的殖民地英语文学。从本论文集中可以看到我国文学研究者的关注视野已经拓展到真正意义上的英语文学,其批评视点也体现在我国学者的英语文学批评中,主体性逐渐确立。本论文集反映了近年来国际学术界在英语文学批评领域的研究热点,展示了文学研究的新突破和新成果,体现了跨文化的国际视野、跨学科的兼容并蓄以及文类齐全等特点。正因为如此,本论文集将会对学术界产生深远的影响。

以上是对研讨会上的发言及集中收录的论文的一个综述,不求全面,只是为了给读者提供一个线索,初步梳理一下。

研讨会已经过去两年有余,由于忙于教学、科研等事务,时光一点一滴地偷偷流逝,编者心急如焚,希望早日将论文集付梓,现在终于将这个愿望付诸实施,甚感欣慰。晚做总比不做强,这也权当是对当时学术盛会的一个美好见证吧!

编者也欣慰地了解到,本次学术盛会为国内外学者搭建了一个沟通平台。各国学者在会后延续了友谊与学术交流,加强了互访和讲学、访学活动,效果颇佳!

编者对所收录的论文做了一些编辑和改动,如有不当,还请见谅!由于水平有限,论文集中难免有些错误和纰漏,希望广大读者多多批评指正!

编 者

2013年4月7日于哈尔滨

目 录

CONTENTS

1 专家论坛

Expert Forum

- Modernity Now: Reading Post-Colonial Globalization Bill Ashcroft (1)
- Cross-Cultural Critique: Three Canadian Poets' Use of Classical Chinese Poetry Alison Calder (12)
- 中国高校的英美文学教学:成就与问题 虞建华 (20)
- Pragmatics and Literature Fu Li (24)
- "Let the memory live again": Memory and Its Role in Literature for Young People Margot Hillel (30)
- "Columbus Wrote": Literacy and Resistance in
Contemporary Canadian First Nations Literature Warren Cariou (39)
- Crossing the Border: The Agency of the Post-Indian Warrior in Alexie's
The Absolutely True Diary of a Part-Time Indian Liu Kedong (45)
- John C. Gardner's Novel *October Light*
on Counterculture and Existentialism Tamara G. Bogolepova (63)
- The Reception of Emily Dickinson's Poetry in Russia Tatiana Anikeeva (69)
- Russian Books in Ha Jin's *Waiting* Evgeniya M. Butenina (73)

2 文学理论及技巧研究

Literary Theory and Techniques Research

- 巴赫金与互文性 张 扬 黄芙蓉 (79)
- 没有狼的瓦尔登湖——《瓦尔登湖》与《狼图腾》的生态意蕴对比 李 臻 (84)
- 精神创伤与叙事疗伤——从文学治疗角度看冯内古特的《猫的摇篮》 梁庆峰 (89)
- Human Nature in Polyphony: The Complexity of Human Nature as Reflected
in the Polyphonic Features in Coetzee's *The Master of Petersburg* Liu Kedong Sun Chang (95)
- 从《达洛卫夫人》解析伍尔夫意识流小说的创作 蒙雪梅 李慧杰 (109)
- 对人性的持续拷问:解读《永远不要弃我而去》中的生态关怀 欧 荣 (115)
- 《家之随想》中后现代主义元素 荣 巍 田 强 (121)
- 劳伦斯短篇小说中的性别空间叙事探究 于 娟 刘立辉 (125)
- 神话 音乐 循环 回归——论《悲悼》叙事艺术的内在张力 詹 虎 赵学斌 (131)

Irony and Understatement in Hemingway's Short Stories	Zhou Jinxu Chang Mei (136)
情节设计漏洞与叙事布局	赵龙武 傅利 (140)

3 文学与文化研究

Literatures and Cultures Research

《上帝的玩笑》中雷切尔与《圣经》中的拉结	常梅 周瑾序 (145)
19世纪俄罗斯文学中的“彼得堡”	杜国英 徐红 (149)
Half a Life, Cultural Identity and V. S. Naipaul	Li Xue Zhou Jinxu (155)
回归“失去的天堂”——论纳博科夫英语小说中的俄罗斯文化记忆	刘文霞 (162)
冷漠与虔诚的背后——《好人难寻》中的文化价值观探析	孟德慧 (167)
樋口一叶的文学性格与定位论考	滕佳杰 祝玉深 (171)
安东尼·伯吉斯叙事作品的后现代性及其价值	李桂荣 (176)
文化记忆及想象视角下的《祖先游戏》	吴慧 (185)
The Shame Culture Reflected in Japanese People's Behaviors after the Disaster	Zhao Hongyuan (190)
迦利女神的现代命运——印度英语小说《城市之声》评析	李美敏 (194)

4 少数民族作家作品研究

Ethnic Literatures

从痴迷、解构到重构：盖恩斯小说中男性气概建构过程中的女性参与	隋红升 (200)
马拉默德的犹太性书写	王眺 (206)
Victim of Extreme Intellectualism: Herzog in Saul Bellow's <i>Herzog</i>	Wang Ling Zheng Junzi (212)
城市平民“囚徒”的困惑——评索尔·贝娄《晃来晃去的人》中的城市书写	张甜 (225)
On Hybridized Religious Technique in Louise Erdrich's <i>Love Medicine</i> and <i>Tracks</i>	Chen Liang (231)
"The Third Space" in <i>The Woman Warrior</i>	Yan Jia (237)

5 女性主义作品分析

Feminism Works Analysis

铿锵玫瑰，自由奇葩——论《中国公主杜兰朵》中的女性意识观	崔丹 (246)
女权主义的“妥协派”还是划时代的“探索者”——《金色笔记》的主题与形式的探究	李变 (250)
女性主义视域下的《我和我的家人》	刘克东 扈欢欢 (254)
对《儿子与情人》的女性主义伦理学解读	张凌岩 董艳焱 (259)
“求而不得”与“求而得之”——《一间自己的房间》和《到第十九号房间》 中“房间”意象的女性主义解读与对比	赵雪霞 (264)
生态女性主义视角下的《阿凡达》	刘芬芬 王帅 (268)

6 戏剧、诗歌及短篇小说

Drama, Poetry and the Short Story

当代美国戏剧中的家庭伦理关系探析	张生珍 (273)
20 世纪加拿大社会的文化贫瘠	刘晓丹 于云玲 (278)
A Study on Violation of Cooperative Principle in <i>The Glass Menagerie</i>	Fu Li Wang Qian (283)
谈《玻璃动物园》里的“抛弃”和“逃避”——兼谈象征手法在揭示“抛弃”和 “逃避”中的妙用	欧亚鹏 (289)
析田纳西·威廉斯《玻璃动物园》中的现代悲剧性	王 琨 (294)
矛盾的世界,无尽的等待——论《等待戈多》中的不确定性	吴彤昱 (299)
心理外化技巧在《推销员之死》中的运用	吴耀芝 (305)
对《等待戈多》的一种政治解读	阳 利 (310)
诗歌象似机制的多维建构——以《雪夜林边驻足》为例	温金海 张家荣 (315)
The Death Theme in Alice Munro's <i>Hateship, Friendship,</i> <i>Courtship, Loveship, Marriage</i>	Huang Furong Zhang Yang (319)
Love in "The Horse Dealer's Daughter": The Best Remedy	Jia Xuerui Jia Xuelai (326)

7 文学、翻译与教学

Literature, Translation and Teaching

A Tentative Study on the Translation of Figures of Speech in Literatures	Wang Lixin Chen Xi (330)
留学生与拜伦在中国的译介	郭晶萍 (341)
胡适诗歌翻译的现代性探源——以《关不住了》为例	蒙兴灿 (345)
“陷入重围的骑士精神”——从意识形态批评角度看《高文爵士和绿色骑士》 中骑士精神的衰落	戚咏梅 (352)
文学翻译与应用翻译差异之探究	郑淑明 李晓晓 (357)

1. 专家论坛

Expert Forum

Modernity Now: Reading Post-Colonial Globalization

Bill Ashcroft

Abstract: This article addresses the question of contemporary Modernity with the tools of post-colonial theory. Whether celebrated by those who think liberal democracy is the end of history, or those who believe that globalization heralds the end of a multi-polar world, Modernity is widely regarded as being predominantly Western. But did modernity simply travel from the West? Was it brought with colonial conquest? Was it a gift of the civilizing mission? Can we talk about modernity without invoking Western modernity? What does the concept of alternative modernities mean to the structure of global relations? By using the tools of post-colonial theory, this essay attempts to understand why globalization may now be characterized by the *multiplicity* of its modernities. Whether represented by the Black Diaspora, or by India, modernities may be shown to have emerged through a process of adaptation, transformation and circulation, modeled by post-colonial literary writing.

Keywords: Modernity post-colonial globalization

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Modernism and modernization have nourished an amazing variety of visions and ideas that aim to make men and women the subjects as well as the objects of modernization, to give them the power to change the world that is changing them, to make their way through the maelstrom and make it their own.

(Marshal Berman, *All That is Solid Melts into Air*)

A great deal of economic and political thought from the 1990s has been rendered obsolete by events in this century. The global financial crisis that began in 2008 proved to be a curious boon to the credibility of the nationstate. That entity whose demise had been virtually assured by globalization theory in the nineties asserted itself against the neo-liberal fiction of the supremacy of the market, and thereby ushered in an age of multilateralism. Francis Fukuyama's hyperbolic belief that liberal democracy was the final form of human

government (1992) and that a utopia of universal democratic capitalism would be the end of history, seems now like a quaint fantasy. Samuel Huntington on the other hand saw that modernity was not synonymous with westernization and that expecting consensus on universal issues was dangerous. Huntington's cure, however, was a virulent strain of Orientalism: we should accept that the world was divided into the West and the Rest and that future conflict will not be between states but clashes of civilizations (1996). Huntington's use of words such as the West and Islam should alert us immediately to their unsatisfactory monolithic blurriness: terms as Said says, "more suitable for the mobilization of collective passions than for lucid understanding" (Said XVI). A very different view from these was one that accepted Fukuyama's thesis but rued the apparent homogenization of the world: the displacement of the 'state' by the market; the erosion of a variety of indigenous markets; the erosion of counter-cultures worldwide; the erosion of alternative centres of power (Kothari 1100). In a bleak article, "The Yawning Vacuum: a World Without Alternatives" Rajni Kothari admonished.

The end of history thesis is not to be laughed out; it represents and announces the end of the era not just of the socialist challenge to the capitalist world but also the multipolarity of the world, of the system of nation-states. It has called into question a plurality of the world...It is the return of the capitalist-colonial framework that Fukuyama and other excited champions of western capitalism are celebrating (Kothari 1101).

Different as these perspectives may be, Fukuyama and his critics both accept the monolithic western character of modernity, and consequently, that all world cultures stand helpless against its crushing onward progress.

These views have a long historical provenance. The defining moment of the fallacy that modernity is the site of the West's cultural triumph occurs in Weber's "Introductory Note" to his *Collected Essays on the Sociology of Religion* where he provides a list of Occidental achievements defining its separation from the rest of the world: "only the West" he intones, developed proper scientific procedures, historiography, musical notation, instruments such as the organ, the piano and the violin, architecture, the printing press. The list goes on to include universities, the civil service, parliamentary democracy and capitalism. We recognise in this triumphant declaration the supreme self-confidence of the Orientalism that led to the expansion of European empires into the rest of the world with their *mission civilatrice* and quest for resources and markets, a selfconfidence that looks extremely dated in the face of the range of *alternative* modernities that characterizes the "modern" today.

I want to propose a way of analyzing modernity by using the tools of post-colonial theory, to try to understand why globalization may now be characterized by the *multiplicity* of its modernities. To many, the multiplicity may seem irrelevant because capitalism and globalization are perniciously hegemonic. But if we put aside for the moment our regret at the delay of universal social justice, we may see that modernity can be an encompassing world system but at the same time one almost infinitely adaptable to cultural exigencies.

A substantial literature has developed on the related concepts of "multiple modernities", "alternative modernities", of modernity "at large", "multiple globalizations" and the principles of fluidity, localization and hybridization that they imply.^[1] But because the term "alternative" has sometimes been confused with the idea of a totally different system, these multiple adaptations are perhaps better referred to as *transformations* of modernity rather than alternatives. Using the tools of literary analysis we can see that non-western modernities don't just emerge out of thin air, nor are they simple extension of a western modernity that has swamped indigenous cultures. They emerge out of a *relation* to other modernities and the processes of appropriation,

adaptation and transformation have been their characteristic features. Thus, like post-colonial literatures, alternative modernities are transformative, appropriating and transforming global cultural forms, global technologies and practices to local needs, beliefs and conditions. Very often they respond and adapt to each other rather than some mythical global centre—not so much *adopted*, as adapted and re-created from other alternative modernities.

How then did we get to the present condition of modernity's multiple character? Did modernity simply travel from the West? Was it brought with colonial conquest? Was it a gift of the civilizing mission? Can we talk about modernity without invoking Western modernity? What does the concept of alternative modernities mean to the structure of global relations? These questions remain recalcitrant and to many insoluble. From one point of view, modernity is like a wave "flowing over and engulfing one traditional culture after another". In terms of "the emergence of a market-industrial economy, of a bureaucratically organized state, of modes of popular rule—then its progress is, indeed, wavelike" (Taylor 182), but the metaphor of a wave is typically acultural. A cultural theory, in contrast, holds that modernity is not simply a function of historical development but of cultural difference. It always unfolds within a specific cultural or civilizational context and different starting points for the transition to modernity lead to different outcomes (Taylor 17). Cultures are not necessarily engulfed by modernity, but creatively adapt it to local needs. As we see in the model of post-colonial literatures, transformation is the way people "make" themselves modern, as opposed to being "made" modern by alien and impersonal forces (Gaonkar, "On Alternative" 18).

To accept that modernity is not synonymous with Westernization—is not to abandon the fact that modernity as an epoch, a privileging of the present over the past, a triumphal teleology oriented to the future, emerged in the West, but the historical trajectory of Western modernity was not simply a movement of temporal progress, despite that assumption being embodied in the very idea of "the modern". Modernity is plural. It is a *culturally* situated phenomenon, even in its economic manifestation of capitalism, and to accept this fact radically changes the way we understand it. Western modernity clearly emerges from a particular cultural milieu, but it is invariably seen in acultural terms as the inevitable (and universal) march of progress towards reason and enlightenment. But if we don't examine Western modernity, says Charles Taylor, "we will fail to see how other cultures differ and how this difference crucially conditions the way in which they integrate the truly universal features of modernity" (180).

As an epoch modernity is generally regarded as referring to modes of social organization which emerged in Europe from about the 16th century, broadly represented by the discovery of the "new world", the Renaissance and Reformation (Habermas, "Modernity" 5). Although these upheavals involve a radical break with cultural traditions, "that break was *rationaly motivated* by the patterns of meaning in the West's cultural heritage" (Kirkland 138). In this way modernity comes to be seen as a distinctive and superior period in the history of humanity, a notion that became habitual as successive generations saw their own "present" time enjoying a prominent position. As European power expanded, this sense of the superiority of the present over the past became translated into a sense of superiority over those pre-modern societies and cultures which were "locked" in the past—primitive and uncivilized peoples whose subjugation and "introduction" into modernity became the right and obligation of European powers. Europe constructed itself as "modern" and constructed the nonEuropean as "traditional", "static", and "pre-historical" and thus justified its expansionism. The imposition of European models of historical change became the tool by which these societies were misconceived as lacking any internal dynamic or capacity for development. The prominence of reason as a philosophical mode

(Habermas, "Philosophical"), and the radical restructuring of time and space became the most powerful discursive tools in the European construction of a modern world reality. Perhaps predictably, a universalist view of modernity as historical progress and development went hand in hand with Western cultural dominance.

Western modernity, then, may be usefully understood as coterminous with both imperialism and capitalism. Wallerstein's persuasive claim that the world system has been capitalism since the 16th century (1974; 1976), leads to the conclusion that capitalism is the economic discourse of modernity, the natural concomitant of European imperialism. Indeed the link between globalism and the imperial dominance of subject nations is clearly articulated by Adam Smith, perhaps the first globalist, whose view of the role of commodities in distinguishing the civilized from the barbarous is deeply embedded in the ideology of empire. Having an abundance of "objects of comfort" is the litmus test that distinguishes "civilized and thriving nations" from "savage" ones, "so miserably poor" they are reduced to "mere want" (Smith IX).

Compelling as Wallerstein's world system theory may be, its centre-periphery model is far too structurally static to explain the multi-directional flow of global exchanges, a flow that was most noticeable in cultural exchange. It also fails to explain the present polycentric state of world capitalism. The world system theorist might reply that the system of inequality exists within countries as well as between them, but if that is the case, we need something a little more satisfactory than the geometric model of centres and peripheries to explain it. Post-colonial societies are not necessarily pre-industrial, nor necessarily peripheral according to Wallerstein's view of the world system. They may represent feudal, industrial or global capital modes of production at the same time. Most obvious is India, a growing and gigantic player in global capitalism where a large proportion of the population has not even encountered modernity.

We need a concept of the world system that is much more polyvalent. Neither imperialism, nor globalization can be described simply as programs of homogenization because their operations are characterized by multidirectional and transcultural interactions—operating rhizomatically rather than hierarchically or centrifugally. This is why the post-colonial example is so useful because it shows that this transcultural process begins at the level of subjectivity. Post-colonial cultures break the clear distinction between the identity of the colonizer and the identity of the colonized. And thus, as Bonaventure Santos puts it, in the case of Brazil:

Postcolonial identity must be constructed in the margins of representation, and by a movement that goes from the margins to the center. This is the privileged space of culture and the postcolonial critic, a liminal, inbetween or borderland space. Cultural enunciation creates its own temporality. This specific temporality is what renders possible the emergence of alternative modernities to western modernity, precisely by means of "postcolonial translation". The anti-colonial liberation struggle itself is hybrid and based on translation. It does not sustain itself either in precolonial ancestrality or in pure and simple mimicry of western liberal ideals. (Santos 14)

This "translation" process, which I call "transformation", describes various transcultural interactions between imperial powers and colonial cultures and these have a correlation in one of the most interesting features of the present globalized world—the degree to which "local" modernities have come to characterize the global, in their adaptation of the principles and technologies of modernity to local cultural conditions.

A very dramatic example of the cultural movement of modernity occurred in the black diaspora: people scattered across the world in that immense *aporia* of the Enlightenment—slavery. Violently captured and

transported, dispersed throughout the New World, placed in plantations with speakers of different languages, deprived not only of a common tongue, but a common history and birthplace, they eventually succeeded in articulating their own post-colonial modernity. Paul Gilroy has problematized the African diaspora's relationship to the West, arguing that Afro-modernism and the Black Atlantic represent a counterculture of modernity (Gilroy). If this means, as it seems to, that African modernity is the antithesis of Western modernity then it begs many questions. If "the cultures of diaspora blacks can be profitably interpreted as expressions of and commentaries upon ambivalences generated by modernity and their locations in it" (Gilroy 17), then they become a significant feature of modernity itself. If slavery is the counter-culture of modernity it is also its central, defining contradiction. We can *more* profitably see this post-colonial modernity as an *alternative*, not only in its selective appropriation of modern discourses and technologies, but in its profound influence on modern global perceptions of transnational space and time. The vast and dramatic African diaspora points to an historical phenomenon central to modernity and yet fundamental to the emergence of alternative modernities: post-colonial literatures. The literatures written by colonized people in the languages of their colonizers are both a model for, and a key feature of the operation of late modernity itself. Writers from the African diaspora are one source of the transformation of modernity, which begins soon after colonial contact, when colonized, invaded or enslaved people take hold of the imperial languages in which modernity is systematized and diffused.

I .Transformation: The Literary Model

It is clear that the dissemination of modernity in imperial civilizing projects produced consequences as unexpected as those that occurred when English literature was deployed as the primary civilizing discourse of the British Empire. Whereas local writers appropriated the language of English literature, the literatures that developed bore a complex relation to English literature, either in its canonical forms or its filiative relation to an historical tradition. This appropriation and transformation of literature can be taken as a metonym for the local transformations of Western modernity and reveals that transformation may be a much better word than "alternative".

But according to Achille Mbembe, colonization, "Like Islam and Christianity, ... is a universalizing project. Its ultimate aim is to inscribe the colonized in the space of modernity" (Mbembe 634). If colonization is a universalizing project, did it succeed? Did it "inscribe" the colonized in the space of modernity, and if so was that a "wave-like" engulfment, a cultural disorientation, or did the colonized take hold of the pen and inscribe themselves in that space in a curious act of defiance modeled by post-colonial writers? Such ambivalence now operates globally. The phenomenon we now call "glocalization" is modeled consummately in the transcultural interactions of post-colonial literatures. The view that the local and the global should not be seen in a simple homogenizing power relationship, but that the local contributes to the character of the global, is now widely held. But how this occurs is less clear, and it is precisely this phenomenon that the processes of post-colonial transformation illuminate. Post-colonial theory addresses these engagements by analyzing the impact of imperialism on colonized societies, and the transformative resistance demonstrated in local cultural production, and by tracing the transcultural interactions that came to transform imperial cultures themselves.

Despite the ambivalence towards both colonial culture and its "literature", transformation was a particularly enterprising form of resistance that utilized the technologies of European modernity without being engulfed by them. Post-colonial literatures therefore stand as a metonym for transformed modernities: they are a specific