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米兰国立大学孔子学院

**Wenxin Duihua 文心对话**

**Dialogue on *The Literary Mind / The Core of Writing***

**International Symposium**

Department of Studies in Language Mediation and Intercultural Communication

Piazza Montanelli, 1 - Sesto San Giovanni, Milan – Room P3

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## **BOOK OF ABSTRACTS**

Abstracts are listed in alphabetical order  
according to the surname of the authors.

**BIZAIS Marie**, Head of Department of Chinese, University of Strasbourg

**On Liu Xie's distinction of literary genres and his demonstration of their incoherence: the case of the "Songzan" chapter**

As soon as books accumulate on shelves, they need to be organized into categories. During the imperial period, since the number of texts composed by officials grew inexorably, the distinctions in the realm of "literary texts" were submitted to categorization. It was not until Liu Xie's composition of the *Wenxin diaolong* that genres were thoroughly described.

Liu Xie's approach to specific genres is remarkable in two ways. First, he builds a historical perspective to show the consistency, evolution and identity of each genre. Second, he deduces from this presentation the rules that govern the genres. Therefore, while constructing a history of literature genre by genre, he dictates prescriptions for each kind of text.

The way Liu Xie presents different genres raises underlying questions in our conception of literary categories. While trying to infer rules that govern composition within a specific genre, Liu Xie acknowledges the diversity of texts within categories. Far from being monolithic, this treatise suggests, genres are loose and changing.

Thus, I would like to focus on one of his chapters dedicated to two literary genres as a means to show how this specific case can shed light on the issue of genres. The section that I have chosen to analyze is chapter "Songzan" (Eulogy and Celebration). My choice was motivated by the significant fact that this chapter deals with two genres, one of which appears at the end of each chapter of Liu Xie's treatise.

After showing how Liu Xie describes genres in "Songzan", I will reveal the paradox of Liu Xie's discourse which aims at establishing rules when, in the meantime, its approach takes into account the motility of literary genres. Far from interpreting this paradox as the result of an inconsistent and archaic way of thinking, I shall demonstrate that it attests to Liu Xie's accurate and minute look at literary genres. I argue that this paradox provides us with the opportunity to escape from a simplistic conception of genres.

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**LAVAGNINO Alessandra C.**, Dean of the School of Studies in Language Mediation and Intercultural Communication, University of Milan; Director of Confucius Institute, University of Milan

***The Literary Mind / The Core of Writing***

The title of today's Symposium is taken from the title of a masterpiece of Chinese literary criticism, *Wenxin diaolong*, written at the beginning of VI century A.D. by Liu Xie. We have taken this book as a point of departure to initiate a dialogue between some Chinese and Western scholars on common themes of writing, poetry, literary criticism, because this masterpiece perfectly represents the Chinese traditional view on those important themes, views which are still shared and revered in today's China.

Our dialogue is going to be neither easy nor simple. As an example of the complexity of the matters involved we have taken the crucial expression *wenxin* 文心 from the title of the book, to make some introductory reflections on different translations in some Western languages (English, French, Italian Spanish) and comments.

LAVOIX Valérie, Maître de conférences, National Institute of Oriental Languages and Civilizations (INALCO), Chinese Studies Department

### The problem with *fu* through the prism of the *Wenxin diaolong*

Criticism of the *fu* (poetic exposition, or rhapsody) genre, both in ideological and aesthetic terms, dates nearly as far back as the genre itself. Nevertheless, the contribution of *fu* poetry to rhetorical invention in Chinese (medieval) literature cannot be overemphasized.

In view of the quantitative and social importance of *fu* composition on the literary scene of the (Han, Wei, Jin and) Southern Dynasties, it is of course unsurprising that the *Wenxin diaolong* gives *fu*, among other poetic genres, a rank inferior only to *shi* poetry. The fact that *fu* poems happen to be so extensively quoted by Liu Xie in order to elaborate on specific rhetorical devices is also nothing less than fair and sound.

The above statements may be mere truisms, but they should be kept in mind when dealing with obsessive condemnation, throughout the treatise, of extravagancy in the *fu*. Bearing in mind that, in Liu Xie's own words, the *Wenxin diaolong* "holds the 'Sorrow' for [initial] innovation" (盖《文心》之作也...变乎骚), and that the very title of his treatise may, in some respect, be understood as a distant answer to Yang Xiong's "canonical" disparagement of *fu* writing compared to "worm carving", we may also try to reconsider the treatment devoted to the genre in the chapter "Quan fu" (Elucidation of the Exposition), notably its obsessive elaborations on the filiation of *fu* with the *Shijing*.

TAO Litian 陶礼天, Beijing Normal University

### 《文心雕龙》文学批评范式研究

本文认为《文心雕龙》中的“文学”概念与英语世界“literature”的概念，在历史发展中具有高度重叠的内涵，同时也有明显的不同，反映出中西方不同文化历史发展中的文学观念的差异。但就“文学是语言艺术”这个意义上说，19世纪末，中国和日本文学研究界用“文学”与“literature”进行对译，是一个恰当的选择。无论从中国传统文学思想还是以欧美为主的西方现代文学思想的立场看，或者说，从20世纪以来的现代学术研究和学科建设角度分析，刘勰《文心雕龙》就是一部文学理论著作，它包蕴了文学理论、文学史（论）和文学批评三大方面的丰富内容，它既是对中国文学从《诗经》时代经过一千多年发展的理论与批评的总结，是一部“中国文学的理论”，同时也是一部“中国的文学理论”。文学研究，就是一种“文学诠释”，今天我们研究公元五、六世纪之交时产生的这部杰出的文学理论著作，在方法论上，既要具备“同情之理解”——亦即要能够站在中国那个具体的历史处境中，从《文心雕龙》本身对其进行分析，也要自觉的体察到我们作为研究主体（研究者本人）的当下意识，这样才能更好地研究《文心雕龙》，这就是本文研究的“诠释学”立场和方法。《文心雕龙》“文学批评学”之研究，尽管已经取得不少成绩，但是也还存在不少问题和不足。本文力图从《文心雕龙》本身出发，将其批评范式（批评的原则和方法）进行较为全面的阐发，使其无论是作为“中国文学的理论”还是作为“中国的文学理论”这两个方面，都能够体现出其文学批评的重要意义，“古为今用”，以便促进今天的文学研究的深入。

### On literary criticism paradigm of *The Literary Mind and the Carving of Dragons*

Although the concept of *wenxue* 文学 in *Wenxin diaolong* is very similar to “literature” in the English-speaking world, there are some obvious differences, which reflect the differ-

ence between the Chinese and Western views on literature, developed in the course of the two far apart cultural histories. Since “literature is the art of language”, at the end of 19th century Chinese and Japanese scholars made a good choice in translating “literature” as *wenxue* 文学. *Wenxin diaolong* is a book of literary theory according to both the traditional Chinese concept of literature and the Western (mainly European and American) idea of modern literature, and so it has been considered in the academic literary research since the beginning of the 20th century. It covers three main fields, that is literary theory, history of literature and literary criticism, and since it summarizes the theories and criticism which developed in more than 1000 years, starting from the *Book of Poetry* (*Shijing* 诗经), it is not only a “theory of Chinese literature”, but also a “literary theory of China”.

The study of literature is, indeed, the “interpretation of literature”. When we researchers study this masterpiece of literary theory written around the 5th-6th century, methodologically it is necessary to deeply understand it, which means that the precise historical context must be taken into consideration and that the analysis should be performed on the text itself, being always conscious that our conception of current times may influence our research. Only with this awareness, it is possible to understand the text properly. The abovementioned factors are rightly the view point and method of “hermeneutics” studied in this research work. Studies of *Wenxin diaolong* as “literary criticism” have achieved many good results. However, there are still problems and inadequacies that asks for further research. This paper presents a comprehensive study on the criticism paradigm (the principle and method of criticism) of *Wenxin diaolong* starting from the text itself/through a textual analysis and demonstrates its great relevance, either in the “Chinese literary theory” or in the “theory of Chinese literature”. By “Making the past serve the present” it is possible to further develop our contemporary literary research.

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VIVAN Itala, University of Milan

### **Cultural meditations on poetry and landscape, and the landscape of poetry, in contemporary Italy**

The relevance of landscape in the great tradition of Chinese poetry is acknowledged and discussed by Liu Wie in the *Wenxin diaolong*, where special attention is devoted to the subject. I shall therefore start from this Chinese classic, and especially from chapter XLVI of his work, entitled, in Alessandra Lavagnino’s Italian version, “Il colore delle cose” – The Colour of Things.

In Italy, a century-long tradition of poetry and painting that dates back to Petrarch and Leopardi on the one side, and to Giorgione and Giovanni Bellini on the other, has developed a special way of looking at landscape, a gaze that is still visible in contemporary time. An age-long yearning after beauty has found a new voice with the outstanding poet Andrea Zanzotto, whose reading of the presence of landscape in contemporary Italian culture, and enchantment with landscape itself, interacts with a radical criticism of our times.

This discourse is linked to the great tradition of landscape poetry and painting (in Italy as well as in China), but also, on another side, to the worldwide destruction of natural and ancient landscapes caused by urban and industrial development in our age. Sprawling cities, uncontrolled industrial exploitation, disregard for territorial conservation are threats to the world’s beauty, increasingly understood as an endangered common good. Is landscape doomed to be confined to the poetic imaginary and memories of the past? Where has the poetry of our landscapes gone?

The presentation will approach these aspects from a culturalist viewpoint through a participated observation of Zanzotto's poetry from my own part, but also from the part of the audience who will enjoy a brief reading of lyrics by the Italian poet.

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**WANG Li 王莉**, Confuciu Institute, University of Milan

### 《文心雕龙》论文数据库简介

对《文心雕龙》论文数据库的论文进行简单的整理、分类、统计及介绍。

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**GALLO Simona**, University of Milan

### Brief description of the database of *Wenxin diaolong*

Introduction to the full-text database of *Wenxin diaolong*, with a collation, a classification, a statistical categorization and a brief description of the Chinese publications on the *oeuvre*.

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**ZHANG Shao Kang 张少康**, Head of Department of Chinese Language and Literature, Hong Kong Shue Yan University

### 《文心雕龍》的價值和意義

本文概要論述了劉勰《文心雕龍》學術價值，說明它是一門國際顯學，它的基本性質是一部杰出的文學理論專著。同時研究了它的理論體系和幾個具有獨創性的主要文學理論觀點，以及它對學習、研究中國古代文學的重要意義。

### The value and significance of *Wenxin diaolong*

The aim of this article is to highlight the academic value of Liu Xie's *Wenxin diaolong* by asserting its nature as a prominent treatise on literary theories, and demonstrating the worldwide attention it has gained. I will discuss in this article the theoretical system of *Wenxin diaolong*, some of Liu Xie's original perspectives on literary theory, and the significance of this masterpiece for modern research as well as learning of classical Chinese literature.

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**ZUO Dongling 左东岭**, Research Center for Chinese Literary Thought, Beijing Normal University

### 文体意识、创作经验与《文心雕龙》研究

本文通过对黄侃、刘永济、王元化、詹锳、郭绍虞、宇文所安等著名学者对《文心雕龙·神思》中相关字句解释的讹误与模糊的深入辨析，认为出现此种失误的主要原因乃是忽视了骈体文的文体特征与刘勰本人的骈体文写作实践经验，乃至在时代隔阂中误读了文本。由此提出如下结论：研究古代文学理论必须弄清每一时代与作家的创作情况，取得丰

富的写作经验，然后再辨析针对这些经验所提出的文学问题与理论范畴，以帮助我们更准确的诠释那些文学理论经典。

### **Consciousness of literary style, writing experience and the study of *Wenxin diaolong***

This paper presents an in-depth analysis of the misinterpretations and unclear explanations of words and sentences in *Wenxin diaolong* found in the works of the well-known scholars Hung Kai, Liu Yongji, Wang Yuanhua, Zhan Ying and Stephen Owen. The cause of their errors is due to their overlooking the characteristics of parallel prose *pian ti wen* and Liu Xie's writing experience in parallel prose *pian ti wen*. Consequently, due to the passing of time, the text was misunderstood. The conclusion is that in order to carry out research on the theory of ancient literature, historical context and the author's writing situation/environment must be deeply understood and a rich experience in the field must be obtained. Only on these bases it is possible to identify and analyse literary problems and theoretical categories, and reach a more accurate interpretation of this kind of classic works on literary theory.