

“Literary Thought in Traditional and Modern China”

傳統與現代的中國文學思想

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Rutgers-New Brunswick

Abstracts¹

Chen Shuiyun 陈水云 (Wuhan University)

《阮元及学海堂学人群体的八股文批评—以《四书文源流考》为论》

嘉庆二十年（1815），阮元出任两广总督，四年后即道光元年（1820）于广州创设学海堂，道光四年（1824）正式建成。“本朝广南人士，不如江浙。盖以边省，少所师承。制举之外，求其淹通诸经注疏及诸史传者，屈指可数；其藏书至万卷者，更屈指可数。故州郡书院，止以制艺试帖与诸生衡得失；而士子习经，亦但取其有涉制艺者，简炼以为揣摩，积习相沿，几于牢不可破。”（崔弼：《新建粤秀山学海堂记》）为了改变岭南地区衰薄简陋学风，他通过学海堂的创建，以倡导实学，培植真才实学之人。学海堂在道光四年（1824）建成时，考课已有四五年，阮元遂将这四五年间所积之优秀课卷汇刻为《学海堂集》，并为之作序。在广州任间，阮元曾出课课题《四书文源流考》，《学海堂集》中录有郑灏若、梁杰、杨懋建、周以清、侯康五人的论文，对四书文即八股文的起源以及流变发展作了详细考辨。从阮元的著作及此五人的论文中可看出阮元及其学海堂弟子对八股文的态度，既肯定其取士功用，又从通经致用之为学角度反对书院只课时艺的风气，也反映了嘉庆时期人们对于八股文的认识水平和思想高度。

Sookja Cho (Arizona State University)

“Irresistible Spell: The Cross-Cultural Legacy of Tao Yuanming”

It is not an exaggeration to say that the work of Tao Yuanming (365–427) is inseparable from the lives of the Korean literati. The steady interest in and numerous studies of his work serve as testimony to the poet’s irresistible charms. With his fascinating ideas about nature, utopia, seclusion, transcendence, and loyalty, manifested in works such as *The Peach Blossom Spring*, “Returning Home,” and “On Reading The Classic of Mountains and Seas,” Tao Yuanming became an integral part of traditional Korean culture. This paper investigates Tao’s legacy in light of the political and intellectual milieu of the literati of Chosŏn Korea, which has been instrumental in constructing and upholding Tao’s place in traditional Korea. By examining the influence of Chinese perspectives, particularly those of Su Dongpo (1037–1101) and Zhu Xi (1130–1200), on building and upholding the poet’s legacy in Korea, I reveal the complexity of Korean discourse on Tao Yuanming. At the core of Tao’s legacy is versatility, which served as a comfortable shade and practical garment encouraging Korean literati in their continuing struggle to define and realize their political and cultural desires. This cross-cultural engagement with Tao helps to reveal the depth and breadth of his works from a different point of view and brings greater nuance to our scholarly understanding of them.

Ariel Fox (University of Chicago)

“Moral Merchants, Aneconomic Economies, and the Late Imperial Literary Imagination”

The traveling merchant is a figure of much anxiety and mistrust in the late imperial imagination. Enmeshed in a complex web of surpluses and needs that extends across administrative borders, the merchant moves things out of their proper place—through both the movement of goods across space and his own mobility across social strata. Against this discourse, however, there emerged in vernacular fiction and drama the trope of the merchant whose facilitation of the circulation of money and man does not trouble the social whole so much as constitute it. Situating these depictions amidst late Ming and early Qing economic thought, this presentation will explore the literary recuperation of the merchant as a moral subject and his circulation of money as a moral act.

Xurong Kong (Kean University)

“Lotus: The Silk Roads in China’s Third Century Poetry”

This study focuses on the relationship between literary writing and the cross-cultural exchanges during the third century when the first globalization brought by the Silk Roads ended. Even though traffic across the Silk Roads gave rise to a multitude of changes, the study of Classical Chinese literature seldom mentions any influence of the

¹ Abstracts appear in the alphabetical order of the presenters’ last names.

Silk Roads on literary writing. The Silk Roads started in the second century B.C., but scholars pay more attention to their development during the Tang Dynasty, beginning in the seventh century, and leave the nearly seven hundred years before the Tang empty and void.

In order to close the gap between the Silk Roads and literary writing in third century China, this paper will first examine closely eight pieces of *fu* on the lotus written during the third century and historiographical documents, and then analyze the impacts of Chinese and Indian cultures upon transforming lotus to a cultural icon, which will indeed reveal the style and features of the cultural exchanges between China and other regions.

Joseph Lam (University of Michigan)

“Reading, Singing, and Performing *Ou* (Aria): The case of ‘Twelve Shades of Red’ (“Shierhong”) in Li Rihua’s *Xixiangji*”

A distinctive genre of classical Chinese poetry, *qu* (aria) are written/composed according to preexisting *qupai* (literary-musical patterns) and can either be read as dramatic literature or performed as arias/lyrical moments in operas (*xiqu*) of Yuan, Ming, and Qing China. Traditional *qu* theory and criticism focus on the genre’s literary and linguistic aspects, glossing over its musical and performance details. To nuance traditional understandings of *qu*, the genre needs to be read, sung, and performed. This is particularly true for those *qu* compositions that have been continuously and popularly performed for centuries. A representative case is the aria called “Twelve Shades of Red” (“Shierhong” 十二红) in “A Clandestine Meeting of Rain and Clouds” (*Jiaqi* 佳期) scene in Li Rihua’s 李日华 *Xixiangji* (*The Story of the Western Wing*). Traditionally, Li’s libretto has been criticized as a derivative work with limited literary merits, and the lyrics of “Twelve Shades of Red”, as expressively vulgar and structurally atypical. To counter this conventional and partial interpretations, this presentation will analyze “Twelve Shades of Red” as a provocative text that dramatically challenges moral norms, a song that underscores kunqu music composition and creativity, and an effective set-up for multi-media performance on theatrical stage.

Li Long 李龙 (Jilin University)

〈看与被看：电影中的时代与我们〉

视觉文化的崛起，让“看”与“被看”都成为富有趣味的命题，而且尤为重要，这种“看”与“被看”已经不是简单的主客体的关系，更多的时候，是一种互相的“看”与“被看”的关系，主体与客体在这种关系中的位置常常是可变的，甚至是一种重构，而且看什么不看什么，都有其内在的逻辑。比如，“凝视”在今天的视觉文化研究中是一个非常重要的问题。一般来说，凝视是一种视觉逻辑，什么被看，什么被无视，都由其所决定，可以毫不夸张的说，凝视业已成为今天社会的一种普遍抽象，“在真实的世界变成纯粹影像之时，纯粹影像就变成真实的存在——为催眠行为提供直接动机的动态虚构事物”。所以，作为我们凝视的结果的“景观”其实就是现实的一种视觉映像，我们所看到的所谓“景观”，不过是现实的延伸，真实的世界已经被景观所同化，甚至吞噬。与此同时，还应该看到，正如雅克·拉康的理论所说的那样，凝视不完全是主体建构自我的一种方式，在凝视开始的时刻，也是主体客体化的开始，也就是说，主体自己要去适应凝视，因为凝视的背后是主体借以维持自身的“欲望”，主体因而也就变成了客体。凝视本是一种主体的凝视，在此主体反而变成了被自身欲望塑造起来的客体，被编织进这个大写的景观秩序之中，这种凝视也就变成了一种被客体化了的凝视。我们可以说，凝视不仅蕴含了现代视觉文化的秘密，也蕴含了现代世界的秘密。或者用一句话来概括，“凝视”实际上已经内在的蕴含了今天社会的全部意识形态。而电影作为现实与凝视之间的重要媒介，正好可以成为我们理解这一意识形态的重要镜像。

Liang Yu-shui 梁玉水 (Jilin University)

“Compulsory Interpretation Theory and the Imagination of Contemporary Chinese Literary Theory” (〈强制阐释论与当代中国的文论想象〉)

Compulsory interpretation theory (强制阐释论) is recently a hot topic in the field of Chinese literary theory, and Chinese scholars pay much attention to it. This paper intends to inquire and respond to the questions of compulsive interpretation and explore what it implies for contemporary Chinese literary theory’s reconstruction. I will explain my understanding of this question from the following aspects: 1. what kind of interpretation is mandatory, and what kind of interpretation is correct; 2. the differences between the compulsory interpretation and interpretation of the excessive interpretation; 3. travel or colonization of the Western theory: an aphasic

China ; 4. the desire for vocalization: the discourse generation of modern Chinese literary theory and its modern reconstruction for one century; and 5. the era of globalization, contemporary Chinese literary theory and its imagination.

强制阐释论是当前中国文艺理论界的热点话题，中国学者对此广泛关注。本文拟就强制阐释论这一话题及其话语所内涵及隐含的当代中国文论想象及其建构等问题进行询问与回应。我将从以下几个方面来阐述我对这一问题的理解：一、何种阐释是强制的，以及何种阐释是确当的；二、强制阐释与过度诠释辨正；三、西方理论的旅行抑或殖民：作为失语症患者的中国；四、发声的渴望：百年中国文论的话语生成与现代重建；五、全球化时代的当代中国文论及其建构想象。

Ning Xin 宁欣 (Jilin University)

“The Phantasmal Hometown: ‘Homesickness’, Pastoral Tradition, and Modern Chinese Writers’ Dilemma”

In Today’s China *xiangchou* 乡愁, the sentimental longing for one’s hometown/homeland and roughly translated by me as “homesickness” in this paper, all of sudden becomes a popular word and is propagated by the official propaganda machinery following its adoption in the gazettes of the Central Committee of China’s Communist Party on environmental protection and sustainable development. On the one hand, the official endorsement of such an elusive and melodramatic term is surprising as the word, more fitted to literary texts than governmental papers, can hardly be clearly defined and neatly practiced. On the other hand, however, the ambiguity of the term makes it a convenient vehicle to convey a cluster of messages to the audience: the cherishment of natural environment, the importance of communal culture and collective identity, the revival of traditional values, and the patriotic feeling through the attachment to one’s own “land.”

The enthusiasm around such “homesickness” seems to ignore an obvious dilemma: people only become homesick when they have left home and cannot return. The ideally old, sweet home is always beyond one’s reach and, in final analysis, but a phantasm. It is more keenly felt in the age of modernity: People either are thrown from their old home in the vertigo of modernization, urbanization, and mass migration, dangling in the new, strange land, with or without the desperate desire to return. On the other hand, once they find the opportunity to physically return to the site of their old home, they probably would only be shocked, disillusioned, and dismayed when they realize that the ideal home has been totally destroyed or, even worse, never existed. The modern literature on “homesickness” is more about anxiety, alienation, and hallucination than the pastoral beauty and tranquility; in most cases it is ended with disillusionment, which in turn leads either to resignation, nonchalance, or new anxiety based on uncertainty. Yet the disillusionment may also pave the way toward new self-knowledge with the realization of one’s true existential conditions.

In this paper I would examine the treatment of “homesickness” in the works of several early twentieth-century Chinese writers, especially Lu Xun, Zhou Zuoren, Yu Dafu, and Shen Congwen. With one eye on their paradoxical relationship with traditional Chinese aesthetics and the other on their entanglement with western Romanticism and Modernism, I aim to both analyze the early modern Chinese writers’ response to modernity throughout their attitude toward nature, countryside and home and to rethink the effectiveness of traditional Chinese aesthetics on land and landscape in the modern age.

Patricia Sieber (Ohio State University)

“Diasporic Songwriters in Yuan China and Beyond: The Case of Xue Angfu”

This paper seeks to explore the writings and reception history of Xue Angfu, a diasporic scholar-official and songwriter active during the Yuan period. Hailed as one of the most accomplished practitioner of the new form of *sanqu* songs by some of his contemporaries, Xue’s long-term reception was, however, rather uneven. In order to examine whether Yuan China made a distinctly cosmopolitan contribution to Chinese literary thought, this paper seeks to address the following questions: First, what was the place of written Chinese in the context of the multilingual empire of the Yuan? To that end, the paper explores the question of available written languages and their respective prestige and uses in the Yuan in order to tease out what it might have meant to be writing in “plain” or “colloquial” Chinese. Second, did diasporic writers’ backgrounds, experience, and social position inflect their work, particularly their *sanqu* songs, in a distinctive way? To that end, the paper will examine the sixty-some long and short songs attributed to Xue Angfu and read them within the broader context of the subgenres of history and landscape songs. And third, how were the literary works of diasporic writers viewed by their contemporaries? Do we find universalist, cosmopolitan, and/or Sinocentric perspectives on their work? And do such views inflect how well or how poorly a writer was transmitted over time? The paper will compare Xue Angfu’s case with some of the other well-known diasporic writers in order to identify commonalities and differences in their respective reception histories.

Weijie Song (Rutgers University)

〈門檻，迷悟，張愛玲〉（“Threshold, Epiphany, and Zhang Ailing”）

「門」，是張愛玲小說中反復出現、具有啓示意義的時空體形式。〈封鎖〉中的鐵門、電車門，〈傾城之戀〉裡面的白公館門、旅館門、門檻，〈紅玫瑰與白玫瑰〉中的浴室門、玻璃門、公寓房門、客室門，〈色，戒〉中珠寶店櫥窗夾嵌的玻璃門，《小團圓》裡面的玻璃門、浴室門、古建築門、柵欄門、站著一尺來高木雕的鳥的門框、鐵門、石門、紙門、……。 「門」既區分「內」與「外」，也作為門內、門外的間隙，連通「內」、「外」兩個世界。

張愛玲曾借用 Samuel Goldwyn 的「include me out」（把我包括在外），定位她本人在文學史中的位置與歸屬：是例內，也是例外。阿甘本（Giorgio Agamben）則提請我們注意，「例外」是「包括式的排除」，「例內」是「排除式的包括」。此一「包括在外」以及「排除在內」的位置，恰可與「門」、「門檻」的臨界狀態、中間性(in-betweenness)相呼應。特納（Victor Turner）的《儀式過程：結構與反結構》（尤其是「閾限與交融（Liminality and Communitas）一章）指出了「閾限」這一門檻狀態，即個人、社會從一種狀態向另一種狀態過渡、轉換期間的邊緣、曖昧、模糊等特徵。巴赫金認為門檻作為時空體，「滲透著強烈的感情和價值意義」，是驟變、危機、墮落、恐懼、猶豫、復活、更新、徹悟的場所。

筆者以為，張愛玲借助對「門」的邊界、跨界、越界的描述，「門」的開啓、關閉、半開半掩，以及「門」與男女人物之間的時空定位、移位、錯位等敘事安排，書寫了筆下人物在日常生活的小世界與戰時漂泊離散的大世界中的「迷悟」（啓悟與迷惑，「心裡半明半昧」），以及方向感或反向感的辨識與體認。

Dietrich Tszanz (Rutgers University)

“I Dare to Inscribe Between Heaven and Earth, I Am: *Paradise Interrupted* and the Transformation of Kunqu in the 21st Century”

Among recent attempts to make Kun opera relevant to contemporary audiences, the one-act installation opera *Paradise Interrupted* 《驚園》 stands out for the sophistication of its artistic conception and dramatic realization. The opera—a collaborative project of the composer Huang Ruo 黃若, Kun opera actress Qian Yi 錢熠, and artistic director Jennifer Wen Ma 馬文—premiered at the Spoleto Festival USA 2015 and was performed to great critical acclaim as part of the 2016 Lincoln Center Festival. The opera is inspired by texts of Tang Xianzu 湯顯祖, among them the garden and dream scene in the *Peony Pavilion* 牡丹亭 but blends the story of Du Liniang’s quest for the ideal lover with other narratives of female self-discovery from classical and modern sources, including the biblical story of Eve’s expulsion from the Garden of Eden. In this presentation, I will discuss what makes *Paradise Interrupted* such an outstanding work of art and how the opera succeeds in conveying the essence of Kun opera, especially in its musical and vocal dimensions, without being bound by its conventions. My discussion will be based on a variety of primary sources including the text of the libretto, observations based on two of the 2016 Lincoln Center Festival performances, and conversations with the composer and director of the opera.

Ching-I Tu (Rutgers University)

“Chinese Philosophical Poetry: Continuity and Innovation”

Poetry and philosophy have been considered from early times intricately interrelated in both the Western and Chinese tradition. In the West, Hesiod’s *Theogony* and Lucretius’ *On the Nature of Things* are examples of early philosophical poems; in China, Qu Yuan’s *Tianwen* (Asking Heaven) and the anonymous *Gushi shijiu shou* (Ancient Nineteen Poems) are early representative examples of philosophical poetry. In both traditions, it is assumed that philosophical ideas can be expressed through poetry and that poetry is a medium suitable for revealing philosophical insights.

Chinese philosophical poetry can be divided into two broad categories: poetry that uses philosophical language to express ideas (*liyu shi*) and poetry that uses visionary imagination to trigger philosophical insights (*liqu shi*). Because of the traditional view that poetry is primarily dealing with feelings and emotions, philosophical poetry was not highly regarded by the critics and many poets. In recent times, there is a trend to re-consider the position of philosophical poetry in traditional China.

In this presentation, the philosophical poetry or lyrics of Wang Guowei (1877-1927), Ma Yifu (1883-1967),

and Fang Dongmei (1899-1977) will be briefly discussed. These authors are known mainly for their scholarship in Chinese and/or Western philosophy but have also distinguished themselves as poets of traditional poetry. They have made significant contributions to the development of philosophical poetry in the modern period. Their philosophical poetry not merely continues the Chinese tradition but expands its domain with their philosophical insights and visions. In that sense, they have elevated Chinese philosophical poetry to a new height.

Wang Junqiu 王俊秋 (Jilin University)

〈大众传媒语境下历史的通俗化与庸俗化——以文化市场上流行的清宫戏为例〉

毫无疑问，我们所处的时代已经进入了一个急速发展的裂变期，网络和传播媒介是这个时代文化裂变的最大推手。近二十年，以网络技术为中心的传播媒介在中国得到了爆炸式的发展，大数据、云贮藏、云计算、智慧城市等新事物、新技术、新概念不断涌现，以手机为主要移动媒体的普及更成为媒介化社会的主体风景，组成了新的全覆盖的媒介场。在这样的媒介环境下，艺术生产与消费亦呈现出新的走向、新的特质。比如：在艺术生产中，尤其是历史题材影视剧的创作中出现的对皇权意识的倡扬、对黑幕与权谋政治的热衷、戏说历史和游戏历史的态度等，体现出历史的通俗化与庸俗化倾向，这是大众传媒时代文学观的一种具有负向意味的蜕变。

Shunzhu Wang (Rider University)

“Female Body and Modern Chinese Identity in Fiction by Ding Ling and Mo Yan”

Modern Chinese Identity is (being) formed during the long and on-going process of China's struggle for modernization and democracy. This process of struggle has been marked by various social, cultural, historical conditions both at home and abroad. Literature and literary movements have played an important role in this process, contributing to the shaping of these conditions, and at the same time being shaped by them. The May 4th Movement, for example, is a political and cultural movement initially sparked by the Versailles treaties. Modern and contemporary Chinese literature from the May 4th period to the “Red Era” or Communist/ Maoist literature, to various Post- Cultural Revolution literary movements can and should be regarded as an imaginary space where various cultural and political values are contested, a space where modern Chinese identity is defined and redefined, and a space against which the trajectory of China's search for democracy and modernization is mapped.

In this presentation, I will explore this imaginary space presented by Mo Yan in his Big Breasts and Wide Hips and Ding Ling in her Miss Sophie's Diary. I will examine how the stories of their female protagonists should be read as Jamesonian “national allegories,” how their narratives at once reaffirm and subvert the established woman-nation mode of representation, and how their (re)definition of Chinese Identity manifests a hybridity that collapses the borders of west and east, ancient and modern.

Xu Zhengkao 徐正考 (Jilin University)

〈汉译佛经对汉语的贡献〉

汉译佛经是佛教在中国传播的主要凭藉，在佛教这一外来宗教汉化的过程中具有重要的作用。佛经语料口语性强、语言容量大、年代跨度广，其文体也独具特色，因此是汉语史研究的珍贵语料。从20世纪80年代至今，汉语研究领域取得的诸多突破，很多都有赖于汉译佛经，译经语言也是语言接触的重要体现，因而佛教语料也对汉语自身产生了深远的影响。在对外汉语教学领域，要深入理解汉语并有效地教授汉语，就一定要了解汉译佛经的价值及其对汉语的贡献。

Zhang Fugui 张福贵 (Jilin University)

〈中国现代文学的命名与文学史观的哲学反思——再谈“现代文学”与“民国文学”的概念问题〉

时间的推移和思想的变革，已经使人们对于“中国现代文学”的称谓成为一种越来越实在的怀疑。如何对30年的中国现代文学称谓实质上是一种文学史的命名。中国现代文学史的命名应该从意义的概念重新回到时间概念上来。文学史的命名，不同于文学评论，也不同于文学史本身，应该获得最大限度的认同。从这一点上来说，作为一种存在事实的陈述，文学史应该尽量淡化命名的倾向性，而突出中间性。时间概念又具有中间性，不包含思想倾向，没有主观性，不限定任何的意义评价，只为研究者提供了一个研究的时空边界。“现代文学”作为一种时间概念也是缺少恒定性的，“现代文学”区区30年，其实仅仅是当事人的命名和感觉，仅仅是对当代人有意义。如果把“现代”作为一个永远没有穷尽的命名，试想过几百年、几千年之后，“现代”就会又有不断更新的时间界定。过去，我们对于“民国文学”称

谓的回避，除了学术理念的原因外，也包含有政治上理解上的原因。文学史命名的中间性并不妨碍文学史研究和评价 倾向性，在时间的框架下，一切主体意识都可以发生。

时间概念具有历史的惯性，是最无争议的命名。纵观中国文学发展史，对于文学史的分期都是以朝代和时代为分界点的。因为它是一个可以被无限延伸的概念，在这种认识的基础上，现代文学最后必被定名为民国文学。

确定了以“民国文学”为现代文学的时间概念之后，就可以明确无误地把一直并称，并且近年来被学者们努力将其一体化的当代文学从现代文学中剥离出去，而称之为“中华人民共和国文学”。以政治时代作为标准来对现当代文学进行区分，不仅具有时间的明晰性，而且适应中国现代历史的发展轨迹并且符合中国文学发展的本质规律。文学史的命名本来不是一个很复杂的问题，而且学术的探讨有时并不需要高深的理论和复杂的论证，少一些学理之外的忌讳和限制，回归于简单和直接，可能会更接近于事实本身。以“民国文学”来命名中国现代文学，也许就是这样一种简单，以一种单纯的心态来接受这一事实。