

1979
-
2024

IRELAND - CHINA 45 YEARS
爱尔兰与中国建交45周年



文学对话



中国-爱尔兰
文学交流与发展国际论坛

International Forum on Exchange and Development of
Chinese-Irish Literature

与文明互鉴

Literature in Dialogue &
Mutual Learning among Civilizations



论坛时间：2024年7月15日-19日

论坛地点：爱尔兰都柏林大学孔子学院

Dates: 15th July- 19th July 2024

Venue: UCD Confucius Institute for Ireland



《今日世界文学》杂志社
Global Literature Today

2024年7月15日-19日·都柏林

“文学对话与文明互鉴”

中国-爱尔兰文学交流与发展国际论坛

Literature in Dialogue and Mutual Learning Among Civilization

International Forum on Exchange and Development of
Chinese - Irish Literature

目录/CONTENT

都柏林大学孔子学院简介	1
About The Confucius Institute	1
都柏林大学爱尔兰中国研究院简介	2
About Irish Institute for Chinese Studies	2
“中国-爱尔兰文学交流与发展国际论坛” 日程总览	3
International Forum on Exchange and Development of Chinese-Irish Literature Programme Overview	7
分组会议 1 (教师组, 101 室)	12
Parallel Session 1 (Academics, Room 101)	12
分组会议 2 (教师组, 102 室)	13
Parallel Session 2 (Academics, Room 102)	13
分组会议 3 (教师组, 103 室)	14
Parallel Session 3 (Academics, Room 103)	14
分组会议 4 (学生组, 101 室)	15
Parallel Session 4 (Students, Room 101)	15
分组会议 5 (学生组, 102 室)	16
Parallel Session 5 (Students, Room 102)	16
分组会议 6 (学生组, 103 室)	17
Parallel Session 6 (Students, Room 103)	17
摘要/ABSTRACT	19

都柏林大学孔子学院简介

爱尔兰都柏林大学孔子学院成立于 2006 年，与中国人民大学共同建立，由时任中华人民共和国国务院副总理曾培炎阁下亲自揭牌。该学院是全球示范孔子学院之一，坐落于都柏林大学贝尔菲尔德校区内。都柏林大学孔子学院旨在携手爱尔兰政府、商界、学术界共同推进中爱两国教育、文化、商业的合作与发展。本着发展中爱关系的宗旨，学院开展各类活动，包括推广汉语与中国文化；提供适合各个年龄和水平的高质量汉语课程；组织文化教育活动以加深公众对中国的理解；开展并推广中国学研究领域的科研；向公共和私营部门提供专业服务以深化中爱之间的友好关系，承办汉语水平考试等。

About UCD Confucius Institute for Ireland

The UCD Confucius Institute for Ireland was established in 2006 and officially opened by Mr Zeng Peiyan, then Vice Premier of the People's Republic of China. The Institute is a joint venture between UCD and Renmin University of China, a Model Confucius Institute in the world and located within the UCD Belfield campus. The mission of the Institute is to work with the Irish government, businesses and academia to develop stronger educational, cultural and commercial links between Ireland and China. The Institute is involved in many activities, including promoting Chinese language and culture; offering top quality Chinese language courses available for all ages and levels; organizing cultural and educational events to deepen public understanding of China; promoting research in Chinese Studies; offering professional services to both public and private sectors to deepen friendly relationships between China and Ireland; hosting Chinese Language Proficiency Examinations and so on.

都柏林大学爱尔兰中国研究院简介

都柏林大学爱尔兰中国研究院成立于 2006 年。该学院开发了一系列课程和学位项目，旨在让学生更好地了解中国。这些课程不仅为都柏林大学的学生提供本科和研究生学历的学习机会，也惠及更广泛的社区。该学院与都柏林大学商学院、农业与食品科学学院、社会科学与法学院、教育学院、英语与全球语言中心有深度合作，联合设立本科与研究生课程。都柏林大学爱尔兰中国研究院已经成功完成了多个研究项目，旨在促进爱尔兰与中国之间的学术、经济和社会文化联系，包括《爱尔兰企业在中国：跨文化的挑战》、《致胜中国：爱尔兰的优势与挑战》、《过渡年教学资源包》和《短期中文课程》等。都柏林大学爱尔兰中国研究院的教员在中国学多个学术领域有着广泛的兴趣，包括中国经济与商业、中国语言与文学、中国文化与社会以及社会人类学。

About UCD Irish Institute for Chinese Studies

The UCD Irish Institute for Chinese Studies was established in 2006. The Institute has developed a range of courses and degree programs designed to offer students a better understanding of China. These courses provide opportunities for both undergraduate and postgraduate study, not only benefiting students at UCD but also the wider community. The Institute collaborates extensively with UCD's Lochlann Quinn School of Business, the School of Agriculture and Food Science, the College of Social Sciences and Law, the School of Education, and UCD Centre for English and Global Languages in joint teaching efforts in delivering undergraduate and postgraduate studies. The UCD Irish Institute for Chinese Studies has successfully completed several research projects aimed at promoting academic, economic, and socio-cultural connections between Ireland and China. These include "Doing Business in China: The Irish Experience," "Doing Business with China: The Irish Advantage and Challenge," teaching packs for Transition Year students, and short-term Chinese courses. Faculty members at the UCD Irish Institute for Chinese Studies have a wide range of academic interests in various fields of Chinese studies, including Chinese economy, Chinese language and literature, Chinese culture and society, and social anthropology.



都柏林大学孔子学院
UCDC Confucius Institute for Ireland

中国人民大学外国语学院
RUC SCHOOL OF FOREIGN LANGUAGES



IICS
Institute for Irish and Chinese Studies
爱尔兰中国研究院

《今日世界文学》杂志社
Global Literature Today

中国-爱尔兰文学交流与发展国际论坛日程总览

(都柏林时间)

7月14日 都柏林

00:00-24:00

学者入住酒店

7月15日 都柏林大学孔子学院 004 讲堂

09:00-09:30

注册报到

09:30-10:00

开幕式嘉宾发言

中国驻爱尔兰大使 何向东阁下

都柏林大学国际事务副校长 Dolores O’Riordan 教授

主持人：
王黎明教授 都柏林大学孔子
学院院长、都柏林大学爱尔兰
中国研究院院长

10:00-10:50

茶歇与合影

10:50-13:00

全体会议 1

10:50-11:20

Adam Hanne 博士 爱尔兰科克大学
Lines of Connection: Ireland in Yan Ge’s *Elsewhere*
(2023)

问答环节

11:20-11:50

生安锋教授 清华大学
詹姆斯·乔伊斯作品中的世界主义表征

问答环节

11:50-12:20

Sarah Nolan 博士 爱尔兰邓莱里文艺理工学院
A Noisy Constellation of Dark Stars: Framing Urban Loss
in the Poetry of Paula Meehan

问答环节

主持人：
王楠教授 北京师范大学

主持人：
王敬慧教授 清华大学

12:20-12:50	林力丹教授 美国普渡大学维恩堡分校 Samuel Beckett and Mutual Learning Among Civilizations	
	问答环节	
12:50-14:30	午餐	
14:30-17:00	分组会议（教师）	
15:30-15:45	茶歇	
14:30-17:00	分组会议 1（101 室） 中国学者眼中的爱尔兰小说研究	主持人： 蒋永影博士 外交学院 与谈人： 王敬慧教授 清华大学
14:30-17:00	分组会议 2（102 室） 中国学者眼中的爱尔兰戏剧研究	主持人： 师艺荣博士 中北大学 与谈人： 陈红薇教授 北京科技大学
14:30-17:00	分组会议 3（103 室） 中国学者眼中的乔伊斯研究	主持人： 冯洋博士 外交学院 与谈人： 生安锋教授 清华大学
17:30-19:30	晚宴	
7 月 16 日 都柏林大学孔子学院 004 讲堂		
09:30-12:30	全体会议 2	
09:30-10:10	刘象愚教授 北京师范大学 翻译：莫詹坤博士 南京财经大学 《芬尼根守灵夜》读解举隅：以第一页为例	主持人： 谢江南教授 中国人民大学
	问答环节	
10:10-10:40	陈红薇教授 北京科技大学 《阿伦群岛》——一个人人类学诗学文本	
	问答环节	

10:40-11:00	茶歇	
11:00-11:30	Eamon Maher 博士 爱尔兰都柏林理工大学 Communicating a Sense of Place: Visualising the Work of John McGahern	主持人: 陈红薇教授 北京科技大学
	问答环节	
11:30-12:00	王敬慧教授 清华大学 小说与共情——保罗·林奇《先知之歌》	主持人: 陈红薇教授 北京科技大学
	问答环节	
12:00-12:30	咸立强教授 华南师范大学 郭沫若译沁孤戏剧语言摭论	主持人: 陈红薇教授 北京科技大学
	问答环节	
12:30-14:30	午餐	
14:30-17:00	分组会议（学生）	
15:30-15:45	茶歇	
14:30-17:00	分组会议 4（101 室） 中西比较与接受美学视野中的爱尔兰性研究	主持人: 莫詹坤博士 南京财经大学 评议人: 蒲婧新博士 南京财经大学
14:30-17:00	分组会议 5（102 室） 爱尔兰文学中的现代性与创伤书写研究	主持人: 张治超博士 安徽师范大学 评议人: 陶茜博士 上海外国语大学
14:30-17:00	分组会议 6（103 室） 爱尔兰小说中的家庭、身份与神话叙事研究	主持人: 伊静轩博士 上海外国语大学 评议人: 朱艳阳博士 湖南人文科技学院
17:00-17:30	闭幕式 & 分组会议汇报	主持人: 王楠教授 北京师范大学 谢江南教授 都柏林大学孔子学院中方院长、 中国人民大学外国语学院

7月17日 爱尔兰文学博物馆 MoLI

10:00-12:30

主题沙龙

中国-爱尔兰当代写作的文学性

与谈人：王敬慧教授、陈红薇教授、张勇教授、莫詹坤博士

7月17日 詹姆斯·乔伊斯博物馆

14:30-16:30

主题沙龙

中国学者眼中的乔伊斯与爱尔兰现代文学

与谈人：刘象愚教授、王楠教授、生安锋教授、冯洋博士

7月18日 詹姆斯·乔伊斯塔楼博物馆

10:30-12:30

主题沙龙

乔伊斯与爱尔兰当代文学在中国

14:00-17:30

主题沙龙

7月19日 爱尔兰国家图书馆

10:30-12:30

主题沙龙

爱尔兰文学与中国文学

与谈人：谢江南教授、咸立强教授、夏延华教授、冯洋博士、师艺荣博士、蒲婧新博士



都柏林大学 孔子学院
UCDC Confucius Institute for Ireland



中国人民大学外国语学院
RUC SCHOOL OF FOREIGN LANGUAGES



IICS
Irish Institute for Chinese Studies
爱尔兰中国研究院

《今日世界文学》杂志社
Global Literature Today

International Forum on Exchange and Development of Chinese-Irish Literature Programme Overview (Dublin Time)

14 th July Dublin		
00:00-24:00	Arrival	
15 th July 004 Lecture Theatre, UCD Confucius Institute		
09:00-09:30	Registration	
09:30-10:00	Opening Ceremony	
	H.E. Mr. HE Xiangdong, Chinese Ambassador to Ireland	Chair: Professor Liming Wang, Director of UCD Irish Institute for Chinese Studies & UCD Confucius Institute for Ireland
	UCD Vice-President for Global Engagement, Professor Dolores O’Riordan	
10:00-10:50	Coffee Break and Group Photo	
10:50-13:00	Plenary Session 1	
10:50-11:20	Dr Adam Hanne, University College Cork Lines of Connection: Ireland in Yan Ge’s <i>Elsewhere</i> (2023)	Chair: Professor Nan Wang, Beijing Normal University
	Q&A	
11:20-11:50	Professor Anfeng Sheng, Tsinghua University Representations of Cosmopolitanism in the Works of James Joyce	
	Q&A	

11:50-12:20	Dr Sarah Nolan, Dun Laoghaire Institute of Art, Design and Technology A Noisy Constellation of Dark Stars: Framing Urban Loss in the Poetry of Paula Meehan	Chair: Professor Jinghui Wang, Tsinghua University
	Q&A	
12:20-12:50	Professor Lidan Lin, Purdue University Fort Wayne, USA Samuel Beckett and Mutual Learning Among Civilizations	
	Q&A	
12:50-14:30	Lunch	
14:30-17:00	Parallel Session (Lecturers)	
15:30-15:45	Coffee Break	
14:30-17:00	Parallel Session 1 (Room 101) Irish Novels Studies	Chair: Dr Yongying Jiang, China Foreign Affairs University Discussant: Professor Jinghui Wang, Tsinghua University
14:30-17:00	Parallel Session 2 (Room 102) Irish Theatre Studies	Chair: Dr Yirong Shi, North University of China Discussant: Professor Hongwei Chen, University of Science & Technology Beijing
14:30-17:00	Parallel Session 3 (Room 103) James Joyce Studies	Chair: Dr Yang Feng, China Foreign Affairs University Discussant: Professor Anfeng Sheng, Tsinghua University
17:30-19:30	Dinner	

16th July 004 Lecture Theatre, UCD Confucius Institute

09:30-12:30	Plenary Session 2	
09:30-10:10	Professor Xiangyu Liu, Beijing Normal University Trans. Dr Zhankun Mo, Nanjing University of Finance and Economics Reading <i>Finnegans Wake</i> : An Example of the First Page	Chair: Professor Anfeng Sheng, Tsinghua University
	Q&A	
10:10-10:40	Professor Hongwei Chen, University of Science & Technology Beijing <i>The Aran Island</i> , A Text of Anthropological Poetics	
	Q&A	
10:40-11:00	Coffee Break	
11:00-11:30	Dr Eamon Maher, Technological University Dublin, Ireland Communicating a Sense of Place: Visualising the Work of John McGahern	Chair: Professor Hongwei Chen, University of Science & Technology Beijing
	Q&A	
11:30-12:00	Professor Jinghui Wang, Tsinghua University Fiction and Empathy—Analyzing Paul Lynch’s “Prophet Song”	Chair: Professor Hongwei Chen, University of Science & Technology Beijing
	Q&A	
12:00-12:30	Professor Liqiang Xian, South China Normal University A Study on Guo Moro’s Translation of the Plays of John M. Synge	
	Q&A	
12:30-14:30	Lunch	
14:30-17:00	Parallel Session (Students)	
15:30-15:45	Coffee Break	

14:30-17:00	Parallel Session 4 (Room 101) Studies of Irishness from the Perspective of Chinese and Western Comparison and Reception Aesthetics	Chair: Dr Zhankun Mo, Nanjing University of Finance and Economics Commentor: Dr Jingxin Pu, Nanjing University of Finance and Economics
14:30-17:00	Parallel Session 5 (Room 102) Studies of Modernity and Trauma Writing in Irish Literature	Chair: Dr Zhichao Zhang, Anhui Normal University Commentor: Dr Qian Tao, Shanghai International Studies University
14:30-17:00	Parallel Session 6 (Room 103) Studies of Family, Identity, and Myth Narratives in Irish Fictions	Chair: Dr Jingxuan Yi, Shanghai International Studies University Commentor: Dr Yanyang Zhu, Hunan University of Humanities, Science and Technology
17:00-17:30	Closing Ceremony & Parallel Session Summary	Chair: Professor Nan Wang, Beijing Normal University Closing Ceremony Chair: Professor Jiangnan Xie, Chinese Director of UCD Confucius Institute for Ireland, Renmin University of China
17th July Museum of Literature Ireland (MoLI)		
10:00-12:30	Cultural Salon	
	Theme: The Literariness of Contemporary Chinese-Irish Writing	Participants: Professor Jinghui Wang, Professor Hongwei Chen, Professor Yong Zhang,

		Dr Zhankun Mo
17th July James Joyce Centre		
14:30-16:30	Cultural Salon	
	Theme: The Perspectives of Chinese Scholars on Joyce and Modern Irish Literature	Participants: Professor Xiangyu Liu, Professor Nan Wang, Professor Anfeng Sheng, Dr Yang Feng
18th July James Joyce Tower and Museum		
10:30-12:30	Cultural Salon	
	Theme: Joyce and Contemporary Irish Literature in China	
14:00-17:30	Cultural Salon	
19th July National Library of Ireland		
10:30-12:30	Cultural Salon	
	Theme: Irish Literature and Chinese Literature	Participants: Professor Jiangnan Xie, Professor Liqiang Xian, Professor Yanhua Xia, Dr Yang Feng, Dr Jingxin Pu

分组会议 1 (教师组, 101 室)
Parallel Session 1 (Lecturers, Room 101)

爱尔兰小说研究
Irish Novels Studies

主持人 Chair	蒋永影 外交学院 Yongying Jiang, China Foreign Affairs University		
与谈人 Discussant	王敬慧 清华大学 Jinghui Wang, Tsinghua University		
No.	Speakers	Institution	Title
1	夏延华 Yanhua Xia	西华师范大学 China West Normal University	从当代爱尔兰诗歌读中爱文化的共情 Reading the Empathy of Chinese and Irish Cultures Through Contemporary Irish poetry
2	莫詹坤 Zhankun Mo	南京财经大学 Nanjing University of Finance and Economics	“青山卷白云”：迈克尔·朗利的诗歌创作与中国哲学 “Green Mountains Rolling up White Clouds”: Michael Longley’s Poetry and Chinese Philosophy
3	蒋永影 Yongying Jiang	外交学院 China Foreign Affairs University	乔纳森·斯威夫特的中国趣味 Jonathan Swift’s Chinese Taste
4	伊静轩 Jingxuan Yi	复旦大学 Fudan University	悉尼·欧文森《野性的爱尔兰女孩》中的后殖民异托邦 Postcolonial Heterotopias in Sydney Owenson’s <i>The Wild Irish Girl</i>
5	马骧 Xiang Ma	对外经济贸易大学 University of International Business and Economics	从《水孩子》看金斯利对爱尔兰的态度 Kingsley’s Views on Ireland as Reflected in <i>The Water-Babies</i>
6	孙蓓蓓 Qianqian Sun	常州工学院 Changzhou Institute of Technology	视觉文化视域下王尔德作品中的中国元素研究 Study of Chinese Elements in the Works of Oscar Wilde from the Perspective of Visual Culture

分组会议 2 (教师组, 102 室)
Parallel Session 2 (Lecturers, Room 102)

爱尔兰戏剧研究
Irish Theatres Studies

主持人 Chair	师艺荣 中北大学 Yirong Shi, North University of China		
与谈人 Discussant	陈红薇 北京科技大学 Hongwei Chen, University of Science and Technology Beijing		
No.	Speakers	Institution	Title
1	张勇 Yong Zhang	中国社会科学院 Chinese Academy of Social Sciences	郭沫若译《约翰·沁孤戏曲集》的版本演变考及文化内涵阐释 A study on the Evolution and Cultural Connotation of Guo Moruo's Translation of John Synge's Drama Collection
2	谢江南 Jiangnan Xie	中国人民大学 Renmin University of China	萧伯纳中期戏剧中的超女书写 On the Writing of Superwomen in the Mid-Period of Bernard Shaw's Plays
3	蒲婧新 Jingxin Pu	南京财经大学 Nanjing University of Finance and Economics	余华与塞缪尔·贝克特：文学视域中的哲学共鸣 Yu Hua and Samuel Beckett: Philosophical Resonance in the Literary Horizon
4	谢丹凌 Danling Xie	中国政法大学 China University of Political Science and Law	萧伯纳与中国现代戏剧的改良实践 George Bernard Shaw and the Reform Practice of Modern Chinese Drama
5	师艺荣 Yirong Shi	中北大学 North University of China	汤姆·斯托帕德历史剧中的爱尔兰作家形象 The Images of Irish Writer in Tom Stoppard's Historical Play
6	姚萌萌 Mengmeng Yao	河南财经政法大学 Henan University of Economics And Law	塞缪尔·贝克特戏剧叙事中的身份认同 Identity in the Narrative of Samuel Beckett's Plays

分组会议 3 (教师组, 103 室)
Parallel Session 3 (Academics, Room 103)

乔伊斯研究
James Joyce Studies

主持人
Chair

冯洋 外交学院
Yang Feng, China Foreign Affairs University

与谈人
Discussant

生安锋 清华大学
Anfeng Sheng, Tsinghua University

No.	Speakers	Institution	Title
1	王楠 Nan Wang	北京师范大学 Beijing Normal University	詹姆斯·乔伊斯《死者》中格蕾塔对生与死的主张 Gretta's Claim between Life and Death in James Joyce's <i>The Dead</i>
2	陶茜 Qian Tao	上海外国语大学 Shanghai International Studies University	《都柏林人》与爱尔兰社会的群体意识隐喻 <i>Dubliners</i> and its Metaphor of Communal Thought in Irish Society
3	朱艳阳 Yanyang Zhu	湖南人文科技学院 Hunan University of Humanities, Science and Technology	乔伊斯与伍尔夫创伤书写的比较研究 A Comparative Study of Joyce and Woolf's Trauma Writing
4	冯洋 Yang Feng	外交学院 China Foreign Affairs University	作为解构先驱的乔伊斯：《尤利西斯》中的语言政治与他者伦理 Joyce as the Pioneer of Deconstruction: Language Politics and Alternative Ethics in <i>Ulysses</i>
5	张治超 Zhichao Zhang	安徽师范大学 Anhui Normal University	历史书写的修辞法——《尤利西斯》的四段演说词 The Rhetoric of Histography: Four Speeches in <i>Ulysses</i>
6	冯欣 Xin Feng	北京师范大学 Beijing Normal University	北京何以借鉴都柏林：爱尔兰文学资源在中国学界的跨学科呈现 Why Beijing Can Learn from Dublin: Interdisciplinary Presentation of Irish Literary Resources in Chinese Academic Circles

分组会议 4 (学生组, 101 室)
Parallel Session 4 (Students, Room 101)

中西比较与接受美学视野中的爱尔兰性研究
Studies of Irishness from the Perspective of Chinese and Western Comparison and Reception Aesthetics

主持人 Chair	莫詹坤 南京财经大学 Zhankun Mo, Nanjing University of Finance and Economics		
评议人 Commentor	蒲婧新 南京财经大学 Jingxin Pu, Nanjing University of Finance and Economics		
No.	Speakers	Institution	Title
1	周丽娅 Liya Zhou	上海外国语大学 Shanghai International Studies University	二十世纪中国与爱尔兰本土文学的生发：土地、历史与本土性 The Growth of Local Chinese and Irish literature in the 20th century: Land, History and Nationality
2	邱方瑾 Fangjin Qiu	上海外国语大学 Shanghai International Studies University	爱尔兰观的生成——试论中国对爱尔兰戏剧的译介与接受（1919—1949） The Generation of Irish Perspectives—On the Translation, Introduction and Acceptance of Irish Drama in China (1919-1949)
3	邓红灿 Hongcan Deng	西南交通大学 Southwest Jiaotong University	论萧伯纳戏剧《千岁人》中的“孔子”形象 The Interpretation of the Image of “Confucius” in George Bernard Shaw’s <i>Back to Methuselah</i>
4	姚珂琦 Keqi Yao	北京第二外国语学院 Beijing International Studies University	从乔学专家到普通读者：《尤利西斯》三个中译本在接受情况分析 From Professional to General Readers: An Analysis of the Reception of Three Chinese Translations of <i>Ulysses</i>
5	杨皓喻 Haoyu Yang	兰州大学 Lanzhou University	中爱戏剧文化交流论析 A Cultural Analysis of Chinese and Irish Drama
6	李谷雨 Guyu Li	上海外国语大学 Shanghai International Studies University	《绝密手稿》中的怀旧情感与爱尔兰性 Nostalgia and Irishness in <i>The Secret Scripture</i>

分组会议 5 (学生组, 102 室)
Parallel Session 5 (Students, Room 102)

爱尔兰现代文学中的现代性与创伤书写研究
Studies of Modernity and Trauma Writing in Irish Literature

主持人 Chair	张治超 安徽师范大学 Zhichao, Zhang, Anhui Normal University		
评议人 Commentor	陶茜 上海外国语大学 Qian Tao, Shanghai International Studies University		
No.	Speakers	Institution	Title
1	黎晔 Ye Li	新加坡南洋理工大学 Nanyang Technological University, Singapore	“内疚与羞耻”：论科尔姆·托宾《大师》中的创伤传递 “Guilt and Shame”: On Trauma Transmission in Colm Tóibín’s <i>The Master</i>
2	Barbara Kavanag	TU Dublin	John McGahern: Life, Love, Legacy
3	马心悦 Xinyue Ma	四川大学 Sichuan University	论《先知之歌》中的日常经验书写 On the Writing of Daily Experience in <i>Prophet Song</i>
4	丁俊 Jun Ding	北京师范大学 Beijing Normal University	“分裂主体”与生死悖论：对《道林·格雷的画像》的精神分析解读 “The Split Subject” and The Paradox of Life and Death -- A Psychoanalytic Interpretation of <i>The Picture of Dorian Gray</i>
4	刘雅 Roya Liu	纽约州立大学石溪分校 Stony Brook University	贝克特《终局》和张艺谋《归来》中抵制遗忘的“失智症”描写 Representing Dementia to Un-forget History in Samuel Beckett’s <i>Endgame</i> (1957) and Yimou Zhang’s <i>Coming Home</i> (2014)
5	刘扬 Yang Liu	浙江大学 Zhejiang University	罗迪·道伊尔《童年往事》中的物性伦理 Ethics of Things in <i>Paddy Clarke Ha Ha Ha</i> by Roddy Doyle

6	褚艺涵 Yihan Chu	北京师范大学 Beijing Normal University	《尤利西斯》中的“清单”与日常生活现代性 Lists in <i>Ulysses</i> and the Modernity of Everyday Life
---	------------------	-------------------------------------	--

分组会议 6 (学生组, 103 室)
Parallel Session 6 (Students, Room 103)

爱尔兰小说中的家庭、身份与神话叙事研究
 Studies of Family, Identity, and Myth Narratives in Irish Fictions

主持人 Chair	伊静轩 复旦大学 Jingxuan Yi, Fudan University		
评议人 Commentor	朱艳阳 湖南人文科技学院 Yanyang Zhu, Hunan University of Humanities, Science and Technology		
No.	Speakers	Institution	Title
1	倪曾鑫 Zengxin Ni	南洋理工大学 Nanyang Technological University	三种读者类型的区别与联系：约翰·班维尔《大海》中读者的情感反应与共情 Distinction and Connection of Three Types of Readers: Readers' Affective Responses and Empathy in John Banville's <i>The Sea</i>
2	周城伊 Chengyi Zhou	浙江大学 Zhejiang University	艾丽丝·默多克《独角兽》中的精灵传说与虚幻之爱 The Celtic Myth of Fairies and Illusory Love in Iris Murdoch's <i>The Unicorn</i>
3	朱轶安 Yian Zhu	同济大学 Tongji University	“无确信，无和平，痛苦无助”：从安娜·伯恩斯《送奶工》看北爱尔兰问题时期的儿童和家庭 “Nor Certitude, Nor Peace, Nor Help for Pain”: Children and Families of the Troubles in Anna Burns's <i>Milkman</i>
4	赵丹莲 Danlian Zhao	重庆大学 Chongqing University	论《死者》中的女性哥特元素及其作用 On the Female Gothic Elements and Their Functions in <i>The Dead</i>

5	李婉婷 Wanting Li	北京语言大学 Beijing Language and Culture University	梅芙女王在儿童幻想中的改编：凯尔特性的动态发展 Adaptions of Queen Maeve in Children's Fantasies: A Literatrue Review of Dynamics of Celticity
6	吴雨辰 Yuchen Wu	上海外国语大学 Shanghai International Studies University	重塑爱尔兰女性身份：伊凡·博兰德和艾琳·尼·朱利安奈诗歌中的女性身体与“爱尔兰母亲” Rewriting Irish Womanhood: Female Body and Mother Ireland in the Poetry of Eavan Boland and Eiléan Ní Chuilleanáin
7	刘瀚阳 Hanyang Liu	北京第二外国语学院 Beijing International Studies University	诗人与艺术家：从《一个青年艺术家的画像》中的父与子探析斯蒂芬·迪达勒斯的身份 Poet and Artist - An Analysis of the Identity of Stephen Dedalus from the Father and son in <i>A Portrait of the Artist as a Young Man</i>

摘要

ABSTRACT

全体会议 Plenary Session

发言人 Speaker	Dr Adam Hanne, University College Cork
题目 Title	Lines of Connection: Ireland in Yan Ge's <i>Elsewhere</i> (2023)
摘要 Abstract	This paper discusses the role of Irish history, literature, and culture in Yan Ge's <i>Elsewhere</i> (2023), a collection of short stories that is the first English-language book by the celebrated Chinese writer. Drawing on a recent interview that I conducted with Ge, my paper will cover such topics as Ge's introduction to Irish literature and culture, the development of her interest in these things during the three years she lived in Ireland (2015-2018), and the strong influence of her Irish experiences on <i>Elsewhere</i> . Paying particular attention to her short story 'Shooting an Elephant', I will discuss specific Irish influences on her writing, such as the works of James Joyce, postcolonial consciousness, and Brexit border uncertainties. Throughout my paper, I will contend that Ireland has become emblematic in her imagination as a means of discussing the universal themes of home and belonging.
简介 Bio	Adam Hanna is a Senior Lecturer in Irish Literature in the Department of English at University College Cork. He is the author of <i>Northern Irish Poetry and Domestic Space</i> (Palgrave, 2015) and <i>Poetry, Politics, and the Law in Modern Ireland</i> (Syracuse, 2022), and he is the co-editor of three collections. His second monograph was awarded the honourable mention for the American Conference of Irish Studies Robert Rhodes Prize.
发言人 Speaker	生安锋教授 清华大学 Professor Anfeng Sheng, Tsinghua University
题目 Title	詹姆斯·乔伊斯作品中的世界主义表征 Representations of Cosmopolitanism in the Works of James Joyce
摘要 Abstract	Since the second half of the nineteenth century, the Irish people's sense of national autonomy has permeated every aspect of social life; and in the literary world, it has been reflected in the Irish Renaissance movement. James Joyce, however, has always distanced himself from the mainstream trend of Irish Renaissance, ultra-nationalism, and religious extremism. Contrarily, Joyce

escaped from the traditional concepts of family, religion, society, and ethnicity, and re-examined the realities of the Irish predicament, and got rid of the omnipresent constraints and shackles of the Irish society in the form of “exile.” In addition, Joyce is well aware of the fallacy of the essentialist idea of pursuing cultural purity, and he deconstructs the authoritative status of the English language and subverts the Western literary tradition by reorganizing the language, parodying the style and other miscellaneous elements, and he also shows a kind of cosmopolitanism that pays attention to the grassroots by reproducing the banal and trivial daily life of the Dubliners. Most importantly, Joyce always takes Dublin as the background of his writing, aiming to refer to commonality by depicting specificity, and showing the idea of “rooted cosmopolitanism” to the fullest extent.

Keywords: Irish literature; exile; hybridity; rooted cosmopolitanism; nationalism

19 世纪下半叶以来，爱尔兰人民的民族自治意识渗透至社会生活的方方面面，在文艺界则体现为开展得如火如荼的爱尔兰文艺复兴运动。乔伊斯却始终与爱尔兰文艺复兴的主流思潮、极端民族主义、宗教极端主义保持距离，相反，乔伊斯逃离传统的家庭、宗教、社会、民族观念，以陌生化的方式重新审视爱尔兰的现实困境，以“流亡”与出走的方式摆脱爱尔兰社会中无处不在的钳制与枷锁。除此之外，乔伊斯深知一味追求文化纯粹性的本质主义思想之谬误，以语词重组、文体戏仿等杂糅性元素解构英语的权威地位、颠覆西方文学传统，又通过再现都柏林人平庸琐碎的日常生活彰显出一种关注底层人民的世界主义。最重要的是，乔伊斯始终以都柏林为写作背景，旨在以描写特性来指涉共性，将“有根的世界主义”思想展现地淋漓尽致。

关键词：爱尔兰文学；流亡；杂糅性；有根的世界主义；民族精神

简介
Bio

Anfeng Sheng is a tenured professor of the Department of Foreign Languages and Literatures of Tsinghua University and the chief expert of major project of the National Social Science Foundation. He was selected for the New Century Excellent Talents Program of the year 2010 by the Ministry of Education and the Beijing Young and Middle-aged Social Science and Theory Talents "Hundred People Project" Program in 2012. He is President of the Committee of World Literatures and Literary Theories of China Comparative Literature Association (CCLA); Council Member of CCLA and the Translator's Association of China (TAC), Postdoctoral Fellow of Harvard University and Fulbright Senior Research Scholar (Stanford University), and Associate Editor of the journal *Frontiers of Literary Theory*. He has completed more than ten projects of the National Social Science Foundation of China, the Humanities and Social Sciences Project of the Ministry of Education and the Key Projects of the Beijing Social Science Foundation. He has so far published ten books and more than seventy articles, many of which have been indexed by A&HCI, SSCI or CSSCI systems.

清华大学外文系长聘教授、博士生导师、国家社科基金重大项目首席专家；入选 2010 年度教育部新世纪优秀人才支持计划、2012 年度北京市中青年社科理论人才“百人工程”计划；中国比较文学学会世界文学与文艺理论专业委员会会长；中国比较文学学会、中国翻译协会理事；哈佛大学博士后、中美富布赖特高级研究学者（斯坦福大学）；《文学理论前沿》副主编；已主持并完成国家社科基金项目、教

	育部人文社科项目、北京市社科基金重点项目等十余项；出版著作十部，发表学术论文、译文等七十余篇，其中多篇被 A&HCI、SSCI 或 CSCI 系统收录。
发言人 Speaker	Dr Sarah Nolan, Dun Laoghaire Institute of Art, Design, and Technology
题目 Title	A Noisy Constellation of Dark Stars: Framing Urban Loss in the Poetry of Paula Meehan
摘要 Abstract	<p>Paula Meehan's poetry has spanned decades, exposing changes in Dublin's cityscape while alert to the nuances of its population's daily life and struggles. Intergenerational family connections are central to the knowledge that is built and passed in her poems, and also to the depiction of the city as a living and lived-in space. In this context, loss is keenly felt and often borne in relative silence. In many instances Meehan uses the poem to pause events, bringing the reader to experience the pain, allowing then for a focus on the correspondences or contrasts in the natural world. This method reveals the human rituals used to distract and divert from bodily or mental anguish. Haunted by the potential of a mothering body (and its collapse) and the symbolism of a changing moon, the instinctive reaction in Meehan's verse is to place loss into the natural wheel of life and death - as stark and beautiful as those moments of revelation may be. In <i>Rootprints</i> philosopher Hélène Cixous writes of the serious game she plays with language, working her way from the phrase 'from one to the other' ['de l'un à l'autre] through a more inclusive, feminised version ['de l'une à l'autre'], to a newly-formed homonymic phrase which translates as 'from the moon to the other' ['de lune à l'autre']. The shift towards a more gynocentric position brings Cixous to a more geocentric one, and then beyond - for 'The earth seen from the point of view of the moon is revived: it is unknown; to be rediscovered'. This paper will examine poems from Meehan's most recent collection, <i>The Solace of Artemis</i> [2023], as well as earlier examples of how she turns her subject matter, framing and reframing loss, often in the same poem, such that urban and suburban Dublin resonate in new ways.</p>
简介 Bio	<p>SARAH NOLAN is the current President of AFIS (Association of Franco-Irish Studies) and programme chair in the Department of Humanities and Arts Management in IADT (Institute of Art, Design and Technology, Dun Laoghaire) where she lectures on Urban, American, and Contemporary Anglophone and Irish Literature. She was awarded a research fellowship at the National Centre for Franco-Irish Studies in TU Dublin, where she completed a doctoral thesis which analysed interconnections between the works of several city poets including Charles Baudelaire, Fernando Pessoa, T.S. Eliot and contemporary Irish poet Peter Sirr. A particular focus was on the role of woman or other within the city space. Sarah has published a number of chapters on these and other poets, including Paula Meehan and Doireann Ní Ghríofa, and has co-edited two collections, <i>Sounding the Margins</i>, in the <i>Studies in Franco-Irish Relations</i> series, and <i>'Getting the Words Right': A Festschrift in Honour of Eamon Maher</i>, in the <i>Reimagining Ireland</i> series.</p>
发言人 Speaker	林力丹教授 美国普渡大学韦恩堡分校 Professor Lidan Lin, Purdue University Fort Wayne, USA

<p>题目 Title</p>	<p>Samuel Beckett and Mutual Learning Among Civilizations</p>
<p>摘要 Abstract</p>	<p>The concept of mutual learning among civilizations sounds simple and is easy to understand. World civilizations have similar underlying cultural structures and patterns, as Julia Kristeva, J. W. von Goethe, and Carl Jung would argue. Within this archetypal frame, each civilization has its distinctive history and tradition. Each civilization, whether old or young, Eastern or Western, strong or weak, exists as a valuable constituent of world civilizations as a whole. This is why surprising affinities, as well as differences, are frequently found among world civilizations. Unfortunately, there has been no consensus on this view among scholars; some still hold on to what seem imperialist and hegemonic views about their own civilizations in relation to others', taking a defensive stance, thus creating serious epistemological hinderance for understanding relationships among civilizations. Accepting exchanges and mutual learning among civilizations as a new promise, this international forum focuses on exploring such exchanges and mutual learning between Chinese and Irish literature and culture and, in so doing, testing the validity of this promise.</p> <p>China, of course, was no stranger to Irish writers, from Oscar Wilde, W. B. Yeats, George Bernard Shaw to Samuel Beckett. From the time these writers discovered China, they responded creatively to what they perceived as essentially Chinese, which has been registered in their creative and critical works. Beckett began his writing career at a time when Dublin and Paris, where Beckett resided, were embracing Chinoiserie. Beckett discovered China through his reading about China and through his friendship with friends acquainted with Chinese culture and arts. From the beginning, Beckett found in China a culture that was simultaneously unique yet compatible with Western culture exemplified in expressing the mystic ideal of spiritual purity. For him, Western and Chinese civilizations were not totally different, but they could offer each other new creative insights and new ways of thinking. This paper will explore why and how Beckett engages the concept of mutual learning among civilizations in his response to Chinese culture and arts.</p> <p>文明互鉴这个概念堪称简单易懂，东西学界历来有世界文明大同之说，既不论文明国是大是小，是强是弱，古老或年轻，在东或在西，均有大同之处，这就是为什么我们常常会发现不同文明国之间的“共性，”除了“异性”之外。与此同时，东西学界也有人质疑这个理念，不愿放弃“西方中心论。”在此多元背景下召开的中爱文学国际研讨会给与会者提供了一个宝贵交流平台。华夏文化对二十世纪爱尔兰作家并不陌生，贝克特是其中之一，他从接触到华夏文化一开始就把中国看成与西方文化有大同之处的文明古国，看到二者的契合，平行，并且用新颖独特的方式展示这种交叉，融汇；也就是说，早在约 90 年前，贝克特就在用“文明互鉴”的理念来看待中西文化关系了。发言聚焦贝克特作品如何展示这种中西文化的融汇和平行。</p>
<p>简介 Bio</p>	<p>Lidan Lin is a tenured professor of English literature at Purdue University Fort Wayne, U.S.A.. Her teaching and research interests include 20th-century British/Irish literature and its relation to the East, comparative literature, world literature, postcolonial literature/theory, and women's literature. She has published essays and reviews in these areas in such journals as <i>The Comparatist</i>, <i>Ariel: A Review of International English Literature</i>, <i>Irish Studies Review</i>, <i>Journal</i></p>

	<p><i>of Beckett Studies, Modern Language Quarterly, Literature and Theology, Philosophy and Literature, Bronte Studies, Modern Fiction Studies, English Studies, Philological Quarterly, and Modernism/Modernity</i>, among others. She is at work on projects dealing with East-West studies. Professor Lin has taught introductory, upper-division, and graduate literature courses in these areas (and beyond) and held several visiting professorships in China.</p> <p>林力丹教授现任美国普渡大学韦恩堡校区英文系正教授，2005 年获该大学终身教授，早年留学英国。主要研究领域：20 世纪英国及爱尔兰文学与中国/东方文化的比较研究，后殖民主义文学与理论，比较文学，世界文学，女性文学/后女性文学与理论。在海内外权威学术杂志和书刊发表独立作者论文和书评多篇，多篇论文被收入 A&HCI 检索库，其学术内容让人耳目一新。曾任西南交大外国语学院客座教授，杭州师范大学“钱塘学者”讲座教授，现任西南大学客座教授。参与两项国家社科重大课题，撰文两篇。近年来从东西学视野研究英国/爱尔兰文学受到国际学术界认可。闲暇之时为当地亚裔和华人社区及学生服务，曾任华人协会会长，中文俱乐部指导老师。现任国际莱辛协会秘书。</p>
<p>发言人 Speaker</p>	<p>刘象愚教授 北京师范大学 Professor Xiangyu Liu, Beijing Normal University</p>
<p>题目 Title</p>	<p>《芬尼根守灵夜》读解举隅：以第一页为例 Reading <i>Finnegans Wake</i>: An Example of the First Page</p>
<p>摘要 Abstract</p>	<p>James Joyce's <i>Finnegans Wake</i> is extremely difficult to read because of its unique linguistic innovation, let alone to translate. Therefore, how to read it remains a huge problem for readers of different languages all over the world. Taking the first page of this book as an example, this paper shows a different way of reading it by mutual reference of "original text, translation, explanation and annotation", thus unveiling its unusually rich implication of its unreadable words, as well as its relative <i>readability</i> concealed in its essential <i>unreadability</i>.</p> <p>Keywords: <i>Finnegans Wake</i>, Reading, Readability, Unreadability</p> <p>乔伊斯的《芬尼根守灵夜》因其语言文字上的戛戛独造而极难读解，更遑论翻译了。因此，如何读解此书，仍是操不同语言的全球读者迄今要面对的巨大难题。本文以原书第一页为例，通过“原文、译、疏、注”相互参照的方式，展示一种别样的读解途径，说明此书奇异文字极为丰厚的蕴涵及其包藏在“不可读解性”本质下相对的“可读解性”。</p> <p>关键词：芬尼根守灵夜 读解 不可读解性 可读解性</p>
<p>简介 Bio</p>	<p>Professor Xiangyu Liu, a doctoral supervisor, is a renowned scholar on contrastive literature and world literature. He is the director of the academic committee of the Faculty of Foreign Languages of BNU at Zhuhai, a part-time professor both at the Research Institute of Contrastive Literature and Culture of Beijing University and at the Research Institute of European Literature of BFSU. He is also the deputy director of China's Contrastive Literature Society, member of the Editorial Board of <i>Foreign Literature Review</i>, <i>Comparative Literature in China</i> and of <i>Journal of Beijing Normal University</i>. His major works include <i>Introduction to Contrastive Literature</i>, <i>From Modernism to Postmodernism</i>, <i>The Theory of Culture on Post-colonialism</i>, <i>A Book of Cultural Studies</i>, <i>Selected Reading of Allan Poe's Works</i>, and <i>Selected World-wide Short Stories: the</i></p>

	<p><i>American and Canadian Volume</i>. His translated works include the <i>Theory of Criticism from Plato to the Present</i> and the <i>Post Modernism Turn</i>.</p> <p>刘象愚教授，北京师范大学珠海分校外国语学院学术委员会主任，比较文学与世界文学教授、博士生导师。北京大学比较文学与比较文化研究所兼职教授、北京外国语大学欧洲文学研究所兼职教授、中国比较文学学会副会长、《外国文学评论》编委、《中国比较文学》编委、《北京师范大学学报》编委等多项学术兼职。主要学术成果：《比较文学概论》《从现代主义到后现代主义》；编著：《后殖民主义文化理论》、《文化研究读本》、《爱伦·坡作品精选集》、《世界短篇小说精品文库：美加卷》；译著：《从柏拉图到现在的批评理论》、《后现代的转向》等等。</p>
<p>发言人 Speaker</p>	<p>陈红薇教授 北京科技大学 Professor Hongwei Chen, University of Science and Technology Beijing</p>
<p>题目 Title</p>	<p>《阿伦群岛》——一个人人类学诗学文本 <i>The Aran Island, A Text of Anthropological Poetics</i></p>
<p>摘要 Abstract</p>	<p>Critics' attention on J.M. Synge has been mainly on his plays, taking <i>The Aran Island</i> as a prefacing stage to his later dramatic writings and neglecting its value in itself. Visiting the Aran Islands in the west of Ireland from 1898 to 1902, Synge had lived with the local islanders, experiencing in the form of field work the "primitive" life there as a living presence of the Celtic culture. Through his observation and recording of the ritual activities, mythical imaginations and pagan beliefs of the islanders, Synge explored the spiritual essence of the Celtic Ireland, undergoing a journey of the root-seeking and self-revelation.</p> <p>Keywords: <i>The Aran Island</i>; Anthropological Poetics; Celtic culture; cultural root-seeking</p> <p>世人对爱尔兰剧作家 J. M. 辛格的关注多集中于戏剧，而忽视了《阿伦群岛》所代表的人类学文学创作阶段。1898 至 1902 年，辛格五次走进爱尔兰西部阿伦岛群，以田野考察的方式，从岛屿文化的内部体验并记录古凯尔特文明的活态存在，完成了这部人类学视野下的诗学文本。在这部作品中，辛格透过岛民的仪式行为、神话思维及异教信仰，探究凯尔特民族精神的本源，进行民族及自我精神的文化寻根。</p> <p>关键词：阿伦群岛 人类学诗学 凯尔特文化 文化寻根</p>
<p>简介 Bio</p>	<p>Chen Hongwei, the professor and dean of the School of Foreign Studies at University of Science and Technology Beijing. She is interested in research on drama, adaptation, literary anthropology and ethical literary criticism. She is the author and co-author of thirteen books and textbooks, including <i>Adaptation</i> (2021), <i>Shakespeare's Presence in the Post-War English Drama</i> (2019). She is also the author of 61 academic papers, and the director of the NSFC Key Research Project "Myth Retellings in Contemporary Western Drama and Imagined Communities".</p> <p>北京科技大学外国语学院教授、院长。研究方向：戏剧研究、改写研究、文学人类学、文学伦理学批评研究。为中国外国文学学会英国文学分会常务理事、中国外国文学学会英语文学研究分会常务理事等。发表学术论文 61 篇，出版著作 13 部，包括《改写》（2021）、《战后英国戏剧中的莎士比亚》（2019）等。目前正在做国家社科基金重点项目“西方戏剧中的神话重述与共同体研究”。</p>

发言人 Speaker	Dr Eamon Maher, Technological University Dublin, Ireland
题目 Title	Communicating a Sense of Place: Visualising the Work of John McGahern
摘要 Abstract	<p>John McGahern (1934-2006) is one of the foremost Irish writers of fiction of the latter half of the 20th century. He is renowned for his innate ability to make of one place an everywhere, to capture with exactitude the landscape and inhabitants of the Irish north-western midlands' counties of Leitrim and Roscommon, where he spent the vast majority of his life. This part of Ireland is not particularly renowned for its beauty, but McGahern succeeds in communicating its many attractions through detailed descriptions of the area which provided the inspiration for his best writing. The main focus of the paper will be on McGahern's first novel, <i>The Barracks</i>, published in 1963, and <i>Memoir</i>, which came out in 2005, the year before his untimely death. Drawing on some of the ideas of spatiality studies, the discussion will show the writer's preoccupation with place from the start to the end of his career. After delivering the paper, I will show a 5-minute video by Paul Butler of places in Leitrim and Roscommon that have been immortalised in McGahern's writing.</p>
简介 Bio	<p>Eamon Maher is Director of the National Centre for Franco-Irish Studies, located in the School of Tourism and Hospitality Management in TU Dublin. He is an internationally renowned expert on the work of John McGahern, and has published two monographs on aspects of his work, <i>John McGahern: From the Local to the Universal</i> (2003) and <i>'The Church and its Spire': John McGahern and the Catholic Question</i> (2011), and one co-edited collection (with Derek Hand), <i>Essays on John McGahern: Assessing a Literary Legacy</i> (2019). Eamon is General Editor of two academic book series with Peter Lang Oxford, <i>Reimagining Ireland and Studies in Franco-Irish Relations</i>.</p>
发言人 Speaker	王敬慧教授 清华大学 Professor Jinghui Wang, Tsinghua University
题目 Title	小说与共情——保罗·林奇《先知之歌》 Fiction and Empathy—Analyzing Paul Lynch's "Prophet Song"
摘要 Abstract	<p>This paper conducts a thorough exploration of how fiction, as a literary form, evokes empathetic experiences in readers, using Paul Lynch's 2023 Booker Prize-winning novel "Prophet Song" as a case study. Through the analysis of emotional depictions, character development, and narrative techniques in the novel, it aims to dissect how fiction serves as a platform for emotional communication, kindling readers' empathetic abilities. The analysis also underscores the differentiation between sympathy and empathy in literature reading, along with the literary and societal significance arising from empathetic experiences. Moreover, the paper will emphasize how the author crafts thought-provoking empathetic experiences through details and plot elements in the novel, thus exploring the social value of fiction in literary creation.</p> <p>Keywords: Fiction, Empathy, Sympathy</p> <p>本文深入探讨小说作为文学形式如何引发读者的共情体验，以爱尔兰作家保</p>

	<p>罗·林奇在 2023 年获得布克奖小说《先知之歌》为案例研究。通过对小说中的情感描写、人物发展和叙述技巧的分析，旨在剖析小说如何成为情感交流的平台，激发读者的共情能力。分析还强调了文学阅读中同情和共情的区别，以及由共情体验带来的文学和社会意义。此外，本文将重点关注作者如何通过小说中的细节和情节创造引人深思的共情体验，从而探讨小说在文学创作中的社会价值。</p> <p>关键词：小说，共情，同情</p>
<p>简介 Bio</p>	<p>Jinghui Wang, Professor of Comparative Literature and Translation Studies, Ph. D supervisor, Director of Australian Studies Centre, Department of Foreign Languages and Literatures, Tsinghua University; Vice President of the Chinese Association for Australian Studies, Vice President of the Association of Comparative Literature and Transcultural Studies of CAFL, and Vice President of the Association for Bilingual Studies of Chinese Classics. Her research field includes postcolonial studies, 20th Century literary theory, Australian studies and cultural translation. She is the author of <i>Foreigner Forever: On J.M. Coetzee</i> (2010), <i>He and His Men: on J.M. Coetzee</i>(2023) and also the translator of several books by or about J.M. Coetzee, such as <i>The Death of Jesus</i>(2021), <i>Latest Essays (forthcoming)</i>, <i>J.M. Coetzee: A Life in Writing</i> (2017), and <i>Foe</i>(2008), as well as several other books on critical theory, cultural studies and Chinese arts. She is also a frequent contributor to leading Chinese newspapers, introducing works from global literature, spanning classical and contemporary realms. She is recognized for her leadership in organizing and chairing international conferences, lectures, and research projects, specifically focusing on literature and intercultural studies.</p> <p>王敬慧，教授，博士生导师，清华大学外文系澳大利亚研究中心主任、中国亚太学会澳大利亚研究分会副会长、中国外国文学学会比较文学与跨文化研究会副会长、中国先秦史学会国学双语研究会副会长。研究领域为比较文学与跨文化翻译研究，二十世纪西方文论，澳大利亚研究。其主要学术专著及译著包括《库切评传 1, 2》、《后现代主义与大众文化》、《人性见证》、《福》、《库切传》、《耶稣之死》和《中国楹联艺术》等，作为文学评论者，她在多家报纸发表文章研读经典作家与作品，并主持多个国际会议、讲座以及文学与跨文化研究项目。</p>
<p>发言人 Speaker</p>	<p>咸立强教授 华南师范大学 Professor Liqiang Xian, South China Normal University</p>
<p>题目 Title</p>	<p>郭沫若译沁孤戏剧语言摭论 A Study on Guo Moro's Translation of the Plays of John M. Synge</p>
<p>摘要 Abstract</p>	<p>Guo Moro is the first man who has translated all of the plays of John M. Synge. Guo Moro thinks the most difficult problem in the translation of the Vernacular in The Plays of John M. Synge, and he insists that it should not success on the stage if the player would not speak in the Vernacular. Guo Moro has translated The Plays of John M. Synge into Mandarin Chinese which has been regarded as a huge failure by himself. How to deal with the local color and local knowledge in the translation between Chinese literature and Irish Literature? Guo Moro's Translation of the Plays of John M. Synge has also certain reference significance for us today.</p> <p>Keywords: Guo Moro; Chinese Translation; the Plays of John M. Synge</p>

郭沫若是最早完整地翻译约翰·沁孤所有剧作的中国人。郭沫若认为沁孤剧作的翻译难题主要在于带地方色彩的用语，应用方言翻译才能在舞台上取得成功。可是郭沫若自己选择了用“一种普通的话来移译”沁孤的剧作，并坦承自己的翻译在原书精神的传达上“不免要有大大的失败了”。郭沫若译沁孤剧作的实践及其反思，时至今日对中国和爱尔兰文学（尤其是地方气息浓郁的文学）的翻译和交流仍有借鉴意义。

关键词：郭沫若；汉语翻译；《约翰·沁孤的戏曲集》

简介 Bio

I am a Professor in the Department of Chinese literature and language at South China Normal University in Guangzhou, China. I received my Ph. D. (2005) in 20th century Chinese literature from Fudan University in Shanghai. I has published 110 articles in the Chinese academic journals and 7 books. My work currently focuses on the Chinese translation of Lu Xun and Guo Moro. Guo Moro's Translation of the Plays of John M. Synge is a part of my book Study on Guo Moro's Translation (Taiwan Hua Mulan Press, 2021)

咸立强，男，1977年7月出生于山东省平邑县，现为华南师范大学文学院教授。研究方向为：20世纪中外文学关系，中国现代文学社团史等。2005年复旦大学中国现当代文学专业博士毕业，导师为陈思和教授。发表学术论文110余篇，出版学术著作7部，主持国家社科基金项目1项，教育部社科基金项目3项。郭沫若对约翰·沁孤戏剧集的翻译是我的专著《郭沫若翻译文学》（台湾花木兰出版社2021年版）的一章。

分组会议 1（教师组） Parallel Session 1 (Academics)

发言人 Speaker	夏延华 西华师范大学 Yanhua Xia, China West Normal University
题目 Title	从当代爱尔兰诗歌读中爱文化的共情 Reading the Empathy of Chinese and Irish Cultures Through Contemporary Irish poetry
摘要 Abstract	<p>Under the influence of colonial culture, nomadic culture and Marine culture, contemporary Irish poets use their pen to express the love and pain, sorrow and joy of Emerald Island. They find their roots in the embrace of the grassland and the sea, explore their own cultural identity in the disconnection with folk songs and myths, and reflect on the crisis in Northern Ireland while looking at the world. Their works present the unique culture and national character of Ireland, which is different from other European countries (especially Britain). Contemporary Irish poetry, however, has the quality of being in touch with China in the far east. Through the interpretation of the representative works of Seamus Heaney, Michael Longley, Ciaran Carson, Medbh McGuckian and Paula Meehan, we can find that contemporary Irish poetry shows a lot of empathy with Chinese culture.</p> <p>Keywords: Irish Poetry, Cultural Empathy, Chinese and Irish Cultures</p> <p>在殖民文化、游牧文化、海洋文化三股文化源流的浸润下，当代爱尔兰诗人用诗笔尽情诉说着翡翠绿岛上的爱与痛、悲与喜。他们在草原和大海的怀抱里寻根，</p>

	<p>在与民歌和神话的离合存没中探索自己的文化身份，在反思北爱危机的同时又放眼世界，其作品呈现出爱尔兰有别于欧洲诸国（尤其是英国）的独特文化和民族性。然而，当代爱尔兰诗歌却拥有与遥远东方的中国心心相印的特质。本文通过解读谢默思·希尼、迈克尔·朗利、西奥伦·卡森、梅芙·麦克古肯、葆拉·米汉的代表性作品，可以发现当代爱尔兰诗歌却呈现出诸多与中国文化相通相吸的共情之处。</p> <p>关键词：爱尔兰诗歌，文化共情，中爱文化</p>
<p>发言人 Speaker</p>	<p>莫詹坤 南京财经大学 Zhankun Mo, Nanjing University of Finance & Economics</p>
<p>题目 Title</p>	<p>“青山卷白云”：迈克尔·朗利的诗歌创作与中国哲学 “Green Mountains Rolling up White Clouds”: Michael Longley’s Poetry and Chinese Philosophy</p>
<p>摘要 Abstract</p>	<p>Michael Longley, Fellow of the Royal Society of Literature and Professor of Irish Poetry, is one of Ireland’s most celebrated contemporary poets. Michael Longley has written a total of nineteen collections of poems, focusing mainly on the observation of subtle nature, the contemplation of complex human nature, the emotions of individual families, and the reflection on the changing politics. In his poetry creation, the poet has skillfully used Chinese elements and borrowed Chinese philosophy to express his personal style and depth of thought; Chinese traditional elements and philosophical ideas are implanted in contemporary Irish poetry, a literary phenomenon of “green mountains rolling up white clouds”, which also realizes the borderlessness and adaptability of culture, and demonstrates a diversified cultural landscape.</p> <p>Keywords: Michael Longley, poetry, Chinese philosophy, Ireland</p> <p>英国皇家文学学会院士、爱尔兰诗歌教授迈克尔·朗利，是爱尔兰当代最著名的诗人之一。迄今为止，迈克尔·朗利共创作十九部诗集，主要聚焦对微妙自然的观察，对复杂人性的思考，对个体家庭的情感，以及对变迁政治的反思。诗人在诗歌创作中巧妙使用中国元素，借用中国哲学表达了极具其个人风格的创作手法和思想深度；中国传统元素与哲学思想植入当代爱尔兰诗歌这一“青山卷白云”的文学现象，也实现了文化的无边界性和适应性，展现出一种多元的文化景观。</p> <p>关键词：迈克尔·朗利、诗歌、中国哲学、爱尔兰</p>
<p>发言人 Speaker</p>	<p>蒋永影 外交学院 Yongying Jiang, China Foreign Affairs University</p>
<p>题目 Title</p>	<p>乔纳森·斯威夫特的中国趣味 Jonathan Swift’s Chinese Taste</p>
<p>摘要 Abstract</p>	<p>During the 17th century, Europe witnessed a surge of “Chinoiserie”, which exerted a significant influence on the intellectuals of the Enlightenment era, including Sir William Temple, Jonathan Swift’s patron. Swift was greatly influenced by Temple’s interests and ideas, including his views on Chinese Confucianism, which is reflected in the creation of “Gulliver’s Travels”. Compared to his contemporary, Defoe, Swift and Temple represented a positive and favorable attitude towards China among a portion of European intellectuals at that time.</p> <p>Keywords: Jonathan Swift; Sir William Temple; Chinese taste</p>

	<p>十七世纪的欧洲掀起了一股“中国风”，对西方启蒙时期的知识分子产生了重大影响，其中包括乔纳森·斯威夫特的恩主坦普尔爵士。斯威夫特很大程度上受到了坦普尔趣味和思想的影响，包括对待中国儒学的观念，这也体现在了《格列佛游记》的创作中。与同时代的笛福相比，斯威夫特和坦普尔代表了当时欧洲一部分知识分子对待中国的态度——充满积极和好感。</p> <p>关键词：乔纳森·斯威夫特 坦普尔爵士 中国趣味</p>
发言人 Speaker	伊静轩 复旦大学 Jingxuan Yi, Fudan University
题目 Title	悉尼·欧文森《野性的爱尔兰女孩》中的后殖民异托邦 Postcolonial Heterotopias in Sydney Owenson's <i>The Wild Irish Girl</i>
摘要 Abstract	<p>This paper examines cross-cultural encounters and identity construction through the lens of heterotopias in Owenson's <i>The Wild Irish Girl</i> (1806). This paper explores the process in which the solitary English traveler, Horatio, struggles to cope with new and ever-changing haptic information that challenges what he has considered the norm before. His encounters with unfamiliar and inexplicable Irish landscapes offer a critique of visual primacy as he can hardly have a clear perception of the surroundings through his eyes. These contact zones become heterotopias, spaces of otherness where their perceptions of the quasi-otherworldly landscapes destabilize the very structures of power and fixity upon which colonial authority is premised. The story of <i>The Wild Irish Girl</i>, arranged in a pre-Union context and ended by an international marriage, reveals Owenson's contemplation on the Acts of Union 1800. The castle of Inismore, including the Prince's hall and Glorvina's boudoir, are examined as heterotopias where Horatio's perceptions of the Irish Other contradict and challenge his colonial assumptions, and thus undermine the authority of the English Self. Alongside Foucault, I reference other critical voices such as Said's conception of Orientalism, and Homi Bhabha's post-colonial concept of 'hybridity' to explore heterotopic forms and expressions along with their political implications in the novel.</p> <p>Keywords: Postcolonialism; Heterotopias; Sydney Owenson; <i>The Wild Irish Girl</i>; Cultural encounters</p>
发言人 Speaker	马骧 对外经济贸易大学 Xiang Ma, University of International Business and Economics
题目 Title	从《水孩子》看金斯利对爱尔兰的态度 Kingsley's Views on Ireland as Reflected in <i>The Water-Babies</i>
摘要 Abstract	<p>Charles Kingsley's fairy tale "The Water-Babies", initially serialized in <i>Macmillan's Magazine</i> from 1862 to 1863, holds a significant place in the intersection of literature and science. In its allegorical narrative, Kingsley engages with Darwin's theory of evolution. The addition of a mysterious Irishwoman is arguably the most important change Kingsley made in revising <i>The Water-Babies</i> for book publication in 1863. This Irish woman, embodying Mother Carey, serves multiple symbolic roles within the story. As the 'Fairy Queen', she identifies with cleanliness and aids the poor in sanitary reforms. Moreover, she guides and protects the protagonist, Tom, throughout his journey, earning her comparison to the 'eternal woman' archetype from Goethe's <i>Faust</i>. Kingsley's</p>

	<p>choice to give this character an Irish identity reflects his complex views on Irish society, race, and religion. While he harbored deep sympathy for the victims of the Irish famine (1845-1852), viewing the fairy tale as a means of offering redemption for real suffering, his adherence to Malthusian and Darwinian theories led to a somewhat ambivalent approach. Consequently, his proposed solutions in the narrative tend towards escapist themes of forgiveness and purification.</p> <p>Keywords: Charles Kingsley, The Water-Babies, the Irish famine</p> <p>英国维多利亚时期著名作家金斯利（Charles Kingsley）1862-1863 年在麦克米伦杂志（Macmillan's Magazine）上连载了童话故事《水孩子》（The Water-Babies），以寓言形式对达尔文进化论进行讨论，成为文学与科学史上的重要作品。金斯利在 1863 年修订《水孩子》以期发行单行本时，为原本的故事增添了一位“神秘的爱尔兰女人”角色。这位爱尔兰女人是代表神性和造物主的凯里妈妈的化身，强调“洁净”，以“仙后”的身份帮助穷人改善卫生条件，命令仙女们保护故事主人公汤姆，引导着汤姆的成长，被一些评论家称为《浮士德》中“永恒的女性”式的人物。金斯利之所以给予这样一位重要角色以爱尔兰身份，与他对爱尔兰社会、种族、宗教的看法息息相关。金斯利对爱尔兰饥荒（1845-1852）中丧生的儿童深怀同情，希望通过童话故事中的神圣治愈力量来为现实中的苦难进行救赎；同时，由于赞同马尔萨斯与达尔文的理论，金斯利对爱尔兰的同情中也夹杂了一丝冷酷，只能提出逃避现实的解决方案，强调宽恕与净化。</p> <p>关键词：金斯利，《水孩子》，爱尔兰饥荒</p>
<p>发言人 Speaker</p>	<p>孙蓓蓓 常州工学院 Qianqian Sun, Changzhou Institute of Technology</p>
<p>题目 Title</p>	<p>视觉文化视域下王尔德作品中的中国元素研究 Study of Chinese Elements in the Works of Oscar Wilde from the Perspective of Visual Culture</p>
<p>摘要 Abstract</p>	<p>Wilde's passion for Chinese culture has long been a subject of scholarly interest. The Chinese elements in his works have high visual attributes, and the oriental elements in Aubrey Beardsley's illustrations <i>Salomé</i> also indirectly reinforce this quality of Wilde's works. The reason is that, on the one hand, a large part of Wilde's knowledge and interpretation of China was visually mediated, such as porcelain and portraits of Chuang Tzu. On the other hand, influenced by Pre-Raphaelitism, Wilde's works are characterized by "visual overload", with <i>Salomé</i> and <i>The Ballad of Reading Gaol</i> being full of visual elements of colour and imagery. It is for this reason that Wilde's <i>Salomé</i> forms unique verbal-visual intertextuality with Aubrey Beardsley's illustrations. This poetic-painting relationship is partly a continuation of the tradition of poetry-painting from William Blake to the Pre-Raphaelites, and partly a result of the consumerism at the end of the nineteenth century. The development of printing technology and the commercialisation of artworks have made visual culture rich and accessible, which is a perfect match for Wilde's visual philosophy.</p> <p>Keywords: Oscar Wilde; visual culture; Chinese elements; Aubrey Beardsley; verbal-visual intertextuality</p> <p>王尔德对于中国文化的热衷一直以来都是学者们所关注的课题，其作品中的中</p>

国元素具有较高视觉属性，而比亚兹莱插画《莎乐美》中的东方元素也间接强化了王尔德作品的这一特质。究其原因，一方面，王尔德对中国的了解和解读很大一部分是以视觉为媒介的，如瓷器、庄子的画像等；另一方面，受拉斐尔前派的影响，王尔德作品中存在着“视觉过剩”的现象，《莎乐美》和《雷丁监狱之歌》等作品中充满了各种具有象征性的色彩和意象等视觉元素。这也使得王尔德的《莎乐美》与比亚兹莱的插画形成了一种独特的诗画互文关系。这种文本与视觉的密切关联既是对从威廉·布莱克到拉斐尔前派所形成的诗画结合传统的延续；也得益于十九世纪末的消费主义背景：印刷技术的发展和艺术品的商品化使视觉文化变得丰富而且易得，这与王尔德的视觉理念达成了某种契合。

关键词：王尔德，视觉文化，中国元素，比亚兹莱，诗画互文

分组会议 2 (教师组) Parallel Session 2 (Academics)

发言人 Speaker	张勇 中国社会科学院 Yong Zhang Chinese Academy of Social Sciences
题目 Title	郭沫若译《约翰·沁孤戏曲集》的版本演变考及文化内涵阐释
摘要 Abstract	<p>After translating six plays by Irish author John Qin Gu, Guo Moruo compiled a collection called “John Qin Gu Opera Collection” which was published by the Commercial Press in February 1926. The translator signed Guo Moruo. In addition, there is another book titled “John Qin Gu Opera Collection” by Guo Dingtang, which was also published by the Commercial Press. However, there are significant differences in design, binding, and back cover. So, what is the relationship between these two translations? The collection of John Qin Gu’s operas contains rich cultural connotations, and through analysis, we can distinguish the continuation and changes of Guo Moruo’s cultural thoughts and artistic concepts in the 1920s.</p> <p>Keywords: Guo Moruo J.M.S Version the Cultural Connotation</p> <p>郭沫若翻译爱尔兰作家约翰·沁孤的六部戏剧后，结集为《约翰·沁孤戏曲集》1926年2月由商务印书馆发行，译者署名为郭沫若，除此之外，还有一本署名为郭鼎堂《约翰·沁孤戏曲集》也由商务印书馆发行，但是在设计、装帧以及封底等处存在较大差异，那这两个译文之间究竟有何关系呢？《约翰·沁孤戏曲集》中含有丰富的文化内涵，通过解析可以辨析郭沫若在20世纪20年代文化思想以及文艺观念的延续与变化。</p> <p>关键词：郭沫若 约翰·沁孤 版本 文化内涵</p>
发言人 Speaker	谢江南 中国人民大学
题目 Title	萧伯纳中期戏剧中的超女书写 On the Writing of Superwomen in the Mid-Period of Bernard Shaw’s Plays
摘要 Abstract	<p>In more than 60 years, Irish playwright George Bernard Shaw portrayed many resolute and intelligent female characters in his plays, especially in his mid-period works written in 1902-1928, he has portrayed many unforgettable images of “superwomen”. They are the ideal female role models of the times for George</p>

	<p>Bernard Shaw; they are the backbone of the forces that informs the outworn customs and habits of the society, renews the public's knowledge, and leads people to pursue the good and realize the ideal of a better society. This paper combines George Bernard Shaw's theory of creative evolution, the Edwardian discussion on "Superman" and "Superwoman", and focuses on Ann Whitefield in <i>Man and Superman</i>, Barbara in <i>Major Barbara</i>, and Joan in <i>Saint Joan</i> to discuss the writing of Superwomen in the middle period of Bernard Shaw's plays.</p> <p>在长达 60 多年的创作生涯中，爱尔兰剧作家萧伯纳塑造了不少意志坚定、聪明伶俐的女性形象，特别是创作于 1902-1928 年的中期作品中，萧伯纳塑造了不少令人难忘的“超女”形象。她们坚守意志、超越自我、颠覆传统认知，顺应“生命力”的召唤、因势利导、展现“超女”智慧，是萧伯纳理想的时代女性楷模；是改良社会陋习，更新大众认知，带领人们追求美好，实现美好社会理想的中坚力量。本文结合萧伯纳的创造进化论、爱德华时代关于“超人”、“超女”的大讨论，聚焦《人与超人》中的安·怀特菲尔特、《巴巴拉上校》中的巴巴拉，《圣女贞德》探讨萧伯纳中期戏剧的“超女”书写。</p>
<p>发言人 Speaker</p>	<p>蒲婧新 南京财经大学 Jingxin Pu, Nanjing University of Finance and Economics</p>
<p>题目 Title</p>	<p>余华与塞缪尔·贝克特：文学视域中的哲学共鸣 Yu Hua and Samuel Beckett: Philosophical Resonance in the Literary Horizon</p>
<p>摘要 Abstract</p>	<p>Yu Hua and Samuel Beckett, two outstanding authors from China and Ireland, despite being in distinct literary traditions and cultural backgrounds, exhibit some thought-provoking commonalities in their works. Both are renowned for their profound philosophical reflections and unique insights into human existence.</p> <p>Yu Hua's masterpiece, "To Live," vividly depicts the hardships and resilience of life. With unique narrative techniques and deeply moving prose, Yu Hua seamlessly weaves themes of life, death, love, hatred, and fate into the vivid destinies of his characters, garnering widespread societal attention and literary acclaim. In Irish literature, Samuel Beckett is hailed as one of the greatest playwrights of the 20th century, with works like "Waiting for Godot" considered classics of modern drama. Beckett's minimalist stage performances and unique insights into human existence set his works apart. The two protagonists in "Waiting for Godot" endlessly waiting on a desolate stage reflect the emptiness of life and the uncertainty of the unknown.</p> <p>Both authors manifest profound contemplation on life, time, and existence in their literary creations. Yu Hua and Beckett, through their unique narrative styles, vividly present the anxieties and perplexities of human existence. Despite their different literary traditions, they share similar themes, guiding readers to deeply contemplate the essence of life.</p> <p>Keywords: Literary Horizon, Philosophical Resonance, Human Nature, Essence of Life, Literary Dialogue, and Convergence.</p> <p>余华与塞缪尔·贝克特，这两位来自中国和爱尔兰的杰出作家，虽然身处迥异的文学传统和文化背景中，却在其作品中展现出一些令人深思的共通之处。他们都以深邃的哲学思考和对人类存在的独特洞察而蜚声文坛。余华的代表作《活着》深刻</p>

	<p>地描绘了生命的苦难与坚韧。余华以独到的叙事技巧和感人至深的笔触，将生死、爱恨、命运等主题融入生动的人物命运之中，引起了广泛的社会关注和文学赞誉。在爱尔兰文学中，塞缪尔·贝克特被誉为 20 世纪最伟大的戏剧家之一，他的作品《等待戈多》等被认为是现代戏剧的经典之一。贝克特通过舞台上的极简表演和对人类存在的独特洞察，使其作品脱颖而出。《等待戈多》中的两个主人公在荒凉的舞台上无尽地等待，反映出生命的虚无和对未知的迷茫。这两位作家在文学创作中都表现出对人生、时间和存在的深刻思索。余华和贝克特都通过其独特的叙事手法，将人类存在的焦虑和困惑呈现得淋漓尽致。</p> <p>关键词：文学视域 哲学共鸣 人性 生命的真谛 文学对话和共融</p>
发言人 Speaker	谢丹凌 中国政法大学 Danling Xie, China University of Political Science and Law
题目 Title	萧伯纳与中国现代戏剧的改良实践 George Bernard Shaw and the Reform Practice of Modern Chinese Drama
摘要 Abstract	<p>The discussion about the innovative efforts of Henrik Ibsen and William Butler Yeats in Chinese drama has been a hot topic in Chinese academia. In contrast, there is less attention from Chinese scholars regarding George Bernard Shaw's contribution to the reform practice of Chinese modern drama. In fact, Shaw's dialogue with early Chinese modern drama and his realism on stage laid a foundation for Chinese drama, providing improvement ideas for civilized dramas and amateur dramas, thus influencing pioneers of early Chinese modern drama such as Wang Zhongxian, Shen Yanbing, and Hong Shen, and pointing out the direction for the development of Chinese modern drama. However, under the influence of the May Fourth literary spirit, Shaw, labeled as a "fighter against the upper class," a "social problem playwright," and an "anti-war activist," became deeply ingrained in people's minds. The profound philosophical thoughts in his dramatic art were somewhat overshadowed by the expectations of the Chinese literary circle at that time.</p> <p>Keywords: Bernard Shaw; Modern Chinese Drama; Reform; Politics; Realism</p>
发言人 Speaker	师艺荣 中北大学 Yirong Shi, North University of China
题目 Title	汤姆·斯托帕德历史剧中的爱尔兰作家形象 The Images of Irish Writer in Tom Stoppard's Historical Play
摘要 Abstract	<p>Tom Stoppard's historical play at the early stage, <i>Travesties</i>, portrayed James Joyce as a mean and miserly villain through unreliable narratives and parodies of classic theatre. The character of Joyce liked to argue with others and even went to court for a little money, which was quite different from the master of literature that Joyce is known for. Through the techniques of theatre of the absurd, such as fiction and parody, Stoppard questioned the authenticity of historical narratives, believing that no narrative could recover the truth of history. Stoppard's historical play at the middle and late stage, <i>The Invention of Love</i>, portrayed Oscar Wilde as a warrior fighting for the homosexual group, which was also different from the image of Wilde in the Victorian period. In the social context of the time, Wilde was not actively choosing to sacrifice himself for homosexuality. He believed that his love was not "pederasty (homosexuality)", but a noble emotion in the ancient Greek style. The character</p>

	<p>of Wilde in Stoppard’s play was more in line with the social values of the late 20th century when the homosexual movement was rising. From the portrayal of Irish writers in Stoppard’s historical plays, it can be seen that he fabricated historical figures to serve his creative purpose—to question the authenticity of historical narratives at the early stage, and to reflect his attitudes towards social issues at the middle and late stage.</p> <p>Keywords: Tom Stoppard, historical play, Irish writer, James Joyce, Oscar Wilde</p> <p>斯托帕德的早期历史剧《戏谑》，通过不可靠的虚构叙事和戏仿经典戏剧，将乔伊斯塑造为一个卑鄙吝啬的小人。他喜欢与人争论，为了区区几法郎不惜与人对簿公堂，这与乔伊斯为人熟知的文学大师形象相去甚远。通过虚构和戏仿等荒诞派创作手法，斯托帕德质疑了历史叙事的真实性，认为任何叙事都无法复原历史真相。斯托帕德中后期的历史剧《爱的创造》，将王尔德塑造为同性恋群体的斗士，这与维多利亚时期真实的王尔德形象也不尽相同。在当时的社会背景下，王尔德并非主动选择为同性恋殉道，他坚信自己的感情不是所谓的“鸡奸（同性恋）”，而是古希腊式的高尚情感。斯托帕德剧中的王尔德形象更符合 20 世纪末同性恋运动崛起时的社会价值观。从斯托帕德历史剧中的爱尔兰作家形象中能够看到，他通过虚构真实的历史人物形象，为自己的创作目的服务。早期历史剧的目的是质疑历史叙事真实性，中后期历史剧则在此基础上，体现出剧作者对社会问题的个人态度。</p> <p>关键词：汤姆·斯托帕德，历史剧，爱尔兰作家形象，詹姆斯·乔伊斯，奥斯卡·王尔德</p>
<p>发言人 Speaker</p>	<p>姚萌萌 河南财经政法大学 Mengmeng Yao, Henan University of Economics And Law</p>
<p>题目 Title</p>	<p>塞缪尔·贝克特戏剧叙事中的身份认同 Identity in the Narrative of Samuel Beckett's Plays</p>
<p>摘要 Abstract</p>	<p>Beckett’s works are avant-garde in modern art. He was also a mystery for the literature and attracted great interests for us. His plays have a wider influence in the world, and are also a style that modern dramas of various countries can not avoided. In May 2024, “En attendant Godot” will be presented at the Jing’an Modern Theater Valley in Shanghai, which is expected to fully show the author’s intention. Whether it is the “non-deterministic” metaphor of the world presented in his drama, or the so-called “anti-drama”, anti-plot, anti-narrative, “regret” (words against words) and other post-modernist techniques, are all strengthen his complete expression. In Beckett’s plays, the chaotic dramatic language is a tribute to the intelligent English literary tradition (national culture identity), and the chaotic narrative and language constitute an existential philosophical discussion of the human condition (world citizenship). The endless pain, loneliness and despair (the identity of the historical observer) transmitted through the ordinary life of this era are all polysemous expressions of “identity”. Therefore, the “identity” consciousness expressed in Beckett’s drama narrative is significant all the time and will become a topic of increasing concern for the creation and critics of modern novels and dramas in various countries.</p> <p>Keywords: Beckett’s play narration; Identity consciousness</p> <p>贝克特的小说和戏剧是相当具有先锋性的现代艺术形式，他的创作同时也是世</p>

界文学中令人极为感兴趣的谜。同时，他的戏剧具有更广泛的世界影响力，也是各国现代戏剧无法回避的一种样式。在中国上海静安现代戏剧谷将于 2024 年 5 月份推出《等待戈多》的演出，期待能够将作家本人意图充分展现。在贝克特的剧作中，现代叙事意识是一种更加抽象的绝对存在。他对世界的“非确定”性隐喻，以及所谓的“反戏剧”、反情节、反叙事、“悔言”等后现代主义技巧，不仅没有损害其叙事意图的整体性，反而是对其戏剧叙事的统一性的强化。在贝克特的戏剧中，其无序的戏剧语言是对充满智慧的英国文学传统的致敬（民族身份），混乱的叙事与语言构成了对全人类生存境遇的存在主义的哲学探讨（世界公民的身份），通过庸常的时代生活所传导出来的无尽的痛苦、孤独与绝望（历史观察者的身份）等都是对“身份认同”的多义表达。在当代世界，贝克特通过反叛性的戏剧叙事所表现出来的“身份认同”意识从一开始就表现出其文学的先锋性，这个主题也将成为各国现代小说和戏剧创作与评论者越来越关心的话题。

关键词：贝克特；戏剧；身份认同

分组会议 3（教师组） Parallel Session 3 (Academics)

发言人 Speaker	王楠 北京师范大学 Nan Wang, Beijing Normal University
题目 Title	詹姆斯·乔伊斯《死者》中格蕾塔对生与死的主张 Gretta's Claim between Life and Death in James Joyce's <i>The Dead</i>
摘要 Abstract	
发言人 Speaker	陶茜 上海外国语大学 Qian Tao, Shanghai International Studies University
题目 Title	《都柏林人》与爱尔兰社会的群体意识隐喻 <i>Dubliners</i> and its Metaphor of Communal Thought in Irish Society
摘要 Abstract	<p>Since its publication in 1914, James Joyce's <i>Dubliners</i> has received less attention compared with the author's another masterpiece <i>Ulysses</i> and the academic research on the former has undergone ups and downs for many decades. The major perspectives of the scholars adopted in conducting an in-depth research on this collection of the short stories are intertwined with the trends of the theoretical development of the literary criticism. Each theory focuses on a particular methodology which aims at one unique concern or some detailed features of the text. This article argues that Joyce composes <i>Dubliners</i> in an attempt to present a comprehensive survey of the communal thought of the Irish people revealed in a multitude of metaphors. Through the rich connotations of the metaphorical language of the short stories, the author projects a panorama of the Irish society and the collective thoughts in a male-dominant historical context.</p> <p>Keywords: metaphor, communal thought, James Joyce, <i>Dubliners</i></p>
发言人 Speaker	朱艳阳 湖南人文科技学院 Yanyang Zhu, Hunan University of Humanities, Science and Technology

题目 Title	乔伊斯与伍尔夫创伤书写的比较研究 A Comparative Study of Joyce and Woolf's Trauma Writing
摘要 Abstract	<p>Both Joyce and Woolf, who lived in the same era, were enthusiastic about and wrote about the spiritual harm brought by imperialism and colonial wars, as well as the psychological harm caused to women by the patriarchal gender concept. Because of the difference of gender, life experience and national status, the difference of trauma writing between the two is caused. As a colonized citizen and a male writer, Joyce writes more about war trauma and female gender trauma from the perspective of "others", and tends to be objective and rational. As a citizen of the sovereign country and a female writer, Woolf mainly started from her own experience and intuition, and her trauma writing has a certain autobiographical color, which is more delicate, more emotional and more poetic. The differences in creative ideas also lead to the differences in the artistic techniques of trauma expression. Joyce slowly entered the subjective world from the objective world, while Woolf entered the inner heart directly. Joyce often used direct inner monologue, while Woolf used indirect inner monologue. Joyce used "spiritual Epiphany" to express the complex memory of the character's inner heart, and Woolf used "important moment" to interpret the character's returning trauma. Both Joyce and Woolf's trauma writing has high ideological and artistic value. They also based on the diagnosis of the mental state of modern western people and the reflection of modern civilization, on the basis of deeply revealing the forces that hinder human happiness, they pointed out the ideal way to get rid of the traumatic state, expressed their concern for the fate of mankind, and reached the height of universal love for the world.</p> <p>Keywords: James Joyce; Virginia Woolf; Trauma Writing</p> <p>生活在同一时代的乔伊斯和伍尔夫，都热心关注并书写帝国主义、殖民战争给人们带来的精神戕害，以及男权至上的性别观念给女性造成的心理伤害。由于性别、生活经历、民族地位的不同，造成了二者创伤书写的差异。乔伊斯作为被殖民地公民和男性作家，更多从“他者”视角书写战争创伤和女性性别创伤，偏向客观、理性。伍尔夫作为宗主国公民和女性作家，主要从自身经验和直觉感受出发，其创伤书写带有一定的自传色彩，更细腻、更感性、更诗意。创作思想的不同，也导致了二者创伤表达的艺术手法上的差异。乔伊斯从客观世界缓缓进入人物的主观世界，伍尔夫则直接进入人物内心；乔伊斯常常采用直接内心独白，伍尔夫则惯于运用间接内心独白；乔伊斯运用“精神顿悟”表现人物心灵深处的复杂记忆，伍尔夫运用“重要瞬间”演绎人物去而复来的创伤情愫。乔伊斯和伍尔夫的创伤写作都具有很高的思想价值与艺术价值。他们同样基于对现代西方人们精神状态的诊断以及现代文明的反思，在深刻揭示有碍人类幸福力量的基础上，指出了摆脱创伤状态的理想途径，表达出对人类命运的关注，达到了普爱人世的高度。</p> <p>关键词：詹姆斯·乔伊斯；弗吉尼亚·伍尔夫；创伤书写</p>
发言人 Speaker	冯洋 外交学院 Yang Feng, China Foreign Affairs University
题目 Title	作为解构先驱的乔伊斯：《尤利西斯》中的语言政治与他者伦理 Joyce as the Pioneer of Deconstruction: Language Politics and Alternative Ethics in <i>Ulysses</i>

<p>摘要 Abstract</p>	<p>Derrida once declared that “there is no deconstruction without Joyce”, and James Joyce’s innovative linguistic style and narrative structure laid the groundwork for deconstruction. Confronting Ireland’s historical colonization by England, Joyce utilized language techniques like collage, parody, and pun, and adopted the narrative framework of “The Odyssey” to subvert the English symbolic order and dismantle classical mythological imagery within the language itself. This act of literature not only narrates national trauma but also embodies Joyce’s grand vision to create a language transcending national boundary, fostering a global community characterized by respect for “the other.” Simultaneously, Joyce presents in <i>Ulysses</i> Bloom’s utopian vision of “New Bloomusalem,” akin to Derrida’s concept of the “New International,” as a novel political practice transcending national and geopolitical confines to resist the global capitalist system, envisioning the democracy to come and justice to come while embracing the ethics of alterity to the fullest extent.</p> <p>Keywords: Derrida, Joyce, deconstruction, language politics, Alternative Ethics</p> <p>德里达曾宣布“没有乔伊斯就没有解构”，乔伊斯的独特语言风格和叙事结构为解构哲学提供了原始养料。面对爱尔兰被英国殖民八百年的历史噩梦，乔伊斯借用拼贴、戏仿、双关等语言游戏，挪用史诗《奥德赛》的叙事框架，在英语内部尝试颠覆整个英语符号秩序、解构经典神话意象，以文学行动的方式去参与政治、抵抗权力。这个文学行动不仅是民族创伤叙事，更诉说着乔伊斯“锻造一种超越所有语言”、超越民族界限、实现世界大同的宏伟壮志，语言不再是某一个民族或国家的语言，而是充满了对“他者”的包容和尊重。与此同时，乔伊斯在《尤利西斯》中描述了布鲁姆版本的乌托邦——“新布鲁姆撒冷城”，这实际上是德里达在《马克思的幽灵》中提出了另一个乌托邦构想——“新国际”的雏形。它是一种全新超出民族、国家、地缘政治，且试图突破国家的界限以抵抗全球资本主义世界体系的政治实践，借由这一想象空间，迎接未来的民主和正义，最大可能实现他者伦理。</p> <p>关键词：德里达 乔伊斯 解构 语言政治 他者伦理</p>
<p>发言人 Speaker</p>	<p>张治超 安徽师范大学 Zhichao Zhang, Anhui Normal University</p>
<p>题目 Title</p>	<p>历史书写的修辞法——《尤利西斯》的四段演说词 The Rhetoric of Hystography: Four Speeches in <i>Ulysses</i></p>
<p>摘要 Abstract</p>	<p>Joyce’s reflection on the nationalistic view of history is conveyed by not only the contents but also the form of <i>Ulysses</i>’s, which is embodied especially in Chapter 7 “Aeolus”. Four kinds of rhetorical devices, including metaphor, metonymy, synecdoche and irony, are applied respectively in the four speeches in this chapter so as to present the multiple interpretation of history. The first three speeches implies Irish nationalists’ illusion about the vision of the nation as well as the historic characters at the turning point of the 19th and 20th century. And the last speech, a parable delivered by the leading character Stephen in <i>Ulysses</i>, makes a brilliant ironic retort to the previous speeches about nationalistic narrative of history. Rhetoric itself, which is no longer a linguistic ornament, constitutes the source of meaning for different versions of hystography in the novel. In the 7th chapter, the rhetoric of hystography not only allows Irish nationalists to distort history and to portray their historical illusion, which</p>

	<p>appears to be authentic, but also makes it possible for Stephen to reveal the fictionality of nationalistic historical narrative with the help of parable. In brief, even though the rhetoric of historical narrative makes a sound reason to question the credibility of the historical authenticity, it indeed frees the writers from pleasing the will to power of any side in the political game and then enables the writers to rewrite the past on the basis of their understanding of reality.</p> <p>Keywords: James Joyce Ulysses History Rhetoric Speech</p> <p>乔伊斯对民族主义历史观的反思不仅通过《尤利西斯》的内容表达出来，还体现于小说的形式层面，这一点尤其反映在小说第 7 章。此章的四段演说词分别运用了隐喻、转喻、提喻和反讽四种修辞法来表达人们对于历史的多元解读：前三段演说词暗含了 19、20 世纪之交爱尔兰民族主义者对于国家愿景和历史人物的虚构想象，最后由主人公斯蒂芬讲述的寓言则成为对民族主义历史叙事的巧妙反讽。修辞不再只是语言的装饰，它本身也构成不同版本的历史书写的意义来源。在《尤利西斯》第 7 章里，历史书写的修辞法不但使爱尔兰民族主义者能够扭曲历史、塑造出看似逼真的历史想象，也使斯蒂芬借寓言故事揭露民族主义历史叙事的虚构性成为可能。总之，历史书写的修辞法虽然是质疑历史的基础，但它同样解放了历史书写者，使其不必为了取悦政治博弈里任何一方的权力意志，而得以在理解现实的基础上重写过去。</p> <p>关键词：詹姆斯·乔伊斯 《尤利西斯》 历史 修辞 演说</p>
发言人 Speaker	冯欣 北京师范大学 Xin Feng, Beijing Normal University
题目 Title	北京何以借鉴都柏林：爱尔兰文学资源在中国学界的跨学科呈现 Why Beijing can learn from Dublin: Interdisciplinary presentation of Irish literary resources in Chinese academic circles
摘要 Abstract	<p>In recent years, relying on "ancient capital culture, red culture, Beijing-style culture, and innovative culture", Beijing has made great efforts to promote the construction of a "museum city" and strives to enhance the image of the capital city, especially its international image. With seven world cultural heritage sites, more than 200 museums, and many former residences of celebrities, they have become rich cultural resources for Beijing. Ireland has fully mobilized the literary resources of the capital city of Dublin, and innovatively transformed Irish literary resources into museum resources, tourism resources, public cultural resources, etc., turning literature into an important manifestation of the city's soft power.</p> <p>Specifically speaking: as public cultural resources: in terms of theater construction, Yu Shangyuan and others were inspired by the Irish national drama movement and once suggested to establish a "Beijing Art Theater" modeled after the Abbey Theatre; as museum resources: the Dublin Writers Museum displays Dublin literary celebrities, For example, the lives and works of Joyce, Wilde and others; as tourism resources: literary giants are important resources that the Irish Tourism Bureau particularly focus on. The hotels, event venues, and residences that writers often visit have also become tourism rich ore that Ireland focuses on developing. Beijing can learn from Dublin's effective experience and increase Beijing-based writers, foreign writers' travels in Beijing and the diversified and innovative use of literary resources in Beijing.</p> <p>Keywords: Irish Literature, City Image Cultural Resources</p>

近年来，依托“古都文化、红色文化、京味文化、创新文化”，北京市着力推进“博物馆之城”建设，努力提升首都城市形象尤其是国际形象。七处世界文化遗产、200多座博物馆、众多名人故居成为北京市厚重的文化资源。爱尔兰充分调动首都都柏林文学资源，将爱尔兰文学资源创新转化为博物馆资源、旅游资源、公共文化资源等，将文学变成城市软实力的重要体现。具体来说：作为公共文化资源：从剧院建设方面：余上沅等人受到爱尔兰民族戏剧运动的启发，曾建议仿照阿贝剧院建立“北京艺术剧院”；作为博物馆资源：都柏林作家博物馆展示都柏林文学名人，如乔伊斯、王尔德等人的生平与作品；作为旅游资源：文学巨匠是爱尔兰旅游局尤其看着的重要资源，作家们经常光顾的饭店、活动场所、住处也成为爱尔兰重点开发的旅游富矿。北京可借鉴都柏林的有效经验，加大京派作家、外国作家在京遗迹及在京文学资源的多元化创新利用。

关键词：爱尔兰文学 城市形象 文化资源

分组会议 4 (学生组) Parallel Session 4 (Students)

发言人 Speaker	周丽娅 上海外国语大学 Liya Zhou, Shanghai International Studies University
题目 Title	二十世纪中国与爱尔兰本土文学的生发：土地、历史与本土性 The Growth of Local Chinese and Irish literature in the 20th century: Land, History and Nationality
摘要 Abstract	<p>Both caught in the crack between ‘world’ and ‘local’, Chinese and Irish literature in the early 20th century has invariably stepped on the road of revitalizing a new national literature and saving the nation from subjugation. Their unique literary history unexpectedly found a parallel friend from far apart, and can be illuminated by each other. The two distant national literature, though situated in different international environments and historical dilemmas, has happened to coincide in the revitalization of a new national literature from a prudent re-examination on their own traditions, and gone through three comparable stages. First, a particular concern on the land and a prominent development of rural literature, with the fierce criticism of the apathetic national character and the non-aesthetic recognition of land; Second, a constant retrospect and focus on the past, including the deconstruction and reconstruction of history, the reflection and reinvent of national mythology. Third, a repeated exploration and debating of the relationship between art and reality, and that between aesthetics and politics, accompanied by the unremitting exploration of nationality, the continuous negotiation of the tension between provincialism and cosmopolitanism, and the long-term endeavor in remapping their local literature in a globalizing world.</p> <p>Keywords: national literature, land, history, nationality</p>
发言人 Speaker	邱方瑾 上海外国语大学 Fangjin Qiu, Shanghai International Studies University

题目 Title	爱尔兰观的生成——试论中国对爱尔兰戏剧的译介与接受（1919—1949） The Generation of Irish Perspectives—On the Translation, Introduction and Acceptance of Irish Drama in China (1919-1949)
摘要 Abstract	<p>Drama holds great significance within Irish literature, playing an irreplaceable role in reflecting national identity and engaging with the general public. The translation and reception of Irish literature, including drama, by Chinese academia preceded research in other disciplinary fields of Irish studies. These translations, receptions, and research outcomes significantly influenced China's perception of Ireland as a nation, potentially impacting understanding across various disciplines. Consequently, the translation of drama during this period established the foundation for China's perception of Ireland and its understanding of the Anglo-Irish relationship for an extended period.</p> <p>This paper focuses on the perception of Ireland in Chinese academia from the May Fourth Movement to the establishment of New China. The paper firstly introduction clarifies the relationship between the translation and reception of Irish drama and the formation of Ireland's perception. It then explores the process of perception formation, including translation, adapted performances, the national drama movement, and related theatrical criticism in early 20th-century China. Building upon this foundation, the paper analyzes the factors contributing to the formation of Ireland's perception, emphasizing the social and historical conditions of China and Ireland, the influence of intermediary countries, and the practical needs arising from Chinese literature and translation development. Additionally, by comparing the portrayal of Ireland in Irish drama with the socio-historical context, the paper highlights the connotations of the perception of Ireland from a Chinese intellectual perspective. This includes conflicts between political nationalism and cultural nationalism, paradoxes between national consciousness and global consciousness, as well as contradictions between literary utilitarianism and aesthetic independence. Finally, the paper explores the influence of the early modern "perception of Ireland" on China's longstanding understanding of Ireland and the Anglo-Irish relationship, as well as its relationship with the construction of subjectivity in modern Chinese literature. By examining the unique position of Irish literature in cultural exchanges and international relations between the two countries, this paper analyzes the "perception of Ireland" reflected in the translation of drama, offering insights for correct contemporary understanding of Ireland and the Anglo-Irish relationship from a cultural perspective.</p> <p>Keywords: Irish drama; medio-translatology; reception; perception of Ireland; Sino-Irish literary relations research.</p> <p>戏剧是爱尔兰民族最重要的文体之一，特别是在反映民族性和深入普罗大众这一方面有着其他文体不可取代的作用。我国学界对爱尔兰文学乃至戏剧的译介和接受要早于对爱尔兰其他学科领域的研究，这些译介、接受和研究成果对我国如何认识爱尔兰这一国家有着重要的影响，甚至可能影响其他学科对爱尔兰的了解和认知，这一时期的戏剧翻译奠定了此后很长一段时间我国的爱尔兰观乃至对英爱关系的基本认识。</p> <p>本文以五四运动至新中国成立期间我国学界的爱尔兰观为线索，首先说明爱尔兰戏剧译介、接受及其生成的爱尔兰观之间的关系。其次，论述爱尔兰观的生成过</p>

	<p>程即二十世纪初期我国对爱尔兰戏剧的译介和接受活动，包括翻译、改编演出以及由此掀起的国剧运动和相关的戏剧批评。在此基础上，本文分析了爱尔兰观生成的原因，重点从中爱两国的社会历史条件、中介国的影响以及中国文学和翻译发展的现实需要三方面进行论述。而后，本文通过与爱尔兰戏剧和社会历史语境中的爱尔兰形象进行比较，说明带有我国知识界接受主体性视域的爱尔兰观内涵，包括政治民族主义与文化民族主义的冲突、民族意识与世界意识的悖论以及文学功利性与审美独立性的矛盾三大方面。最后，本文尝试揭示近代早期的“爱尔兰观”对我国长期以来认识爱尔兰、理解英爱关系的影响，以及与我国现代文学主体性建构之间的关系。本文抓住了爱尔兰文学在两国文化交往和国际关系中的特殊地位，分析戏剧的译介所折射出的“爱尔兰观”，从文化角度为当代正确认识爱尔兰和英爱关系提供帮助。</p> <p>关键词：爱尔兰戏剧；译介；接受；爱尔兰观；中爱文学关系研究</p>
发言人 Speaker	邓红灿 西南交通大学 Hongcan Deng, Southwest Jiaotong University
题目 Title	论萧伯纳戏剧《千岁人》中的“孔子”形象 The Interpretation of the Image of “Confucius” in George Bernard Shaw’s <i>Back to Methuselah</i>
摘要 Abstract	<p>Published in 1921 by George Bernard Shaw, <i>Back to Methuselah</i> consists of five plays. Unfortunately, the cross-cultural borrowing of the image of Confucius in the third play, namely <i>The Thing Happens</i>, has been ignored by the academic circle. In fact, an interpretation on the image of Confucius serves as a crucial perspective to understand Shaw’s thoughts in his plays. On the one hand, the image of Confucius concretely represents his Creative Evolution Theory and the switching of the “superman” image, mocking Britain’s falling political civilization. On the other hand, Shaw’s borrowing of an image from ancient China in the dire moment for the West is a typical example of cultural exchange.</p> <p>Keywords: Bernard Shaw, <i>Back to Methuselah</i>, Confucius, superman, Creative Evolution Theory</p> <p>《千岁人》是萧伯纳发表于 1921 年的五卷本剧本，剧本第三卷《事情发生了》中“孔子”形象的跨文化借用一直为学界所忽视。剖析剧中“孔子”一角，对于解读萧伯纳的创作思想有着关键作用。一方面，孔子形象是萧伯纳“创造进化论”思想的具象表征和“超人”刻画的“变脸”，以此批判英国腐朽堕落的政治文明，另一方面，也意味着萧伯纳在西方文明陷入严重危机之时，从东方-中国的古老文明中借用和汲取的一次极具典型意义的文明互鉴案例。</p> <p>关键词：萧伯纳；《千岁人》；孔子；超人；创造进化论</p>
发言人 Speaker	姚珂琦 北京第二外国语学院 Keqi Yao, Beijing International Studies University
题目 Title	从乔学专家到普通读者：《尤利西斯》三个中译本接受情况分析 From Professional to General Readers: An Analysis of the Reception of Three Chinese Translations of <i>Ulysses</i>
摘要 Abstract	<p><i>Ulysses</i>, once regarded as a “Double Dutch”, has become a classic work that has pushed the boundaries of reading for generations since its publication in 1922. Since the 1990s, three authoritative Chinese translations have been published in China: Jin Di’s version, Xiao Qian and Wen Jieruo’s version, and Liu</p>

	<p>Xiangyu's version. As far as the audience of the Chinese translations of <i>Ulysses</i> is concerned, the literary criticisms of professionals and the commercial intentions of publishers are often of important reference, while the comments of general readers are more universal and guiding. The translation strategies and interpretations lead readers to have various reading experiences and reception effects. On the contrary, readers' comments will also lead translators to revise the work, and publishers will release reprints or commemorative editions of <i>Ulysses</i> in different ways. It can be seen that the reception of <i>Ulysses</i> in China is closely related to the social background, knowledge system, humanistic concern, reading interest and cultural literacy. With the popularization and dissemination of Chinese translations, <i>Ulysses</i> has become a masterpiece that general readers can appreciate and interpret actively.</p> <p>Keywords: Chinese translations of <i>Ulysses</i>; readers' types; reception theory; active interpretation</p> <p>被视为“天书”的《尤利西斯》在 1922 年出版百年以来，逐渐成为一代代读者挑战阅读极限的现代主义经典。自 20 世纪 90 年代至今，我国陆续出现了金隄译本、萧乾/文洁若译本、刘象愚译本三个较为权威的中文全译本。就《尤利西斯》中译本的受众而言，专业学者的文学批评与出版商的商业意图往往具有重要的参考价值，多数普通读者的评论则更具有一般性和引导性。三个中译本的翻译策略与阐释方式引导读者产生不同的阅读体验和接受效果。反之，读者对不同中译本的评价也会引导译者进行译本的修订，出版社则以多种方式推出《尤利西斯》的再版或纪念版。由此可见，《尤利西斯》在中国的接受情况与读者所处的时代背景、知识体系、人文关怀、阅读兴趣与文化素养息息相关。随着中译本的普及与传播，祛魅后的《尤利西斯》亦成为普通读者能够欣赏与阐释的佳作。</p> <p>关键词：《尤利西斯》中译本；读者类型；接受理论；阐释行为</p>
<p>发言人 Speaker</p>	<p>杨皓喻 兰州大学 Haoyu Yang, Lanzhou University</p>
<p>题目 Title</p>	<p>中爱戏剧文化交流论析 A Cultural Analysis of Chinese and Irish Drama</p>
<p>摘要 Abstract</p>	<p>The Irish Drama Movement, as a cultural phenomenon, has not only had a profound impact domestically but also its translation and dissemination in China have provided significant insights for the development of Chinese drama. Studying the spread and influence of Irish drama in China reveals the deep significance of theatrical and cultural exchanges between the two countries. Additionally, the analysis of the adaptation and reception of Chinese culture in Irish drama highlights the process of translating Chinese drama in Ireland and the cultural fusion and innovation emerging in cross-cultural exchanges. Furthermore, the overseas dissemination and promotion of Chinese traditional stories demonstrate the influence and appeal of Chinese drama on the international stage. This multifaceted analysis of dramatic cultural exchange not only broadens the academic understanding of Sino-Irish theatrical interactions but also offers valuable references for further deepening cultural exchanges between China and Ireland.</p> <p>Keywords: Chinese Drama; The Irish Dramatic Movement; The Orphan of China; Cultural Dissemination</p>

	<p>爱尔兰戏剧运动作为一个文化现象，不仅在本土产生了深远影响，而且其在中国的译介和传播也对中国戏剧的发展产生了重要启示。研究爱尔兰戏剧在中国的传播历程及其影响，能够揭示两国戏剧文化交流的深层次意义。同时，中国文化在爱尔兰戏剧中的变异与接受的分析揭示了中国戏剧在爱尔兰的译介过程，以及在跨文化交流中涌现的文化融合与创新。此外，中国传统故事在海外的传播与推进展现了中国戏剧在国际舞台上的影响力和吸引力。这种多层面的戏剧文化交流剖析不仅拓展了学术界对中爱戏剧交流的理解，也为进一步深化中爱文化交流提供了宝贵的参考。</p> <p>关键词：中国戏剧、爱尔兰戏剧运动、《赵氏孤儿》、文化传播</p>
发言人 Speaker	李谷雨 上海外国语大学 Guyu Li, Shanghai International Studies University
题目 Title	《绝密手稿》中的怀旧情感与爱尔兰性 Nostalgia and Irishness in <i>The Secret Scripture</i>
摘要 Abstract	<p><i>The Secret Scripture</i> is one of “The Irish Pentalogy” novels written by contemporary writer Sebastian Barry and the most well-known one. Nostalgia in this novel is noteworthy and can be classified into three categories, namely restorative nostalgia, reflective nostalgia, and interpreted nostalgia. Through the lens of cultural studies, the present paper attempts to delve into the correlation between nostalgia and Irishness. Restorative nostalgia is associated with the traditional Irishness, embodied in the characters’ fond memories of family lives, attachment to traditional lifestyle, and their longing for peaceful relationship between denominations. Reflective nostalgia is related to the developing Irishness, represented in reflection on the unequal gender relationships, examination of the secluded living environment, and insights into conflicts between denominations. Interpreted nostalgia can be linked to the inclusive of Irishness, shown in characters’ self-identification between tradition and modernity, friendship between individuals of different ages, and the writer’s expectation of co-existence. It can be concluded that the connotation of Irishness is updated and enriched with the passage of time. Despite the fact that <i>The Secret Scripture</i> is a fictional literary work, it is penetrated with the concern for individuals and the Irish society.</p> <p>Keywords: Nostalgia, Irishness, Sebastian Barry, <i>The Secret Scripture</i></p>
分组会议 5（学生组） Parallel Session 5 (Students)	
发言人 Speaker	黎晔 新加坡南洋理工大学 Ye Li, Nanyang Technological University, Singapore
题目 Title	“内疚与羞耻”：论科尔姆·托宾《大师》中的创伤传递 “Guilt and Shame”: On Trauma Transmission in Colm Tóibín’s <i>The Master</i>
摘要 Abstract	<p><i>The Master</i> (2004), a biographical fiction by Irish writer Colm Tóibín, reimagines the most turbulent five years in the life of the literary giant Henry James, spanning from the public failure of his 1895 play <i>Guy Domville</i> to his second literary bloom in the early twentieth century. In his creative process,</p>

	<p>Tóibín weaves the “guilt and shame” he experienced at the Booker Prize ceremony in 1999 into the narrative surrounding the premiere of <i>Guy Domville</i>, using these shared emotions as a starting point to unfold James’ lifelong negotiation with guilt and shame. By examining James’ personal, familial, and national traumas, the essay argues that Tóibín forges a pathway for the transmission of trauma between himself and James, facilitating not only his own healing process by redirecting the libido from a lost object to a new one but also expressing his concern for contemporary Irish writing. Behind this transmission of trauma, James serves as an indispensable mediating role, showcasing Tóibín’s exploration of the interplay between trauma and creativity, which underscores that trauma stimulates creativity, thereby facilitating healing.</p> <p>Keywords: Henry James, guilt, shame, trauma transmission, creativity</p> <p>《大师》是爱尔兰作家科尔姆·托宾以亨利·詹姆斯为传主撰写的传记体小说。这部作品重新想象了詹姆斯创作生涯最动荡的五年，从他 1895 年剧作《盖伊·多姆维尔》的惨败开始，到二十世纪初他第二次创作高潮前结束。在他的创作过程中，托宾将自身在布克奖颁奖现场所经历的“内疚与羞耻”引入《盖·多姆维尔》首演的舞台，并以此情绪为开端，延展叙述了“大师”在此后不断与内疚、羞耻博弈的生命历程。通过对传主詹姆斯的个体创伤、家庭创伤以及民族创伤的书写，托宾顺利撬开二者之间的创伤传递的通道，这不仅是托宾试图将力比多从原来的客体移置到新客体所作出的自愈之举，更是表达了他对当代爱尔兰作家书写现实的独特关照。在创伤传递的背后，传主詹姆斯发挥着不可忽视的调停作用，这也体现了托宾对创伤与创造力相互作用的探索，即创伤能够激发创造力，而创造力也能反过来促进创伤治愈。</p> <p>关键词：亨利·詹姆斯，内疚，羞耻，创伤传递，创造力</p>
发言人 Speaker	Barbara Kavanagh
题目 Title	John McGahern : Life, Love, Legacy
摘要 Abstract	<p>Although the author himself chose to engage as little as possible on the matter, much has been written, debated and discussed around the censorship of John McGahern's 1965 novel, <i>The Dark</i>. As we approach the sixtieth anniversary of its publication, this paper will consider the consequences of that banning. It will look at its effect on McGahern's personal life and how his marriage abroad to a divorced woman became part of the perceived problem. It will demonstrate how this book, shone a light into the dark corners of deception and despair and became a beacon in forging the way for future writers.</p>
简介 Bio	<p>Barbara Kavanagh is a PhD Student at TU Dublin. The subject of her PhD is ‘Narratives of Place: Reflections on the Writings of John McGahern (1934-2006).’ Her studies are supported by a scholarship from the School of Tourism and Hospitality Management, TU Dublin.</p>
发言人 Speaker	马心悦 四川大学 Xinyue Ma, Sichuan University

题目 Title	论《先知之歌》中的日常经验书写 On the Writing of Daily Experience in <i>Prophet Song</i>
摘要 Abstract	The writing of daily experience plays a vital role in the novel <i>Prophet Song</i> by Irish writer Paul Lynch. By constantly triggering Eilish's memories, perceptions, and imaginations of daily experiences, the author highlights the horror and absurdity of totalitarianism, while also planting the seeds of hope. On the one hand, the memory and imagination of daily experience in the novel contrast with the cruel reality, highlighting the fragility of daily experience in extreme events. On the other hand, the ubiquitous perception and evocation of daily experience in the novel also affirm the permanence and tenacity of human life, thus empowering resistance and hope. The writing of daily experiences makes the novel transcend the conventions of dystopian novels and presents a stirring power.
发言人 Speaker	丁俊 北京师范大学 Jun Ding, Beijing Normal University
题目 Title	“分裂主体”与生死悖论：对《道林·格雷的画像》的精神分析解读 “The Split Subject” and The Paradox of Life and Death --A Psychoanalytic Interpretation of <i>The Picture of Dorian Gray</i>
摘要 Abstract	<p>Dorian Gray has been heavily criticized by academics for his immorality. Some critics take his death for granted, but others insist that there are other underlying reasons behind it. Since the reversal ending has not been fully studied, this essay aims at interpreting it from Freudian and Lacanian psychoanalytic perspective and takes Dorian's emotional experience and existential dread into considerations. This thesis argues that Dorian undergoes a psychological split and his death results from fighting otherness within himself. It is mainly reflected in Dorian's huge anxiety about the unsolvable mystery of the portrait and the resulting compulsive repetition of the uncanny experience brought by sudden appearances of the portrait. To escape this anxiety, Dorian plans to destroy the portrait. Paradoxically, the cause of his death was precisely his desire for self-preservation. Dorian finally achieves his subjectivity through death, which hints at the dilemma of the split subject.</p> <p>Keywords: <i>The Picture of Dorian Gray</i>; psychoanalysis; split subject; the uncanny; object a</p> <p>《道林·格雷的画像》围绕道林直接或间接导致他人、自身死亡展开，讲述了道林的纵情享乐之路。为此，他深受学界的伦理批判，但一些学者认为道林的死亡背后蕴含其他深层原因。因学界尚未对道林刺杀画像而身亡这一反转结局进行充分研究，本文借助弗洛伊德和拉康精神分析理论，从小说人物的情感体验和自我诉求出发，尝试回答这一问题。本文提出道林具有“分裂主体”的特征，他的死亡是与内在他性抗争的结果。道林的分裂主要体现在他对无解的画像之谜产生的强烈的焦虑以及由此形成的强迫性重复的怪怖体验。正是为了摆脱这种焦虑，道林打算毁掉画像。悖论的是，造成他死亡的根源恰恰是他自我保存的愿望。道林最后通过死亡来释放了主体性，这种实现主体性的极端方式暗示了分裂主体的困境。</p> <p>关键词：《道林·格雷的画像》；精神分析；分裂主体；怪怖者；对象小 a</p>

发言人 Speaker	刘雅 纽约州立大学石溪分校 Roya Liu, Stony Brook University
题目 Title	贝克特《终局》和张艺谋《归来》中抵制遗忘的“失智症”描写 Representing Dementia to Un-forget History in Samuel Beckett's <i>Endgame</i> (1957) and Yimou Zhang's <i>Coming Home</i> (2014)
摘要 Abstract	<p>The medical model views dementia in aging as impeding communicative competence and widening the social distance between older and younger generations. Yet, in this project, by comparing the representations of dementia in Samuel Beckett's <i>Endgame</i> and Yimou Zhang's film <i>Coming Home</i>, I argue that representing dementia in aging fosters transgenerational communication, as it sensitizes younger generations to contest cultural amnesia. In line with David T. Mitchell and Sharon L. Snyder's theory of discursive reliance on disability, I explore how Beckett and Zhang employ dementia in aging, where confused communication catalyzes the younger generation, including readers and critics, to rework memories and un-forget the past. I show that Nagg and Nell's unreliability in recalling their rowing memories on Lake Como in <i>Endgame</i> prompts interpretations of the past, opening up possibilities for associating it with historical events and establishing intertextual continuation with Beckett's previous works. Likewise, Feng Wanyu's amnesia is essential to unraveling the past in <i>Coming Home</i>, evoking curiosity about Feng's lost memories and signifying the traumatic effect of history upon their mentality. By examining two texts spanning different eras and national contexts, I reframe dementia in aging as a motivation for younger generations to un-forget history within broader contexts.</p> <p>Keywords: dementia; aging; cultural amnesia</p>
发言人 Speaker	刘扬 浙江大学 Yang Liu, Zhejiang University
题目 Title	罗迪·道伊尔《童年往事》中的物性伦理 Ethics of Things in <i>Paddy Clarke Ha Ha Ha</i> by Roddy Doyle
摘要 Abstract	<p>Booker Prize winner Roddy Doyle's <i>Paddy Clarke Ha Ha Ha</i> tries to show the urbanization crisis and nationalist dilemma faced by the working class of Barry Town in Ireland in the 1960s by showing the order of "things" and the interaction between things and human. In modern times, human beings have disenchanting non-human beings from the field of ethical concern, thus depriving these beings of their vitality. Although <i>Paddy Clarke Ha Ha Ha</i> has been criticized for its broken plot, its depiction of "wheat field" has been throughout, which seems to share the same root with the working class in Barry Town, hinting the formation of a living thing - human community. Doyle's "re-enchantment" of "wheat field" as an object promotes the progress of the novel, which reflects Doyle's breakthrough of the traditional extreme anthropocentrism perspective and his attempt to construct the ethics of "the thing-human unity".</p> <p>Keywords: Roddy Doyle; <i>Paddy Clarke Ha Ha Ha</i>; Ethics of Things; Ethical Literary Criticism; Modernity Anxiety</p> <p>布克奖得主罗迪·道伊尔的《童年往事》试图通过展现“物”的秩序与物人互动来展现 20 世纪 60 年代爱尔兰巴里镇的工人阶级面对的城市化危机和民族主义困境。</p>

	<p>近代以来，人类使用“去魅”手段将其他非人类存在从伦理关怀的领域中排除，从而剥夺了这些存在的生命力，而《童年往事》虽因情节破碎而被诟病，但其对“麦田”的描绘却贯穿始终，似乎与巴里镇的工人阶级同根同源，形成了一个众生共存、万物有灵的物-人共同体。道伊尔对作为物的“麦田”的“复魅”推动着小说进程，体现着道伊尔对传统极端人类中心主义视角的突破以及建构“物我合一”的物性伦理的尝试。</p> <p>关键词：罗迪·道伊尔；《童年往事》；物性伦理；文学伦理学批评；现代性焦虑</p>
发言人 Speaker	褚艺涵 北京师范大学 Yihan Chu, Beijing Normal University
题目 Title	《尤利西斯》中的“清单”与日常生活现代性 Lists in <i>Ulysses</i> and the Modernity of Everyday Life
摘要 Abstract	<p>In the early 20th century, the fluid and disordered nature of everyday life in modern society eluded portrayal through traditional novelistic techniques. James Joyce, however, identified a form of representation that aligned with the intrinsic qualities of everyday life: the list. Lists in <i>Ulysses</i> not only serve as evidence of Joyce's penchant for collecting and enumerating but also function as a mode of microcosmic representation with macroscopic implications. Joyce sketched Dublin material culture through the list of "things", delineating the collective memory, nostalgia, and material desires of the middle class. The list form enables readers to focus on the "things", trigger their sensory experiences related to the "things", and restore the "stuff-ness" of everyday life to some extent. Due to the detachment from grammatical systems, lists escape the expansion of rationalism, with words juxtaposed, evoking unconscious associations in individuals. Joyce reveals the peculiar and intricate aspects within mundane everyday life with the "heterogeneity" and "disorder" of the list contents, but at the same time, the list organizes and limits items, itself born as a "order". Ultimately, lists in <i>Ulysses</i> become a symptom of Irish society, preserving the singularity of different items while synthesizing them into a dynamic, holistic cultural panorama.</p> <p>Keywords: James Joyce; lists; <i>Ulysses</i>; everyday life</p> <p>20 世纪初，现代社会中流动无序的日常在传统小说技巧中已无法安放自身，乔伊斯为日常生活找到了若合符节的表现形式——清单。《尤利西斯》中庞大的清单条目不仅是乔伊斯收集癖与枚举癖的佐证，更是一种以微观表征宏观的映射。乔伊斯通过“物”的清单对都柏林物质文化进行“速写”，描摹出中产阶级的集体记忆、怀旧情结与物质欲望。清单独特的形式特征能够使读者集中于“物”自身，触发与“物”俱来的感官体验，在一定程度上还原了日常生活的“材料性”。由于语法体系的抽离，清单从理性主义的扩张下逃逸，词语与词语被并置，唤起读者的无意识联想。乔伊斯以清单内容的“异质”与“无序”揭示出平庸日常中的奇异纷繁，而清单对条目进行组织限定，本身即构成了收缩性的“有序”。清单最终成为了爱尔兰社会的某种症候，在保留不同条目独一性的同时，将其收束为动态的总体性文化图景。</p> <p>关键词：乔伊斯；清单；《尤利西斯》；日常生活</p>

分组会议 6 (学生组) Parallel Session 6 (Students)

发言人 Speaker	倪曾鑫 南洋理工大学 Zengxin Ni, Nanyang Technological University
题目 Title	三种读者类型的区别与联系：约翰·班维尔《大海》中读者的情感反应与共情 Distinction and Connection of Three Types of Readers: Readers' Affective Responses and Empathy in John Banville's <i>The Sea</i>
摘要 Abstract	<p>John Banville's <i>The Sea</i> features Max employing an experimental narrative to convey his affective memories. While existing scholarship focuses on Max's emotions, insufficient attention has been paid to readers' affective responses. Besides, critics' varying viewpoints on affect mirror readers' different responses to the novel, necessitating an examination of different responses among actual readers, Banville's implied reader, and Max's narratee. This essay explores these three types of readers' affective responses to Max's memories and narrative methods, using a theoretical approach combining narratology and affect studies. By utilizing James Phelan's reader categories and a comprehensive definition of affects, it investigates how readers empathize with Max and respond to his affective memories and formal experiments. I argue that certain narrative strategies, such as intertextuality and intermediality between the verbal narrative and visual arts, lead actual readers to experience heightened aesthetic empathy towards the artistic work, despite not fully empathizing with Max and Banville as ideal readers do. By considering various types of empathy and affective responses, this essay contributes to a deeper understanding of the interplay among narrative strategies, readers' empathy, and their affective engagements in <i>The Sea</i>, and further elucidates how literature elicits readers' affective responses through emotional, cognitive, and aesthetic empathy.</p>
发言人 Speaker	周城伊 浙江大学 Chengyi Zhou, Zhejiang University
题目 Title	艾丽丝·默多克《独角兽》中的精灵传说与虚幻之爱 The Celtic Myth of Fairies and Illusory Love in Iris Murdoch's <i>The Unicorn</i>
摘要 Abstract	<p>Iris Murdoch's <i>The Unicorn</i> places the Celtic myth of Fairies within a contemporary context, aiming to explore the authenticity of love. By crafting the isolated wonderland of Gaze and introducing mysterious characters like Hannah and Dennis, who possess fairy blood, the novel creates a crucible of love for modern individuals Marian and Effingham. This setting pulls them away from the interpersonal experiences of modern urban life, immersing them in a passion-driven, ethically ambiguous fairy love. As the two protagonists repeatedly affirm and challenge the authenticity of their love for fairy blood characters, Murdoch reflects on the negative impact of mythic imagination in emotional construction. She distinguishes between the illusory love of psychological depravity and the moral, selfless, authentic love.</p> <p>Keywords: Iris Murdoch; The Unicorn; Celtic Myth; Fairies; Illusory Love</p>

	<p>默多克的《独角兽》将凯尔特神话中的精灵传说置于现代语境下，试图探讨爱的真实性这一问题。通过塑造盖茨这一与世隔绝的奇境以及汉娜、丹尼斯等具有精灵血统的神秘角色，小说为现代人玛丽安与艾菲汉提供了一个爱的试炼场，使其脱离现代都市的人际关系经验，卷入激情主导的、反伦理的精灵之爱中。随着两位主角反复肯定又推翻各自对精灵角色之爱的真实性，默多克反思了神话想象在亲密关系情感建构中的负面作用，区分了有所匮乏的虚幻之爱与道德的、无我的真实之爱。</p> <p>关键词：艾丽丝·默多克；《独角兽》；凯尔特传说；精灵；虚幻之爱</p>
发言人 Speaker	朱轶安 同济大学 Yian Zhu, Tongji University
题目 Title	<p>“无确信，无和平，痛苦无助”：从安娜·伯恩斯《送奶工》看北爱尔兰问题时期的儿童和家庭</p> <p>“Nor Certitude, Nor Peace, Nor Help for Pain”: Children and Families of the Troubles in Anna Burns’s <i>Milkman</i></p>
摘要 Abstract	<p>2018 saw the first Northern Irish Booker Prize winner Anna Burns and her highly experimental <i>Milkman</i>, a postmodern bildungsroman set in the Troubles (1968-1998). One year later, the advent of <i>Children of the Troubles</i>, a memorable book based on interviews with almost 100 of the 186 slain children’s families further adds to the global attention to the region’s child victims during that tumultuous period. <i>Milkman</i> is often read as an account of sectarian politics, violence and trauma, yet this novel could also bear witness to the then unspeakable realities of children and their families. In <i>Belfast Confetti</i> (1987), the Northern Irish poet Ciaran Carson once posed “a fusillade of question-marks” including “What is my name?” “Where am I coming from?” and “Where am I going?”. This paper argues that Burns’s work, on the one hand, echoes and responds to Carson’s questions through representation of pervasive family crises of intimacy and security in the 1970s Belfast; On the other hand, the novel probes into the dysfunction of parental responsibility during the Troubles, particularly how paralyzed family education accounts for the toxic side of children’s identity formation.</p> <p>Keywords: the Troubles, Anna Burns, <i>Milkman</i>, domestic crisis, children issue</p>
发言人 Speaker	赵丹莲 重庆大学 Danlian Zhao, Chongqing University
题目 Title	论《死者》中的女性哥特元素及其作用 On the Female Gothic Elements and Their Functions in <i>The Dead</i>
摘要 Abstract	<p>Although <i>The Dead</i> is not primarily written from a female point of view, it does present a enriched group of women who collectively construct a hypocritical and sombre mental weakness of Dubliners. In addition, the female figures appear to be presenting a lively party scene, but in fact there is a strong female gothic element hidden in these living characters as well as in the hustle and bustle of the confined scene. In the novel, the occurrence, twists and collusion of the women’s destiny are all flavored with the mystery and coincidence of the gothic elements, delivering an uncanny atmosphere and emotional tension in the novel. In this way, it furthermore leads readers to think deeply about the representation and causes of the spiritual death among Dubliners.</p>

	<p>Keywords: <i>The Dead</i>; Female Gothic Elements; Spiritual Death; Emotional Tension</p> <p>虽然《死者》主要叙述视角并非女性，但却通过呈现丰富的女性群像共同构筑了都柏林人虚伪阴沉的精神面貌。此外，女性群像看上去呈现出一派热闹的聚会场景，实际上在这些活生生的人物以及喧嚣密闭的场景都隐藏着强烈的女性哥特元素。小说中，女性命运的发生、转折与勾连都带有哥特元素中的神秘与巧合，在小说中赋予了一种神秘的氛围与情感张力，继而引导读者探索都柏林人群体精神之死的表现与原因。</p> <p>关键词：《死者》；女性哥特元素；精神之死；情感张力</p>
发言人 Speaker	李婉婷 北京语言大学 Wanting Li, Beijing Language and Culture University
题目 Title	梅芙女王在儿童幻想中的改编：凯尔特性的动态发展 Adaptions of Queen Maeve in Children's Fantasies: A Literatrue Review of Dynamics of Celticity
摘要 Abstract	<p>Queen Maeve, as a powerful wild warrior deity and the goddess of both love and fertility in Irish history, has been adapted into numerous Children's fantasies (The Hounds of the Morrigan, etc.). Those adaptions indicate the dynamics of Celticity. Recently, an increasing number of studies have explored the literary works involved and the ways of adapting from myriads of perspectives. However, few of them have provided a whole picture of the themes of those works and the reasons behind Queen Maeve's adaption. In this paper, by delving into over 300 references, I present a comprehensive review that covers various aspects to tackle that. In the first place, this paper illustrates literary works concerning the character Queen Maeve, the themes of those works, and the distinctions between the original character and the adapted ones. After that, this paper focuses on the reasons for specific ways of adaptation from historical and social perspectives. Finally, a conclusion is drawn for this paper. It contributes to the advancement of adaption theories and the scholarships of Celticity.</p> <p>Keywords: Queen Maeve, Celticity, Adaptation, Children's Fantasies</p> <p>梅芙女王，作为爱尔兰历史上一位强大的狂野战士神，以及爱与生育的神性，已经被改编成许多儿童幻想作品（《莫里根猎犬》等）中的人物。这些改编反映了凯尔特性 (Celticity) 在儿童幻想作品中的动态变化。近年来，越来越多的研究从不同的角度探讨了以上所涉及的文学作品及其改编方式。然而，很少有人能全面了解这些作品的主题以及梅芙女王改编的原因。在本文中，通过深入研究 300 多篇参考文献，我提出了一篇全面的综述，涵盖了解决这一问题的各个方面。首先，本文阐述了有关梅芙女王的文学作品，这些作品的主题，以及原作和改编作品之间的区别。之后，本文从历史和社会的角度，着重分析了产生具体适应方式的原因。最后，得出本文结论。本研究将有利于 Adaption 理论和凯尔特性(Celticity)的学术研究。</p> <p>关键词：梅芙女王，凯尔特性(Celticity)，改编，儿童幻想作品</p>
发言人 Speaker	吴雨辰 上海外国语大学 Yuchen Wu, Shanghai International Studies University
题目 Title	重塑爱尔兰女性身份：伊凡·博兰德和艾琳·尼·朱利安奈诗歌中的女性身体与“爱尔兰母亲”

	Rewriting Irish Womanhood: Female Body and Mother Ireland in the Poetry of Eavan Boland and Eiléan Ní Chuilleanáin
摘要 Abstract	<p>The bardic tradition and nationalist discourse embedded in Irish poetry have largely overshadowed the existence and agency of Irish women, with male poets narrating heroic deeds and assuming the role of the defender of history and nationality. Writing as female poets against the dominant force of Irish literary and national tradition, Eavan Boland and Eiléan Ní Chuilleanáin resort to drastically different approaches in relation to their representations of the female body and the locations it occupies or is deprived of. While Boland transforms the female body from the passive object to the active subject reclaiming its physical existence and agentive capacities, Ní Chuilleanáin maintains the female body's location as the observed but creates rich dynamics between the object and the observer/speaker. Specifically, the two poets both challenge the mythic and religious depictions of maternity and Mother Ireland by politicizing the private mother-daughter relationships and reshaping mythic and biblical stories and imagery respectively. Focusing on their works published around the turn of the 21st century, the essay offers a comparative analysis of the distinct yet equally revolutionary and compelling representations of Irish womanhood by Boland and Ní Chuilleanáin, who have both given birth to immense potentialities of Irish poetry and nationality.</p> <p>Keywords: contemporary Irish poetry; Eavan Boland; Eiléan Ní Chuilleanáin; the female body; Mother Ireland</p>
发言人 Speaker	刘瀚阳 北京第二外国语学院 Hanyang Liu, Beijing International Studies University
题目 Title	诗人与艺术家：从《一个青年艺术家的画像》中的父与子探析斯蒂芬·迪达勒斯的身份 Poet and Artist - An Analysis of the Identity of Stephen Dedalus from the Father and son in <i>A Portrait of the Artist as a Young Man</i>
摘要 Abstract	<p>In Joyce's comment of all his personal works, <i>A Portrait of the Artist as a Young Man</i> accounts for very little, which provides readers with space for thinking and interpretation. Some scholars focus on analyzing the character creation in the text and interpret the protagonist Stephen Dedalus as just an artist, which ignores Joyce's construction of Stephen's identity as a poet. This article attempts to fill in this omission, aiming to explain from the perspective of the father-son relationship that Stephen realizing the father of kinship, rejecting the father of faith (Jesuit Priest), and pursuing the father of art (Daedalus). In this process, he confirmed his identity-he is both a poet with national responsibility and an artist pursuing beauty, However, Joyce also examines Stephen's identity.</p> <p>Keywords: Father and son; Poet and Artist in Development; Semi-autobiographical Novel; Identity-Seeking; Construction under Scrutiny</p> <p>在乔伊斯对他个人作品的评价中，《一个青年艺术家的画像》所占甚少，这便从侧面给读者提供了思考与阐释的空间。部分学者侧重于分析文本中的角色塑造，将主人公斯蒂芬·迪达勒斯仅解读为一个艺术家，这则忽视乔伊斯对斯蒂芬诗人身份</p>

的建构。而本文则试图填补这一遗漏，旨在从父子关系一纬度说明斯蒂芬是在了解亲缘之父、拒绝信仰之父（神父），追寻艺术之父（发明家迪达勒斯）的历程中确认了自己的身份——既是有着民族责任的诗人又是追求美的艺术家。然而，乔伊斯也审视这一身份。

关键词：父子关系；成长中的诗人与艺术家；身份探寻；审视下的建构