当代外国文学

《橘子回归线》中后现代社会景观的流动性
《舒卜拉的埃及舞者》：舞动的艺术与诗
钦努阿·阿契贝长篇小说中的口述性论析
文本的可能与批评的双重维度
——评法国“可能性文本理论”

SPRING 2017
VOLUME 38
NUMBER
Contemporary Foreign Literature (CFL, CN32-1087/I, ISSN 1001-1757), originated in 1980, is a journal of articles and reviews on contemporary literature except that of China. Peer-reviewed and published quarterly, in January, April, July and October, by the Institute of Foreign Literature, Nanjing University and the Yilin Press, CFL is indexed in the Chinese Social Sciences Citation Index (CSSCI).

CFL invites the submission of articles (6,000-8,000 words) offering historical, interdisciplinary, theoretical, and cultural approaches to contemporary literature. Authors should submit manuscripts online through e-mails. Because essays are evaluated anonymously, the author’s name and address should appear on the cover sheet of the manuscript; the cover sheet includes author’s name, essay title, mailing address, phone number, and e-mail address. Documentation format should follow internal citation, endnotes, and full Works Cited in accordance with the latest edition of the MLA Style Manual. CFL also welcomes author interviews and book reviews. CFL does not accept responsibility for views expressed in articles, reviews and other contributions that appear in its pages. It provides opportunities for the publication of materials that may represent divergent ideas and opinions.

CFL (numbered Q563) is distributed outside China by China International Book Trading Corporation, 35 Chegongzhuang (West), Beijing 100048, China (Tel: 86-10-68433197). For domestic subscription, please check its postal circulation code: 28-49.

Submission address: Editorial Office of Contemporary Foreign Literature, Nanjing University, 163 Xianlin Avenue, Nanjing 210023, China
Tel/ Fax: 86-25-83593381
http://cfl.nju.edu.cn; E-mails: cflnju@nju.edu.cn
The Fluid Landscape of Postmodern Society in *Tropic of Orange* ........................................... HuJun (5)
Spatial Structures of Trauma Narratives in *Fortune Smiles* .............................................. Liu Lu (13)
Race, Violence and Protest: Exploring Ann Petry’s Female Violence Narrative ……Fang Hong (20)
A Semiotic Perspective of Dream Narrative in Chinese American Literature …... Xu Shuangru (27)
British Movement Poetry Reconsidered ..................................................................................... Yan Xuejun (36)
“Egyptian Dancer at Shubra”: A Dancing Ekphrasitic Poem ..........................Ou Rong and Han Sisi (45)
Voice of the Author: On David Lodge’s “The Year of Henry James” and
“Writing H. G. Wells” .................................................................................................................. Cai Zhiquan (52)
A Study of Angela Carter’s Female Political Writing in View of the Uncanny
...................................................................................................................................................... Feng Haiqing (60)
The Postmodern Features of the Story in Jeanette Winterson’s Works
........................................................................................................................................................ Nai Kang and Wang Wei (68)
Personal Depression and Cultural Depression: Trauma Narrative in *Black Dogs*
.......................................................................................................................................................... Guo Xianjin (75)
*Chinese Whispers*: Chronicling the Subaltern Voices under “Modern Slavery”
in Britain ......................................................................................................................................... Xiao Chunduan (83)
Mapping the Self in John McGahern’s *Amongst Women* .................................................... Chen Li (91)
The Theme and Artistic Feature of “Le Déserteur” by Boris Vian
.......................................................................................................................................................... Li Wanwen and Zhang Xinmu (100)
On Umberto Eco’s Narrative Inquiry into His Theory of “Encyclopedia as Labyrinth”
.......................................................................................................................................................... Zhu Taoxiang (108)
An Analysis of Orature in Chinua Achebe’s Novels ......................................................... Duan Jing (116)
Alice Munro’s Narrative Strategies and Her Feminist Viewpoint ...................................... Geng Liping (125)
What Is Narrative “Impossibility”? — An Exploration of Jan Alber’s Unnatural
Narratology ...................................................................................................................................... Shang Biwu (131)
Possibilities of the Text and the Double Dimension of Criticism ................................... Cao Danhong (140)
Approaching the Body Dimension of Queer Theory ......................................................... Chen Chang (148)
*Unnatural Narrative: Impossible Worlds in Fiction and Drama*
—— A New Model of Unnatural Narratology .............................................................................. Li Minrui (159)
ABSTRACT

The Fluid Landscape of Postmodern Society in *Tropic of Orange*  
(pp. 5-12)

**ABSTRACT:** In her representative work *Tropic of Orange*, the Japanese American writer Karen Tei Yamashita highlights the fluidity of landscape in postmodern society. While the various postmodern landscapes are determined by diverse groups of people, the changing postmodern landscapes reflect their own constructedness. Through the fluidity of landscape, Yamashita reveals the characteristic mobility of people in postmodern society, which leads to an abundance of landscapes. She endows mobility with significance by expecting people to construct new landscapes and in turn to create a more diversified open space.  
**Keywords:** Karen Tei Yamashita, *Tropic of Orange*, landscape, postmodern society  
**Author:** Hujun <hujun1919@hotmail.com> is a professor of English at the School of English, Faculty of Foreign Languages, Beijing Language and Culture University, Beijing, China (100083). Her research focuses on contemporary ethnic American literature.

Spatial Structures of Trauma Narratives in *Fortune Smiles*  
(pp. 13-19)

**ABSTRACT:** In six individual stories of trauma, Adam Johnson’s prize-winning short story collection *Fortune Smiles* portrays the survival crisis in contemporary society as well as the efforts people make to rebuild confidence and dignity in a global context. Adopting Gabriel Zoran’s model of narrative spaces as theoretical framework, this paper first analyzes topographical structures in the stories as metaphors of trauma, and then examines the effects of chronotropic structures in representing the healing process. The paper further explores the textual structures in the book, namely, the selectivity of language, the linearity of the text and the perspectival structure as effective techniques in highlighting collective trauma in the post 9/11 era and elevating the aesthetic values of the trauma narrative.  
**Keywords:** *Fortune Smiles*, Adam Johnson, trauma narrative, typographical structure, chronotropic structure, textual structure  
**Author:** Liu Lu <dew_l@hotmail.com> is a lecturer at Foreign Languages Department, China Pharmaceutical University, Jiangsu, China (211198). Her research mainly focuses on contemporary American literature.

Race, Violence and Protest: Exploring Ann Petry’s Female Violence Narrative  
(pp. 20-26)

**ABSTRACT:** This article analyzes the violence represented in African American writer Ann Petry’s *The Street* from a postcolonial feminist perspective to explore the relations between violence and desire, between violence, frustration and indignity, and between violence and protest in this naturalist novel. Petry’s representation of violence reveals that sexual violence is a displacement of racial violence and that the woman’s fighting against rape challenges the social negation of her humanity and self-respect. Writing on black violence is also a way of protesting racial violence, cultural violence and sexual violence in the hypocritical democratic American society, suggesting that the black should learn survival tricks of the trickster to avoid such disasters as brought about by violence against violence.  
**Keywords:** violence, race, female, Ann Petry, *The Street*
**A Semiotic Perspective on Dream Narrative in Chinese American Literature**

**ABSTRACT:** Dream narrative is a common narrative technique in Chinese American literature. This paper explores the artistic forms and thematic content of dream narrative in three Chinese American works: *The Woman Warrior, Donald Duk* and *Homebase*, so as to reveal its aesthetic values. It is found that dream narrative is used as “sub-narrative” to signify ethnic experience and, by creating a dialogue between the dream text and the given historical discourse, works as a means to reveal the reality, uncover lost history and help in the construction of ethnic subjectivity.

**Keywords:** Chinese American literature, dream narrative, ethnic experience, ethnic history, the construction of subjectivity

**British Movement Poetry Reconsidered**

**ABSTRACT:** The emergence of the Movement poetry in the 1950s, represented by English poets such as Philip Larkin, marked a new era of post-war British poetry. Arguably the most important literary trend in the second half of the twentieth century, the Movement made a great contribution to contemporary British poetry. First, it resumed the English line of poetry once interrupted by “foreign” modernism and inherited English cultural tradition. Second, it held up a mirror to postwar British society and its values. Third, it reaffirmed the link between authorship and readership, which modernist writers tended to sever. Though somewhat limited in vision for excluding foreign influences and rejecting grand subject matters, the Movement has left an enduring legacy that merits in-depth study.

**Keywords:** the Movement poetry, modernism, Philip Larkin, nativism

**“Egyptian Dancer at Shubra”: A Dancing Ekphrasitic Poem**

**ABSTRACT:** Bernard Spencer became an outstanding Cairo poet thanks to his self-imposed exile in Egypt. His poem “Egyptian Dancer at Shubra” is a multi-perspective verbal representation of an Oriental Dance show at Shubra, revealing the cultural implications embodied in the Egyptian Oriental Dance. A hybrid of traditional Egyptian culture and Western imperialism as well as commercialism, the poem properly emblemizes Egyptian modernity and urbanization. With the help of inter-art poetics, this paper intends to explore the ekphrasis of Spencer’s poetics, the transformation and fusion of poetry and dance by which the poem absorbs the art and the spirit of Oriental Dance to unfold a picture of Egypt’s daily life and its unique cultural landscape in the course of modernization and urbanization in the early 20th century, thus transcending the Orientalist boundary criticized by Edward Said.

**Keywords:** inter-art poetics, ekphrasis, the Oriental Dance, urban writing
**Voice of the Author:**

**On David Lodge’s “The Year of Henry James” and “Writing H. G. Wells”**  
(pp. 52-59)

**ABSTRACT:** For the British novelist David Lodge, his biographical novels mark a new and big turn in his writing career and he has since written essays to voice his authorial commentary on these novels. In these essays, he recalls the genesis and composition of his biographical novels and points out the feature and value of this genre to defend it. He also refutes the postmodern cliché about the “death of author” by reaffirming the author’s originality and reestablishing the link between authors and their works. This article argues that Lodge inherits the Anglo-American tradition for the author to voice his or her agency both in and outside the text and, with these essays forging a sub-genre of autobiography, provides a roadmap for reading his biographical novels.

**Keywords:** David Lodge, biographical novel, voice of the author

**Author:** Cai Zhiquan  
<czqszu@126.com> is a doctoral student at Nanjing University, Jiangsu, China (210023), specializing in Anglo-American biographical literature.

**A Study of Angela Carter’s Female Political Writing in View of the Uncanny**  
(pp. 60-67)

**ABSTRACT:** Angela Carter’s female political writing is speculative, practical and prospective. Many characters display their inner and outer world in the dense aura of “the Uncanny”, which denotes Carter’s timely response to Surrealist claim, highlights her speculative thinking of its distortion and abuse of female images, and signifies her endeavor to reconstruct their images. The progressive growth of her serial characters explores the implications of the 1960s’ counter-culture, movement based on her thoughts on feminist politics, sexual liberation and anti-war ideology.

**Keywords:** Angela Carter, the Uncanny, female political writing

**Author:** Feng Haiqing  
<haiqingfeng229@aliyun.com> is an associate professor at the School of Foreign Languages, Shandong Agricultural University, Tai’an, China (271018). Her major research fields include British and American literature.

**The Postmodern Features of the Story in Jeanette Winterson’s Works**  
(pp. 68-74)

**ABSTRACT:** Storytelling is the most distinguishing feature of Jeanette Winterson’s works and the core of her postmodernist literary conception. Regarding the value of a story as ontological, which creates an imaginative reality, Winterson writes stories to break through unimaginative life and stereotypical realism. Her stories, as small narratives, deconstruct the grand modern narrative to enable the intervention and construction of individual words. She also coins words under erasure to challenge binary systems and express the “flickering worlds”. With her art of storytelling as différence, Winterson explores in her narratives the “subject in process”.

**Keywords:** Jeanette Winterson, postmodernism, story, literary ontology, small narrative, erasure, différence
**Authors:** Nai Kang <ruby_nai@sina.com> is a Ph.D. candidate at Nanjing University and an associate professor at Nanjing Tech University, Nanjing, China (211816). Wang Wei <willa_ww@126.com> is a lecturer at Nanjing Agricultural University, Nanjing, China (210095).

**Personal Depression and Cultural Depression:**

*Trauma Narrative in Black Dogs*

(pp. 75-82)

**ABSTRACT:** Taking the European society between 1946 and 1989 as narrative background, Ian McEwan’s *Black Dogs* interweaves different traumatic experiences in various historical times from different narrative perspectives. The novel highlights the traumas of the Jews brought about by the Nazis during the Second World War and the phantom-like New Nazi atrocities upon the fall of the Berlin Wall in 1989. Furthermore, McEwan reveals that one’s evil desire or depression lurks in the individual mind and the European society, symbolically using the image of “black dog(s)” to represent “individual depression” and “cultural depression”. This novel unveils and critiques the fatal defect in contemporary European politics and culture, and expresses the writer’s concern about human life and human destiny.

**Keywords:** Ian McEwan, Black Dogs, individual trauma, historical trauma

**Author:** Guo Xianjin <guoxianjinxia@163.com> is a Ph.D. candidate at College of Literature, Capital Normal University, Beijing, China (100048) and an associate professor at the College of Foreign Studies, Kaili University, Guizhou, China (556011). His main research interest is in contemporary English novels.

**Chinese Whispers:**

*Chronicling the Subaltern Voices under “Modern Slavery” in Britain*

(pp. 83-90)

**ABSTRACT:** In her 2008 book *Chinese Whispers*, investigative journalist Pai Hsiao-Hung chronicles the invisible and shocking misery of undocumented Chinese immigrant workers in 21st-century Britain. By exposing this underworld “ghost population” of immigrant labor, the book criticizes class discrimination within the Chinese community in Britain and points out, if vaguely, the defects in the British immigrant policies and the British political system that fail to protect the rights of migrant workers. The seemingly neutral position implies the difficulty for ethnic writers to speak up for the subaltern in a predominantly white society. Within the confines of racial and political ideology, however, this book manages to expand the narrative space of ethnic writing with its journalistic expertise and rich oral accounts.

**Keywords:** Chinese Whispers, undocumented Chinese workers in Britain, modern slavery, journalism, ethnic writing

**Author:** Xiao Chunduan <txchd@jnu.edu.cn> is an associate professor at the College of Foreign Studies, Jinan University, Guangzhou, China (510632). Her academic interests include British Chinese literature and British ethnic literature.

**Mapping the Self in John McGahern’s Amongst Women**

(pp. 91-99)

**ABSTRACT:** John McGahern occupies a unique position in Irish literary history as a major link between the Literary Revival and the ongoing literary landscape. This article seeks to read his major novel *Amongst Women* as a case study of his dialogues with the Revivalists within the context of Revival legacies. The novel touches upon at least three motifs once prominent in the Literary Revival: the cult of masculine violence, the
imagination of the Irish West as a rural utopia and the glorification of the Virgin Mother to legitimize the patriarchal gender hierarchy. McGahern exposes the Revivalist myths of the rural utopia by depicting realistically what rural life is like when Ireland stands on the threshold of a dawning new era. He not only records the death of the father and the growth of the younger generation out of the traumatic past, but also indicates the possibilities of change and opening-up.

**Keywords:** John McGahern, Ireland, Literary Revival, *Amongst Women*

**Author:** Chen Li  <chenli339@163.com> is an associate professor of Irish Studies Center at School of English and International Studies, Beijing Foreign Studies University, Beijing, China (100089). Her research interest is in contemporary Irish and British literature.

---

**The Theme and Artistic Feature of “Le Déserteur” by Boris Vian**

(pp. 100-107)

**ABSTRACT:** Boris Vian, an anti-war peace-loving French poet of the 20th century, wrote poetry to condemn the cruelty and absurdity of wars that he witnessed. Among his writings, the anti-war poem “Le Déserteur” was the most representative and influential one. The poem depicts the miseries of a soldier and his family during wartime. This paper examines the writer’s harrowing experience and ideological development with the aim of exploring the background, meaning, style and influence of his poetry. It is hoped that the discussion will reveal Vian’s deep concern for the survival crisis of human beings.

**Keywords:** Boris Vian, “Le Déserteur,” war, peace

**Authors:** Li Wanwen  <lwwnta@nuaa.edu.cn> is an associate professor at College of Foreign Languages, Nanjing University of Aeronautics and Astronautics, Nanjing, China (210016), specializing in French literature. Zhang Xinmu  <xmzhang56@163.com> is a professor of French at School of Foreign Studies, Nanjing University, Nanjing, China (210023), specializing in semiotics and French literature.

---

**On Umberto Eco’s Narrative Inquiry into His Theory of “Encyclopedia as Labyrinth”**

(pp. 108-115)

**ABSTRACT:** This essay attempts to discuss Umberto Eco’s narrative inquiry into “encyclopedia as labyrinth” in the metaphysical dimension. From the 1950’s to the Internet Age, his academic interest extended from Thomas Aquinas’s encyclopedia-like philosophical work and James Joyce’s literary encyclopedia to the history of encyclopedias, so as to discover the similarity between encyclopedia and the Internet, and to explore the possible ways to write a total work by making the narrative lines diverge via listing, and by connecting the fragments of books in the world via the semantic web to reflect the whole universe and culture. The ultimate purpose of the essay is to explore the routes through which Umberto Eco constructs his narrative theory of “encyclopedia as labyrinth” based on his insights into the medieval scholar’s computer-like capacity to incorporate endless book fragments and into the technology to process infinite knowledge in the present Internet age, and to study his approach to creatively using the ancient cultural elements in the modern times.

**Keywords:** Umberto Eco, Thomas Aquinas, the Aesthetics of Chaosmos, “encyclopedia as labyrinth”, World Wide Web

**Author:** Zhu Taoxiang  <tttxzhu@jnu.edu.cn> is an associate professor at Jinan University, Guangzhou, China (510632), specializing in narratology and Umberto Eco’s theories and fictions.
An Analysis of Orature in Chinua Achebe’s Novels
(pp. 116-124)

ABSTRACT: “Orature” is a literary term coined and used by African scholars to describe modern African literature. Chinua Achebe, father of modern African literature, was a leading advocate and practitioner of orature. In traditional African culture, an intimate respect for sound was closely connected with collective consciousness; Achebe transmits such cultural practices in his writings through orature. In light of performance theory of folklore, the present paper studies Achebe’s novels to investigate the narrative form and functions of orature, including its collectiveness and uniqueness due to its oral performance frame. The strong cultural influence of orature, coupled with its constructive power for cultural exchange in globalization, intellectually underpinned and spiritually inspired Achebe’s efforts to reconstruct a literary as well as cultural African tradition.

Keywords: Chinua Achebe, orature, performance

Author: Duan Jing <duanjingdj@163.com> is a lecturer at School of Foreign Languages, Changsha University of Science & Technology, Changsha, China (410013). Her research focuses on contemporary African literature.

Alice Munro’s Narrative Strategies and Her Feminist Viewpoint
(pp. 125-130)

ABSTRACT: In her only novel Lives of Girls and Women, published in 1971, Alice Munro adopts the first-person narrative, apparently a subjective and prejudiced approach, to recapitulate the maturing process of Del Jordan dealing with the challenging circumstances of Jubilee, a small conservative Canadian town. Close reading of the story suggests that the restricted first-person narration actually helps Munro to convey vividly and truthfully her distinctive feminist point of view, which differs from the widely acknowledged and well established kind of feminism. As a result, readers not only learn about the male-dominated life at Jubilee, but also empathize with the heroine’s natural yet complex states of mind, as well as her steadily increased independent thinking during her spirited though bruised metamorphosis from innocence to experience.

Keywords: Alice Munro, Lives of Girls and Women, narrative discourse, feminist viewpoint

Author: Geng Liping <gengliping@bfsu.edu.cn> is a professor of English at Beijing Foreign Studies University, Beijing, China (100089). His research interests lie in Canadian fiction, bibliography, and 18th-century British literature.

What Is Narrative “Impossibility”?
— An Exploration of Jan Alber’s Unnatural Narratology
(pp. 131-139)

ABSTRACT: In the arena of contemporary narrative theory, Jan Alber is seen as one of the most productive and established unnatural narratologists. Influenced and inspired by Brian Richardson, Alber differs from Richardson in such aspects as the definition of the unnatural, the description of unnatural features, and the reading strategies of the unnatural. Defining the unnatural narrative as the physically, logically and humanly impossible scenarios and events, Alber illuminates the major unnatural features in terms of narrator, character, time and space, and proposes naturalizing reading strategies from a cognitive perspective. As a rejoinder to Alber’s unnatural narratology, this paper argues that the unnaturalness of the unnatural narrative involves either the matter of
degree or the matter of level, while the unnatural features can be extended to include such categories as unnatural focalization, unnatural mind, and unnatural emotion. To a large degree, naturalizing readings and unnaturalizing readings are not an “either-or” option but a “both-and” alternative, which can be fruitfully combined in narratological inquiries so as to make the unnatural narrative text readable without losing its unnaturalness.

**Keywords:** impossibility, unnatural narrative, unnatural narratology, Jan Alber

**Author:** Shang Biwu <biwushang@sjtu.edu.cn> is a Changjiang professor of English at Shanghai Jiao Tong University, Shanghai, China (200240), specializing in narratology, ethical literary criticism, and contemporary Anglo-American fiction.

### Possibilities of the Text and the Double Dimension of Criticism

(pp. 140-147)

**ABSTRACT:** Recently, French researchers, especially Marc Escola and Sophie Rabau, made a breakthrough in the field of French and Francophone literary studies by developing a theory of possible texts. Based on the work of Michel Charles, Pierre Bayard, Jacques Dubois, Stanley Fish, among others, the theory once again calls into question the authority of the author and the homogeneity of the text. It proposes to explore the possibility of the text instead of its reality and to shift the focus of criticism from the necessity of the text to its potentiality, and emphasizes the double dimension of literary criticism as both metatext and hypertext. This theory thus provides a new perspective on the relationships between author, text, reader, writing, and criticism, potentially making a significant impact on literary theory, literary criticism and literary creation.

**Keywords:** theory of possible texts, Marc Escola, potential of text, double dimension of criticism

**Author:** Cao Danhong <dhcao@nju.edu.cn> is an associate professor at School of Foreign Studies, Nanjing University, Nanjing, China (210023). Her research interests include translation studies and literary theory.

### Approaching the Body Dimension of Queer Theory

(pp. 148-158)

**ABSTRACT:** Post-structuralist thinking has made its impact upon queer theory since the latter emerged in the 1990s. Existing monographs and anthologies on queer theory tend to summarize this field from the perspective of post-structuralism, while neglecting its dimension of the body, the cornerstone of Michel Foucault’s and Judith Butler’s respective theoretical edifice. Neither has the body turn recently flourishing in cultural and literary studies paid enough attention to queer theory. This paper ventures a new body perspective for understanding queer theory by rereading Foucault and Butler. It argues that the critical edge of queer theory lies in revealing how discursive norms discipline bodies and how bodies find their disruptive power, and that the body perspective of queer theory could facilitate its transformation as well as its engagement in interdisciplinary cooperation.

**Keywords:** queer theory, body, post-structuralism, Michel Foucault, Judith Butler

**Author:** Chen Chang <chenchangnju@qq.com> is a doctoral candidate at School of Foreign Studies, Nanjing University, Nanjing, China (210023). Her major research interests include gender studies and British and American drama studies.

### Unnatural Narrative: Impossible Worlds in Fiction and Drama

— A New Model of Unnatural Narratology

(pp. 159-165)

**Unnatural Narrative: Impossible Worlds in Fiction and Drama**

— A New Model of Unnatural Narratology
ABSTRACT: Jan Alber’s 2016 book Unnatural Narrative: Impossible Worlds in Fiction and Drama is a breakthrough in unnatural narratology. It examines impossible worlds in literature and proposes nine strategies for reading unnatural narratives. Significantly extending the boundaries of contemporary narratology, this work provides a valuable guidance to the practice of textual analysis in literary studies.

Keywords: Jan Alber, Unnatural Narrative: Impossible Worlds in Fiction and Drama, unnatural narratology, impossible world

Author: Li Minrui <barcocolmr@mail.hzau.edu.cn> is a Ph.D. candidate at Huazhong University of Science and Technology and a lecturer at School of Foreign Languages of Huazhong Agricultural University, Wuhan, China (430070). His researches focus on narratology and contemporary English literature.