“卡尔”的鬼魂问题
——论品钦《秘密融合》中的共同体和他者
《时间之箭》中的心理复现策略及其伦理意义
走出文学批评的迷宫：伊哈布·哈桑的“超批评”概念
当代国际坡研究的“视觉维度”
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ABSTRACTS

Carl’s Problematic Ghostliness:
On Community and the Others in Pynchon’s “Secret Integration”
(pp. 5-11)

ABSTRACT: In his primordial reading of “Secret Integration”, J. Hillis Miller asserts that the black boy Carl is actually a non-existent “ghost.” Calibrating Pynchon’s short story with Miller’s recent studies on “the Others” and “community,” this essay maintains that there are some inadequacies and unexplored terrains in Miller’s “ghost” reading. Pynchon’s narrative strategy to construct such a “ghost” is not only predicated on the author’s stance on postmodernist narrative and political ethics, but also taken as a reflexive critique of Miller’s literary criticism.

Keywords: “Secret Integration”, the Others, community, postmodern narrative, J. Hillis Miller

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The Desire to Subvert:
Narrative Strategies in Norman Mailer’s The Gospel according to the Son
(pp. 12-18)

ABSTRACT: Norman Mailer’s The Gospel according to the Son recalls Jesus’s life story from the first-person point of view. Seemingly a historical narrative that faithfully follows the Gospels in representing Jesus’s life, Mailer’s fiction actually challenges their authenticity. It subverts the accepted image of Jesus as described in the Gospels, and deconstructs the biblical texts via intertextualization with them. Furthermore, the novel undermines the authority of historical narrative with the device of speculation, a narrative strategy frequently adopted in Mailer’s historical fictions.

Keywords: Norman Mailer, The Gospel according to the Son, subversion, narrative strategy

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Reading Language and Cultural Identity
in How the García Girls Lost Their Accents
(pp. 19-26)

ABSTRACT: In How the García Girls Lost Their Accents, a novel by Dominican-American writer Julia Alvarez, language plays a vital role in the construction of one’s cultural identity. The immigrant García girls in US undergo the impact of American culture and American politics, shifting in cultural identity from Dominican to Dominican-American. The process parallels their departure from mother tongue, their anxiety over bilingualism and their eventual landing in English, thus transcending cultural difference or opposition toward a dynamic cultural hybridity.
Space and Power: Exploring the Construction of Space in The Heart Is a Lonely Hunter (pp. 27-33)

ABSTRACT: Spatial awareness pervades Carson McCullers’ first novel The Heart Is a Lonely Hunter. Most critics interpret the places in the novel as images of “confinement” and “isolation”, themes common to Southern Gothic literature. The social connotations of these places, however, have been overlooked. Focusing on its representation of a nameless small town in the South, the New York Café and the Sunny Dixie Show, this paper scrutinizes the novel to explore McCullers’ construction of an embedded space where interconnected places not only confront but also complement one another, through which power mechanisms, cultural identities and social relations are produced and a site of power struggle came into being.

Keywords: Carson McCullers, The Heart Is a Lonely Hunter, power, space

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A Psychoanalytical Reading of Violence in The Innocent (pp. 34-42)

ABSTRACT: Drawing on the theory of empathy erosion, this paper analyzes how in The Innocent Ian McEwan fuses his exploration into the cruelty of human nature with his writing on violence in the Cold War. McEwan reveals the human potential for violence and criticizes the Cold War ideology and military violence which contribute to the individual’s empathy erosion. Through portraying how a gentle and introverted young Englishman Leonard becomes extremely cruel, McEwan interrogates the political violence imposed on Berlin by various governments during the Cold War. McEwan believes human beings should not only confront violence in history but also trace the root of violence in human nature so that they can self-consciously resist the social and political factors that may incite empathy erosion and strive for a better, more peaceful future.

Keywords: Ian McEwan, The Innocent, empathy erosion, violence, history

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Physical Death, Death of Humanity, and Rebirth: Decoding Death in Jim Crace’s Being Dead (pp. 43-49)

ABSTRACT: In detailing the brutal murder of Joseph and Celine, a couple of
middle-aged zoologists, Jim Crace’s novel *Being Dead* dwells on the process of dying and on decomposition of human bodies to unveil the horror of physical death. The complex interpersonal relationships among characters also indicate the death of humanity in a modern civilized society. The novel implies with mysterious naturalism that death of humanity may lead to human beings’ physical death, which in turn may terminate the death of humanity and bring about rebirth.

**Keywords:** *Being Dead*, physical death, death of humanity, rebirth

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**Psychological Doubling and its Ethical Implication in *Time’s Arrow***  
**ABSTRACT:** In *Time’s Arrow* by Martin Amis, the narrator functions as a double of the protagonist to represent the traumatic experience of perpetrators during the Holocaust and discuss significant ethical questions involving self and the other. Revealing the split personality of Nazis, who categorized the Jewish people as the other and tried to erase them via ethnic cleansing, this narrative strategy of psychological doubling explores the necessity for one to empathize with the others and thus carries ethical import.

**Keywords:** Martin Amis, *Time’s Arrow*, doubling, ethics

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**Identity Crisis and Ethical Tragedy in *The Sea***  
**ABSTRACT:** John Banville’s *The Sea* narrates a tragic story caused by ethical confusion. From the perspective of ethical literary criticism, this article sorts out the two ethical lines in the story: Max Morden’s identity crisis and identity construction, and the ethical confusion and ethical tragedy of the Graces. It argues that the ethical confusion resulting from the replacement of normal love by distorted love is the primal cause of Max’s identity crisis and the death of the Grace twins. Set beside the sea, the story gives its readers an ethical instruction: love can as tolerant and destructive as the sea and, be it parental love or sexual love, only in an orderly condition can it play a positive role in constructing our self-identity and guiding our life.

**Keywords:** *The Sea*, identity crisis, identity construction, ethical tragedy

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**On the Genealogy of Contemporary Intelligentsia in New Russian Literature***  
**ABSTRACT:** The breakdown of the Soviet Union was not only a political earthquake, but also a cultural revolution and a spiritual transformation. With socialist realism
losing its momentum, new Russian literature has rapidly come to the fore. In the post-Soviet cultural ecology, contemporary Russian intelligentsia have learned to adapt for survival; hence a genealogy of intellectual images in new Russian literature ranging from “the superfluous man in new era” and “the degenerate pervert”, through “the hero of our time”, to “the watcher of tradition”.

**Keywords:** New Russian literature, contemporary Russian intelligentsia, genealogy

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**Transformed Modernism in Anglophone-Caribbean Literature (pp. 72-78)**

**ABSTRACT:** The disciplinary boundary of postcolonial studies, coupled with its institutionalized perspective on modernism, leads to a near blindness to the connection in literature between Anglophone-Caribbean modernism and western modernist aesthetics. The hybridity of the Caribbean Creole culture is therefore often neglected. This paper traces the history of the Caribbean modernist discourse by investigating Caribbean writings from the formative years of national discourse and female identity, hopefully to expose the interactions between Caribbean modernism and modernist aesthetics, and to promote dialogues between postcolonial and modernist studies.

**Keywords:** Anglophone-Caribbean literature, modernism, postcolonial studies

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**Roman Senchin’s The Yeltyshevs: Towards a Poetics of Neorealism (pp. 79-84)**

**ABSTRACT:** Written in the tradition of “village prose”, The Yeltyshevs portrays the harsh reality of rural life and the spiritual burdens of local villagers when the Russian countryside is changing from an isolated agrarian community to a modern market-oriented society. This paper analyzes Roman Senchin’s neorealist style from three aspects: theme, characterization and artistic expression.

**Keywords:** Roman Senchin, The Yeltyshevs, village prose, neorealism

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**Moran’s Regressive Self-Exploration in Molloy (pp. 85-92)**

**ABSTRACT:** Samuel Beckett’s trilogy of novels are, to a great extent, imitations of his experiences of psychoanalytical treatment. In Molloy, Moran’s search for Molloy is essentially a journey from the Symbolic Order back to the Imaginary Order to explore his true self. On the regressive journey, he feels crucified like Jesus, unable to keep his paternity and trinity with the father and the son. Deprived of the civilization acquired in the Symbolic Order, he finds out that his true self hardly differs from “mother Molloy”. Just like the two narratives of the novel forming a mirror relationship, Moran and Molloy prove to be each other’s mirror image. Yet due to the
flaw of the mirror or the observer himself, the image is too vague for the observer to take in as reflection of his or her self. The regressed Moran and the decadent Molloy are still problem subjects that, descending from Beckett’s “art of failure”, are distanced from “the world of the subjectless unconscious” in The Unnamable.

**Keywords:** Molloy, self-exploration, regression, crucifixion, mirror relationship

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**A Phenomenological Reading of the Theatrical Space in Harold Pinter’s Plays**

(***pp. 93-100***)

**ABSTRACT:** Harold Pinter’s plays feature an enclosed space which not only achieves defamiliarization but also raises questions about existence and subjectivity. Within the enclosed universe, Pinter investigates the essence of life and the construction of subjectivity through a process of “phenomenological reduction”, thereby voicing his worries over the loss of subjectivity in the modern context and urging the audience to reconsider their daily life.

**Keywords:** Harold Pinter, space, phenomenology, defamiliarization, subjectivity

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**Life, Nature and History in Claude Simon’s New Novel**

(***pp. 101-108***)

**ABSTRACT:** Concerned with current cultural situation in Europe, Claude Simon persistently revisits historical events and probes into the meaning of life from the artistic perspective of a New Novelist. His thematic, narrative, and semantic approaches convey caring reflections on human life, time and history, revealing with compassion the uncertainty of human destiny and the fragility of individual existence. Employing such techniques as textual painting, stream of consciousness and intertextuality, Simon’s novels construct a symbolic space where new narrative models for contemporary literature emerge.

**Keywords:** Claude Simon, history, pictorial aesthetics, intertextuality

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**Boundless Diversity: International Trends of Le Clézio Studies**

(***pp. 109-118***)

**ABSTRACT:** J.M.G. Le Clézio, one of the most important French writers of our time, won the 2008 Nobel Prize in literature and has received considerable attention all over the world. This essay provides a critical survey of Le Clézio studies outside China by focusing on researchers, methods and topics, hopefully suggesting some clues for future researches on Clézio in China.

**Keywords:** J.M.G. Le Clézio, Le Clézio studies, international trends
Out of the Labyrinth of Literary Criticism: Ihab Hassan’s Concept of “Paracriticism” (pp. 119-125)

ABSTRACT: Hassan Ihab, a postmodern literary critic known as the father of postmodernism, has expanded his postmodern research from literary studies to cultural studies. In his view, we should go beyond modernism and welcome pluralism in literary criticism so as to properly respond to new trends of postmodern literature. Therefore, he puts forward the concept of “Paracriticism”. Ihab’s reflections on literature, criticism and his own critical practice can lead us out of the labyrinth of literary criticism.

Keywords: Ihab Hassan, indeterminacy, paracriticism, literary criticism

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Utopianism of the Avant-garde: Its Origin, Manifestation and Contemporary Relevance (pp. 126-133)

ABSTRACT: Defined as a utopian impulse to integrate art and politics, the avant-garde owes its utopianism to its literal meaning as a term, which leads to its metaphorical sense in literary and art criticism. More often than not, this utopian impulse is publicly expressed through a manifesto, as “The Founding and Manifesto of Futurism” (1909) does for Futurism, which allegedly shaped the concept of the avant-garde more than any other avant-garde movement. The manifesto reveals collectivism, extremism and activism as points of departure to understand utopianism of the avant-garde. For Peter Bürger, the avant-garde aims at building a utopia that unifies art and life by attacking the bourgeois regime of art with the idea of an autonomous art. For Jacques Rancière, however, this utopia has to do with human emancipation through art in what he calls the aesthetic revolution. Given the challenges from global capitalism, the avant-garde today has been looking for new tactics to carry on its project.

Keywords: the avant-garde, utopian impulse, utopianism, aesthetic revolution, futurism

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Reflections on G. Deleuze’s A Thousand Plateaus (pp. 134-141)

ABSTRACT: In A Thousand Plateaus, G. Deleuze demonstrates a remarkably broad knowledge of different disciplines. By examining his discussion on subjects such as “becoming”, “difference” and “Chinese culture”, this paper questions some of
Deleuze’s statements and examples. Critics tend to treat “Sokal event” as a battle between science and humanities, or a result of conflicts between USA and France, but what truly deserves reflection might be some phenomena Sokal has addressed and his criticism of contemporary theories.

**Keywords:** G. Deleuze, becoming, Chinese culture, Alan Sokal

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**On the “Visual Dimension” of Contemporary Edgar Allan Poe Studies:**

*The Case of Poe and the Visual Arts (2014)*

(pp. 142-149)

**ABSTRACT:** Opening with a discussion of Barbara Cantalupo’s recent monograph *Poe and the Visual Arts*, which attracted much attention at The Poe Studies Association’s Fourth International Edgar Allan Poe Conference held in New York City in 2015, this article critically reviews the burgeoning “visual dimension” in contemporary international Poe studies, aiming on the one hand to reveal the aesthetic dialogue between Western visual arts and Poe’s literary products, and on the other to expound the poetic association between Poe’s visual cognitive pattern and what Cantalupo sees as the immensely significant optical phenomenon of “anamorphosis”. The article also attempts to integrate Poe’s visual “modus operandi” and his philosophy of composition, and analyze from the hermeneutical perspective how Poe’s visual cognition bears upon the modern culture of “surface reading” as represented by Susan Sontag and Stephen Best.

**Keywords:** Edgar Allan Poe, *Poe and the Visual Arts*, visual cognition, anamorphosis, surface reading

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**A Review of Faulkner’s Fiction Creation and His Influence in China**

(pp. 150-154)

**ABSTRACT:** *Faulkner’s Fiction Creation and His Influence in China* by Zhu Zhenwu explores the creative psychology of Faulkner and the aesthetic psychology of his Chinese readers, the topic distinguishing it from previous studies in China on Faulkner and his works. Following the international and interdisciplinary trend of contemporary foreign literary studies and the status quo of Faulkner studies in China, the monograph reflects the author’s theoretical proficiency, critical self-consciousness, and deep concern with reality. Its publication invites further discussions on how to study foreign literature in China.

**Keywords:** Faulkner studies, Zhu Zhenwu, aesthetic psychology, critical self-consciousness

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A Review of *Black Humor and the Tradition of Humor in American Fiction* (pp. 155-158)

**ABSTRACT:** *Black Humor and the Tradition of Humor in American Fiction* by Su Hui traces the tradition of humor in American fiction, probing especially into black humor and its variations of the tradition. Through analysis of the changing cultural contexts of American literature since the colonial period, this monograph showcases the various styles and effects of (black) humor in the American literary canon, thus opening a new window for readers to understand American black humor and its cultural connotations.

**Keywords:** *Black Humor and the Tradition of Humor in American Fiction*, black humor, American humor, American fiction

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A Review of *The Oxford Handbook of Cognitive Literary Studies* (pp. 159-164)

**ABSTRACT:** Since 2000 the interdisciplinary study of literature and cognitive science has grown to be a more concerted and systematic field, broadly defined as cognitive literary criticism. *The Oxford Handbook of Cognitive Literary Studies*, published by Oxford University Press in 2015, maps out the booming of this interdisciplinary study. Edited by Lisa Zunshine, the book surveys in thirty chapters the most representative achievements in this newly emergent interdisciplinary field of literary studies.

**Keywords:** *The Oxford Handbook of Cognitive Literary Studies*, literature, cognition

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