

# 东芭西篱第一枝

2012 首届荷兰中西文化文学国际交流研讨会  
论文集

International Congress of Chinese Culture and Literature  
2012-Delf-Holland

池莲子 主编

Chief editor: Lianzi Chi-Verhoeven



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## Preface

A long time ago I read a poem on Holland, and the line that impressed me most was "Holland, that low, low, low land", a line creating a gloomy but lingering tone which repeatedly echoed in me and haunted me, thus connecting my heart with Holland. Fate finally brought me to Holland at the end of this April, because of Ms. Chi Lianzi's invitation for the conference on culture and literature held in Netherlands; and this autumn, again because of her invitation, I got the opportunity to write a preface for the book growing out of the conference, which gave me double pleasure.

The conference, at the call of Ms. Chi Lianzi, is entitled as "the International conference on Chinese - Western Culture and Literature". With a clear focus as well as broad inclusion, the participants are not just from Netherland or Europe, but also from North America, South - East Asia, Australia, Japan, South Korea and China, engaged in different professions such as writers, scholars, critics, journalists and the others. All these constituted the characteristic of the conference, that is, people from all over the world meeting and discussing the exchange in Chinese - Western culture and literature in depth. This conference differs from the ones I have attended before in that it is difficult to pin down a clear thematic range of the issues, as it is more a display of diversity. But this brings special advantages that in the broad scope of Chinese - Western exchange we can hear many different voices, and obtain more unfamiliar and fresh knowledge. I've also had the luck to

read the submitted papers afterwards. Varied in perspective and length, these papers state their own view with the understanding of their own, doing result in a stimulating shake up of flows of thought.

Historically, the contact and exchange between China and the Western /other countries dated back to Tang Dynasty, or even earlier to Han Dynasty, during which, merchandise, information and silver were the main concerns of exchange while trades, religion and war could be the main impetus of the contact. The discoveries made by Columbus' and Da Gama's voyages are generally thought of as the start of forming new world system at the end of 15th century. But the Western countries are dominant in constructing this new system that carried the ever - increasing modernity and pre - colonial impulse. China, unavoidably and passively involved into the huge trans - territorial mobility, became one of the participants in constructing the new order. The entry of missionaries represented by Matteo Ricci into China can be seen as the beginning of the new round cultural exchange between China and the West in the 16th century. With a sort of 'sense of superiority' for their cultural mission, they came to China as the first batch of immigrants emigrated from Europe, including some Hollanders speaking Flemish Language (according to Jean - Pierre Duteuil, 18 people). Since then, Chinese - Western exchange accelerated unbalancedly and promoted the transformation of China's society. The wave of large - scaled emigration abroad sprung up till about the middle of 19th century, accompanied by the Western urgent need for market expansion and the intense reverberation in domestic politics, economy and thought in China.

While probing into the relationship and exchange between China and the West, we always focus on economic and technical communication as well as the dissemination of ideas and knowledge, and mainly looked into the impact on Chinese society and thought. Such perspective



is inevitable and it would be unnecessary to doubt it. The emigrants, however, are quite different from the communication of the information and objects, in that an ethnic group comes to a foreign territory and are embedded in another nation, which, in comparison with the previous goods and information exchange, is a more special and direct way of trans-territorial exchange, creating remarkable significance both to the nation of emigrant and the nation of the immigrant. Emigrants can be seen as a special medium of cultural exchange between two nations. Of course, the West-dominance/China-passivity pattern has led to unbalanced and unfair immigration, which has resulted in early Chinese immigrants only as physical laborers and as the marginal culturally and politically. There is no exception in the immigrants in the South-East Asia, America or Europe. Just to use the Netherlands, Spain and Italy as examples, by the 1980's, about 90 percent of the first two generations who had emigrated from the rural areas of the South of China made a living as laborers. Such an early structure of immigration manifests to the great extent the repercussion of the constant effect of the Western premodern capital accumulation, though the cultural representation and creation have always existed in the Chinese immigrants' world of life in a faint way.

The emergence of new emigrants has changed the inner structure of emigration. No matter when the new emigrants emerged, in the 1980's or 1990's, they were closely related to the new round of globalization. These new emigrants are from more diverse places, even though the traditional work emigrants still form a big group, more and more technical emigrants, exchange students and commercial emigrants find their way in (marriage emigration being on the rise). Many emigrants of this new group have enjoyed a high education in China, produced a great influence on the transformation and reorganization of immigrant groups.

This change has first shown itself in the conscientiously raising the subject consciousness embodied in organizing various overseas Chinese community and founding overseas Chinese media as well, which enjoyed great development in the late 1980's and 1990's. Thus a vast space has been pioneered for consolidating the ethnical feelings and constructing the ethnical identity. Meanwhile, the concept of pluralism has been propelled to spread in the land dominated by the Occidentalism. As far as the cultural dimension is concerned, it is well worth mentioning the new immigrants' writing in Chinese — conveying the consciousness of culture and identity autonomy by symbolic expression and creation — has blossomed.

Writing in Chinese is generally called 'Huawen Literature' (or 'Hua-yu Literature') and can be diverse. In this sense, 'literature' is not so much seen from a professional perspective adopted by the mainland Chinese, but more conjunctual with the concept of 'culture' just as some critics put, to write with a 'mixed' style is the very means for the overseas Chinese to account their particular feelings and way of knowing. Many academic discussions and names have been given to the writing in Chinese in recent years, but in my opinion, though the analysis might be necessary, there's no sense in making it more complicated or trivialized. Whatever has been written down, 'Huawen Literature' is the writing based on Chinese language, which is not only the main characteristic of "Huaren literature", but the premise for us to communicate in the same topic. There can be no doubt that language itself is one of the symbols of ethnical identity while connoting the writer's education background. Language is not an empty signifier, instead it contains specific cultural connotations. Besides, to write in the mother tongue in a foreign country embodies the certain ethnical belonging because the writing will be impacted by their expectation on the preset readers. Of



course, the differences in writing caused by different generations, regions and personal experience within one language community will have an effect on the narrative of a text. Compared with writing from the mainland, the emigrants' writing undoubtedly showed the regional differences which have been fully expounded and proved by many scholars, and invited no words.

Huawen Literature' (Chinese writing of emigrants), growing from the scattered to the clustered and to the blossomed everywhere, has now formed a marvelous landscape in Chinese writing. However, regionality has been playing a great role in the growth and characterization of Huawen Literature, and thus its developing rhythms and tracks vary from region to region. Since the 1980's, More attention has been paid to the Huawen Literature first from Southeast Asia and North America and then from Australia due to the publication of an anthology of Australia's Chinese literature at the beginning of this century in token as a group. In contrast, Though European writing in Chinese with some excellent Chinese writers and texts, like the pearls in the field, were left ungenealogized because of the relative late start and no propaganda. It is because of the above - mentioned that this international conference has been held in the Netherlands has a special significance, for it is both a meeting for communicating and exploring the European - Chinese literature with people from all over the world, and a meeting for witnessing the presence of European - Chinese literature. Therefore, a new landmark has been established in the map of the Chinese writing in the world for gaze and for view. I'm so pleased to witness the success of the conference, willing to write this preface for commemoration.

Papers submitted for the conference, of course, are not limited to the Huawen literature, but involving several concepts and issues at different levels, which is determined by the theme of the conference. As

the largest framework of the conference, Chinese – Western exchange, being more than the transnational ethnical migration, was presented by many speakers, which shows the inherent multi – routes in Chinese – Western exchange, among which specific treatment will be done from the view of comparison, spreading, impact, to name a few. As said, Huawen Literature, though the second – class issue, became the central subject of this conference. On the one hand, it is encompassed in the framework of exchange between China and the West. On the other hand, it has formed a new discourse field with a relatively independent dimension. Readers, while reading the book, can also combine the issues at different levels, from a facet to a point or vice versa, whereby to acquire richer perceptions .

The conference is held in the context of ever – expanding globalization. Today's world is different from yesterday's. With the worldwide diaspora of people accelerating and diversified, some new variation modes emerged; along with a variety of communication technologies developed ( such as the Internet, E – mail, Twitter and WeChat and electronic video, etc. ), the cross – border communication exhibits the trend of space folding and deterritorialization. Hybridity of different cultures become a part of normal life, and the information exchange with the mother country can be completed in an instant, unlike the hard and stagnant one in the past. All these no doubt will significantly alter the form and function of the exchange of cross – domain , and make such concepts pending as 'ideology', 'nationalism', 'diaspora' and 'double identity', etc. Presumably immigrants daily perception and idea also lends a qualitative conversion so as to have a profound effect on writing in Chinese and Huawen literature. In a word, how to combine these phenomena to further explore Chinese – Western exchange and Huawen literature in the new situation will be the direction of one of our joint efforts in the fu-

ture.

The conference, being short, has been gradually immersed into the landscape of history with the passage of time. How can we remember this precious time? By this book.

Huang Zhuoyue \*

October, 2012 in Haidian District, Beijing

### BIOGRAPHICAL SUMMARY OF THE AUTHOR

Huang Zhuoyue (Born in 1957, Lin'an County of Zhejiang Province, China) is the academic leading figure of the research in Literary Criticism and Theory, the Director of the Institute of Sinology in Beijing Language and Culture University (BLCU) and the chairman of the BLCU International Culture Forum. He is also the guest professor of the Literary Criticism and Theory Research Center of Beijing Normal University (Key Humanity Base of China's Ministry of Education) and the member of the International Advisory Panel of the Asia Pacific Journal of Language in Education, Hong Kong. He has visited and given lectures in the universities of different countries.

Professor Huang Zhuoyue is one of the most distinguished scholars in the fields of the history of Chinese literature, language and criticism, particularly excelled at the Chinese literary criticism in Ming and Qing Dynasty and has published the books on cultural theory and sinology also.

## 前 言

(写在前边的话)

[荷兰]池莲子

2012年4月29日至5月1日,首次中西文化文学国际交流研讨会为期三天,在欧洲荷兰代尔夫特市<sup>①</sup>召开。参加这次文会的作家、诗人、学者来自美国、加拿大、澳大利亚、新西兰、西班牙、荷兰、德国、比利时、新加坡、韩国、日本、泰国、中国大陆及台湾、香港等17个国家和地区共60余人。与会者共提交论文38篇,因各种原因未能参会者,而仍提交论文的有7篇,文会共收论文45篇。主要内容有:中西文化和文学、华文文学或华人文学与世界文学的关系、中国传统文化与现代多元文化的关系以及如何交流与发展等。

这次文会由荷兰彩虹中西文化交流中心发起并负责,由全荷华人社团联合会、世界文华作家交流协会及荷兰《联合报》联办,中荷文化推广会协办。

与以往不同的是,这次文会内容涉及广泛,参会者年龄为老中青,并选用多语种研讨,畅所欲言。与会学者热情洋溢参加讨论,在

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<sup>①</sup> 代尔夫特(Delft),是西欧重要的历史名城之一,更是荷兰王国重量级的文化古城。早在荷兰独立之前,国父澳然治(Orange)就居住在此,并指挥荷兰军与西班牙军队作战;因此,荷兰独立战争纪念馆就建在代尔夫特。这个城市虽然不大,但有着面向世界的大视野。17世纪时,中国的瓷器被引入荷兰,荷兰人师承中国景德镇制作工艺,并加上自己的独特创造,而逐渐地发展成独具荷兰风格的著名的代尔夫特青花瓷(Delft Blue),名扬欧陆及世界。代尔夫特也是国际法之父格劳秀斯的故乡。他是近代西方资产阶级思想的先驱,他的名著《战争与和平的权利》是重要的国际法著作。格劳秀斯去世后,被安葬在新教堂,他是唯一一位被安葬在新教堂的非王室成员。

21 世纪的今天,对未来中西文化交流、多元文化并存,及华文文学和华人文学在当今世界所产生的作用,均充满信心与希望!

研讨会论文及讨论要点如下:

(一) 从落叶归根到落地生根

大洋洲的华文华人作家、学者何与怀博士在其论文中表示:

所有真正有抱负有作为的作家必须站在人类共同的立场上,所有真正世界性的文学作品必须表现普遍的人性。对世界华文文学来说,这当然更是应有之义。世界主义、普世价值理念有助于世界华文文学“落地生根,开花结果”,显示出“第三类文化”的鲜活生命力,有助散布于世界各角落的华人、华裔,包括华裔作家如何安身立命;也有助于他们正面影响祖籍国的进步和发展,其意义远远超过文学的范畴。

澳大利亚的华文作家洪丕柱先生也在其论文中提到:

即使在异国住下来了,好多人的生活和活动范围基本上仍局限于唐人街或中国城或华人小区的圈子,让它成了侨居国中的一块小小的“飞地”,觉得只有在那里才有安全感和踏实感,与主流小区不算脱节也可说是接触相当有限。华文文学创作亦多少如此,出不了中国城,基本上以华人、华人的生活、华人所感兴趣的题材或华人的故事为主,去深入了解和描写主流社会及其生活、活动和故事的作家甚少。

还有就是描写苦闷、孤独感、乡愁、怀旧、游子情结等等,它们构成了海外华文写作或华文移民文学的永恒不变的主题之一(这种情结其实也在影响着他们对了解和融入当地主流社会的态度),尽管他们在海外的日子过得还不错;然而,中秋节仍是中国移民抒发乡愁的时节。古典诗词如李白的《静夜思》、苏东坡的《明月几时有》等诗句便永远挂在口上。但是相应的积极走出去学习、吸收主流社会文化,并带进自己的生活圈子作为写作题材的,却明显不足。

## （二）华文文学的个案研究及其他

历年来,世界华文文学的研究多侧重于小说,对诗歌的研究,相比之下较薄弱。因此这次文会特别邀请了几位著名诗人,如李小雨、峭岩、北塔及犁青夫人卡桑。他们有的做了十分精彩的发言;尤其是犁青的诗和人,犁青是被称为具有世界大爱精神与胸怀的诗人;塞尔维亚的华文诗研究专家 Krinka & Petrov Alexander,在他们的论文中提到:犁青的诗歌是一次从东(中国)到西(葡萄牙)的诗学旅程。在评论“致刘易斯·德·卡蒙斯”一诗中,犁青指出了一次诗性的旅程往往于诗歌的写作中终结,当中必包括了四种元素:对一种新的现实的深刻经历及知性理解、想象力及诗性的艺术特质。他认为:“一位好诗人,应具有艺术家、科学家、史学家和哲学家的天才思维组合。”另一个重点是有关梦境的指涉,他指出“梦是诗人意识、潜意识活动再现的境界”,一旦诗歌完成,亦即诗性旅程抵达终点站。犁青的诗旨在让中国的读者能响应作品中的艺术感,并参与一次中与西、中国与葡萄牙、犁青与卡蒙斯、16世纪葡萄牙诗人与当代中国诗人的对话!

中国著名诗人李小雨的论文“当代中国诗歌的时代内涵与反思”,对中国当代的诗歌作了系统性的分析,颇具独到的见解,值得反思。

王列耀等的论文研究,关于北美华文一留学生文学“死亡书写”的审美艺术内涵,别具一格!

朱小燕的“文化与文化接受”一文,十分深刻地反映和解悉加拿大华人移民的众生百态,从中挖掘了中西文化在碰撞中所产生的种种现象,这无疑是华人华文创作的文化背景之一。

吴玲瑶的移民“文化”所产生的令人哭笑不得的幽默,也很值得借鉴。

其次就是胡德才对高行健的“荒诞戏剧”的研究,钱虹论“吕大明的散文”,以及韩国、日本的金惠俊、柳泳夏、渡边晴夫及荒井茂夫对中国现代华文文学,对已故文人与中西文化的缘由做了不同形式

的探讨。还有新加坡文化文学前辈黄孟文先生,对当前华文微型小说的崛起将对世界华文文学产生不可估量的贡献,作了简要性的提示。林爽对“毛利和中国文化相同处”的研究,无疑是一大创举!周娜芬的“饮食文学和中国文化”也别具华文文学新创意。

此外,白舒荣老师也在她的论文中提到:“人类同居地球村,中西交往至少有两千余年历史,其间关系交错,文化交流消长变换。”

中国文化博大精深,四大国粹之一的“中医”,从被西方人(甚至不了解其内涵的国人)所误解冷落,到当今世界性的传播与蔓延并接受,是因为它的自然逻辑科学性、及人与大自然的统一性(天人合一)哲学、辩证治疗的独特性与关键性的原理,终于赢得人类世界的广泛认可!厦门大学王彦晖教授凭他几十年的临床经验与研究,对中西医做了精确、科学的比较和分析,特为本会写了“中医学实质及其对未来医学的影响”一文,很有参考价值;这正体现了中西交流中另一种不可忽视的流动和发展。

最后值得一提的是,如德国的谭绿屏、麦胜梅及西班牙的张琴等,她们所阐述的有关欧洲各国华文和华文文学的简介及现状等,将对了解研究曾经被零落的欧洲华文地带的欧华文学的研究者们来说,很值得一读!还有不少精彩的论文,在此不一一列举。

### (三) 喝得清泉水,不忘潭头源

时间过得太快,转眼 2012 荷兰文会已匆匆地往我们背后退去;尽管如此,我还会常常不知不觉地吟诵我那首会后有感而发的拙诗:

宴已散 酒还流  
人已走 影还留  
心中的话语未说够  
匆匆聚别留心头……

教堂的钟声响悠悠  
Delft 的英雄在祝酒



世华精英来此游  
和谐共存写春秋！

作为荷兰“彩虹—中西文化交流中心”发起人，请容许我再次对以下有关机构及个人、文友们表示真诚的感谢！

- 首先是黄卓越教授，萧成博士，卡桑老师，白舒荣老师
- 来自温州的易学研究者徐晋先生，从头到尾默默无闻地在支持着我们。文会的横幅、书表及文会袋等，都是他在温州设计、印刷制作，不远万里带来，并且分文不收
- 中国驻荷兰大使馆文化处：胡书国
- 全荷华社联合会：王剑光，林斌
- 世界华文作家交流协会：黄玉液，林爽
- 中荷文艺推广会：钱福彩
- 《荷兰联合时报》社长陈光平、《华侨新天地》主编高华婷等，国际新闻单位及《人民日报》海外版欧洲刊
- 荷兰华人社团代表有：朱伟勋、周山川、胡铁环、王志成、王莉君、洪建江、林光忠、杨秀容等
- 义工包括：Wilma van der Waart、Maria Verstraten、Henny van Eck & Hennie van der Hurk，Mike Claasen，陈幼娴、方瑞雪、叶茂晖、中伟、华莱斯等

最后感谢北京华夏出版社以褚朔维先生为代表的同仁，共同合作！

致此，请让我用福建省作协副主席杨际岚先生给我们大会闭幕会题写的“以文会友，因文结缘”作为结束语：

于千万里之外来到荷兰这个美好的地方，千万人中我们这些文友聚在一起，一生总有千万件事，此次文会实是一件美事！

（与会期间，大会还收到中国国际诗笔会主席、《华夏诗报》总编野曼先生，香港著名诗人、“国际诗人笔会”执行主席犁青等的贺词！）

## 作者简介

池莲子，荷兰华人作家，诗人。原名池玉燕，女，1950年出生于浙江省温州市。1969年赴黑龙江建设兵团，后转插江南山村执鞭任教，爱好文学、中医。1980年毕业于浙江温州市教师进修学院，并开始发表文学作品。1985年因中西爱情婚姻移居荷兰。继续攻读厦门大学函授学院中国文化、历史、民俗学及现代文学专业。后又在厦大医学院中医系进修，并系统地学习中医针灸、推拿、中药学等，现已选译中医保健气功学《意玄功》选集（荷英文）。

已结集出版的文学作品有诗集《心船》、《爬行的玫瑰》，小说散文集《风车下》，散文诗《花草集》，《池莲子短诗选》中英文版，列入“中外现代诗名家集粹”，获国际炎黄文化研究会颁发的第三届龙文化金奖（优秀诗集奖）。小说选篇，获上海春兰文学作品奖等。2011年又新推出双语版诗集《幽静的心口》。

多次应邀出席“国际诗人笔会”、“世界华文文学研讨会”等，足迹遍及中国及东南亚各国。不同作品被编入《海外华文文学史编》、《世界华文女作家微型小说选》、《世纪诗选》、《国际儒商文学》等。

现任荷兰“彩虹中西文化交流中心”主任、《南荷华雨》中荷双语报主编、“池莲静疗保健中心”中医主任，及“世华作家交流协会”副秘书长。