

Organizer: China-UK Alliance for
the Humanities in Higher Education
Host: College of Humanities, University of Exeter
Supported by: Tsinghua University

主办 | 中英高等教育人文联盟
承办 | 埃克塞特大学人文学院
支持 | 清华大学

UNIVERSITY OF
EXETER

2021 CHINA-UK
HUMANITIES ALLIANCE ANNUAL CONFERENCE

2021 年中英高等教育人文联盟学术峰会



UNIVERSITY OF
EXETER

BROCHURE
会议手册

ABOUT UKCHA

中英高等教育人文联盟简介

CHINA-UK ALLIANCE FOR THE HUMANITIES IN HIGHER EDUCATION

In our present era of globalization, the humanities have an increasingly important role to play in enhancing mutual understanding and trust, and shared goals underpinned by research excellence. Universities have the responsibility to foster globally-engaged research, provide high-quality education, and prepare future leaders with a comprehensive understanding of the complex issues that define this age; these objectives are best achieved in an international context.

In 2016 the China-UK Humanities Alliance was founded as a cross-institutional structure to facilitate collaboration in humanities research and education. The Alliance's members include Tsinghua University, Peking University, Fudan University, Wuhan University, Chinese University of Hong Kong, Shanghai International Studies University, Beijing Foreign Studies University, the University of Exeter, the University of Oxford, the University of Cambridge, University College London, King's College London, SOAS University of London, the University of Reading, the University of Manchester, the University of Warwick, Loughborough University.

The Alliance has established an Executive Council and a Secretariat. CHEN Xu, Chair of the University Council of Tsinghua University, serves as the Founding Chair of the Alliance. The Executive Council is composed of delegates from member institutions of the Alliance. The Secretariat is housed at the Institute for World Literatures and Cultures (IWLC), Tsinghua University; the Dean of IWLC, YAN Haiping, serves as the Director of the Executive Council and the Secretary-General. The Secretariat acts on the recommendations of the Executive Council and the Alliance and manages UKCHA affairs. In 2020 the University of Exeter became the UK lead university for the Alliance, led by Professor Melissa Percival, Associate Dean Global for Humanities.

中英高等教育人文联盟

当下经济全球化的时代里，人文交流在增进理解互信、实现以卓越学术研究为基础的共同目标方面发挥着重要作用。高校在引领国际化学术研究、提供高质量教育、培养具有处理当代复杂问题能力的高素质青年人才等方面肩负着重大责任，而这些目标是必将在全球化背景下实现。2016年，中英高等教育人文联盟正式成立，致力于推动中英高校间人文领域研究和教育的合作与发展。联盟盟校成员包括清华大学、北京大学、复旦大学、武汉大学、香港中文大学、上海外国语大学、北京外国语大学、埃克塞特大学、牛津大学、剑桥大学、伦敦大学学院、伦敦国王学院、雷丁大学、曼彻斯特大学、华威大学、拉夫堡大学、伦敦大学亚非学院等高校。

中英高等教育人文联盟设执行理事会、联盟秘书处。清华大学校务委员会主任陈旭为联盟建盟主席；联盟执行理事会由联盟各成员单位共同组成；秘书处设立在清华大学世界文学与文化研究院，世文院院长颜海平为联盟建盟执行理事会主任暨秘书长。秘书处受“中英高等教育人文联盟”委托，履行联盟的日常管理职责。埃克塞特大学自2020年起担任联盟英方领导院校，由人文学院外事副院长Melissa Percival教授主责英方盟校的召集、组织工作。



FOREWORD

校长寄语

PROFESSOR LISA ROBERTS
VICE-CHANCELLOR OF THE UNIVERSITY OF EXETER

As Vice-Chancellor of the University of Exeter I am proud that we are hosting the 'Reimagining the Global' conference and I'd like to extend a warm virtual welcome to all participants.

The UK-China Humanities Alliance brings together scholars from leading universities in China and the UK in mutually respectful dialogue and intellectual exchange. The arts and humanities are right at the heart of our education and research activities at Exeter and so much of what we do is enriched by working with our wonderful partners all over the world. I'm delighted that Exeter is taking its turn in leading the UK side of the Alliance's development. This reflects the commitment of our College of Humanities and indeed our institution as a whole to work closely with our friends in China and to build links between China and the UK.

The UKCHA has been able to undertake impressive work despite the challenges of the COVID-19 pandemic. Although significant challenges remain, we have seen considerable progress and I am increasingly optimistic about the opportunities that exist for international collaboration between universities. The eventual return of international travel will doubtless bring many benefits for colleagues to be able to work together again however, new ways of working that we have adopted in recent months offer exciting possibilities for us to enhance our partnerships through digital collaborations. The 'Re-Imagining the Global' Conference provides an exciting forum for colleagues to meet and discuss some major global challenges.

It is exciting to see the broad range of topics being discussed, relating to transnational identities, building communities, the climate emergency and the experience of the pandemic. Humanities disciplines have enormous potential to make sense of the world: they provide a wide view of history that relativises and contextualises the present moment, an awareness of universal themes and experiences that cut across temporal and geographical boundaries, and a sensitivity to symbolism, metaphor, and forms of artistic expression that transcend the everyday. Given the work done by colleagues to ensure that Early Career Scholars and PhD students can contribute to this conference, it is my hope that connections that are built at this event will allow the next generation of scholars to work together on projects linked to Humanities. Friendships and connections built through the UKCHA can endure for many years, hopefully leading to exciting joint research and new opportunities.

I'm really thrilled Exeter can continue to work with such wonderful partners on initiatives like this. Thanks for joining us, and I hope you enjoy the conference.

LISA ROBERTS 教授
埃克塞特大学校长

作为英国埃克塞特大学校长，我为埃克塞特大学能够主办“全球性再想象”学术峰会深感自豪，我谨向所有与会者表示热烈的欢迎。

中英高等教育人文联盟（UKCHA）齐聚中英顶尖学府的学者，促进了文化间互相理解与尊重，增强了人文学术交流。艺术与人文学科是埃克塞特大学教育与科研工作的重点，并随着大学与全球伙伴日益深入的合作，愈显丰富多元。我很高兴看到埃克塞特大学在联盟在英国的发展中起到引领作用，这呼应了埃克塞特大学人文学院乃至整个大学致力于深化与中国高校合作、推进中英两国交流的信念。

在新冠疫情期间，中英高等教育人文联盟无畏时艰，开展了一系列令人印象深刻的活动，并取得丰硕成果。疫情挑战尚未消失，但我对大学深化国际合作信心日增。国际旅行的恢复无疑会给国际交流带来益处，但最近几个月，线上工作模式为加强伙伴关系提供了令人振奋的机会。“全球性再想象”为同事们提供了一个激动人心的平台，使大家齐聚云端，共商重大国际挑战。

令人兴奋的是，会议将讨论的议题非常广泛，涉及跨文化身份、重建共同体、气候紧急情况 and 疫情防控经验。人文学科在了解世界方面发拥有巨大的潜力：它提供了广阔的历史视野，让我们相对化和情境化地了解当前时刻；增加对跨越时间和地理界限的共通主题的认识；同时提升对超越日常的象征、隐喻和艺术表达形式的敏感性。

本次会议也邀请了青年学者和优秀博士生参与其中。我希望在本次会议中所建立起来的联系将使下一代学者能够在人文相关项目上保持通力合作，同时希望中英高等教育人文联盟盟校友谊历久弥新，携手开拓科研新机遇。我很高兴埃克塞特大学能与如此出色的合作伙伴在此类项目中继续保持合作。感谢大家的参与，衷心希望你们能够享受这次会议。



CONFERENCE THEME

会议主题

Fresh in the minds of all delegates to this conference, and the world as a whole, is the experience of living through a global pandemic. Humanities scholars can bring clarity and dimension to that experience, through the knowledge of how people from other cultures and times have dealt with pain and loss, endured confinement, found community, and rebuilt in changed surroundings.

As we look towards the future, and seek to develop sustainably in this tightly interconnected and diverse world, a humanities education, with its focus on intercultural and interdisciplinary knowledge production and communication, has a clear function and mission, namely to contribute intellectual resources and human wisdom to the well-being of humanity. At the present moment we are being challenged to rethink relationships between human beings and, ever more urgently, with the natural world, and we continue to explore symbiosis and reciprocity in these two dimensions. The China-UK Humanities Alliance Annual Conference “Reimagining the Global” is a focus and lever for humanities scholars to explore these areas together. Bringing together established scholars and early-career scholars from the humanities in China and the UK, the panels will explore the following perspectives:

带来巨大挑战的新冠疫情令整个世界记忆犹新。人文学者可以通过了解来自其他文化背景和时代的人们如何应对痛苦和损失、忍受隔离、建立社区，以及在变化的环境中如何重建，对这种经历从不同维度加以梳理和诠释。

当我们展望未来，在这个密切互通的多元世界中谋求可持续发展时，以跨文化和跨学科知识生产和交流为重点的人文教育被赋予明确的功能和使命，即为人类的福祉贡献智性资源和人性智慧。

在挑战面前，我们亟需重新思考人与人之间的关系，和更迫切的人与自然的关系以继续探索其共生和互惠。本次中英高等教育人文联盟学术峰会汇聚来自中英两国人文学科领域的资深学者与青年学人，以“全球性再想象”的主题作为人文学者展开上述对话的焦点和杠杆。本次峰会包含以下专题：

1. Building Community in an Uncertain World

How did cross-cultural (mis)understandings contribute to tensions and conflicts in both the historical and contemporary world? And how can an understanding of cultural heritage, inter-community dialogue, and public engagement support post-conflict societies to thrive? Complex philosophical, historical, social, and religious issues can all foster conflict, and in-depth multi-disciplinary approach to these topics can help overcome antipathy and allow communities to build towards peaceful resolutions. This panel includes papers which explore the political and social processes that can help overcome conflict and lead to peace-building in international relations.

1 在不确定的世界中构建共同体

跨文化理解（或误解）如何影响历史与当今世界的张力与争端？文化遗产、共同体间的对话，以及公众参与又能如何支持共同体在争端之后的蓬勃发展？复杂的哲学、历史、社会和宗教问题都可能引发冲突，我们可以通过深入的、跨学科的方法消解共同体间的抵触情绪，和平化解冲突。本专题将探讨有助于克服冲突、滋养和平的政治、社会进程。

2. Transnational Identities, Movement and Travel

This session offers perspectives from all humanities disciplines into how and why people, objects, ideas and cultural practices move across borders. This may include discussion of recently theorized concepts such as hybridity and entanglement. Historical engagement with the many forms of mobility over the centuries can shed light on recurring themes and patterns. The topic includes the digital turn in the humanities and the twenty-first century transformation of ‘mobility’, both practically and conceptually.

2 跨国身份、流动和旅行

本专题将从人文学科的角度探讨人群、物品、思想和文化实践为何会跨越疆界流动及如何流动，并可能涉及对近期理论化的“混合”（hybridity）和“交织”（entanglement）概念的探讨。我们将俯瞰历史长河，阐释几个世纪以来重复出现的“流动”的主题和模式；也会从实践和理论的角度出发，思考人文学科的数字转向和“流动”在二十一世纪的变化。

CONFERENCE THEME

会议主题

3. Biopolitics in a Time of Pandemic

The COVID-19 pandemic is an opportunity for humanities scholars to reflect on historical and cultural aspects of disease. This can be historical and/or transcultural consideration of public health or disease control or, within literary or philosophical discourse, questions of pain, solitude and isolation, and finding community. Historically, what ways have people found to connect in times of sickness? How have different cultures commemorated their dead and overcome loss?

4. Environmental Humanities and Sustainability

The panel brings together academics from the arts and humanities involved in current debates around environment and sustainability. Public perceptions of climate change and policy implementation can be greatly influenced by the arts and humanities, fostering a deeper understanding of the history and cultural context in which environmental issues have occurred. This session invites scholars working on texts, artworks, poems, monuments, films and more to discuss how we can better understand the relationship between people and the environment.

3 大流行病时期的生物政治学

新冠疫情为人文学者提供了一个思考疾病的历史和文化的机会。这可以从历史和/或跨文化的视角思考公共卫生和疾病防控，也可以从文学和哲学角度剖析病痛、孤独与隔离、以及人类对于共同体的探求。历史上的大流行病时期，人类如何建立联系？不同文化背景的人们如何缅怀亡者、走出阴霾？

4 环境人文与可持续发展

人文艺术学科可以极大地影响大众对气候变化的认知及相关政策的实施，加深社会对环境问题产生的历史文化背景的理解。本专题汇集了来自文学、艺术、诗歌、遗迹、电影等领域的学者，他们对当今关于环境和可持续发展的辩题有着人文艺术学科的独特视角，并将共同探讨如何更好地理解人类与自然的关系。



CHINA-UK HUMANITIES ALLIANCE:

'REIMAGINING THE GLOBAL' CONFERENCE MAY 19-21, 2021



	Time (UK/China)	Activity
DAY ONE		
Wednesday 19 May	10:00 – 10:50 (17:00 – 17:50)	<p>Welcome and Opening Remarks: Professor Mark Goodwin, Deputy Vice-Chancellor (Global Engagement), University of Exeter</p> <p>Keynote speech: YAN Haiping, (Tsinghua University), <i>Mutual Arrivals: From Multiculturalism to Transcultural Connection</i></p>
	11:00 – 13:00 (18:00 – 20:00)	<p>Building Community in an Uncertain World – Panel Session</p> <p>Chairs: CHEN Lei (Chinese Academy of Social Sciences), Vivienne Guo (University of Exeter)</p> <ul style="list-style-type: none"> • Todd Hall (University of Oxford), The Politics of Emotion in International Relations • HE Weiwen (Shanghai Jiao Tong University), The Early Modern: Nationalized Cosmopolitanism or Cosmopolitanized Nationalism • ZHENG Songyun (Tsinghua University IWLC/ Shanghai Maritime University), Igbo, Nostalgia, and the Transatlantic Mirror: The Meaning of Community in Equiano's Autobiography • Anastasiia Akulich (University of Manchester), 'Memory Eternal': Boxer Trauma, Celebration, and Rejuvenating Chinese Orthodox Community (1900-1917) • CHEN Xiangjing (Tsinghua University), The Concept of Feudalism and its Cultural Politics in the Debate on Chinese Social History • HE Guimei (Peking University), 21st Century Chinese New Martial Arts Cinema and the Cross-Cultural Communication of Chinese Civilization • Yingnan Chu (University of Exeter), Rejecting Racism against Chinese People in Laughter: Stand-up Comedy and Utopian Performative
DAY TWO		
Thursday 20 May	10:00 – 12:00 (17:00 – 19:00)	<p>Welcome Remarks: Professor Jo Gill, Pro-Vice-Chancellor and Executive Dean (Humanities), University of Exeter</p> <p>Transnational Identities, Movement and Travel – Panel Session</p> <p>Chairs: CHU Xiaoquan (Fudan University), Hans van de Ven (University of Cambridge)</p> <ul style="list-style-type: none"> • Regenia Gagnier (University of Exeter), The Geopolitics of Language and Literature Migration • Towhidul Islam Khan (University of Warwick), Mobility of Happiness • WU Juan (Tsinghua University), Monks and Classics Across the Border: The Contribution of Foreign Missionary Monks in the Formation of the Chinese Tripitaka • HAO Tianhu (Zhejiang University), Why Did Milton Land in China Earlier than Shakespeare? • SUN Hongwei (Nanjing University), Roundabout Entry: Chinese Export Wallpaper and Sino-British Cultural Exchange in the Eighteenth Century • ZHAO Yuan (Tsinghua University), The Poetics of Auden's Syllabic Verse and China • Molly Silk (University of Manchester), China's Newly Emerging Space Culture: A Tool for Transnational Connection

	Time (UK/China)	Activity
	12:30 – 14:00 (19:30 – 21:00)	<p>Biopolitics in a Time of Pandemic – Panel Session</p> <p>Chairs: WANG Xin (Shanghai International Studies University), Hao Gao (University of Exeter)</p> <ul style="list-style-type: none"> • Mary Augusta Brazelton (University of Cambridge), Medical Internationalism and the Biopolitics of Vaccination in 20th Century China • Dora Vargha (University of Exeter), Epidemic endings: Cold War case study • ZHANG Jian (Beijing Foreign Studies University), Poems on Plague and on the Sense of Community • David Houston Jones (University of Exeter), Visualising COVID-19: Data, Rhetoric and Medical Evidence • Cathy Lin Zhang (University of Exeter), Museum-based Life Education for Children

	Time (UK/China)	Activity
DAY THREE		
Friday 21 May	10:00 – 12:00 (17:00 – 19:00)	<p>Environmental Humanities and Sustainability – Panel Session</p> <p>Chairs: YANG Jincai (Nanjing University), Lucia Nagib (University of Reading)</p> <p>Welcome Remarks: Professor Melissa Percival, Associate Dean of Global, University of Exeter</p> <ul style="list-style-type: none"> • Chloe Preedy (University of Exeter), 'Contagious', 'Poisoned', and 'Stinking': The Air of Shakespeare's Drama • SHANG Biwu (Shanghai Jiao Tong University), Approaching Non-Human Narratives: Definition, Categories and Functions • Adam J Roberts (King's College London), Animals, Species, and Habitats after Kant • Qi Zhou (University of Exeter), Sustainable Development of Porcelain Art • ZENG Qingyi (Tsinghua University / University of Oxford) Deforming Tobacco, Altering Life on Xu Bing's Tobacco Project • LIU Shusen (Peking University), Translated Literature and Sustainable Development • David Huddart (Chinese University of Hong Kong), Life Writing and the Conservation Humanities
	12:30 – 13:20 (19:30 – 20:20)	<p>Keynote Speech: James Mark, (University of Exeter) <i>Alternative Globalisations: Between Eastern Europe and East Asia in the Twentieth and Twenty-First Centuries</i></p> <p>Closing Remarks: Professor PENG Gang, Vice President, Tsinghua University</p>

2021年中英高等教育人文联盟峰会

“全球性再想象”（5月19-21日）

日期	时间(英国/中国)	活动
5月19日		
	10:00 – 10:50 (17:00 – 17:50)	开幕致辞 Mark Goodwin (埃克塞特大学国际事务副校长)
		主旨演讲 颜海平 (清华大学): 彼此的抵达: 从多元主义到跨文化相连
	11:00 – 13:00 (18:00 – 20:00)	专题研讨会: 在不确定的世界中构建共同体 主持人: 陈雷 (中国社会科学院) Vivienne Guo (埃克塞特大学)
		<ul style="list-style-type: none">• Todd Hall (牛津大学): 国际关系中的情绪政治• 何伟文 (上海交通大学): 民族主义化的世界主义或世界主义化的民族主义: 伊丽莎白时期英格兰民族国家意识和跨国基督教共同体• 郑松筠 (清华大学世文院/上海海事大学): 伊博、乡愁与跨大西洋之镜: 艾奎亚诺自传中的共同体内涵• Anastasiia Akulich (曼彻斯特大学): “记忆永恒”: 义和团之殇与庆祝和振兴中国东正教团体 (1900-1917)• 陈湘静 (清华大学): 中国社会史论争中的“封建”概念及其文化政治• 贺桂梅 (北京大学): 21世纪华语新武侠电影与中国文明的跨文化传播• Yingnan Chu (埃克塞特大学): 在笑声中拒绝针对中国人的种族主义——单口相声和乌托邦式表演
5月20日		
	10:00 – 12:00 (17:00 – 19:00)	致辞: Jo Gill (埃克塞特大学副校长、人文学院院长)
		专题研讨会: 跨国身份、流动和旅行 主持人: 褚孝泉 (复旦大学) Hans van de Ven (剑桥大学)
		<ul style="list-style-type: none">• Regenia Gagnier (埃克塞特大学): 关于语言和文化迁移造成的地缘政治• Towhidul Islam Khan (华威大学): 幸福的流动性• 吴娟 (清华大学): 跨越边境的僧人和经典: 汉文大藏经形成过程中外来传教僧人的贡献• 郝田虎 (浙江大学): 为什么弥尔顿比莎士比亚更早传入中国?• 孙红卫 (南京大学): 迂回的进入: 中国壁纸与十八世纪中英文化交流• 赵元 (清华大学): 奥登的音节诗诗学与中国• Molly Silk (曼彻斯特大学): 中国新兴航天文化: 跨国连接的媒介

日期	时间(英国/中国)	活动
	12:30 – 14:00 (19:30 – 21:00)	专题研讨会: 大流行病时期的生物政治学 主持人: 王欣 (上海外国语大学) Hao Gao (埃克塞特大学)
		<ul style="list-style-type: none">• Mary Augusta Brazelton (剑桥大学): 20世纪中国的医疗国际主义和疫苗接种的生物政治学• Dora Vargha (埃克塞特大学): 流行病的终结: 冷战时期的案例研究• 张剑 (北京外国语大学): 瘟疫诗作与共同体意识• David Houston Jones (埃克塞特大学): 新冠病毒的视觉化呈现: 数据、修辞与医学证据• Cathy Lin Zhang (埃克塞特大学): 以博物馆为基础的生命教育: 透过博物馆里的生命教育促进儿童身心健康发展
5月21日		
	10:00 – 12:00 (17:00 – 19:00)	专题研讨会: 环境人文与可持续发展 主持人: 杨金才 (南京大学) Lucia Nagib (雷丁大学)
		致辞: Melissa Percival (埃克塞特大学人文学院外事副院长)
		<ul style="list-style-type: none">• Chloe Preedy (埃克塞特大学): “传染性的、有毒的、发臭的”: 莎士比亚戏剧中的空气• 尚必武 (上海交通大学): 探索非人类叙述: 定义、类别和功能• Adam J Roberts (伦敦国王学院): 浅析康德之后的动物、物种和栖息地• Qi Zhou (埃克塞特大学): 瓷器艺术的可持续发展• 曾清漪 (清华大学/牛津大学): 变形的烟草, 改变的生活: 关于徐冰的“烟草计划”• 刘树森 (北京大学): 翻译文学与可持续发展• David Huddart (香港中文大学): 生活写作和保护人文: 杰曼·格里尔的《白山毛榉》作为多物种的回忆录
	12:30 – 13:20 (19:30 – 20:20)	主旨演讲 James Mark (埃克塞特大学): 二十世纪和二十一世纪的东欧和东亚之间的另类全球化
		闭幕辞 彭刚 (清华大学副校长)

KEYNOTE 主旨演讲 YAN HAIPING 颜海平

Yan Haiping is Professor of Literary and Cross-cultural Studies at Tsinghua University, Chair Professor of Tsinghua Academy Class of World Literatures and Cultures, Dean of Institute for World Literatures and Cultures (IWLC), a Standing Member of the Seventh National Committee in the field of International Languages and Literatures in the State Council of China, the Founding Chair of Tsinghua-Michigan Society of Fellows, the Director of the Executive Council and Secretary General of China-UK Alliance for the Humanities in Higher Education, Dean of Tsinghua Centre for Cross-Cultural Studies affiliated with Ministry of Education. She taught in United States for over twenty years and was full professor at UCLA and Cornell University. She is currently on the advisory committee of the journal *Diacritics* by Cornell University, and the China Advisory Board of Princeton University Press. Her research focuses on modern literatures (including drama), European intellectual history of 19th and 20th centuries, and cross-cultural theories. She has authored and edited ten single volume books in Chinese and English and has won more than thirty awards.

颜海平，清华大学跨文化研究教授博导，清华学堂世文班首席教授、清华大学世界文学与文化研究院院长、国务院第七届外国语言文学学科评议组成员、清华大学-密歇根大学研究员学会建会主席、中英高等教育人文联盟建盟执行理事会主任兼秘书长、教育部清华大学中外人文交流研究中心主任。在美国执教廿余年，先后任加州大学洛杉矶分校和康奈尔大学终身资深教授。现为康奈尔大学 *Diacritics* 指导委员会委员、普林斯顿大学出版社中国学术董事会成员。从事现代文学（含戏剧文学）比较研究、十九与廿世纪思想史和跨文化理论研究，发表中英文论著数十种，获学术奖项三十余项。

MUTUAL ARRIVALS: FROM MULTICULTURALISM TO TRANSCULTURAL CONNECTION

彼此的抵达： 从多元主义到跨文化相连

This essay examines Goethe's concept of "world literature" and its contemporary reformulations. While affirming the multiculturalist vision at work in the [re]making of the humanities in the US since the post-World War II era, this essay analyzes and points to the historical limits of the existent notion of "world literature" which relies primarily on English as both a linguistic carrier and an institutional framework in implementing and regulating the vision. Informed by contemporary innovations in the study of "foreign languages and literatures" occurring in China, this essay refocuses the question of how different literary cultures encounter each other in an inquiry about how they may connect across discursive and geopolitical boundaries, thereby generating possible re-embodiments of different languages and literatures as mutually extending and enhancing worlds.

Keywords: Goethe and World Literature, Multiculturalism, Transcultural Theory, Transformative Mutuality

本文探讨了歌德的“世界文学”理念及其当代再表述。本文一方面肯定二战后美国人文科学重构过程中多元文化的愿景，另一方面分析并指出现有“世界文学”理念的历史局限性，即依靠英语作为首要的语言载体和制度框架来实施和规范这一愿景。以中国当代“外国语言文学”领域建制创新状况为参照，本文将世界文学研讨重心移动至不同的语言文学文化如何关联的命题，聚焦于探索它们如何可能跨越近现代以来既定话语和地缘政治的界限，以成为相互滋养、更新、和绵延的人文世界。

关键词：歌德与世界文学、多元文化、跨文化理论、变革的相互性



KEYNOTE JAMES MARK

ALTERNATIVE GLOBALISATIONS: BETWEEN EASTERN EUROPE AND EAST ASIA IN THE TWENTIETH AND TWENTY-FIRST CENTURIES

James Mark is a Professor of History at the University of Exeter. He has recently been part of projects aimed at rethinking Eastern European history in the context of global Empires and their ends, including encounters across Eurasia. He was Principal Investigator on a Leverhulme Research Leadership Award (2014 – 2019): '1989 after 1989: Rethinking the Fall of State Socialism in Global Perspective'; and an Arts and Humanities Research Council (UK) funded project; 'Socialism Goes Global: Cold War Connections Between the 'Second' and 'Third Worlds' (2015-19). He is the author of *The Unfinished Revolution: Making Sense of the Communist Past in Central-Eastern Europe* (London and New Haven: Yale University Press, 2010) and co-author of *Europe's 1968: Voices of Revolt* (Oxford: Oxford University Press, 2014); *1989: A Global History of Eastern Europe* and co-editor of *Alternative Globalisations: Eastern Europe and the Postcolonial World*. A co-written work reframing Eastern European history as part of a global story of Empires and their ends will be published with OUP later this year.

The 17+1 co-operation project between China and the countries of the former 'Second World', established in 2012, marks only the most recent manifestation of exchange between East Asia and Eastern Europe. This talk will explore the twentieth and twenty-first century history of political, cultural and economic interactions between the regions, using such encounters as lenses through which to explore alternative forms of globalisation.

主旨演讲 JAMES MARK

二十世纪和二十一世纪的东欧 和东亚之间的另类全球化

James Mark是埃克塞特大学历史学教授。他最近参与的项目旨在在全球帝国兴亡的背景的下重新思考东欧历史、欧亚大陆的交流史。2014至2019年，他获得利弗休姆研究资金支持，担任“1989年后的1989年：在全球范围内重新思考国家社会主义的衰落”项目首席研究员；2015至2019年，他担任英国艺术和人文科学研究委员会资助的“社会主义走向全球：‘第二世界’和‘第三世界’之间的冷战联系”项目首席研究员。他的著作包括：《未完成的革命：理解中东欧的共产主义历史》（*The Unfinished Revolution: Making Sense of the Communist Past in Central-Eastern Europe*, 伦敦和纽黑文：耶鲁大学出版社，2010）、《欧洲的1968：反抗的声音》（*1968: Voices of Revolt*, 牛津：牛津大学出版社，2014，合著）、《1989：东欧全球史》（*1989: A Global History of Eastern Europe*, 合著）。他也是《另类全球化：东欧和后殖民世界》（*Alternative Globalisations: Eastern Europe and the Postcolonial World*）的编撰者之一。他合著的一本书将于今年晚些时候由牛津大学出版社出版，此书旨在重构东欧历史，将其纳入全球帝国兴亡的历史背景架构。

中国与前“第二世界”国家于2012年建立的17+1合作项目是东亚与东欧交流的最新体现。本次演讲将探讨二十世纪和二十一世纪这两个地区之间政治、文化和经济交流史，并以此作为视角来探索全球化的其他形式。

A vibrant, colorful dragon sculpture and red lanterns. The dragon is intricately carved with gold scales, blue and green accents, and a red body. It is surrounded by several large, glowing red lanterns with gold tassels. The background is a blurred, warm-toned wall.

**BUILDING COMMUNITY
IN AN UNCERTAIN WORLD**
PANEL SESSION

THE POLITICS OF EMOTION IN INTERNATIONAL RELATIONS

TODD HALL
UNIVERSITY OF OXFORD

Todd Hall is Director of the University of Oxford's China Centre, Professor of International Relations in Oxford's Department of Politics and International Relations, and Tutor for International Politics at St Anne's College. Prof Hall is a graduate of the University of Chicago and was previously an Assistant Professor at the University of Toronto. Publications include articles in *International Organization*, *International Security*, *International Studies Quarterly*, *International Studies Review*, *Political Psychology*, *Political Science Quarterly*, and *Security Studies*. Prof Hall has also published a book with Cornell University Press, titled *Emotional Diplomacy: Official Emotion on the International Stage*, which was named co-recipient of the International Studies Association's 2016 Diplomatic Studies Section Book Award.

Harold Laswell's (1936) aphorism characterising politics as "who gets what, when, how" is applicable not just to material rewards, positions of power, or status goods. There also exists a distributive politics of emotion concerned with who gets to feel what, when, and how and whose feelings matter. In this paper, we theorise a distributive politics of emotion for the field of international relations (IR), and outline the three forms it can assume: a politics of emotional obligations concerned with duties to feel certain emotions, a politics of emotional entitlements involving rights to feel or not feel particular emotions, and a politics of hierarchies of emotional deference that stipulate whose feelings deserve consideration. Each form entails its own properties and logics of contestation. Albeit ubiquitous in the micro-politics of everyday life, we argue that political contests over emotional rights, duties, and hierarchies can also play an important role in shaping interactions and relationships on the international stage.

国际关系中的情绪政治

TODD HALL
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Todd Hall是牛津大学中国中心主任、牛津大学政治和国际关系系国际关系教授、圣安妮学院国际政治导师。Hall教授毕业于芝加哥大学，曾任多伦多大学助理教授。他在《国际组织》、《国际安全》、《国际研究季刊》、《国际研究评论》、《政治心理学》、《政治学季刊》、《安全研究》中发表过多篇文章。Hall教授通过康奈尔大学出版社出版名为《情绪外交：国际舞台上的官方情绪》的著作，该书被提名共同获得国际研究协会2016年“外交研究类图书奖”

Harold Laswell（1936年）将政治描述为“某人什么时候、以什么方式得到什么”。这种说法不仅仅适用于物质奖励、权利立场或地位商品；还存在情绪分布政治，涉及到谁感受到了什么、何时感受到、如何感受到、谁的感受比较重要。在本文中，我们为国际关系（IR）领域提出了情绪分布政治的理论，概述了其可能存在的三种形式：情绪义务政治，涉及感受某些情绪的义务；情绪权利政治，涉及感受到或未感受到特定情绪的权利；情绪遵从等级政治，规定谁的感受值得考虑。每种形式都有其自己的特点和主张逻辑性。尽管它在日常生活微观政治中无处不在，但我们认为关于情绪权利、义务和等级的政治竞争也能够在塑造国际舞台上的互动关系方面发挥重要作用。

NATIONALIZED COSMOPOLITANISM OR COSMOPOLITANIZED NATIONALISM: THE ENGLISH NATIONHOOD AND THE TRANSNATIONAL CHRISTIAN COMMONWEALTH IN THE ELIZABETHAN AGE

HE WEIWEN

SHANGHAI JIAO TONG UNIVERSITY

HE Weiwen is Professor of English in Shanghai Jiao Tong University, and life member of Clare Hall in the University of Cambridge. Her specialties include early modern English literary criticism, contemporary English novels, and Greek and Roman literary criticism. Her major publication includes *Defending Poetry: Sir Philip Sidney's Life and Poetics* (forthcoming), "On the Poetic Inspiration: Sir Philip Sidney's An Apology for Poetry" (2019), "Sir Philip Sidney's Death: The Making of an English Cultural Icon" (2015), "The 'Divinity' of Poet in Sidney's An Apology for Poetry" (2014), "'Christian Buddhist' or 'Buddhist Christian': On the Value of Buddhism in Murdoch's *The Sea, The Sea*" (2012) and *Art and Morals in Iris Murdoch's Novels* (2012). She also publishes translation books, including *Washington Square* (2020), *The Beautiful and the Damned* (2016), etc.

What is the relationship between nationalism and cosmopolitanism in the English discourses of nationhood in the Elizabethan Age? Furthermore, when some Protestant writers adopted with modification in their writings the traditional notion of the Christian commonwealth, and helped to secularize the religious conception of cosmopolitanism that was implicit in it, what kind of role did their nationalism play in their cosmopolitanism, and how did the latter effect the former? This talk will examine the theory of God's "elect nation" and the Christian notions of *translatio imperii* and *lingua franca* along with some of their writings. It will argue that though as individuals they were unique each in his own way, but they shared something fundamental, namely, the nationalized cosmopolitanism or cosmopolitanized nationalism.

民族主义化的世界主义或世界主义化的民族主义：伊丽莎白时期英格兰民族国家意识和跨国基督教共同体

何伟文

上海交通大学

何伟文，现任上海交通大学外国语学院教授，剑桥大学克莱尔堂终生成员。研究领域包括早期现代英国文论、当代英国小说、古希腊罗马文论等。代表性成果有专著《为诗辩护：菲利普·锡德尼的人生和诗学研究》（即出）、《艾丽丝·默多克小说研究》（2012）；论文《论锡德尼〈诗辩〉中诗人的创造性和诗性灵感》（2019）、《锡德尼之死：一个英国文化偶像的塑造》（2015）、《论锡德尼〈诗辩〉中诗人的“神性”》（2014）、《“基督佛教徒”或“佛教基督徒”：论默多克小说〈海，海〉中佛教的价值》（2012）；译著《华盛顿广场》（2020）、《漂亮冤家》（2016）。

英国伊丽莎白时期有关英格兰民族国家的话语中，民族主义和世界主义两者之间是一种什么关系？进一步而言，当一些新教作家在书写中修正跨国基督教共同体的传统观念，并使隐含其中的宗教性世界主义概念世俗化时，民族主义在其中扮演何种角色，世界主义又是如何作用于民族主义？本文将结合克里斯托夫·马娄、菲利普·锡德尼等人的作品，考察上帝“选择的国家”理论、“历史迁移”和“通用语”的传统基督教观念，论证新教作家虽然作为个体各不相同，但在关于英格兰民族国家的问题上，他们之间在本质上存在一致性，即其世界主义被民族主义化，或者说，其民族主义被世界主义化。

IGBO, NOSTALGIA, AND THE TRANSATLANTIC MIRROR: THE MEANING OF COMMUNITY IN EQUIANO'S AUTOBIOGRAPHY

ZHENG SONGYUN

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Dr ZHENG Songyun is a lecturer at the Department of Foreign Languages in Shanghai Maritime University, China. Her research interests include black British writing and comparative literature. Her recent articles appeared in *New Perspectives on World Literature (Chinese)*, *Neohelicon* and *CLCWeb: Comparative Literature and Culture*.

This article explores the significance of community in *The Interesting Narrative of the Life of Olaudah Equiano (1789)* published at the time when the transatlantic slave trade was in full swing. Rather than regarding the term community as given, or conceptualizing it from a local, ethnical, racial or national perspective, this article argues that, by dedicatedly depicting his homeland which he recalled as Eboe and from which he was forced to be separated in early adolescence, what has been emerged through such depiction is a community to which Equiano and generations of black writers until contemporary times find their sense of belongings.

The concept of community herein, which transcends time and space, is twofold. First, culturally, it consists of different cultures that contribute to the construction of an identity with transatlantic experiences, encompassing cultural confluences and in Equiano's case, these of England and Igboland (currently southeastern Nigeria) which jointly shape an identity that is inescapably hybrid. Second, intellectually, it points to a group of theorists and literary figures with transatlantic background, who, like Equiano, demonstrate in their writing a specific and multifaceted Africa in a transnational and transcultural context.

Keywords: Community, Olaudah Equiano, *The Interesting Narrative*

伊博、乡愁与跨大西洋之镜：艾奎亚诺自传 中的共同体内涵

郑松筠

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郑松筠，博士，上海海事大学外国语学院讲师。研究方向：非洲裔英国文学，比较文学。曾在《外国文学动态研究》、*Neohelicon*、*CLCWeb: Comparative Literature and Culture*上发表论文。

本文以《奥拉达·艾奎亚诺生平奇事》（1789）为研究对象，解读其中共同体的内涵。目前鲜有学者从被迫经历迁徙、移民之人的角度，探究艾奎亚诺书写故乡的意义及其当代价值。《生平奇事》中的共同体其构建空间跨越了族群、种族、部落和国家的疆界，特征有二。其一，艾奎亚诺对故乡伊博的描写，体现出非洲祖辈文化对其身份构建的重要影响，表明不同文化并无高低优劣之分，均能对同一个体产生影响，进而从文化共存的角度凸显出共同体的价值。其二，艾奎亚诺对伊博细致入微的描写，与现当代具有跨大西洋文化背景的学者、作家之思想一脉相通，他们均在跨国和跨文化的视域中，展现非洲文化多样性、非洲裔身份的多样性。本研究希望能为当代人理解共同体的重要意义、文化共存的价值以及祖辈文化对自我身份构建的重要性提供一定参考。

关键词： 共同体，奥拉达·艾奎亚诺，《生平奇事》

‘MEMORY ETERNAL’: BOXER TRAUMA, CELEBRATION, AND REJUVENATING CHINESE ORTHODOX COMMUNITY (1900-1917)

ANASTASIIA AKULICH
UNIVERSITY OF MANCHESTER

Anastasiia Akulich is a PhD candidate at the University of Manchester’s History Department. She is studying Russian missionary activity and the Christian Orthodox community in the early twentieth century China, focusing on religious practice, celebrations, and Chinese religious professionals. She recently wrote a blog post on Chinese Bibles for the John Rylands Library. She also co-hosts a podcast called Not Safe for Publication interviewing PGR and early career researchers about their research process and challenges.

The Boxer Uprising affected many Christian communities in Northern China. In the wake of the uprising’s suppression, many questioned the future of the missionary enterprise there. About half of the small Chinese Orthodox community died as the result of the uprising, causing the church authorities and diplomats advocating for the mission’s closure. Yet just as observed for Protestants (Bays, 2011), the years after the rebellion saw an acceleration of the previously dormant missionary activity and were unprecedentedly fruitful. By 1916 the Chinese Orthodox congregation grew to more than ten times the size of what it was pre-Boxer. Throughout this period, the annual celebration of the Day of All Saint Martyrs on 10th and 11th of June commemorated Boxer casualties. This holiday became a major celebration for the Orthodox community in Beijing and served as a focal point of the Chinese Orthodox year. My presentation is going to demonstrate how, by commemorating the Boxer trauma, the Orthodox missionaries attempted to forge a Chinese Orthodox identity. Particular focus will be on the growing Chinese Orthodox clergy, their role as witnesses and preachers who articulated a vision of the community’s history incorporating the Boxer casualties into it.

“记忆永恒”：义和团之殇与庆祝和振兴中国东正教团体（1900-1917）

ANASTASIIA AKULICH
曼彻斯特大学

Anastasiia Akulich是曼彻斯特大学历史系博士研究生。她主要研究俄罗斯宣教活动以及在二十世纪初中国的基督教东正教团体，重点关注宗教活动、庆祝活动和与中国宗教专业人士等方面。她最近为约翰·雷兰兹图书馆（John Rylands Library）撰写了一篇有关中文圣经的博客文章。她还共同主持了一个名为“出版不宜”（Not Safe for Publication）的播客，并采访了相关学术研究者和青年学者，探讨他们的研究历程和挑战。

义和团起义影响了中国北方的许多基督教团体。在起义被镇压之后，传教事业的未来面临危机，质疑之声纷至沓来。大约一半的中国小型东正教团体在这场起义中覆灭，这导致教会当局和外交人员宣布停止布道活动。然而，如同新教徒所经历的那样（Bays, 2011），叛乱后的几年里，之前沉寂的传教活动得以加速进行，并取得了空前的成果。到1916年，中国东正教快速发展，教会人数增长了十倍以上。在此期间，每年6月10日和11日的全圣殉道者日（the Day of All Saint Martyrs）被用来纪念在义和团起义中献身的殉道者们。这个节日成为北京东正教团体的主要庆祝活动，也是中国东正教教历中的重要时间节点。本次报告将阐述：东正教传教士如何通过缅怀义和团之殇来树立其中国特色的东正教身份，同时聚焦数量日益增长的中国东正教神职人员——作为见证者和传道者，他们表达了将义和团伤亡事件纳入教会历史的愿景。

“FEUDALISM” IN THE 1930S’ DEBATE ON SOCIAL HISTORY AND ITS CULTURAL POLITICS

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CHEN Xiangjing is assistant professor of comparative literature in Department of Foreign Languages and Literature, Tsinghua University. Her research interests include comparative literature, critical theory (Post-colonial theory and Western Marxism). She has translated the book *Public Passions: The Trial of Shi Jianqiao and the Rise of Popular Sympathy in Republican China* and several articles. She has published Chinese and English articles on *Literary Review and Theory and Criticism of Literature and Art*, *Frontiers of Literary Studies in China* and contributed a chapter in *Confronting Capitalism in the 21st Century Lessons*.

“Feudalism” is a politically-charged and contested concept in China. When this concept of “feudalism”, originally used to describe a specific type of social formation in Middle-age Western Europe, was imported into China via Japan’s translation, and was applied to the periodization of Chinese social history, it invoked the widespread confusion and anxiety of Chinese Marxists, triggering a nationwide debate on the nature and the periodization of Chinese social history. This anxiety was shared by Japanese and Soviet Marxist historians, who also try to deal with the “backward Asia” to avoid being the exception to the world history. Deeply convinced by the historicist notion which deems feudalism is the

preceding stage before capitalism and which provides impetus for the ensuing development of capitalism, they tried hard to seek the “feudalist” element in Chinese history so as to prove that China can progress into the universal path of development as Western Europe did. On the other hand, they were struggling with Marx’s notion of Eastern societies and its peculiarities. Meanwhile, they had to explain the peculiarities of China – after the high “feudalist” stage of West Zhou Dynasty, how should we define and name the long historical period between Qin Dynasty and late Qing Dynasty that is neither “feudalist” nor “capitalist” (characterized by the unified state, the trading of land, and the gentry and bureaucratic class)? This paper will examine the representative texts of the 1930s Debate on Social History (Guo Moruo, Tao Xisheng, Li Ji, Hu Qiuyuan), and analyze the cultural political meanings of the concept of “feudalism”. This paper does not attempt to analyze and judge the validity of these historical claims from the perspective of historical studies or sociological studies. Rather, following Althusser, I view “historical fact” as a “object of knowledge” which serve various ideological functions. I try to explore the cultural political meaning of these claims, which seek to construct the task and direction for Chinese revolution, enmeshed in a complex structure of world capitalism and backward conditions of colonies.

中国社会史论争中的“封建”概念及其文化政治

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清华大学外文系助理教授，研究兴趣为比较文学、跨文化研究、批评理论（后殖民主义和西方马克思主义）。有译著《施剑翘复仇案：民国时期公众同情的兴起与影响》及译文若干。在《文学评论》《文艺理论与批评》等国内外刊物上发表中英文论文多篇，英文论文收入论文集 *Confronting Capitalism in the 21st Century*。

“封建”是一个充满了争议和政治张力的概念。当这个西欧特有的概念被译入中国、被用来对中国社会史进行描述和分期时，引发了中国马克思主义史学家的焦虑，并展开了一场“中国社会史论战”。共享着这一焦虑的，还有日本和苏联的马克思主义学者，如何面对“落后的亚洲”，如何避免成为世界历史中的“例外”，成为迫切的文化政治问题。他们深受历史主义的马克思主义史观的影响，认为封建社会是进入资本主义社会的必经阶段和先决条件，并力图在中国社会发展史中找出与西欧封建社会相似的要素，以证明中国社会能进入世界历史发展的普遍轨道中。在这个过程中，他们不得不去解释中国历史自身的特殊性——如果西周被视为最类似于欧洲“封建”的典型形态，那么秦代至清末的历史、一个既非“封建主义”又非“资本主义”的阶段（其特征是统一的国家、可以私有并自由买卖的土地、官僚士大夫阶级）应该如何定义和命名？与此同时，他们还要处理马克思主义话语对于东方社会特殊性的描述和命名。本文将审视1930年代论争的几个代表性人物和文本（郭沫若、陶希圣、李季、胡秋原），分析“封建”一词所具有的文化政治内涵。本文无意从历史学的角度去评判和辨别历史分期的真伪，相反，仿照阿尔都塞对历史主义和实证主义的批判，我将这些事实性表述视为“知识的对象”（object of knowledge），这些知识从属于不同的意识形态，发挥着不同的政治功能，试图规定中国革命的走向和任务，由此，本文将探讨这些知识/话语的意识形态性和它们在当时语境中发挥的政治功能。

21ST CENTURY CHINESE NEW MARTIAL ARTS CINEMA AND THE CROSS-CULTURAL COMMUNICATION OF CHINESE CIVILIZATION

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PEKING UNIVERSITY

HE Guimei is a professor of Chinese literature in the Department of Chinese Language and Literature at Peking University. Her research covers the history of modern and contemporary Chinese literature, contemporary Chinese cultural criticism, and women's literature in 20th century China.

This paper takes three new Chinese martial arts films of the 21st century, namely *Crouching Tiger, Hidden Dragon* (Ang Lee, 2000), *Hero* (Zhang Yimou, 2002), and *The Grandmaster* (Wong Kar-wai, 2013), as the main objects of analysis to explore the cross-regional and cross-cultural transmission of Chinese civilization in the context of globalization and the "rise of China." All three films belong to the narrative genre of martial arts films (also called kung fu films or action films), but their "newness" lies in the incorporation of martial arts techniques, cultural concepts, survival wisdom and spiritual character in the tradition of Chinese civilization, thus making martial arts a vehicle for the transmission of Chinese culture. With the appearance of these three films, Chinese cinema has become more successful than other cultural forms in entering the global market, which also makes the Chinese culture told by the new martial arts film genre a paradigm of cross-cultural communication in the era of globalization. This paper will analyze three issues in three parts: first, characteristics of the cross-regional communication of the three films; second, how the new martial arts films present traditional Chinese cultural meaning; and third, the experiences and problems in the process of building the cross-cultural communication of Chinese civilization through the narrative medium of film.

21世纪华语新武侠电影与中国文明的跨文化传播

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北京大学中文系教授，主要从事中国现当代文学史研究，同时进行当代中国文化批评与20世纪中国女性文学研究。

本篇论文以21世纪三部华语新武侠电影，即《卧虎藏龙》（李安导演，2000年）、《英雄》（张艺谋导演，2002年）、《一代宗师》（王家卫导演，2013年）为主要分析对象，探讨在全球化语境和“中国崛起”的背景下，中国文明的跨区域跨文化传播问题。这三部影片都属于武侠片（或称功夫片、动作片）的叙事类型，但其“新”在于将中国文明传统中的武术技艺、文化理念、生存智慧和精神品格纳入其中，从而使武侠成为中国文化传播的载体。以这三部影片的出现为标志，华语电影形成了一种进入全球市场的最成功形态，也使得由新武侠电影类型所讲述的中国文化成为全球化时代跨文化传播的范例。本文将分三部分分析三个问题：其一是三部电影的跨区域传播特点；其二是新武侠电影如何呈现中国传统文化内涵；其三是电影这一叙事媒介构建中国文明的跨文化传播过程中的经验和问题。

REJECTING RACISM AGAINST CHINESE PEOPLE IN LAUGHTER — STAND-UP COMEDY AND UTOPIAN PERFORMATIVE

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UNIVERSITY OF EXETER

I am a PhD candidate at the Department of Drama, University of Exeter. My current research focuses on British Chinese comedians, exploring the relation between ethnicity, gender and stand-up comedy. I am interested in the role of comedy in presenting and interpreting identities.

I received a Master's degree in theatre and performance studies from the University of Edinburgh. In Edinburgh, I investigated Hélène Cixous's theatre collaboration with Ariane Mnouchkine, analysing the role of Asian elements in their works. Prior to my study in the UK, I received a bachelor's degree in theatre and film studies from Wuhan University.

In Britain, Chinese people are often regarded as the so-called model minorities which indicate their low criminality and high stability. Yet, discrimination toward Chinese ethnic group never stops and even shows its rising tendency during the pandemic. In fact, two strands of ideologies converge in racism where Chinese people are reduced to stereotypes and prejudices rather than subjects.

Inspired by Jill Dolan's concept of utopian performative, this paper examines how stand-up comedy as a way of social participation propels understanding between communities. By analysing three comedic routines performed by Chinese comedians based in the UK, namely Evelyn Mok, Phil Wang and Ken Cheng, it proposes that in stand-up comedy, Chinese comedians reclaim their subjectivity deprived of by racism. Their routines take stereotypes as the butt and cover the past, present and future of China, thus manifesting the absurdity of racism and particularly disillusioning the racist presumption that hierarchies between ethnicities are static and eternal.

More importantly, subversion against racism is recognised and confirmed by laughter from the audience, the majority of whom are western people. The interaction between Chinese comedians and western audiences epitomises an ideal state of inter-community dialogue in which conflicts and tensions between communities are no longer the elephant in the room but discernible and negotiable. It also indicates the implicit link between comedy and social progress that is worth further investigation.

在笑声中拒绝针对中国人的种族主义——单口相声和乌托邦式表演

YINGNAN CHU
埃克塞特大学

Yingnan Chu是埃克塞特大学戏剧系的博士研究生, 重点研究英国华裔喜剧演员以及种族、性别和单口喜剧之间的关系, 并对喜剧在呈现和解释身份方面的作用颇感兴趣。Yingnan在爱丁堡大学攻读戏剧和表演研究专业研究生期间调研了阿里安·姆努切金(Ariane Mnouchkine)与赫莲·希克斯剧院(Hélène Cixous's Theatre)的合作项目, 并分析了亚洲元素在其作品中所扮演的角色。来英国深造之前, Yingnan获得了武汉大学戏剧与电影研究专业学士学位。

在英国, 华人常常被视为“犯罪率低、社会稳定性高”的模范少数族群。然而, 针对华裔群体的歧视却从未停止过, 甚至在新冠疫情期间还呈现出了上升的态势。事实上, 在两股意识形态和种族主义的融合中, 华人失去了身份主体性并被充满了刻板印象和偏见的眼光来看待。

受吉尔·多兰(Jill Dolan)的乌托邦式表演(utopian performative)概念的启发, 本文探讨了单口喜剧如何作为一种社会参与方式来推动社群之间的互相理解。通过分析在英的华裔喜剧演员莫悦玲(Evelyn Mok)、菲尔·王(Phil Wang)和Ken Cheng所表演的三个喜剧剧目, 文章提出华裔喜剧演员在单口相声中重新获得了被种族主义剥夺的主体性。他们的剧目以刻板印象为笑料, 内容涵盖了中国的过去、现在和未来, 体现了种族主义的荒谬性, 并让种族主义者所抱有的“民族之间的等级制度是静态的、永恒的”这一妄想幻灭。

更重要的是, 反种族主义在西方观众的笑声中得到认可与肯定。华裔喜剧演员与西方观众之间的互动体现了一种不同社群间的理想对话状态, 在这种状态下, 社区之间的冲突和对立不再是避而不谈的, 而是可视的、可讨论的。这也表明了喜剧和社会进步之间的隐性关联, 值得进一步研究。

A silver, metallic sculpture of a globe is held by a robotic hand. The globe is a wireframe structure with a solid map of the world cut out of it. The robotic hand is also made of silver metal plates and joints. In the background, there is a modern building with large windows and a sign that says "The Business School". The scene is set outdoors during the day.

**TRANSNATIONAL IDENTITIES,
MOVEMENT AND TRAVEL**

PANEL SESSION

THE GEOPOLITICS OF LANGUAGE AND LITERATURE MIGRATION

REGENIA GAGNIER
UNIVERSITY OF EXETER

Regenia Gagnier FBA FAE FEA FRSA holds the Established Chair in English Language and Literature at the University of Exeter, founding and co-editorship of the Global Circulation Project, and Senior Research Fellowship in Egenis, the Centre for the Study of Life Sciences. Her monographs include *Idylls of the Marketplace: Oscar Wilde and the Victorian Public* (Stanford, 1986); *Subjectivities: A History of Self-Representation in Britain 1832-1920* (Oxford, 1991); *The Insatiability of Human Wants: Economics and Aesthetics in Market Society* (Chicago, 2000); *Individualism, Decadence and Globalization: on the Relationship of Part to Whole 1859-1920* (Palgrave Macmillan 2010); *Literatures of Liberalization: Global Circulation and the Long Nineteenth Century* (Palgrave Macmillan, 2018). Gagnier has served as Chair of the Consortium of Institutes of Advanced Study, Great Britain and Ireland; Presiding Officer of six MLA Division Executives, USA; the AHRC Research Panel and University English Executive, UK; and Research Councils UK for Global Challenges Research Fund.

Under what conditions is it best to see language as local identity and community to be protected, or, alternatively, as a process of change and evolution with our attitude being one of laissez-faire, i.e., that language always serves the needs of its speakers, so as populations change their languages will change with them? What are the geopolitical implications when a sovereign state the size of the PRC makes English compulsory for all school pupils and university students? In terms of world literatures, in multilingual countries national literatures must be diverse and promoted through translation. How do we understand such national literatures in relation to those of self-proclaimed monolingual states? If we break down the binary of mono- versus multilingual to accommodate migrant languages, or mixed languages, can we also break down national literatures to accommodate literatures of diaspora or partition? What are the implications of this for world literatures that are not national but trans-national? I approach these questions through China's world-historical engagements with other cultures through processes of transculturation, liberalization, reform, and revolution, focussing on political languages. I conclude with China's visibility at our current moment of globalization.

关于语言和文化迁移造成的地缘政治

REGENIA GAGNIER
埃克塞特大学

Regenia Gagnier是埃克塞特大学英语语言文学的常设主席，是全球流通项目（Global Circulation Project）的创始人和联合编辑，也是伊根尼斯生命科学研究中心的高级研究员。她的专著包括《市集田园诗：奥斯卡·王尔德和维多利亚公众》（*Marketplace: Oscar Wilde and the Victorian Public*, 斯坦福大学, 1986）；《主体性：1832-1920年英国的自我表征史》（*Subjectivities: A History of Self-Representation in Britain*, 牛津出版社, 1991）；《人的欲望永不满足：市场社会的经济学与美学》（*The Insatiability of Human Wants: Economics and Aesthetics in Market Society*, 芝加哥, 2000）；《个人主义、颓废与全球化：论1859-1920年的部分与整体关系》（*Individualism, Decadence and Globalization: on the Relationship of Part to Whole*, 帕尔格雷夫麦克米伦出版社, 2010）；《自由化的文学：全球流通与漫长的19世纪》（*Literatures of Liberalization: Global Circulation and the Long Nineteenth Century*, 帕尔格雷夫麦克米伦出版社, 2018）。她曾担任英国和爱尔兰高等研究协会（the Consortium of Institutes of Advanced Study）的主席；是六位美国现代语言协会部门主管的首席执行官；艺术与人文研究委员会研究小组（the AHRC Research Panel）和英国大学英语执行官；以及英国全球挑战研究基金（Global Challenges Research Fund）研究委员会成员。

在什么条件下语言会被视为需被保护的本土身份和社群关系，或被视为我们自由放任态度下的演变进程？也就是说，语言总是为其使用者的需求服务，因此随着人口的变化，他们的语言也会随之改变吗？当一个像中国这么大的主权国家将英语作为所有中小学生和大学生的必修课时，这将产生怎样的地缘政治影响？就世界文学而言，多语言国家的民族文学必须多样化，并需通过翻译加以推广。我们如何理解这种民族文学与那些自称是单一语言国家的文学之间的关系？如果我们打破单一语言与多语言的二元对立，以适应移民语言或混合语言，我们是否也可以打破民族文学，以接纳流散和分治文学（*literatures of diaspora or partition*）？这对不是民族文学的跨民族世界文学有何影响？在跨文化、自由化、改革和革命的历史进程中，中国不断与世界其它文化交流与来往。我将在这一层面上来探讨上述问题，并重点关注于政治语言。最后，我以中国在当前全球化时代中的可见性来结束本文。

MOBILITY OF HAPPINESS

TOWHIDUL ISLAM KHAN

UNIVERSITY OF WARWICK

Towhidul Islam Khan is currently pursuing his PhD in Cultural Policy Studies at the Centre for Cultural and Media Policy Studies at University of Warwick, UK. His doctoral research is on the cultural construction of happiness among Bangladeshi immigrants, focusing specifically on the transference and transformation of values surrounding the emotion of happiness in a new host setting. He is also a Senior Lecturer (on leave) of English and Humanities at University of Liberal Arts Bangladesh.

The concept that ideas and values are carried by people across borders is not new (Appadurai, 1990), but there is a scope for exploring why some ideas are carried in their originality, some are transformed, and some are discarded following emigration. This paper will focus specifically on what happens to the cultural construction of happiness following emigration, and will draw on existing work which argue for a revision of our individualistic understanding of happiness by way of including collectivistic cultural values of happiness (Markus & Kitayama, 2008; Thin, 2011; Delle Fave et al., 2011). This paper will argue against existing definitions of happiness that look solely on hedonic, cognitive and eudaimonic outcome of the individual, rather than addressing ontological questions of how those outcomes are constructed within the self. The identification of a moving population as a qualitative source of happiness evaluation would allow researchers to explore an alternative to the contemporary policy-driven quantitative practices by psychologists and economists that often rely heavily on comparative national analyses. This paper will explore a less-researched area of the mobility of happiness, and how intrinsic cultural values can often have a more significant influence on our happiness than extrinsic quality-of-life metrics in a particular nation state. This paper aims to open a debate on whether the attempt to find a static definition of 'universal' happiness should be discarded in favour of an evolving definition in the context of the fluidity of the lived human experience in the 21st century.

幸福的流动性

TOWHIDUL ISLAM KHAN

华威大学

Towhidul Islam Khan目前在英国华威大学文化与媒体政策研究中心攻读文化政策研究博士学位。他的博士研究是关于孟加拉国移民中的幸福文化建设，重点关注在新的东道国环境中围绕幸福情感的价值观的转移和转变。他也是孟加拉国文科大学英语和人文学科的高级讲师（休假中）。

人们跨界传播思想和价值观的这一概念并不新鲜（Appadurai, 1990），但为什么有的思想在传播过程中历久弥新，有的发生了更改变动，有的则在移民后被彻底摒弃的这一现象还有待探索。当前研究主张通过幸福的集体主义文化价值来修正我们对幸福的个人主义理解。借鉴现有研究，本文将重点关注移民后的幸福文化建构（Markus & Kitayama, 2008; Thin, 2011; Delle Fave et al., 2011）。本文将反对现有的对幸福的定义，这些定义只关注个人的享乐、认知和幸福的结果，而未解决本体论问题——即这些结果是如何在自我内部构建的。把对流动人口的认定作为幸福评价的一种定性来源，将使研究人员探索出一种替代当代心理学家和经济学家以政策为导向且过度依赖国家比较分析的定量方法。本文将探讨幸福流动性研究中关注较少的领域，以及在一个特定的民族国家里内在的文化价值如何比外在的生活质量指标对我们的幸福产生更大的影响。在21世纪人类生活经验流动性的背景下，本文旨在就是否应摒弃“普世”幸福的静态定义而去支持不断演变进化的动态定义展开辩论。

MONKS AND SCRIPTURES MOVING ACROSS BORDERS: THE CONTRIBUTIONS OF FOREIGN MISSIONARIES TO THE MAKING OF CHINESE BUDDHIST CANON

WU JUAN

TSINGHUA UNIVERSITY

跨越边境的僧人和经典： 汉文大藏经形成过程中外来传教僧人的贡献

吴娟

清华大学

Dr WU Juan is an Associate Professor at the School of Humanities, Tsinghua University. Her teaching and research focus on pre-modern Indian religious (particularly Buddhist and Jain) literature, and on the history of translating Buddhist scriptures from Indian languages into Chinese and Tibetan. She has published articles in a number of top journals in the field of Asian Studies, including, for instance, *Journal of the American Oriental Society*, *Bulletin of the School of Oriental and African Studies* (University of London), *Indo-Iranian Journal*, *Journal of Indian Philosophy*, and *Acta Orientalia Academiae Scientiarum Hungaricae*. Recently she has been granted the Changjiang (Yangtze River) Young Scholar Award, the highest academic honour issued to a young scholar by the Ministry of Education of P. R. China.

The translation of Indian Buddhist scriptures into Chinese, which lasted from the second century CE up to the eleventh century CE, is one of the most spectacular cross-cultural enterprises in human civilization. During this period, foreign missionaries from various regions (including Western Central Asia, Eastern Central Asia, the Indian subcontinent and Southeast Asia), for the purpose of spreading Buddhism, travelling along the land or maritime Silk

Routes, came to China and dedicated themselves to the translation project. Most (though not all) foreign monks did not have excellent command of the Chinese literary language, and tended to work closely with Chinese assistants, whereas Chinese assistants for their part almost never attained mastery of any Indian language. As a result, the vast majority of Chinese Buddhist translations were by nature products of communication and collaboration. During this process, while both foreign monks and Chinese assistants made indispensable endeavours, the contributions of foreign monks seem to have been even more crucial and certainly deserve serious scholarly attention.

This talk will outline some major roles which foreign missionaries played in the making of Chinese Buddhist canon. It will introduce representative examples of foreign Buddhist monks serving as suppliers of Indic scriptures, preachers, translators, redactors, compilers, commentators, and so on. Through looking at the active and diverse ways in which foreign missionary monks propagated Buddhist teachings and transmitted Indian scriptures in pre-modern China, this talk hopes to draw wider attention to the remarkable contributions of foreign (particularly Central Asian and Indian) Buddhist missionary monks not only in the history of Chinese Buddhism, but also in the history of Asian civilizations and cross-cultural communications in general.

吴娟，清华大学人文学院中文系副教授。研究领域包括古代印度宗教（特别是佛教和耆那教）文献研究、佛经翻译史、印藏汉文化交流史等。已在《美国东方学会会刊》、英国《伦敦大学亚非学院学报》、荷兰《印度伊朗学刊》、《匈牙利科学院东方学报》、《中国语文》等国内外权威期刊上发表中英文论文20余篇。出版中文专著一部《印度佛教中阿闍世王故事传统研究》。主持国家社科基金冷门绝学专项项目一项和国家社科基金重大项目子课题一项。入选2019年度教育部“长江学者奖励计划”青年学者。

从东汉至北宋的印度佛典翻译是人类文明史上最壮观的跨文化交流工程之一。在此期间，来自不同地区（包括中亚、印度次大陆、东南亚等地）的外国佛教僧人，为了传播佛法，沿着陆上（或海上）丝绸之路来到中国，致力于佛典翻译事业。大多数外国佛教僧人并不谙熟汉语书面语，需要与汉人助手们合作翻译，而汉人助手们通常并不精通印度语言。因此，绝大多数的汉译佛典本质上是外国僧人和汉人助手共同努力、沟通交流的成果。其间，虽然外国僧人和汉人助手都做出了不可或缺的工作，但是相比之下，外国僧人的贡献尤为关键，值得国内外学术界的深入研究。

本发言将探讨外来佛教僧人在汉文大藏经形成过程中所承担的多种角色，重点介绍外来佛教僧人作为印度原典的提供者、宣讲者、翻译者、校订者、编纂者、注疏者等诸种角色的代表案例。通过考察外来佛教僧人在汉地译介和传播佛典的多元化方式，本发言希望引起更多学者关注外来（特别是中亚和印度）佛教僧人在中国佛教史上，乃至在亚洲文明交流史上，所做出的不可忽视的杰出贡献。

WHY DID MILTON LAND IN CHINA EARLIER THAN SHAKESPEARE?

HAO TIANHU

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HAO Tianhu is professor of English literature at School of International Studies, Zhe Jiang University. His research specialties include Renaissance English literature, comparative literature, manuscript studies, and book history.

As far as we know, Milton was first introduced into China in 1832, and Shakespeare in 1839-40. Why did Milton land in China earlier than Shakespeare? Their different routes of cultural migration into China are largely conditioned by socio-historical forces. With keener interest in Milton for his identity as a religious poet, the Western missionaries in China cherished Milton's educational value, but were not so interested in literature per se or the entertainment value of Shakespeare. On the other hand, the Chinese educated audience seemed more captivated by the more secular and more spectacular Shakespeare, the quintessence of British cultural imperialism. In China's early reception Shakespeare was more enjoyed as a story-teller and a dramatist. Unlike Milton, Shakespeare boasted the advantage of the stage, which makes the Bard excel his rival in their visibility in China at the turn of the 20th century.

为什么弥尔顿比莎士比亚更早传入中国？

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据我们所知，弥尔顿是在1832年首次进入中国的，而莎士比亚是在1839-40年。为什么弥尔顿比莎士比亚更早传入中国？他们进入中国的不同文化迁移路线在很大程度上受到社会历史力量的制约。西方在华传教士对弥尔顿的宗教诗人身份更感兴趣，他们珍视弥尔顿的教育价值，但对文学本身或莎士比亚的娱乐价值不感兴趣。另一方面，中国受过教育的观众似乎更被更世俗、更壮观的莎士比亚所吸引，这是英国文化帝国主义的精髓。在中国的早期接受中，莎士比亚更多的是作为一个讲故事的人和一个戏剧家来享受。与弥尔顿不同，莎士比亚拥有舞台的优势，这使得这位诗人在20世纪之交的中国的知名度超过了他的对手。

ACCESS BY DETOUR: CHINESE WALLPAPERS AND 18TH CENTURY CROSS-CULTURAL EXCHANGES BETWEEN CHINA AND BRITAIN

SUN HONGWEI
NANJING UNIVERSITY

迂回的进入：中国壁纸与十八世纪中英文化交流

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As a crucial part of 18th century British interior decoration, Chinese wallpapers were widely used and exerted a penetrative influence in Britain. For British people, they were no less than visualizations of Chinese culture, and projected imaginations of China; for the other side, they reflected Chinese artisans' conjectures about European tastes, and fed back into a self-awareness of China's own culture. They were from the very beginning hybrid, liminal and out of place in both British and Chinese traditions, but were able to be re-contextualized in a different cultural milieu, and later transformed from a form of functional and everyday ornament into serious art. Thus their production and consumption involve a twofold imaginative process, both operating in opposite directions and ending up in grafting as well as merging with each other. They don't follow the original script, but deviate instead from the set course, breaking away from the intentions of both producers and consumers. They thus form a unique narrative, presenting a picture that surpasses a conventional understanding about cross-cultural exchanges.

Keywords: China, Britain, Wallpaper, 18th Century, Cross-cultural Exchanges

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作为十八世纪英国室内装饰美学的重要组成部分，中国壁纸具有相当的传播广度与影响深度。对于英国人而言，这种艺术不异于中华文化的图像化呈现，负载了关于中国的想象；另一方面，它又反映了中国生产者对于欧洲品味的推定，反哺了中国的自我认知。它本身即是一种杂糅与阈限的存在，在先存的两种传统中均格格不入，缺乏自足的意义，但是在进入不同的文化环境中实现了再语境化，又随着历史进程，从功能性、日常的装饰品，变成了审美性、博物馆化的艺术品。由此，它的生产与消费涉及到一个双重想象的过程：双方往不同的方向致力，却在事实上实现了嫁接与融合。它的存在并不以原初设定为最终命运，而是脱离了预想的轨道，打破了生产者与消费者的意图，形成了独特的文化叙事，展现出文化交流中常规认知之外的图景。

关键词：中国、英国、壁纸、十八世纪、文化交流

W. H. AUDEN'S SYLLABIC POETICS AND CHINA

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奥登的音节诗诗学与中国

赵元

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The majority of Auden's later poems are based on the syllabic principle, which is vastly different from free verse as well as the traditional metrical verse. Auden's syllabic poetics draws inspiration from various sources, including traditional Chinese poetry. When Auden's syllabic verse is translated into modern Chinese, the translators seem not to have noticed Auden's differentiation between syllabic verse and free verse and what that differentiation means to Auden.

清华大学外国语言文学系副教授。

奥登的后期诗歌很大一部分是以音节诗写成的，音节诗既不同于传统格律诗，也不同于自由诗。奥登的音节诗诗学从多种资源汲取灵感，其中包括中国传统诗歌。当奥登的音节诗被译成现代汉语时，译者似乎并未注意到奥登对音节诗和自由诗的区别，以及奥登这样做的原因。

CHINA'S NEWLY EMERGING SPACE CULTURE: A TOOL FOR TRANSNATIONAL CONNECTION

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Since the start of the century, China has continued to make headlines for its numerous and varied successes in space. While Beijing has maintained that its national space programme will benefit the world, US declarations of China's space ambitions as a threat have stained this peaceful narrative. Combined with the ongoing tensions of the US-China 'tech war', anti-Chinese sentiment continues to rise in the US and among its allied nations. Contrary to this, it is well documented that one of the greatest tools of US diplomacy is that of its own national space programme. Remarkable not only for its high-profile technological feats, but also for the monopolising space culture that has developed alongside the programme, which attracts support and engages publics from all around the world.

This paper argues that the international promotion of a freshly emerging Chinese space culture can play a key role in reducing anti-Chinese sentiment among international publics and deepening connections between China and the rest of the world. The paper demonstrates how over the last several years, a unique Chinese space culture has been steadily emerging, and attractive space-related ideologies, products and resources are now available and being planned for release in China. These artefacts and activities are primarily used for domestic consumption and serve to cultivate patriotism among Chinese citizens. However, there is great potential in promoting China's space culture in an international setting, including establishing more effective communication of China's peaceful space ambitions, and 're-humanising' China in the face of oversimplified condemnations of its space and technology industries.

中国新兴航天文化： 跨国连接的媒介

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自世纪之交以来，中国因其在太空领域取得的众多成就不断抢占新闻头版头条。尽管北京坚称其国家太空计划将造福于世，但美国却宣称中国的太空野心对世界和平构成了威胁。加之美中“科技战”不断热化，反华情绪在美国及其盟国中持续高涨。

与此相反，有据可查的是，美国外交的最大手段之一就是其本国的太空计划。引人注目的不仅是其高科技成就，还有伴随该计划一同孕育的垄断性航天文化，它成功吸引了世界各地的支持和公众的参与。

本文认为，在国际上推广新兴的中国航天文化，对减少国际公众的反华情绪，加深中国与世界其他地区的联系，具有关键作用。本文展示了这种独特的中国航天文化是如何在过去几年内稳步兴起的，并且中国是如何发展并筹备其备受关注的航天相关意识形态、产品和资源的。这些产品和活动主要针对其国内消费人群，并有助于培养中国公民的爱国主义精神。在国际环境中弘扬中国航天文化具有很大的潜力，这就包括建立更有效的与中国航天事业交流的渠道，在中国航天科技产业面临过于简单化的谴责时“重新人性化”中国。

**BIOPOLITICS IN A TIME
OF PANDEMIC**
PANEL SESSION



MEDICAL INTERNATIONALISM AND THE BIOPOLITICS OF VACCINATION IN 20TH CENTURY CHINA

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Mary Augusta Brazelton is Senior Lecturer in Global Studies of Science, Technology, and Medicine in the Department of History and Philosophy of Science at the University of Cambridge. Her research focuses on the history of science and medicine in twentieth-century China. She is the author of *Mass Vaccination: Citizens' Bodies and State Power in Modern China* (Cornell University Press, 2019).

In the 1960s and 1970s, China's medical administration was broadly championed as a potential model by policymakers and professionals in global health who sought to promote the cause of primary health care. The success of Chinese health programs depended in part upon the internationally acknowledged progress of the PRC in controlling the outbreak and spread of infectious diseases within its borders. I examine the history of mass immunization programs in the early 1950s that are generally cited as having contributed to this control, as well as the ways in which the CCP promoted its vaccination programs against multiple diseases domestically and abroad. Although the PRC became a model for primary health care interventions in global health that stressed community engagement and broad interventions in welfare, the achievements that made it such a model depended substantively on large-scale vaccination, a technological, top-down intervention that had long characterized the work of international health organizations.

20世纪中国的医疗国际主义和疫苗接种的生物政治学

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Mary Augusta Brazelton 是剑桥大学历史与哲学系全球科学、技术和医学研究高级讲师。她的研究重点是二十世纪中国的科学和医学史。她是《大规模疫苗接种：现代中国公民的身体和国家权力》（*Mass Vaccination: Citizens' Bodies and State Power in Modern China*, 康奈尔大学出版社，2019）一书的作者。

在20世纪60年代和70年代，全球卫生领域的政策制定者和专业人士广泛推崇中国的医政管理为潜在发展模式，以期推进全球初级卫生保健事业。中国卫生事业的成功离不开中国在控制境内传染病暴发和传播方面取得的国际公认进展。我考察了20世纪50年代初中国大规模免疫计划的历史。普遍认为，这段时期的大规模免疫计划对传染病的防控起到了积极的作用，这也是中国共产党在国内外推广其针对多种疾病的疫苗接种计划的手段之一。全球卫生强调社区参与和福利方面的广泛干预措施。尽管中国成为全球卫生领域初级卫生保健干预的典范，但使其成为典范的主要原因是大规模疫苗接种计划，这是一种技术性的、自上而下的干预，并且长期以来一直是国际卫生组织的工作特点。

EPIDEMIC ENDINGS: A COLD WAR CASE STUDY

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Dr Dora Vargha is Senior Lecturer in Medical Humanities at the Department of History and the Wellcome Centre for Cultures and Environments of Health, and co-editor of the *Social History of Medicine* journal. Her work focuses on the history of global health in the Cold War era and her research has been acknowledged with multiple international awards. She is currently leading on two research grants: a Wellcome Trust Collaborative Award and an ERC Starting Grant on the Socialist World's role in global health history.

How do epidemics end and what comes after? Through the case of polio epidemics in the 1950s, this paper interrogates epidemic narratives and how we might think about the end of a disease. Polio outbreaks swept through the globe and posed significant challenges in Hungary, a country struggling with postwar reconstruction, revolutions and political instability as the new communist governments aimed to establish new political, economic and social system. With its early adaptation of the live virus vaccine, its important contribution to the establishment of vaccination models, and its participation in unfolding socialist international health networks, Eastern European countries, such as Hungary serve as an ideal entry point to investigate the stakes and long-term consequences of epidemic endings. Based on an analysis of vaccine development and local, national and global distribution, along with treatment regimens, I argue that a thorough exploration of disease endings and what comes after proclaimed ends throws light on knowledges, actors and politics of health that otherwise may remain invisible or 'forgotten'.

流行病的终结： 冷战时期的案例研究

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Dora Vargha 博士是历史学系和惠康健康文化与环境中心的医学人文高级讲师，也是《医学社会史》（*Social History of Medicine*）杂志的联合编辑。她的研究重点是冷战时期的全球卫生史，其研究项目多次荣获国际奖项。她目前牵头惠康基金会资助的研究项目和ERC启动基金资助的关于社会主义国家在全球卫生史上的作用的研究项目。

流行病是如何终结的，结束之后又会发生什么？通过研究20世纪50年代小儿麻痹症流行病的案例，本文深入剖析了对于流行病的叙述，以及我们应如何看待疾病的终结。小儿麻痹症的爆发席卷全球，匈牙利也无一例外。此时，匈牙利正深陷战后重建、革命和政治不稳定的泥潭中，该国的新共产主义政府则在寻求建立新的政治、经济和社会制度。匈牙利等东欧国家很早就引入活病毒疫苗，并参与和扩展了社会主义国际卫生网络，这对建立疫苗接种模式做出了重要贡献，是研究流行病终结的利害关系和长期后果的理想切入点。基于对疫苗的发展和地方、国家和全球疫苗分配以及治疗方案的分析，我认为对流行病的终结和其后续发展的深入探索，可以帮助我们了解可能会被忽视或“遗忘”的健康知识、因素和政治。

POEMS ON PLAGUE AND ON THE SENSE OF COMMUNITY

瘟疫诗作与共同体意识

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COVID-19 pandemic has reminded people that disease of this magnitude, plagues which broke out in the past and killed as many people as the present plague, has been with us human beings from the beginning of history and has appeared in poet's works since then. The striking feature of these poems is that the plague often reminds people of their common humanity when faced with such a common threat and arouses a sense of community and solidarity in their common fight against the plague. This paper will review poems by Thomas Nashe and John Donne in the 17th century, by William Carlos Williams in the early 20th century, and by Simon Armitage and other poets who write in the present crisis, and hopes to show how important is a sense of community and is mutual love and help in time of crisis.

Keywords: plague poems; pandemic; community; mutuality
(preliminary and subject to change)

COVID-19大流行提醒人们，这种大规模的疾病从历史开始就一直伴随着我们人类，过去爆发的瘟疫曾造成过和今天一样多的人的死亡，并在此后的诗人作品中出现。这些诗歌的显著特点是，当人们面对这样一个共同的威胁时，瘟疫往往会让人们想起他们共同的人性，并在共同对抗瘟疫的过程中唤起共同体和团结的意识。本文将回顾17世纪托马斯·纳什和约翰·多恩的诗作，20世纪初威廉·卡洛斯·威廉斯的诗作，以及西蒙·阿米蒂奇和其他在当前危机中写作的诗人的诗作，并希望说明共同体意识是多么重要，它能在危机时刻使人们相互关爱和帮助。

关键词：瘟疫诗；大流行；社区；相互性



VISUALISING COVID-19: DATA, RHETORIC AND MEDICAL EVIDENCE

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David Houston Jones is Professor of French and Visual Culture, University of Exeter. His books include *Installation Art and the Practices of Archivalism* (2016), *Samuel Beckett and Testimony* (2011); and (with Marjorie Gehrhardt) *Paddy Hartley: of Faces and Facades* (2015). He was co-editor of *Samuel Beckett and Contemporary Art* (Stuttgart: Ibidem, 2017). His work in the medical humanities is concerned with visual and medical evidence, and has focused on facial injury. He co-edited a special issue of the *Journal of War and Culture Studies* (2017) entitled *Assessing the Legacy of the Gueules cassées: from Surgery to Art*. His current work addresses the forensic as it is mediated by visual culture.

The need to visualise COVID-19 has permeated official coverage, frequently in the form of charts showing daily infection growth rates and deaths. The need to reduce the infection rate has been expressed in terms of flattening the 'curve' or, for Boris Johnson, of the attempt to 'squash the sombrero'. News coverage and government web pages are frequently accompanied by computer renderings of the Covid virus, illustrating a deep-seated need to visualise not only the public health situation but the virus itself. Despite an oft-affirmed commitment to transparency, such visualisations are highly coded. Television broadcasts and web pages on Covid are accompanied by computer renderings illustrating the virus' crown-like spikes and lipid membrane, aiding understanding. Such images, however, are also quite simply more appealing, speaking to the investment in 'information aesthetics' which routinely informs our consumption of visual culture. Images derived from microscopy, while arguably displaying a lesser degree of mediation, are more difficult to read. In this paper I investigate the coded visual imaginary seen in COVID-19 visualisation, and the risk of 'visual social engineering' (Ragona) emerging from it. I consider government 'podium' briefings as a forum for the presentation of evidence (Weizman) alongside visual representations of data and pathogens.

新冠病毒的视觉化呈现： 数据、修辞与医学证据

DAVID HOUSTON JONES

埃克塞特大学

David Houston Jones 是埃克塞特大学法语和视觉文化教授。他的著作包括《装置艺术与建制实践》（*Installation Art and the Practices of Archivalism*, 2016）、《塞缪尔·贝克特与见证》（*Samuel Beckett and Testimony*, 2011）和《帕迪·哈特利：脸和外表》（*Paddy Hartley: of Faces and Facades*, 2015, 与Marjorie Gehrhardt 合著）。同时，他是《塞缪尔·贝克特与当代艺术》（*Samuel Beckett and Contemporary Art*）（斯图加特：同前，2017）的联合编辑。他在医学人文科学领域的工作涉及视觉和医学证据，并专注于面部损伤。他是《战争与文化研究杂志》（*Journal of War and Culture Studies*）2017年特刊的联合编辑，题为《评估无国界医生的传统：从外科到艺术》（*Assessing the Legacy of the Gueules cassées: from Surgery to Art*）。他目前的工作涉及视觉文化影响下的法医学。

疫情以来，官方媒体频频使用视觉化形式呈现新冠病毒（COVID-19），通常是采用用图表展示每日感染增长率和死亡率的形式。降低感染率，就是把图表中的“曲线”拉平，又或套用鲍里斯·约翰逊的比喻“把草帽压扁”。新闻报导和政府网页频繁地展示新冠病毒的电脑成像，不仅展示公众健康状况，也展示病毒本身——这体现了一种对于视觉化的迫切需求。虽然多方一再强调要致力提高透明度，这种视觉化呈现本身是经过高度编码的。电视和网络对新冠病毒的报道通常配有电脑绘制的病毒冠状刺突和脂质囊膜的图像来帮助大众理解概念。此类图像极具观赏性，充分体现了媒体在引导我们进行视觉文化消费的“资讯美学”上的投入。显微镜成像或许人为修饰的痕迹更少，却不如前者易于理解。本文中，我调查新冠病毒视觉化呈现中的编码图像，及其滋生的“视觉社会工程”（Ragona）风险。我认为政府的新闻发布会是展示证据（Weizman）以及数据和病原体视觉化呈现的平台。

MUSEUM-BASED LIFE EDUCATION FOR CHILDREN

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UNIVERSITY OF EXETER

I am Chinese and used to live in Shanghai, currently living at Exeter in the UK. And I am a PhD candidate at the Visual Art and Cultural History School at the University of Exeter. My PhD researching project is “An Investigation into the Family Learning Programmes of Three ‘National First-Grade’ Museums in mainland China”.

I am a visual art teacher and my teaching focuses on organizing activities in museums. Because of the COVID-19 pandemic, many museums are closed and my teaching has transformed into online lessons. In 2020, some of my students had lost relatives to the virus and had experienced emotional crises. This made me rethink the purpose of education and how to use art to help people with mental health in the post-pandemic future. Consequently, I created a themed project named “Museum-based Life Education”. The aim of this project is to use art to teach healthy lifestyles. Because life only comes once we do not get the opportunity to rehearse, however, we could use the visual arts to help children to understand and prepare for key life events. This would help them prepare for the future and make their life more meaningful and healthier.

So, I had selected some collections in several museums around the world as teaching resources. The curriculum I had designed was spread over twelve weekly lessons and beginning in September 2020. I delivered lessons online to 38 Chinese families whose children range from 8 to 12 years old. The activity got well reviewed by almost all participants. Children learned about the abstract life process through specific cultural relics. Furthermore, one of the participating parents is a publishing manager. She was so excited and satisfied with this project and suggested to print it as children picture book in the coming year.

以博物馆为基础的生命教育：透过博物馆里的生命教育促进儿童身心健康发展

张琳
埃克塞特大学

张琳（Cathy），英国艾克赛特大学视觉艺术和历史学院博士在读。从事儿童艺术教育近20年，2018年出版图书《博物馆中的美术课》。当前的博士研究方向为“博物馆家庭教育”。

笔者是一位博物馆艺术教育工作者，之前主要组织儿童和其家庭在博物馆参观学习。但是因为新冠疫情的爆发，很多博物馆相继闭馆。导致教学活动从博物馆现场转移到网络在线直播。更加严重的是，在2020年初，因为新冠，导致一些学生相继失去亲人，年幼的他（她）们身心承受着巨大的痛苦和危机。基于此，笔者开始重新思考教育的核心功能和基本目的，并思考如何通过艺术促进儿童的身心健康发展？

笔者结合博物馆藏品资源，以生命个体发展历程为脉络，研发了一套针对8-16岁儿童，名为《博物馆里的生命教育之旅：从出生到死亡》跨学科专题课程。课程的核心目的是通过博物馆里的实物藏品，让儿童了解生命中最重要的事件，比如出生、成人礼、婚姻、死亡等，从而让儿童更加热爱生活、珍惜生命。该项目到目前为止，一共实施过2期，共有38组来自中国大陆的家庭参与。在参与的

家庭中，笔者发现职业为教师的家长约占三分之一，从地区来看北京和上海最多，其他的也多来自国内沿海城市。不过，不管家长的身份、职业和地域如何，大家几乎不约而同地认可该课程是发、对孩子身心发展非常有帮助的新颖项目，该课程不仅让儿童明白理解健康生活方式的重要性，以及如何建立健康的生活方式。而且家长们也认为此项目为家庭打开一扇特殊的窗口，让平时忌讳的话题，比如性教育，死亡教育等，从而有了落脚点。而在这些参与家长中，有一位妈妈是某出版社的主编，她感触颇深，认为该项目对儿童身心健康发展非常有益，特别是后疫情时代，她邀请笔者把该项目作为图书出版。所以，在未来的日子，笔者希望有机会联合儿童医院，学术研究机构，学校等把该项目做更深入的研究，和更加广泛的推广。

总之，疫情对人民的生活、工作、学习等带来巨大的负面影响，特别是对于脆弱的儿童群体。作为教育工作者，不妨换个角度，以灾难为契机、结合博物馆资源，深入开展“生命教育”活动，说到底教育的本质是人的教育，而身心健康是教育的根本。

ENVIRONMENTAL HUMANITIES AND SUSTAINABILITY PANEL SESSION



‘CONTAGIOUS’, ‘POISONED’, AND ‘STINKING’: THE AIR OF SHAKESPEARE’S DRAMA

CHLOE PREEDY
UNIVERSITY OF EXETER

Chloe Kathleen Preedy is a Senior Lecturer in Shakespeare & Renaissance Literature at the University of Exeter. She is the author of *Marlowe’s Literary Scepticism: Politic Religion and Post-Reformation Polemic* (2013), which won the Roma Gill Prize 2015, as well as various articles and chapters on early modern drama. She is currently a principal investigator for the AHRC-funded project *Atmospheric Theatre: Open-Air Performance and the Environment* (2018–21) and her related monograph, *Theatres of the Air: Representing Aerial Environments on the Early Modern Stage, 1576-1609*, is forthcoming with Oxford University Press.

William Shakespeare wrote for the theatre at a time when the first purpose-dedicated English playhouses were established in London, with regular performances taking place at open-air venues such as the Globe. The same period also witnessed some of the earliest prosecutions for the crime of polluting the air, with contemporaries expressing concern about the impact of urbanisation and industrial activities on the local air quality at a time when London was probably the world’s greatest consumer of fossil fuels. These aerial contexts converge intriguingly within early modern drama, with authors including Shakespeare incorporating references to symbolic and material pollution into their fictional narratives. This paper focuses on allusions to and stagings of aerial pollution within Shakespearean tragedy, exploring how atmospheric contagion is evoked in plays such as *Macbeth* and *Hamlet*. Exploring the implied associations between political disturbance and pollution that emerge, I will consider how Shakespeare and his contemporaries engaged with questions of air quality against a background of increasing anxiety about atmospheric pollution: an issue that continues to resonate strongly today.

“传染性的、有毒的、发臭的”： 莎士比亚戏剧中的空气

CHLOE PREEDY
埃克塞特大学

Chloe Kathleen Preedy 是埃克塞特大学莎士比亚与文艺复兴文学高级讲师。她是《马洛的文学怀疑主义：政治宗教和改革后的论战》（*Marlowe’s Literary Scepticism: Politic Religion and Post-Reformation Polemic*, 2013）一书的作者，该书获得了2015年罗马吉尔奖（Roma Gill Prize）。她还撰写了关于早期现代戏剧的各种文章。她目前是艺术与人文研究委员会资助的“剧场：露天表演与环境”（*Theatre: Open-Air Performance and the Environment*, 2018-21）项目的首席研究员。她的相关专著《空中剧场：现代早期戏剧的高空环境，1576-1609》（*Theatres of the Air: Representing Aerial Environments on the Early Modern Stage, 1576-1609*）即将由牛津大学出版社出版。

在威廉·莎士比亚创作戏剧之际，第一个英式剧院在伦敦落成，与此同时各种演出定期在环球剧场等露天场所举行。当时还出现了最早一批污染空气罪的诉讼案件。当时的伦敦是世界上最大的化石燃料消费地，人们对城市化和工业活动对当地空气质量所造成的影响深表担忧。这些关于空气的背景与早期现代戏剧的融合是耐人寻味的。包括莎士比亚在内的作者在他们的虚构叙事中都提到了象征性和物质性的污染。本文主要研究莎士比亚悲剧中空气污染的影射和表现，探讨空气污染是如何被巧妙地构思在《麦克白》和《哈姆雷特》等戏剧中的。我将探讨在一个对大气污染的焦虑感与日俱增的社会背景中，莎士比亚和他同代剧作家是如何看待空气质量问题的，以此探究政治骚乱和污染之间的隐含联系。时至今日，这仍是一个会引起社会强烈共鸣的议题。

APPROACHING NON-HUMAN NARRATIVES: DEFINITION, CATEGORIES AND FUNCTIONS

SHANG BIWU

SHANGHAI JIAO TONG UNIVERSITY

探索非人类叙述：定义、类别和功能

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SHANG Biwu is Professor of English Studies at Shanghai Jiao Tong University. He is mainly engaged in research in the fields of English and American literature, narratology, and literary ethics criticism.

Non-human narrative refers to the representation of events with participants of non-human entities. It largely includes four categories: narrative about natural things, such as animals, plants, hills, rocks, water, salt, etc.; narrative about supernatural things, such as gods, goblins, demons, aliens, monsters, etc., narrative about artificial objects, such as cloth, coins, chairs, ink, toys, etc., and narrative about artificial humans, such as robots, colons, machines, etc.

The non-human entities take on the roles of narrator, character and focalizer in a narrative text, and thus have three functions, namely narration, action and observation. An exploration of non-human narrative not only enriches and expands the existing narrative theory but also make it more comprehensive and go beyond anthropocentrism. In the context of non-human turn, we gear our attention to non-human narrative in the aim of considering human-nonhuman relations and thus engaging a larger organic sphere.

Keywords: non-human turn, non-human narrative, categories, functions

上海交通大学外国语学院英语文学教授。主要从事英美文学、叙事学、文学伦理学批评等领域的研究。

非人类叙事指的是以非人类实体为参与者的事件表述。它主要包括四类：关于自然事物的叙述，如动物、植物、山丘、岩石、水、盐等；关于超自然事物的叙述，如神、妖精、魔鬼、外星人、怪物等；关于人工物体的叙述，如布、硬币、椅子、墨水、玩具等；关于人造人的叙述，如机器人、可乐、机器等。非人类实体在叙事文本中扮演着叙述者、角色和聚焦者的角色，因此具有三种功能，即叙述、行动和观察。对非人类叙事的探索不仅丰富和扩展了现有的叙事理论，而且使其更加全面，超越了人类中心主义。在非人类转向的背景下，我们将注意力集中在非人类叙事上，目的是考虑人类与非人类的关系，从而参与到一个更大的有机领域。

关键词：非人类转向、非人类叙事、类别、功能

ANIMALS, SPECIES, AND HABITATS AFTER KANT

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Adam J Roberts (he/him) is a PhD candidate in philosophy at King's College London, working and teaching on early modern philosophy, ethics, and metaethics. His doctoral project is on whether Immanuel Kant is a Kantian constitutivist, which would mean Kant believes there is a kind of conceptual incoherence in the idea of an option to do wrong. He is supervised by John Callanan and joined King's from Oxford, where his BPhil thesis on constitutivism was supervised by Alison Hills.

In the history of Western philosophy, there are no more influential names than Kant, Aristotle, and Plato. Christine Korsgaard is a contemporary philosopher who combines the thoughts of all three in her work. In her *Fellow Creatures*, she develops a Kantian line of thinking about our obligations to the other animals, to other species, and to the future. The aim of my presentation will be to explain Korsgaard's thinking under the fourth conference theme: environmental humanities and sustainability. I will explain how Korsgaard draws a crucial distinction which Kant doesn't make. Korsgaard distinguishes between our need for reasons, which is a need we have as rational animals; and our having the materials for those reasons, which is material we have as sentient animals. If Kant had seen this distinction, he might have then seen that we have obligations to the other animals. Kant only thought we had duties to ourselves to avoid becoming cruel by being harsh to other animals. In this way, arguments like Korsgaard's represent a significant shift within this school of moral philosophy since Kant himself. Korsgaard explores the implications of her revised Kantian view for how we ought to feel about the values of ecosystems and the losses of climate change.

浅析康德之后的动物、物种和栖息地

ADAM J ROBERTS
国王大学学院

Adam J Roberts是伦敦大学国王学院哲学博士研究生，从事早期现代哲学、伦理学和元伦理学的研究和教学工作。他的博士项目研究伊曼努尔·康德是否是康德派构造主义者（Kantian constitutivist）——康德认为在做错选择时我们的思维会出现一种概念上的不连贯性。他本科期间在牛津大学国王学院学习，师从John Callanan，并在Alison Hills指导下撰写了有关构造主义（constitutivism）的哲学学士论文。

在西方哲学史上，没有比康德、亚里士多德和柏拉图更具影响力的名字了。克里斯汀·考斯佳（Christine Korsgaard）是一位当代哲学家，她的作品结合了上述三大伟人的思想。在她的《生物同胞》（*Fellow Creatures*）一书中，她提出了一种康德式的思维，由此引发了我们对其他动物、其他物种和未来的思考。本次演讲将在“环境人文和可持续发展”命题下阐述她的思考、说明她和康德之间的重要区别。她将人类对理性的需求，归结于我们作为理性动物的欲望；正因为我们拥有的这些特质，使我们成为感性动物。如果康德明白其中区别，他就会了解我们对其他动物负有义务。康德只是认为我们有责任避免对其他物种过分苛刻的要求。因此，像考斯佳这样的论点代表了自康德以来道德哲学流派的重大转变。考斯佳探讨了她的修正后的康德观点如何影响我们对生态系统的价值和气候变化带来的后果的态度。

SUSTAINABLE DEVELOPMENT OF PORCELAIN ART

QI ZHOU

UNIVERSITY OF EXETER

Qi Zhou, a first-year PhD student at University of Exeter, UK. My research project explores the exported porcelain in 16th-18th Centuries between China and Europe. I received my BA degree in ceramic art design from Jingdezhen Ceramic Institute, Jingdezhen, China, in 2017. And MA degree in Museum Studies from University of Leicester, UK, in 2019.

The total output of Chinese porcelain industry is the largest in the world, however, as an essential traditional industry in China, the high pollution and high consumption of porcelain production characteristics' impact on the global climate can not be ignored. Throughout research, it is found that the development of the porcelain industry must be implemented revolve around the requirements of a "Low-Carbon Economy", which includes but is not limited to increase the utilization rate of raw material, reduce the pollution of production, promote a recycling economy and upgrade the low-energy porcelain products. However, how to realize the sustainable development of porcelain artworks from the perspective of production and sales, has become a current research gap. This paper considers the field of porcelain artworks as the main subject of its study, specific analysis of how to achieve the sustainable development of porcelain artworks through the design elements, production materials, outer packaging design and firing methods of porcelain art. Moreover, this study adopts the case studies as methodology to show the impact of the porcelain artworks on the global climate, as well as providing support for the prediction of sustainable development of ceramic products in the future.

瓷器艺术的可持续发展

QI ZHOU

埃克塞特大学

Qi Zhou是英国埃克塞特大学一年级博士研究生，研究重点关注16世纪至18世纪中国外销出口欧洲的瓷器，于2017年在中国景德镇陶瓷大学获得陶瓷艺术设计的学士学位，并于2019年获得英国莱斯特大学博物馆研究硕士学位。

中国制瓷业的总产量居世界第一。然而，作为中国重要的传统产业，制瓷业有着高污染、高消耗的生产特性，其对全球气候的影响不容忽视。研究发现，制瓷业的发展必须奉行“低碳经济”的原则，这包括但不限于提高原材料的利用率，减少生产的污染，促进循环经济和升级低能耗的瓷器产品。然而，如何从生产和销售的角度实现瓷器艺术的可持续发展在当前研究中还是空白的。本文以瓷器艺术品为研究对象，通过瓷器艺术的设计元素、制作材料、外包装设计和烧制方法，对如何实现瓷器艺术的可持续发展进行了具体分析。此外，本研究采用案例研究的方法，展示了瓷器艺术品对全球气候的影响，同时也为预测陶瓷产品未来的可持续发展提供了支持。

DEFORMING TOBACCO, ALTERING LIFE: ON XU BING'S TOBACCO PROJECT

ZENG QINGYI

TSINGHUA UNIVERSITY/OXFORD UNIVERSITY

变形的烟草，改变的生活： 关于徐冰的“烟草计划”

曾清漪

清华大学/牛津大学

ZENG Qingyi is a PhD student of comparative literature at the University of Michigan. She obtained her MA in Comparative Literature and Critical Translation from University of Oxford, and BA of English (World Literature and Cultures) from Tsinghua University. Comparative and Global Modernism, Literature and the Visual Arts, Literature and Geography, Chinese and Sinophone Studies, Translation Studies. She is a contributing translator to Dominick LaCapra's *Writing History, Writing Trauma*, and Jaś Elsner's "Myth and Chronicle: A Response to the Values of Art", a chapter in *Eurocentric and Beyond: Art History, the Global Turn and the Possibilities of Comparativism* (forthcoming).

Looking into a series of art installations named Tobacco Project made by contemporary Chinese artist Xu Bing, this paper uses "deform" as an organizing metaphor to elaborate on how the porosity of the body is brought to the foreground in Tobacco Project. Literally meaning "to mar the appearance, beauty or excellence of," "deform" points toward the poisonous quality of tobacco. In this sense, tobacco deforms the body – the inhalation of tobacco has the disease effects that eventually show on human bodies. With the meaning "to alter the form of; to change the normal shape of," "deform" or "de-form" also suggests the process of altering, changing and reshaping. On the one hand, it alludes to the very thing that Xu Bing was doing in making this art project: transforming or remolding cigarettes into other objects. On the other hand, "deform" also indicates the interaction between the body and the environment that challenges the body's status as something with a recognizable and closed form that is separable from the environment. Combining analyses on particular artworks and theoretical discussions on the environmental nature of the body, this paper argues that Tobacco Project offers a critical site to reflect on the boundary between the human body and the non-human environment, and between artworks and their contexts.

密歇根大学比较文学博士研究生，牛津大学比较文学与批判翻译学硕士，清华大学英语语言文学学士，研究兴趣为比较现代主义与世界现代主义、文学与视觉艺术、文学与地理、中国研究与华文文学研究、翻译研究。参与翻译多米尼克·拉卡普拉的《书写历史，书写创伤》，雅希·埃尔斯纳《神话与编年史：对艺术的价值回应》、《晚期古典时代的诞生：1901年的李格尔和斯特泽戈夫斯基》。

本文将审视中国当代艺术家徐冰的一系列名为“烟草计划”的艺术装置，本文使用“变形”作为组织性的隐喻，来阐述身体的多孔性如何在“烟草计划”中被凸显出来。从字面上看，“变形”的意思是“破坏其外观、美丽或卓越”，“变形”指向烟草的有毒性质。在这个意义上，烟草使身体变形——吸入烟草会产生疾病，最终显示在人体上。“Deform”或“de-form”的意思是“改变其形式；改变其正常形状”，也暗示了改变、变化和重塑的过程。一方面，它暗示了徐冰在做这个艺术项目时正在做的事情：将香烟转化或重新塑造为其他物件。另一方面，“变形”也表明了身体和环境之间的互动，挑战了身体作为可识别的、封闭的、可与环境分离的东西的地位。结合对特定艺术作品的分析和对身体的环境特质的理论讨论，本文认为“烟草计划”提供了一个批判性的场所来反思人类身体和非人类环境之间的界限，以及艺术作品和它们的背景之间的界限。

TRANSLATED LITERATURE AND SUSTAINABLE DEVELOPMENT

LIU SHUSEN

PEKING UNIVERSITY / YUNNAN UNIVERSITY

LIU Shusen is Professor of English, Dean of the School of Foreign Languages, Yunnan University; Director of Australian Studies Centre and Professor of English literature and Translation Studies in the School of Foreign Languages, Peking University. His research areas include the European history of literary translation, early modern history of Chinese translation of foreign literatures, Western missionaries and their literary translation in Early Modern China, and Australian Studies in China. His recent publications include more than forty articles as well as more than ten coauthored books in Translation Studies, and American, British, Australian and New Zealand literatures.

Long prior to the increasingly solidified economic globalization that connects countries worldwide more closely today than ever, peoples of multitudinous countries around the world have been more or less connected by translated literature since the Renaissance, although translated literature has always been excluded from the literary history of most counties on this planet until the beginning of the 21st century, or even merely considered as a secondary and periphery genre in cultural histories. As a popularly entertaining but dynamic carrier and transmitter of literary and cultural values, translated literature remains a shadow hero in the process of social reforms and developments in history and present, in spite of the historical and academic negligence of the hardly visible but decisively mobilizing role and contribution of translated literature.

The debut of translated literature as a key player in the significant changes of European society may be traced back to the emerging rise of the Roman Empire around the first century, when Romans piously translated canons of Greek literature into Latin to make Rome rise as a militarily powerful and intellectually advanced empire. Likewise, translated literature of Greek, Roman, Arabic, and oriental sources then continually played a crucial but often overlooked driving role in the Renaissance, the Reformation,

the Romanticism movement in the 19th century, and even many of the historic events and engagements across the world today. There is no exception that translated literature functions in a positive way of engaging in social changes in the history of Chinese civilization, especially since the May 4th Movement in 1919. Translated literature was then a part of what has been known as “the eastward spread of western learning”, which opened a window of modernizing the Chinese society in the early modern time. In a way as extensive as it can be in China, on-going Chinese translation of literatures of almost all the other countries since the late 1970s have been significantly contributive for China to be open to the international community, and for Chinese people to better understand peoples and cultures of other counties through reading the Chinese version of their literary works. Vice versa, it makes the same sense. From this perspective, the present world is more literarily globalized by translated literature than any of other social factors.

In light of the universally proven correlation between translated literature and social changes, translated literature and sustainable development should be mutually dependent in the process of their seemingly different evolution. In other words, sustainable development in any nation or any part of the world will not survive well without the cooperation and support of translated literature. Translated literature is pivotal in incubating shared worldviews as well as common awareness of standards for production, environmental protection, and living in the global context, which are psychological, mental, ideological and social requirements and foundations of sustainable development. The key arguments of this presentation emphatically focus on why translated literature is indispensable for sustainable development in the present age of digitally globalized but culturally more diversified humanities, and how the production and products of translating foreign literatures into a mother tongue inspiringly and innovatively impact social reform and developments beyond literary and aesthetical dimensions.

翻译文学与可持续发展

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刘树森，云南大学外国语学院院长、英语系教授；北京大学澳大利亚研究中心主任、外国语学院英语文学和翻译研究教授。他的研究领域包括欧洲文学翻译史、中国早期现代外国文学翻译史、西方传教士及其在早期现代中国的文学翻译，以及中国的澳大利亚研究。他最近的发表包括四十多篇文章，以及十多本与翻译研究以及美国、英国、澳大利亚和新西兰文学相关的合着。

早在日益巩固的经济全球化将世界各国前所未有地紧密联系在一起之前，世界上众多国家的人民自文艺复兴以来就或多或少地被翻译文学联系在一起，尽管在21世纪初之前，翻译文学一直被排除在这个星球上大多数国家的文学史之外，甚至仅仅被视为文化史上的一个次要和边缘体裁。尽管历史和学术界忽视了翻译文学几乎不可见但却具有决定性的推动作用和贡献，但作为一种能娱乐大众但却充满活力的文学和文化价值的载体和传播者，翻译文学在历史和现在的社会改革和发展过程中仍然是一个影子英雄。

翻译文学作为欧洲社会重大变革的关键角色的首次亮相，可以追溯到一世纪左右罗马帝国的新兴崛起，当时罗马人虔诚地将希腊文学的教规翻译成拉丁文，使罗马成为一个军事上强大、知识上先进的帝国。同样，希腊、罗马、阿拉伯和东方来源的翻译文学在文艺复兴、宗教改革、19世纪的浪漫主义运动，甚至今天世界各地的许多历史事件和交往中不断发

挥着关键但往往被忽视的推动作用。在中国文明史上，尤其是1919年五四运动以来，翻译文学在参与社会变革方面的积极作用也不例外。翻译文学当时是被称为“西学东渐”的一部分，它为现代早期的中国社会打开了一扇现代化的窗口。从某种程度上说，自20世纪70年代末以来，几乎所有其他国家的文学作品都在中国得到了广泛的翻译，这对于中国向国际社会开放，以及中国人通过阅读其他国家的文学作品的中文版来更好地了解这些国家的人民和文化，都有很大帮助。反之，也有同样的意义。从这个角度来看，当今世界在文学上的全球化程度比其他社会因素都要高。

鉴于翻译文学与社会变革之间普遍被证实的相关性，翻译文学与可持续发展在其看似不同的演变过程中应该是相互依存的。换句话说，没有翻译文学的合作和支持，任何国家或世界任何地方的可持续发展都不会有好的发展。翻译文学在孵化共同的世界观以及对全球范围内的生产、环境保护和生活标准的共同认识方面具有举足轻重的作用，这是可持续发展的心理、精神、思想和社会要求和基础。本报告的主要论点强调了为什么在当今数字全球化但文化更加多元化的人文时代，翻译文学对可持续发展是不可或缺的，以及将外国文学翻译成母语的生产 and 产品如何在文学和美学层面之外对社会改革和发展产生激励和创新的影响。

LIFE WRITING AND THE CONSERVATION HUMANITIES: GERMAINE GREER'S WHITE BEECH AS MULTISPECIES MEMOIR

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This paper examines connections between life writing and the conservation humanities. Conservation humanities is a novel and expanding field working across diverse disciplines to explore the humanistic aspects of biodiversity loss and destruction, and to inspire the kind of reflection that might transform prevailing attitudes towards the natural world. While the study and practice of conservation emerged from ecological sciences, drawing unsurprisingly on biological concepts, much of conservation concerns understanding and changing human behaviour.

Conservation humanities can provide unique insights into questions of human culture, values, and behaviour. They might also help broaden the remit of conservation, demonstrating that private individuals have the capacity to become conservationists, too, if not always in ways beneficial to territories and/or species. This paper argues that life writing and life writing studies are useful tools in expanding conservation and its ideals to non-specialist audiences, leading to a conservation that is more culturally aware, more aware of human behaviour and values, and of the ethical complexities of its work. At the same time, however, they often challenge the apparently exemplary 'success stories' that drive conservation initiatives around the world. Ultimately, they complicate the ideas and ideologies on which such initiatives depend. Life writing will here be understood as centred on the 'deep subject' of ethics, and the genre to be considered will be memoir. The example of memoir explored is Germaine Greer's *White Beech*. As will be shown, Greer's distinctively multispecies memoir lays out the benefits of expanding conservation to the private sphere, but also the problems to which this approach can lead: elitism, inefficiency, and the extension of divisions that operate in broader society.

生活写作和保护人文 杰曼·格里尔的《白山毛榉》作为多物种的回忆录

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本文研究了生命写作和环保人文学之间的联系。环保人文学是一个新的和不断扩大的领域，它跨越不同的学科，从人文的角度探索生物多样性丧失和破坏，并引导人们反思那种普遍通行的对自然界的态度。虽然环境保护的研究和实践是从环境科学中产生的，并毫无意外地借鉴了生物概念，但环境保护的大部分内容涉及理解和改变人类行为。环境保护人文学科可以对人类文化、价值观和行为提供独特的见解。它们也可以帮助扩大环保的范围，表明私人也有能力成为环保主义者，即使并不总是对领土和/或物种有益。本文认为，生命写作和生命写作的研究是有用的工具，可以将环保主义及其理想扩展到非专业的受众，使人们对环境保护具有更强的文化自觉意识，更了解人类行为和价值观，以及其工作的伦理复杂性。然而，与此同时，他们经常挑战那些推动世界各地环保行动的明显具有模范性的“成功故事”。最终，它们使这些倡议所依赖的思想和意识形态变得复杂。在这里，生活写作将被理解为以道德的“深层主题”为中心，而体裁是回忆录。我所要探讨的回忆录的例子是杰曼·格里尔的《白山毛榉》。正如我们所看到的，格里尔独特的多物种回忆录阐述了将环境保护扩大到私人领域的好处，但也指出了这种方法可能导致的问题：精英主义、低效率以及更广大的社会中分工的延伸。