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48th Annual ISCSC Conference

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Introductory Comments

Thank you for the warm welcome and to all our very special hosts here in Suzhou for the 48th Annual ISCSC Conference. I’d like to share a little history of the ISCSC as we begin this conference.

In October 1961 an extraordinary group of scholars gathered in Salzburg, Austria to create the International Society for the Comparative Study of Civilizations (ISCSC). There were 26 founding members from Austria, Germany, France, Switzerland, the Netherlands, Spain, Italy, England, Russia, the United States, China and Japan. Among them were brilliant scholars like Pitirim Sorokin and Arnold Toynbee. For six days, they debated topics such as the definition of “civilization”; problems in the analysis of complex cultures; civilizational encounters in the past; the Orient versus the Occident; problems of universal history; theories of historiography; and the role of the “human sciences” in “globalization.” The first meeting was funded by the Austrian government, in partnership with UNESCO (The United Nations Educational, Scientific and Cultural Organization is a specialized agency of the United Nations based in Paris). Sorokin was elected the Society’s first president. After several meetings in Europe, advancing age of its founding members and the declining health of then president, Othmar F. Anderle, the decision was made to transfer the Society to the United States.

In 1971, the first annual meeting of the ISCSC (U.S.) was held in Philadelphia. Important participants in that meeting and in the ISCSC’s activities during the next years included Benjamin Nelson (the ISCSC’s first American president), Roger Wescott, Vytautas Kavolis, Matthew Melko, and David Wilkinson. In 1974, the Salzburg branch of ISCSC was dissolved, and from then to the present we have the current ISCSC we know today.

The presidents of the ISCSC are, in order: In Europe, Pitirim Sorokin and Othmar Anderle; in the United States, Benjamin Nelson, Vytautas Kavolis, Matthew Melko, Michael Palencia-Roth, Roger Wescott, in Japan, Shuntaro Ito, Wayne Bledsoe, Lee Daniel Snyder, Andrew Targowski, David Rosner, Toby Huff, and myself. To date, we have held 47 meetings throughout the world; a number in the United States but also in Salzburg, Austria; Santo Domingo, The Dominican Republic; Dublin, Ireland; Chiba, Japan; Frenchman’s Cove, Jamaica; St. Petersburg, Russia; Paris, France; New Brunswick, Canada; and Rio de Janeiro, Brazil, and now the People’s Republic of China!
More than 30 countries are represented in the membership. Its intellectual excellence and professionalism have been maintained and enhanced through its annual meetings. The ISCSC is committed to the idea that complex civilizational problems can best be approached through analyses and debate by scholars from many fields. *The Comparative Civilizations Review* has been published continually since its first inaugural issue in 1979 and welcomes submissions from the Society’s members as well as other scholars. Professor Joseph Drew, our Editor in Chief, is here today.

Thank you all for coming. We look forward to hearing from everyone during this 48th Annual ISCSC Conference at Soochow University.
How to Escape Thucydides’s Trap: A Dialogue Among Sages

Michael Andregg

Abstract

This paper will review Sun Tzu and Thucydides first, but then Confucius, Lao Tzu and several other sages carefully, seeking ancient insight to help solve contemporary global security issues. Sun Tzu wrote his incomparable *Art of War* during what many civilizationalists and world historians call the "axial age." It was a “Warring States” period in China, and a time of deep thinking and conceptual evolution around the world. Sun Tzu was roughly contemporary with Thucydides of Greece, who recorded a catastrophic war between Sparta and Athens in 404 BCE, leading to the decline of Greek civilization entire as Rome rose. A dialogue between Sun Tzu and Thucydides about eternal security issues could be enhanced by consulting Confucius, Lao Tzu, Von Clausewitz, and some less famous others like Graham Allison. Even Jesus might be relevant, although he came four centuries later and did not make his mark being an officer of armies.

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1 “Axial age” refers to the period from ~ 800-300 BCE, when new ways of thinking appeared in Persia, India, China and the Greco-Roman world in religion and philosophy. The term is ascribed to German philosopher Karl Jaspers. See https://en.wikipedia.org/wiki/Axial_Age for more details.

2 Allison, Graham, *Destined for War: Can American and China Escape Thucydides’s Trap?* Houghton Mifflin, 2017. Prof. Allison is credited with creating or at least popularizing the term “Thucydides’s Trap” in a September 24, 2015 *Atlantic* article followed by the 2017 book cited above. He concludes that the odds of avoiding catastrophic war are only about 1 in 4, based on 16 historic cases, but that avoiding the catastrophic war remains the only rational option at this time. Then Allison urges President Trump to play “nuclear chicken” with China (below).

3 Allison, Graham, “Playing Chicken with China,” in the *Wall Street Journal*, August 21, 2017, p. A15. Here Graham urges playing (nuclear) chicken with China to force China to restrain North Korea, based on his observation that others used a Cold War strategy called “nuclear chicken” to get things done in our past, but that no one has blown up the world … yet. So, he urges President Trump to roll dice on the future of all humankind when faced with current frictions with China. When theory, or just love of abstract geopolitics, overcomes prudence, practice and experiences of real consequences of actual wars, everything under Heaven is at risk, in this author’s opinion.
Jesus certainly had strong opinions about the utilities of war and peace, and some of his most profound advice can also be found in the writings of Confucius and Lao Tzu.  

Some world history theorists conclude that rising powers must conflict with declining powers, and in extremis that wars are thus inevitable during such times. One label for this concept is the "Thucydides’s Trap." China is obviously rising, and the USA is obviously declining. So, if the trap theory is true, it suggests a grim prediction, since full-scale war between these military giants could wipe out civilization in the Northern Hemisphere. Even our species could be at risk if the most extreme biological or nuclear WMD scenarios came true. 

Therefore, sages of war and peace say ‘consult with us’ about such huge decisions on life or death for billions of people and possibly for civilization itself. They cry out, ‘We have seen a lot of slaughter, so we can speak from our graves about wisdom and war if you will just consult us.’ China wants to rise softly enough to not trigger war with the US. Still (naturally) China seeks to rise, while the US (naturally) is very reluctant to cede the lead role among nations. Therefore, serious people in both Washington and Beijing ponder this dilemma every day. Then there are related issues like our cousin Kim Jong-un, pressures on Japan, South Korea and Taiwan to obtain WMD, existential challenges presented by nuclear powers in the Middle East, and millions of angry young men in many countries who would love to have some WMD … to use. We are searching for wisdom in a world gone mad, but that is better than despair or indifference.

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4 The “Golden Rule” can be found in nearly identical forms in many ancient writings, among them “The Analects” of Confucius, in Book 12, section 2 and Book 15, section 24, “Do not impose on others what you yourself do not desire.” In the West, this is often attributed to Jesus (in the Bible, Matthew 7:12 and Luke 6:31) but Jesus referred to earlier writings of the Hebrews in Leviticus 19:18 which was probably written even earlier than The Analects. Some Biblical scholars reserve the term “Golden” to only Judeo-Christian versions, but I consider this imprudent. Which came first is trivial (to me) compared to the fact that wise people around the world carried these thoughts on.

5 Emphasis on the word “if.” Fortunately, social science theories seldom turn out to be very accurate, because they must simplify incredibly complex phenomena. The ‘inevitability’ of a civilization ending Armageddon has been predicted for millennia, and proven wrong thousands of times in human history. So far. You might also consider …


7 Geneticists have proven in several ways that all human beings are related to each other. The Lakota Sioux discovered this in some entirely different way, as illustrated by a phrase Mitakwe Asin, or “We are all Relatives.”

8 WMD stands for Weapons of Mass Destruction. We will use both forms in this essay on civilizational survival.

9 The most obvious of which is Israel, whose fear of Iran, of Islam in general, and of Palestinians in particular may eventually result in nuclear proliferation throughout the Middle East. Or a nuclear war triggered by “terrorism.”
The Challenges of Translation and Interpretation

At some point in any analysis like this, the manifold complications of interpreting ancient text in languages foreign to American, English language-speaking authors must be noted. We do that immediately, using the “Tao te Ching” of Lao Tzu for our example. First, we are completely dependent on translations by others. Second, even great scholars of literature differ on many important points, none of which we can adjudicate. For example, was Lao Tzu an individual, historic man, or a label applied to a collection of ancient sayings assembled by many authors? Was Lao Tzu, if an actual man, contemporary with Confucius as tradition claims, or did he arrive centuries later? How does one in a far-away land interpret ambiguous passages, which abound in the “Tao te Ching?” How can we evaluate contradictions? There are many. Dates, context, and linguistic nuance can greatly affect such judgments. So far as we can tell, even Chinese experts do not know for sure when this classic work was actually written, or by whom. 10 Are passages in the original order, or scrambled by various fates? Most scholars agree that much ancient literature has been ‘corrupted’ by additions, subtractions, and other changes caused by editors or copiers over time. Which words came from the Master, and which were added by students later? Were words subtracted by powerful critics, or ignorant editors? This often happens if rulers do not like the words of sages, and many editors cannot resist opportunities to “improve” on others’ writing. Since we are quite unqualified to answer such questions, but face profound dangers that beg for wisdom from sages, we have chosen to press on as best we can using English-language sources for each book listed in the notes. We have also chosen to interpret from time to time, as best we can from our tiny base of experience and learning, just because we must. We encourage any reader to improve on this, and to correct any errors of fact you find.

10 For example, the translation of the Tao te Ching by D.C. Lau in 1963 is significantly different than the translation by his student Roger T. Ames (and David L. Hall) in 2003, titled A Philosophical Translation of the Dao de Jing: Making this Life Significant, partly because of archaeological finds in 1973 (Mawangdui) and especially Guodian in 1993 that produced the oldest extant bamboo strips of “Daodejing” including 14 new ones they call “The Great One Gives Birth to the Waters.” Despite their close proximity as student and teacher separated by merely 40 years, these authors use different spellings, different words, and significantly different philosophical lenses and literary styles. To these I would add here another “philosophical translation” by Ashok Kumar Malhotra of SUNY Oneonta, titled Wisdom of the Tao Te Ching: The Code of a Spiritual Warrior, Oneonta, NY: Oneonta Philosophy Studies, 2006. Where Ames is very abstract, pedantic and occasionally opaque, with long, flowery commentaries on every chapter, Malhotra is the opposite, as brief as possible, using the simplest English language possible, because his objective was making the great text accessible to ordinary students instead of just graduate philosophers.
Introduction

In Book I, line 23 of the classic “History of the Peloponnesian War,” Greek historian Thucydides concluded that: “What made war inevitable was the growth of Athenian power and the fear this caused in Sparta.” He is certainly entitled to that opinion, and deserves honors since he wrote the only extant, detailed description of that very important historic war. But this remains an opinion that can be disputed. And parsing out obvious, proximate causes or triggering events from ephemeral, ultimate, psychological or system level ‘causes’ can be very tedious and open to many, well informed but different opinions.

Still, according to Thucydides, fear of rising neighbors was the most important, if least publicly discussed, ‘cause’ of that epochal war. What might Sun Tzu say? He addresses how to fight wars, mainly, with exceptional clarity. But Sun Tzu also offers some sage advice for leaders. In his incomparable “Art of War,” written sometime in the fifth century B.C.E., Sun Tzu wrote:

Generally, in war the best policy is to take a state intact; to ruin it is inferior to this. To capture the enemy’s army is better than to destroy it; to take intact a battalion, a company, or a five-man squad is better than to destroy them. For to win one hundred victories in one hundred battles is not the acme of skill. To subdue the enemy without fighting is the acme of skill. Book 3: 1-3.

Sun Tzu’s words have been republished for over 2500 years, long after the emperors he worked for were forgotten, because unlike most of his peers, Sun Tzu was wise as well as skilled. You can see that he would encourage keeping the army strong and the state secure by preserving peace, more than by prevailing in constant wars. If Greek politicians had followed Sun Tzu’s advice, they might have been spared the degradation of their peoples and of the ancient virtues they had used to build their civilization. Instead of moderation, they refined slaughter and barbarism. If they had not destroyed themselves, they probably would have been strong enough to defeat Alexander the Great of Macedonia who conquered them shortly after.

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Instead, Sparta, Athens and their many allies destroyed each other, and degraded civic virtues that had sustained their civilization for generations. Thucydides describes that degradation thus. 14

Words had to change their ordinary meaning and to take that which was now given them. Reckless audacity came to be considered the courage of a loyal supporter; prudent hesitation, specious cowardice; moderation was held to be a cloak for unmanliness; ability to see all sides of a question incapacity to act on any. Frantic violence became the attribute of manliness; cautious plotting a justifiable means of self-defense. The advocate of extreme measures was always trustworthy; his opponent a man to be suspected. To succeed in a plot was to have a shrewd head, to divine a plot still shrewder; but to try to provide against having to do either was to break up your party and to be afraid of your adversaries. In short, to forestall an intending criminal, or to suggest the idea of a crime where it was lacking was equally commended, until even blood became a weaker tie than party, from the superior readiness of those united by the latter to dare everything without reserve; for such associations sought not the blessings derivable from established institutions but were formed by ambition to overthrow them; and the confidence of their members in each other rested less on any religious sanction than upon complicity in crime.

Later in the same section, Thucydides adds: “Love of power, operating through greed and through personal ambition, was the cause of all these evils. To this must be added the fanaticism which came into play once the struggle had broken out.” Fanaticism is important, because this is among the most dangerous transformations that war can induce. It caused the Greeks to kill each other until they were weak enough to be conquered by neighbors. Fu Sheng (符生) might be an example from Chinese history, but he was apparently so brutal and incompetent that he lasted only two years. There are others in the history of all great nations.

Sun Tzu replies: 15

If not in the interests of the state, do not act. If you cannot succeed, do not use troops. If you are not in danger, do not fight. A sovereign cannot raise an army because he is enraged, nor can a general fight because he is resentful. For while an angered man may again be happy, and a resentful man again be pleased, a state that has perished cannot be restored, nor can the dead be brought back to life. Therefore, the enlightened ruler is prudent and the good general is warned against rash action. Thus the state is kept secure and the army preserved. 


14 Thucydides, ibid, Book 3: 82, pp. 242-243.
Apparently, both of these sages urged prudence among citizens and caution among high leaders, even when their power is very great. They knew that power can disappear very quickly if leaders are unwise, and that resulting chaos can be incredibly destructive. What do other sages say?

Lao Tzu

Scholars write that Lao Tzu was much less influential than Confucius in the evolution of Chinese philosophy, if he even was an historic man. They also say that Lao Tzu and the “Tao te Ching” remain significant today, which one cannot say about most writings over 2300 years old. Two of his most interesting comments about war and peace, to me, are his first words, and nearly his last. At the very beginning, Lao Tzu writes: “The Way that can be spoken of, is not the constant Way.” This can address the fanaticism that Thucydides saw as his peoples destroyed each other. It can also speak to the bitter religious wars of today, if those who truly think that a “god” loves them more than any other will hear. There may very well be a “God,” but so far as I can tell it loves everyone, equally, period. This is a very unpopular idea to demagogues and fanatics.

In section 193, almost at the very end of his work, Lao Tzu writes: “Reduce the size and population of the state,” and “Ensure that even though the people have tools of war for a troop or battalion, they will not use them …” The first phrase has profound implications for the modern context. No nation has lived the goal of reducing population growth so that prosperity and peace could follow more than modern China. China has thrived therefore, but with growing strength, it begins to bully neighbors. Down that path lies destruction, as I read Lao Tzu.

The second phrase calls for arming the common people for self-defense, but for defense only, and arranging affairs so that they have little desire and no need to attack neighbors, near or far. Both of these are key principles for surviving the developing global crisis that everyone under Heaven feels today.

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17 Lao Tzu, Tao te Ching, ibid 1:1, p 57. It bears emphasis that “most interesting, to me” is a reservation that should be applied to every opinion here on writings of far-away sages from thousands of years ago. Picking and choosing which parts seem wise in modern context is a method fraught with analytic perils. Despite such perils, I interpret anyway, especially lines that I have remembered for 40 years because they spoke to me as noted. See below also.

18 This is of course, just this author’s opinion. But some opinions are necessary when interpreting deep philosophy.

19 British philosopher Bertrand Russell was allegedly quoted in a book called A Word a Day: “The whole problem with the world is that fools and fanatics are always so certain of themselves, and wiser people so full of doubts.” In any event, fanatics have corrupted many great thinkers by exaggerating their wisdom into certainties of hubris.

20 “The Developing Global Crisis” is a term we have used in many intelligence and military conferences. One example is: "The Developing Global Crisis and the Current Wave of
Lao Tzu elaborates on this in sections 72 a & b: 21

(a) "It is because arms are instruments of ill omen, and because there are Things that detest them that one who has the Way does not abide by their use. (b) The gentleman gives precedence to the left when at home but to the right when he goes to war. Arms are instruments of ill omen, not the instruments of the gentleman. When one is compelled to use them, it is best to do so without relish. There is no glory in victory, and to glorify it despite this is to exalt in the killing of men. One who exalts in the killing of men will never have his way in the empire.

Lao Tzu is rather like Sun Tzu in this respect. Prudence was his first word for rulers, like benevolence was for Confucius. It appears that Lao Tzu prized nature and peace over glory, war and transient wealth. It also appears that he (or they) never sought personal power, which is the way of true sages in the West, like Jesus. Perhaps that is why Lao Tzu is less popular today than others. Peacemakers are often marginalized, rejected, and sometimes they are killed. Witness Jesus, Martin Luther King Jr., Mahatma Gandhi and others I should not name lest we embarrass their living murderers. Tyrants always fear criticism and talent. This is why they repress dissent so fiercely. Free thinkers are fertilizers and catalysts for civilization, but tyrants fear questions and suggestions for improvement. Wise leaders cultivate constructive criticism, and encourage rethinking ancient assumptions. Thus has science advanced throughout the ages. If a civilization is flourishing, it may be able to afford killing some of its best and brightest citizens.

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21 Lao Tzu, Tao te Ching, ibid, Book 1: 72a, 72b, p. 89.

Migrant/Refugees Heading for Europe" delivered to the 21st "Intelligence in the Knowledge Society" conference of the National Intelligence Academy of Romania "Mihai Viteazul", on October 16, 2016. Its major elements are population pressure, rising authoritarian law and militant religion, ever-growing income inequality, and climate change or gradual destruction of earth’s living system. This paper can be accessed at: https://www.ceeol.com/content-files/document-570738.pdf

https://scholarsarchive.byu.edu/ccr/vol79/iss79/8
But if a civilization faces stagnation or near death, as they eventually do, the arts of peace and the values of diversity may suddenly acquire merits hitherto unseen by leaders infected by hubris.

Confucius

In the West, the legend of Confucian influence on modern Chinese thinking is profound. So we read him over 40 years ago, but did not understand much. Today, chances for war between our nations makes learning more imperative. So we read again, and learn that Confucius was never a general or an emperor, but rather a scholar and philosopher, whose wisest quotes read more like Jesus than Sun Tzu. Indeed the “Golden Rule” appears twice in the Analects as translated by D.C. Lau, in chapter 12: 2, and chapter 15: 24. We also observe in chapter 7: 21, a student writes, “The topics the Master did not speak of were prodigies, force, disorder and gods.”

So I will comment on a few of Kongzi’s pearls of wisdom after reflecting on Dr. Lau’s summary of Confucian thought. Lau wrote, “The ultimate purpose of government is the welfare of the common people. This is the most basic principle in Confucianism and has remained unchanged throughout the ages.” Dr. Lau also lists for Western students some cardinal virtues of Confucianism, to wit:

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22 See The Evolution of Civilizations: An Introduction to Historical Analysis, by Carroll Quigley, first edition by Macmillan in New York, 1961, especially his chapter on the “Decay Phase” of civilizations. A relevant quote from that suggests chilling parallels to current conditions in the USA: “The Stage of Decay is a period of acute economic depression, declining standards of living, civil wars between the various vested interests and growing illiteracy. The society grows weaker and weaker. Vain efforts are made to stop the wastage by legislation. But the decline continues. The religious, intellectual, social and political levels of the society begin to lose the allegiance of the masses of the people on a large scale. New religious movements begin to sweep over the society. There is a growing reluctance to fight for the society or even to support it by paying taxes.”

23 “Hubris” is one of the truly great words the Greeks passed down to us, meaning in English roughly “overweening pride,” especially the kind that is corrosive of wisdom and hostile to correction until ignorance gets its reward.


26 Another translation of The Analects, by Roger Ames and Henry Rosemont Jr. in 1998, rendered this: “The Master had nothing to say about strange happenings, the use of force, disorder, or the spirits.” By any translation, the Master (Confucius) did not like to talk about the use of force, which suggests to me that he disapproved of it.

27 “Kongzi” is Chinese for “Confucius” in English.

28 Confucius, The Analects, ibid, p. 32.

Benevolence (ren) 仁
Wisdom (zhihui) 智慧
Courage (yongqi) 勇气
Trustworthiness (chengxin) 诚信
Reverence (zunjing) 尊敬 and possibly
Recognition of Duty (yiwu) 义, or 承认义务

Well, these are certainly virtues of value for any human on this earth. At least five would be recognized instantly by warriors of the ancient kind, like Sun Tzu, and by the best philosophical martial artists of the modern era, like Morihei Ueshiba, the Japanese founder of Aikido. 30

Elsewhere in “The Analects” available to me, I note especially the following annotated quotes.

“The Master said, ‘It is not easy to find a man who can study for three years without thinking about earning a salary.’” 31 I have found two, but there is no doubt that they are rare. They are rare even today, when ordinary men live longer, eat better, travel farther, and are arguably richer than emperors and kings from just a century ago, much less thousands of years ago.

“The Master said, ‘Make it your guiding principle to do your best for others and to be trustworthy in what you say.’” 32

We have already noted the Confucian version of “Golden Rule,” “Do not impose on others what you yourself do not desire” 33 but we also note later in that same chapter: “The Master said, ‘The gentleman helps others to realize what is good in them; he does not help them to realize what is bad in them. The small man does the opposite.’” This appears to me extremely wise advice for the highest leaders under Heaven, which is also a concept that Sun Tzu and other mystic Warriors recognize worldwide. We must come to understand much better what “t’ien ming’ or 天任命 means to modern Chinese people.

The thirteenth chapter of The Analects has two related quotes that bear on use of violence by governments. First, “The Master said, ‘How true is the saying that after a state has been ruled for 100 years by good men it is possible to get the better of cruelty and to do away with killing.’” 34 Then, in close proximity, “The Master said, ‘To send

31 Confucius, The Analects, ibid, chapter 8: 12, p. 94.
33 Confucius, The Analects, ibid, chapter 12: 2, p. 112.
34 Confucius, The Analects, ibid, chapter 13: 11, p. 120.
the common people to war untrained is to throw them away.” 35 And finally, near the very end of The Analects, “The Master said, ‘To impose the death penalty without first trying to reform it is to be cruel;’” 36 Kongzi does not appear to be the harsh authoritarian he is often presented as in the West, notwithstanding his many other comments about filial duty and respect for authority in general.

There is no doubt that “respect for authority” is good for communities. Within reason, if they do not become tyrannical police-states. Aristotle (another ancient, but very wise Greek) claimed that even the best virtues, carried to extremes, can become dangerous and destructive vices. 37

**Carl von Clausewitz**

A Prussian general Carl von Clausewitz (1780-1831) is known today mostly for a book written after the Napoleonic wars, and published in 1832 titled “Vom Kriege” or “On War.” 38 While Sun Tzu is often described in the West as a master of the indirect approach, Clausewitz is considered a master of frontal and massive attacks. His reputation was diminished by experience from World War I, where about one-tenth of European males died when mass, frontal attacks faced modern weapons like machine guns, rapid-fire artillery, and chemical weapons (the latter now banned from civilized armies). The 9-months, serial slaughter at Gallipoli, Turkey, in 1915 stands as a symbol for ‘modern’ generals taking Clausewitz’s advice too literally for too long.

Here is a bad example. In Book 1, Chapter 1, Section 3, paragraph 1, Clausewitz writes: “Kind-hearted people might of course think there was some ingenious way to disarm or defeat the enemy without too much bloodshed, and might imagine this is the true goal of the art of war.” 39 Pleasant as it sounds, this is a fallacy that must be exposed. War is such a dangerous business that mistakes which come from kindness are the very worst.” Sun Tzu agreed that excessive compassion could be a weakness for a general, 40 but I doubt he would ever have agreed that the slaughters of the “total wars” World War I and World War II were a good use of armies. Neither would Confucius, as I read his Analects, where the welfare of common people is very important.

37 *Nicomachean Ethics*, Book II, by Aristotle the Greek, written around 340 BCE, again during the axial age. The point made here is generally called the “Doctrine of the Mean.” Virtues lie between vices of extremes.
39 This quote is from Book 1, Ch. 1, section 3, pg. 102. It appears to reference a difference of opinion with Sun Tzu.
40 Sun Tzu, *The Art of War*, *ibid*, Book 8, 22-23.
In paragraph three of this same chapter, Clausewitz repeats, “To introduce into the philosophy of War a principle of moderation would be an absurdity.” Then, in section 24, he writes: “We see, therefore, that war is not merely an act of policy, but a true political instrument, a continuation of political intercourse carried on with other means.”

Despite these harsh conclusions, one can find some small sense of moral dimensions in war in Book 3, where Clausewitz writes: “The moral elements are among the most important in war.” This compares with Sun Tzu’s comments in Book 1 of his Art of War. From that chapter on Estimates, Sun Tzu writes (I paraphrase close sections 3): “The first of these factors is moral influence, …” Then in section 4: “By moral influence I mean that which causes the people to be in harmony with their leaders, so that they will accompany them in life and unto death without fear of mortal peril.” Then, in section 7: “By command I mean the general’s qualities of wisdom, sincerity, humanity, courage and strictness.” Clausewitz writes elsewhere that his concept of morality includes a “genius” for war that can ignore all rules, because his art is somehow above rules. That path leads, in my opinion, to ruin, for both armies, generals (genius or otherwise) and nations. It is a trail of hubris I have witnessed, and even marched on many times.

**Strengths and Weaknesses of China versus the USA today, as they relate to Current Crises**

Having consulted these sages of war, and occasionally of peace as well, I must now speculate on what this means for the clash of rising Chinese civilization and declining American civilization in the modern era. This is risky business, because it is my duty to be very honest with you all. My apologies in advance for discussing sometimes taboo topics for the good of everyone’s children, and for the Human Civilization, which transcends all lesser versions of “civilization.”

First let me admit that my nation, which I love, has committed every crime conceivable during its brief 241 years of existence, including genocide of native peoples, torture, rape and slaughter of millions, some guilty of war crimes as in World War II, others innocent as the dawn.

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41 Clausewitz, *On War*, ibid, Book 1, Chapter 1, section 24, pg. 119. This is the most quoted sentence in *On War*.
42 Clausewitz, *On War*, ibid, Book 3, Chapter 3, section 1, pg. 251.
43 Clausewitz, *On War*, ibid, Book 3, Chapter 3 entire. This chapter, titled “Moral Forces,” contains a strange mixture of deep admiration for “moral forces” in war with a sublime hubris that only geniuses of war can understand those moral forces, and why they absolve one of all “so-called rules.” He claims such genius is “above all rules.”
44 Having considered these sages carefully, Sun Tzu appears the wisest, so I encourage rereading his quotes on p. 2-3.
One reason is the weapons of mass destruction (WMD) that go far beyond nuclear weapons, and another is deep corruptions that allowed our national command to invade countries on false pretenses, like Iraq in March, 2003. Just listing the 73 countries my nation has intervened in since the Korean War of 1950-53 would take more space than time allows here, and that is before discussing our covert methods and the evidence required to prove their tactical utilities.

My point is not self-punishment. China also has a list of crimes accumulated over 4000 to 5000 years of history. Neither of us is innocent, collectively. Both cultures also suffer from severe “exceptionalism” or beliefs that we are superior. To avoid premature deaths of billions rather than mere millions of innocents, I must now deal with the extreme hubris that “great powers” often display. “Exceptionalism” is very dangerous, yet common as dirt. Americans feel very exceptional, as do Chinese mandarins, Japanese samurai and even Korean patriots, who observe they have survived in between China and Japan for millennia also. My America never admits to imperialist behaviors, yet it has intervened militarily in more countries than any other in recent history, and has been in a state of near-perpetual war most of my adult life. At least six million people elsewhere have died young therefore, probably many more depending on how one counts casualties (if at all). China claims that it has never been “expansionist,” which is laughably inaccurate according to Tibetans and the Uighur, and the peoples of Vietnam, Korea and other neighbors who remember border disputes, the ancient tribute system, and its modern analogues.

Weapons of Mass Destruction have changed all that. If leaders truly comprehend what WMD mean, the days of nine kowtows are over, never to return. So are the days of “Manifest Destiny” and American imperialism. The “Century of Humiliation” is also over, never to return. So we must find a better balance, for the good of our nations and for survival of civilization. One of the conceptual inventors of nuclear power, our most famous physicist Albert Einstein, memorably said: “The unleashed power of the atom has changed everything, except our ways of thinking.” 45 All that was before the new genetic technologies could be applied to biological weapons, which could, in theory, kill everyone quite reliably. I am a geneticist; believe me, this is true.

It should be clear to all by now that either China or the USA (among others) could blow up the entire world fighting over who is biggest, baddest and dumbest. Or, wiser leaders could chose “The Way” which has been written of and spoken about for millennia, in many languages.

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We bring very different strengths to this dilemma. The collective wisdom of China, and the long term, patient worldviews this promotes, is essential to create an international ethos able to survive another century, much less millennia. The individual genius of America, and the ‘can do’ attitude that believes all problems are solvable if ‘free people’ can approach them in diverse ways is also essential, with its correlates of “human rights” and “rule of laws” accumulated over millennia of thought about how to coexist with others in non-hierarchical ways.

Today, China can build a “bullet train” in months, while California dreams of building one in 15 years, maybe. China leads the world in deployment of solar technology, in particular low cost photovoltaics, and makes more steel and concrete than anyone else on earth. But California far outperforms China in consideration of environmental costs, and creative entrepreneurship, so it has far more pristine environment, far fewer deaths due to pollution, and the phenomenon called Silicon Valley. Both of our countries are deeply complicit in destruction of the earth’s living system which sustains us all, peasant and prince alike. In fact, our living system is being killed right now, as witness acidification of the oceans and the sixth “great extinction.” Which wizard of the East or West thought that this was a good formula for “Everything under Heaven?”

Today, we must consider things like ‘who will put a net on Kim Jong-un before he incites a US President to incinerate his nation, spreading death to all near neighbors and perhaps the northern hemisphere?’ And, ‘who will put a net on Mr. Trump before he seeks more applause by starting a discretionary war for entertainment or other egotistic reasons?’ There are many consequences of inaction. South Korea watches and reacts, and as you well know, Japan has tons of weapons-ready plutonium and the skills required to weaponize that in months (perhaps hours if worst-case scenarios are true).\(^{46}\) Taiwan has similar incentives, yet we are told that its freedom will never be safe, because China desires dominance so passionately. Who will guarantee freedom of trade throughout the South China Sea, so essential to so many Asian and other economies? Will it be the USA, or must it be China, or can the two gorillas set aside their military and cultural desires to be undisputed ‘king of the hill’ and share that burden somehow? Do not assume that either country would see its navy destroyed without unleashing their most powerful weapons, probably destroying Everything under Heaven including most of our peoples.

\(^{46}\) The Wall Street Journal editorial board observed on Aug. 30, 2017, p. A-14, that: “Japan has enough plutonium from its civilian nuclear reactors for more than 1,000 nuclear warheads, and it has the know-how to build them in months. This prospect should alarm China, which could suddenly face a nuclear-armed regional rival.”
Then there are the deep corruptions that cripple both of our nations and the world of high politics in general. Believe us, common people know this is a poison to us all. Yet authorities pretend corruption is unsolvable, or at best somebody else’s problem. Good luck with this; it is a real, stinky, dead-fish problem. But it cripples solutions to other great problems, so we must Press On!

The children of Tiananmen Square beg you to reconsider this kind of death thinking, the desire to dominate at any cost, as do our children from Kent State who were slaughtered by our soldiers in 1970, and many others much less famous who died during civil rights movements in America. A better balance between the state and its citizens is necessary everywhere if we are to endure as a species. WMD make retribution available to ever smaller actors. Crushing individuals because they ask forbidden questions is going the way of nine kowtows and Manifest Destinies. A better balance between humankind and the living system of the earth is also necessary. These can only be achieved by wise, prudent leadership, which is sensitive to ancient ways, but open to the profound changes necessary to turn from fat, old caterpillars into beautiful new butterflies.

The Lakota Sioux offer some words of wisdom for this dilemma, specifically Mitakwe Asin, or “We are all Relatives.” This was a concise appeal for harmony among disparate clans of the Sioux, but could it possibly be true? Geneticists have proven this twice, by the arithmetic of population genetics and by the physical evidence of genomic sequencing. If we are indeed “all relatives,” this makes the casual slaughter of wars even more immoral and unwise. How could the Lakota Sioux discover this, without “genetic science” or even writing? One might infer that the Universe (or The Way which guides it) has means of teaching that we do not yet understand. How did the ‘Golden Rule’ find its way into spiritual teachings all around the world?

“Competition brings out the Best, but Cooperation brings out the Most,” claimed a wise dentist named Dr. Ellis. What a concise perspective on main strengths of the West and the East, which should be fused to face that developing global crisis which threatens Everything under Heaven.

Finally, both nations should pay more attention to the concepts of global governance and reform of its institutions. Today, each nation flouts international laws despite “solemn pledges” to honor them and their institutions, like the World Court, the International Criminal Court, the UN, and Treaties to empower them like the “Law of the Sea Treaty” which the US wrote but never signed or ratified.

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47 An “International Consortium of Investigative Journalists” published many stories in November, 2017, based on hacked documents from tax dodgers called the “Paradise Papers.” This was an even greater scandal than preceding “Panama Papers” derived from a single law firm that specialized in creating tax havens for ultra-rich persons and corporations. A review of “Paradise Papers” can be found at: https://www.icij.org/investigations/paradise-papers/
The guiding principle should be “what is best for international civilization and the seventh-generation of our descendants?” not just transient national interests.

Therefore, I urge the national command authorities of both China and the USA to consider these words and perspectives of ancient sages as they deal with “clashing” civilizations. Civilizational encounters can be very fertile times, if blended and harmonized by wise leadership. Or they can be the end of “Everything under Heaven.” The Hebrews alleged that their God put before us life and death, but urged us always to choose life. And Jesus said “Blessed are the Peacemakers,” not the warmongers. As always, what you do is up to you.

So I close by restating the wisest words I have found after studying ancient philosophers and practitioners regarding what to do when civilizations clash. They are, as noted above in this essay, from Sun Tzu:

If not in the interests of the state, do not act. If you cannot succeed, do not use troops. If you are not in danger, do not fight. A sovereign cannot raise an army because he is enraged, nor can a general fight because he is resentful. For while an angered man may again be happy, and a resentful man again be pleased, a state that has perished cannot be restored, nor can the dead be brought back to life. Therefore, the enlightened ruler is prudent and the good general is warned against rash action. Thus the state is kept secure and the army preserved.

Book 12: 17-19. Followed by:

Generally, in war the best policy is to take a state intact; to ruin it is inferior to this. To capture the enemy’s army is better than to destroy it; to take intact a battalion, a company, or a five-man squad is better than to destroy them. For to win one hundred victories in one hundred battles is not the acme of skill. To subdue the enemy without fighting is the acme of skill.


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48 A principle derived from the Iroquois Confederacy, a Native American group that produced their own democracy.
49 Bible, Deuteronomy 30: 19.
50 Bible, Matthew 5: 9.
In Chinese, as best I can determine, this is:

ming zhù lǜ zhī，liáng jiāng xiū zhī
明主虑之，良将修之
fēi li bù dòng，fēi de bù yòng，fēi wēi bù zhàn
非利不动，非得不用，非危不战
zhù bù kě yǐ nù ér xìng shī，jiāng bù kě yǐ yùn ér zhī zhàn
主不可以怒而兴师，将不可以愠而致战
nǚ kě yǐ fū xī，yún kě yǐ fū yuè，
怒可以复喜，愠可以复悦
wáng guó bù kě yǐ fū cún，sì zhè bù kě yǐ fū shēng
亡国不可以复存，死者不可以复生

gù míng jūn shèn zhī，liáng jiāng jīng zhī，cǐ ān guó quán jūn zhī dào yě
故明君慎之，良将警之，此安国全军之道也

Followed by:

fū yòng bīng zhǐ fā，quán guó wéi shàng，pò guó cí zhī
“夫用兵之法，全国为上，破国次之；
quán jūn wéi shàng，pò jūn cí zhī；quán lǚ wéi shàng，pò lǚ cí zhī
全军为上，破军次之；全旅为上，破旅次之
quán zú wéi shàng，pò zú cí zhī；quán wǔ wéi shàng，pò wǔ cí zhī
全卒为上，破卒次之；全伍为上，破伍次之”
shì qù bái zhàn bāi shèng，fēi shān zhī shān yě
是故百战百胜，非善之善也；
bú zhàn ér qū rén zhī bīng，shān zhī shān zhě
不战而屈人之兵，善之善者也
Civilizational Solutions for Relations Between the Middle East and the West — Religious Commonalities Rather Than Sharia Differences

Mohammad Reza Bahmani

Start with a Civilizational Word

I think that “Salaam” (سلام in Persian) is a Civilizational Word. Because there are two conceptual points:

1. Salaam is a starter word for relations between humans.
2. Salaam insists on Growing and Peaceful relations.

Therefore, I am starting with “سلام”.

Content of this presentation

This presentation composed of 4 parts.
- A model for description of a “civilizational approach”;
- Key factors Issue of relations between the Middle East and the West (from a civilization view);
- Importance of distinction between Religion and Sharia;
- A solution based on Religious commonalities and Sharia diversity;

A model for description of “Civilizational Approach”

For civilization analysis of each issue, it is necessary to indicate a conceptual model. In this presentation I explain a model that contains a “thematic analysis” of a definition about civilizations.

Figure 1: A Model for Description of a “Civilization Approach”
Based on this model, to analyze social issues from a civilizational view, we should study them from following four perspectives:

✓ The Process of Development;
✓ The Role of Human groups;
✓ The situation of social coexistence;
✓ The Level of social structures.

The basic and theoretical concepts of this model are:

1. “process of development” is the base of our study;
2. “Human groups” play the main role in this process;
3. “Social coexistence” is the central indicator in the role of human groups;
4. Social coexistence can be achieved through “social structures”.

To apply this model we need to evaluate each of above conceptual themes by their respective criteria.

**What is the main question?**

To study the relations between the Middle East and the West based on this model, we have a main question. In the other words, the main question to start with in the process of applying the model, is:

What are **the most important measuring factors** to study the relations between the Middle East and the West?

![Figure 2- Relations between the Middle East and the West](image)

**Six Criteria to study relations between the Middle East and the West**

Accordingly, now I am going to introduce six measuring factors that influence relations between the Middle East and the West:
- Governance structures
- Popular institutions
- Cultural diversity and coexistence
- Religious Beliefs and Behaviors
- Energy resources
- Development status

Figure 3- Criteria for study of Relations between the Middle East and the West

We have to notice that these six factors are related together and influential on each other.

We have just focused here on those measuring factor that are related to “religion” and “Human Behaviors”. I call them “soft factors”.

Soft factors for the study of relations between the Middle East and the West

Of those six conceptual factors, I selected three soft factors that are keys to study the relations between the West and the Middle East.
1. Cultural diversity and coexistence;
2. Religious Beliefs and Behaviors;
3. The Governance system that is formed by other two components (popular institutions and state structures).
These three factors can be illustrated with the next image.

**Three soft factors relevant to relations between the Middle East and the West (from civilization’s view)**

I believe these 3 key soft factors for civilization analysis of relations between the Middle East and the West can be depicted like this.

**Figure 4- Three Soft Factors**

**Figure 5- Overlapping and Interaction of three Soft Factors for study of relations between the Middle East and the West**
As you see these three factors have overlapping spaces.

Beliefs and behaviors of followers of religions are influenced by two other factors (their cultural contexts and governance systems). Therefore, to focus on religious behaviors and beliefs, it is necessary to consider the impact of the other two factors on this component (religious behaviors). (Figure 5)

From the perspective of this presentation, actors in relations between the West and the Middle East can be divided into two main groups: First, followers of the three main Abrahamic religions (Islam, Christianity and Judaism), and secondly, government systems on both sides.

**Two levels of Religious Beliefs and Behaviors**

Accordingly, as shown in Figure 5, it can be said that the beliefs and behaviors of followers of religions are influenced by two factors (their cultural contexts and governance systems).

The interaction between these three factors leads us to an important result: the possibility of studying religious beliefs and behaviors in two levels of Sharia and religious basics.

![Figure 6- Two Levels of Religious Beliefs and Behaviors](image)

I have used the theory of Allamah Tabataba'i (contemporary Iranian philosopher and commentator of the Quran) to define the difference between these two layers.

According to his theory:
1. Religious basics: these Abrahamic religions are common and similar in their central foundations. These commonalities could be found in two areas that are monotheism and morality.

2. Sharia: Tabatabaí believes that sharia is the way or path of life and coexistence for Followers of each religion. Tabatabai's terminology, which is rooted in Quranic verses, is different from Western terminology. In the Orientalist literature Sharia is seen and limited to the religious rituals of Islam and Islamic law, while for him Sharia is more or less similar to the lifestyle of religious followers.

It means, according to him, Sharia is the changeable layer of religion. Therefore, sharia can abrogate or complete in accordance with time and place conditions and new requirements. But it is not true about a common religious basis. In other words, Sharia, in contrary to religion, can be updated and adapted as requirements change.

**Parameters Effective in Sharia Changes**

Many parameters affect sharia changes. Here I consider several topics:

1. Methods of religion's understanding;
2. Culture and lifestyle of religion's followers;
3. New increasing needs for better life.
The Current Image of the Role of Religion in Relations between the Middle East and the West has two Properties

1. For non-Muslims, Islam per se is the only reason for the Middle East crises. They neglect many other factors (such as culture and politics) in making many complicated crises.
2. Exaggeration about sharia differences. This causes conflicts and frictions between each respective religion’s followers.

What is the Civilizational solution?

A Civilizational approach leads us and answers that all actors in relations between the Middle East and the West should have two strategies:

1. Recognition of diversity in sharia disputes;
2. Insisting on commonalities of religions.

Figure 9- Two strategies for applying a civilizational view in the relationship between the West and the Middle East

Conclusions: Three points for applying Civilizational solution

1. Sharia differences and behavioral diversities of the followers of religion need to be respected by everyone (as culture diversity is now accepted in the West)
2. The method and rules for religious understanding can be considered as a serious topic for dialogue in academic centers. (As the differences and variety of methods in Western and Eastern academic centers do not conflict.) To bring these diversities to the mass media could be very dangerous and a problem for social solidarity in religious communities.
3. Acceptance of Culture and religious diversity in the Middle East could be a civilizational opportunity for the west. As John Elof Boodin said: Nor does it seem wise to conventionalize our country by a bigoted eradication of the culture heritage that some of the nations are bringing us.
Islam and Christianity
Their Respective Roles in Civilizational Clashes

Habib A. Babaei

Introductory Points

- Historically there are many conflicting points between Eastern and Western civilization. These conflicting points lasted after Islam between the Western and Islamic Civilizations (Crusade Wars and Colonialism and so forth). At first glance, it seems this historical conflict constituted and made essential conflict between Islam and the West so that there are no way to release from civilizational clashes. On the face of it, it seems impossible to go beyond determined history and to escape from an historically inevitable fate, the destiny of war and slaughter.

- On the other hand, there are a few connecting and maybe constructive points between the West and Muslim communities. Considering these points might open new perspectives in the relationship between Islam and the West (for instance, Age of Translation 750 to about 900 AC).

The Question

- What is the main origin of Islam-West clashes over history?
- And what about contemporary possible clashes between Iran-US (as a sample of Islam and the West)? Is it a religious cause, a cultural cause, or a political cause?

Historical Origins of Clashes

- Fundamental difference in the history of Western Civilization and Islamic civilization, and also some significant difference between the history of Islam and history of Christianity. Different place of religion in each civilization (centrality of Islam in Islamic civilization and marginality of Christianity in the Western Civilization.) This is a theological hole between Islam and the West

- The identity of every civilization arises from the central component of civilization. In order to see what separates Islamic civilization from the Western one, it is a very key point to take the central factors of civilizations into account. This is very decisive matter in tracing the causes of clashes between the Islamic civilization and Western civilizations over history.

- Historical differences such as these could push each civilization to essential conflict and clash.

- In addition, there are some hate-points between Muslims and Western politicians that put psychological and emotional distance between two respective civilizations and between Iran and the US.
Nevertheless, I think the centrality of Islam and marginality of Christianity in civilization arises from theology and culture simultaneously. Secular culture pushes Christianity (and Islam in the West) into the margin, and the mystical and spiritual culture in the East keeps Islam (and Christianity in Muslim world) in the Center. The clash is between secular and spiritual cultures.

Another very important point is that Islam is not recognized by Christians as a divine religion, while Islam (and the Quran) recognizes Christianity as a divine religion and Jesus as a divine and fully respected prophet.

From the Islamic view, there is no essential and fundamental gap between Islam and Christianity. So by considering this religious and Abrahamic foundations it is possible to decrease tensions and frictions.

Therefore, I think the clash is not between religion (Islam) and religion (Christianity), but between spiritual religion (Islam) and secular culture.

**Contemporary Clashes (Iran and the US)**

- There are some suggestions in the Quran to make theological and social connection with Ahlul-Kitab (including Jewish and Christian people)
- At the same time, there are some verses in the Quran and also some principles in contemporary Iranian constitution that insist on resistance against foreign non-Muslim domination of Muslim communities.
- The Islamic logic behind this constitution is rejection of domination (Nafye Sabil) when the Quran says: ”And never will Allah grant to the unbelievers a way (to triumph) over the believers.” 4: 141
- The same point is insisted by Imam Khomeiny and also supreme leader Imam Khamanei when they consider the Iran-US relationship as a wolf and wheep relationship that continued over many years.
- There were some politicians and some scholars who criticized this political view asserting that Iran is no longer a sheep, and some others insisted that US is no longer wolf as well (in Barak Obama presidency) and we could place our trust in US.
- President Rohani and some of his advocators and adherents supported this view. They believed that the US government is trustable now. So his political team began the JCPOA diplomacy.
- In the time of the Rohani presidency, I think the optimistic ground was ready to change from the wolf-sheep relationship to a peaceful relationship. But this optimistic situation did not last a long time and it shifted suddenly to very deep pessimism after Trump became president. This made new gaps between Iran and the US, and pushed us to very dangerous conflicts and clashes.
- What Donald Trump did is not based on Christianity. Both Christianity and Islam consider breaking a covenant (Nagdh al’Ahd) as immoral and prohibited according to the Bible and the Quran.
And now many politicians and scholars in Iran confirmed that the supreme leader’s prediction came true when he asserted that trusting in the US government is irrational policy.

Now, this clash and conflict is not a clash between two religions, but between religion and culture or religion and politics.

It should be noticed that Iranian experience over the Islamic revolution (40 years) indicates that weakness conduces to war and invasion (Iraq attack on Iran). In order to avoid war and violence it is necessary to be stronger and more powerful.

Suggested Theological Way

- Mankind! We created you from a single (pair) of a male and a female, and made you into nations and tribes, that ye may know each other (not that ye may despise each other). Verily the most honoured of you in the sight of Allah is (he who is) the most righteous of you. (49:13).
- The first theological point is to comprehend (التعارف in Quranic terminology) and appreciate one another. (Clashes, Dialogue, and Taarof).
- Based on the Quran, “to know one another is the way for good-dealing with others on a social and civilizational scale (عاشروهن بالمعروف).
- Today, Shia Islam is not fully understood by US departments and universities. Shia Islam differs widely from the Salafi one in its political views, in its philosophy and rationality, and also in its morality and spirituality. These play a different role in making social order in Shia world today in Lebanon, Iran, and Iraq.
- To make this kind of relationship between the West and Islam, the best way is to start from Islam and Christianity, and to activate every respective common tie between Islam and Christianity.
- By activation of all inter-religious capacities, it would be possible to transform a secular violent culture into a humanitarian peace culture on both sides.
- According to Richard Niebuhr (in Christ and Culture), I think instead of transforming of cultures it is essential to let flourish humanitarian aspects of every culture. By flourishing of humanitarian features of each culture (alEsareh in Arabic) non humanitarian facets will be decreased and civilizational conflicts and clashes will be controlled.
- By doing this humanitarian flourishing of culture (humanitarian multiculturalism), it will be possible to recognize a sort of universal variety. In other words, by considering this, multiculturalism is necessary for non-US citizens as well on the universal scale.
- Based on this view, recognizing and respecting others’ religion and civilization would be beneficial for oneself and one’s own religion and civilization as well.
In the Islamic theological base, there are ontological relationships between self and others. The more you respect other humans as human beings, the more you will regard and provide humanitarian development on your side.

- Now, a very problematic matter is psychological and historical hatred (on both sides) that generates much hostility between the West and the Islamic world and between Iran and the US.
- Passions in doing international and civilizational dialogue could be very dangerous. I think Albert Hirschman’s theory (the Passions and the Interests) may work when he propose the interests (rational passions) instead of violent and irrational passions.
- So by practicing rationality and kind of piety (Piety as proposed by Marshall Hodgson) it would be possible to go beyond civilizational clashes.
Civilization, Violence, and Criminal Law

Xia Yong and Chen Dan

Abstract

I. Civilization and Violence
From the orientation of human civilization development, civilization and violence should drift apart from each other. From the history of human civilization development, civilization and violence are, on the whole, indeed the case.

Civilization signifies construction and accumulation, and violence signifies destruction and damage. They are running counter to each other.

II. Criminal Law and Civilization
Criminal law is not only an important part of human civilization, but also a basic means for human civilization maintenance.

Criminal law suppresses violence and promotes civilization.

III. Violence and Criminal law
Any violence is negative energy. The essence of the criminal law is “violence against violence” which means “using violence for preventing violence”. Its purpose of “preventing violence” manifests rationality; however, its method of “using violence” distributes negative energy. In this sense, criminal law has relative justice.

On the one hand, for all violent behaviors against civilization, criminal law needs to play its full role in preventing violence. In particular, it must keep a tight legal network to curb all forms of terrorist activities, media dissemination activities of all kinds of violence, and all kinds of violent sadistic activities in daily life. For violent behaviors against violence, criminal law should support.

On the other hand, criminal law itself must restrain and move toward the path of penalty mitigation. In particular, for non-violent behaviors, it can take the lead in reducing the intensity of penalties and apply more non-penalty measures.
文明•暴力•刑法

夏勇 陈丹

一、文明与暴力

从人类文明的发展取向来看，文明与暴力之间应当是渐行渐远；从人类文明的发展历史来看，文明与暴力在总体上是渐行渐远。

文明的取向是建设和积累，暴力的取向是破坏和损毁。二者背道而驰。

二、刑法与文明

刑法既是人类文明的重要组成部分，又是人类文明得以维系的基本手段。

刑法抑止暴力，促进文明。

三、暴力与刑法

任何暴力都是负能量。刑法的实质是以暴制暴，其“制暴”的目的彰显合理性，但“以暴”的方式施放负能量。在此意义上，刑法具有相对的正义性。

一方面，对于反文明的一切暴力行为，刑法需要更多充分地发挥其制暴作用，尤其要严密法网，遏制各种形式的恐怖活动、各种暴力内容的媒体传播活动、以及日常生活中的各种暴力施虐活动。对于以暴力反抗暴力的行为予以支持。

另一方面，刑法本身要克制，走向刑罚轻缓化之路，尤其对于非暴力行为，可以率先降低刑罚的烈度，更多适用非刑罚措施。

https://scholarsarchive.byu.edu/ccr/vol79/iss79/8
Abstract

Ancient China’s ecological civilization originated from worship of totems. In the ten-day myth recorded in The Classic of Mountains and Rivers, Huang Di used the cloud as the totem to designate the army, and the ancient emperors sacrificed the sun, the moon and the mountains. During the Spring and Autumn period and the Warring States period, the Confucian school and the Taoist school put forward the ecological protection view of “unity of heaven and man and nature” and opposed the human being’s plunder of nature blindly.

In class society, the rulers of the dynasties strengthened the thought of environmental protection. In the imperial edicts of the Qin and Han Dynasties, in the imperial edicts of the emperors since the Qin and Han Dynasties, there were orders to protect the environmental resources, prohibiting the killing of young animals and the eggs of birds, protecting wild animals and plants, and paying attention to afforestation.

At the same time, in ancient China, there was strict legislation on environmental protection. It includes the following aspects: first, the crime of environmental pollution has been set up. second, the crime of destroying trees was set up. The third, the crime of illegal mining was set up. The fourth was to set up a crime, destruction of cultural relics and historic sites. Five, strict penalties were imposed on different types of crimes above.

Keywords: Ancient China; ecological civilization; concept; criminal protection
Sixty Years of the Performances of Shakespeare’s Plays on the Stage in China

Li Weimin

Compared to other foreign plays the performances of Shakespeare’s plays on the stage in China is obviously endowed by nature with uniqueness to attract the Chinese audience. The performances and research of Shakespeare’s plays remains prosperous for many years in China. Because whether in the early years since the founding of the People's Republic of China or in the era of Reform and Opening-up of China, the performances of Shakespeare’s plays on the stage in China were not only a symbol of culture exchange, but also a dialogue with literary canons and international theatrical art which showed the positive attitude of China towards the treasures of international literature art and at the same time it’s a kind of embodiment of national cultural soft power. Especially in the era when we are far away from “salvation” and “revolution” the need for the acceptance of Shakespeare’s plays and the pursuit of human nature have been far more than the need and pursuit for other foreign dramatists such as Ibsen whose “Social Problem Drama” can directly interfere in civil life. According to various published disciplines statistics reports, citation reports and the data obtained in the statistics of this study Shakespeare is the most commonly-studied writer in China.1234

Meanwhile, Shakespeare’s plays are the most frequently performed foreign plays on the stage in China. Especially in the voice of “Re-reading the Classics”, the reinterpretation of the traditional classical writers’ works which including performances and studies of Shakespeare’s plays is always attractive to the theatrical workers and foreign literature researchers. For this reason there raises a question: How did the performances and studies of Shakespeare’s plays in the 20th century develop in China? This is a task which many people who are ready to perform Shakespeare’s plays on stage and Shakespeare researchers have to face. Therefore it is necessary to review the theories of the performances of Shakespeare’s plays on the stage in China within the sixty years since the founding of the People’s Republic of China.

1 Li Tieying: The Advanced report On Humanities And Social Sciences In China (1999), Social Sciences Academic Press, 2000
2 Li Tieying: The Advanced report On Humanities And Social Sciences In China (2001), Social Sciences Academic Press, 2002
3 Research Group of the Institute of Foreign Literature, Chinese Academy of Social Humanities and Social Sciences (Foreign Literature) scan of Frontier in: Chinese Academy of Social Sciences Review, 01-07-2002 In recent years, Shakespeare have been listed as the most commonly-studied writer in China in many works which use biblio-metrology as the study method
4 Social Science Research and Ideological Work Department of the Ministry of Education China Academic Humanities and social sciences research author1996-2000),Renmin University of China press, 2004
In the voice of “Re-reading the Classics,” Shakespeare is definitely one of the classic writers who are supposed to be re-read. And to perform Shakespeare’s plays on the stage is definitely one way to reinterpret the classic works. Shakespeare’s plays were performed constantly on the stage in the history of introducing Shakespeare to China, and many Shakespeare’s plays which were adapted into Chinese dramas or operas with popularity left a memorable impression on people in the over one-hundred-year history of the exchange of Chinese and Western Dramas. Needless to say, with the further prosperity of the cultural exchange between China and foreign countries and the introduction of international performances of Shakespeare’s plays, Chinese performances of Shakespeare’s plays have been constantly tempered to maturity by the Oriental and Western theatrical theories. Some new methods of performance which were brought to China by Western theories of art and drama lent the Chinese performances of Shakespeare’s plays on the stage its own style and methods of performance; that is, the modern drama form of performances of Shakespeare’s plays and the traditional Chinese opera form of performances of Shakespeare’s plays. And with the continuous expanding of the view of art Chinese Shakespeare plays became attractive to both Western audiences and Chinese audiences.

There are many ways to re-read the classic literary works like Shakespeare’s works itself, but performing the Shakespeare plays in the form of Chinese dramas or operas is the best way to integrate Shakespeare’s works with Chinese culture so that classic works like Shakespeare’s plays can go into the midst of the common Chinese people. Shakespeare’s plays are supposed to be performed on the theater stage. That is one of the fundamental characteristics of Shakespeare’s plays which is different from other foreign writers’ works. Therefore we must pay attention to the performances of Shakespeare’s dramas on stage, especially to the successes and shortcomings of Chinese opera versions of Shakespeare’s plays. Chinese versions of Shakespeare’s plays become plays with rich cultural connotations and their own unique aesthetic characteristics which belong to both Shakespeare and China. Obviously this is a glorious mission carried out by Chinese performers and researchers of Shakespeare’s plays.

1. **The Performances of Shakespeare’s Plays: The Significance of The Classic Works**

According to academic research in recent years the voice of re-reading classical works has not ever stopped. Re-reading classics should not be limited to a range of literary texts, for such a dramatist the “Re-reading” Shakespeare is apparently not limited to texts, instead it should include the continuous performances of Shakespearean’s plays on the stage of theatre. Shakespeare’s plays definitely belong to these classics which we should re-read and reinterpret. That’s because from the point of view of world literature, Shakespeare’s classic status in the literary world shows long-term stability.
Shakespeare’s plays not only take the first place of the studies of classic literary texts in the whole world, but also keep performing on stage continuously. And the ultimate significance of interpreting classics is just to explore the inner spiritual values and aesthetic value that lies in classics, enlarging and reinterpretting humanistic values of classics as well. As Harold Bloom said: “The original sign that the literary works are able to win the classics status is some strangeness, this characteristic is either not be completely assimilated by us, or has the potential to become a well-established habit which makes us blind... ... Shakespeare is the excellent example of the second possibility as mentioned above” [1][3]. Shakespeare’s classic status fully shows such strangeness. Shakespeare’s plays have a unique charm of connecting popular literature and classical literature. Shakespeare’s plays can motivate people to produce new knowledge about themselves, and about literature, art, humanity as well continuously. Shakespeare’s plays have been constructed and deconstructed constantly in their communication with the world, and this process of construction and deconstruction of Shakespeare’s plays is the important reason why Shakespeare can win classic status. At the same time, the fusion of modern dramas, Chinese operas, and Shakespeare’s plays produced a batch of Chinese versions of Shakespeare’s plays which have the features of classic exploration both in ideological content and in aesthetic creation.

2. Activation and Amplification: The Shining Modern Drama Versions of Shakespeare’s plays

Without a doubt, Shakespeare’s plays have been performed on stage in many types of dramas and operas during the past sixty years since the People’s Republic of China was founded, including seventeen kinds of dramas or operas such as modern drama, Peking opera, Kun Opera, Sichuan opera, Shaoxing opera, Huangmei opera, Cantonese opera, Shanghai opera, Wu opera (a kind of local opera in Zhejiang), Henan opera, Luzhou opera, Hunan opera, Si’xian opera, Lantern Opera, Dongjiang opera, Teochew opera, Hanchu opera and so on. This situation can be said to be distinctive from the other foreign dramas which were adapted into Chinese versions. Cao Yu once said, ‘we performed Shakespeare's plays in all kinds of different forms, and all of these performances and creations which were shining on the stage have built a beautiful bridge between Shakespeare and the Chinese people.’ If we observe Shakespeare’s plays on the stage of China within the sixty years since the People's Republic of China was founded, we will find out that the performances of Shakespeare’s plays on the stage of China is mainly divided into three stages or have exhibited three different patterns if we take 1986 as a dividing line.
The first stage, from the early period of PRC to 1986, the performances of Shakespeare’s plays on the Chinese stage mainly took the form of the modern drama that used Stanislavsky’s realistic creation methods to perform, which means in the creation of characters of Shakespeare’s plays actresses and actors were required to accomplish a supreme task besides the completion of respective unit tasks, and this supreme task can be described in one sentence as “a basic, fundamental and all-embracing target that can attract all the tasks and activate the intention of creation which involves all the elements of performers-characters such as psychological motivation and self-perception.” The supreme task is restricted by the playwright’s creative motivation, emotions and thoughts, and is also expressed by the the subjects in the scripts. Although the Chinese theories of performance are also integrated into Shakespeare’s plays this stage mainly stayed in the period of learning; however, compared with the performances of Shakespeare’s plays on the stage in China before 1949, Chinese performances of Shakespeare’s plays have taken a qualitative leap. The second stage, although after 1986 Shakespeare’s plays which were performed in the way of realism were still in a dominant position in this stage, Shakespeare’s plays which performed in the form of Chinese operas appeared massively. This kind of Shakespeare’s plays which were performed in the way of Chinese operas with both form and spirit not only integrated the art of Chinese operas and Shakespeare’s plays, but also created a batch of Shakespeare’s plays with romantic features under the guide and influence of both the theories of Chinese operas and Brecht’s theatre theories. The third stage: in recent years Shakespeare’s plays got into the range of the commercial performances, such as adapted versions of Shakespeare’s plays based on the stories or themes from the original works, or the Shakespeare’s plays performed in the form of parody. There are formal performances of Shakespeare’s plays, and there also are the plays performed on campus, including the Chinese University Shakespeare’s Plays Festival which were held many times, but this kind of performance does not belong to formal performances. Shakespeare’s plays performed on campus are amateur performances, supported by the enthusiasm and interests of young students or the need to practice English, so their value as art is limited.

Talking about Shakespeare’s plays on the stage in China within the sixty years since the founding of the PRC, the modern drama form of Shakespeare’s plays achieved good results at first. We all know that the western plays are “a set of skills and systems of acting, stage art and theatres built by realistic dramas”. Although this kind of modern drama form of Shakespeare’s plays has each emphasis particularly on different subjects, all of them attempt to dig out the profound humanistic spirit which is implicated in Shakespeare’s plays from a realistic perspective, and they all have made high achievements in the specific implementation of making the words in the scripts become active and making the literary images become visible.
The modern drama form of Shakespeare’s plays is regarded as orthodox performances of Shakespeare’s plays in China, which has established the foundation of the classic status of Shakespeare’s plays on the stage in China. And there were a batch of Shakespeare’s plays performed in the form of modern drama which can be called the works with classical factors. Most starring roles in this sort of Shakespeare’s plays performed in the form of modern drama are the top performing artists of China whose performances have already been the training samples for the students of drama schools. For example, the King Lear produced by Central Academy of Drama and the King Lear produced by Liaoning People’s Art Theatre were both starring the famous performing artists of China. Let’s take the King Lear starring Li Moran as an example; this version of King Lear integrated profound thoughts with realistic characterization, and highlighted King Lear’s personalities such as perversity, self-confidence, arrogance, ignorance, but once when the royal robe of King Lear was taken off, Li Moran emphasized the collapse of King Lear’s subjective perception about life. The performance of this version of King Lear used reality to represent absurdity, making the audience feel the power of symbols which showed the fate of not only one single person, but of the entire human race. And the King Lear directed by Yang Shipeng and starring Hu Qingshu who was a famous drama artist has incisively and vividly demonstrated King Lear’s helplessness, greatly discerning and apprehending the ownership and loss of his power as well. In November 1980, Macbeth directed by Xu Xiaozhong and Li Zibo from the Central Academy of Drama highlighted the cruelty of that times which have penetrated into our feelings and imaginations. The symbolic meaning of "blood" in this play metaphorized the tragic connotation of the play itself, and the two directors of this play made the play show that fear is more than mercy in this play. The whole play showed the pain and suffering of a regicide and tyrant, and portrayed the whole process of self-mutilation of Macbeth’s soul.

The Othello directed by Chen Xinyi created three levels of mental space, which are the level of ideal, the level of secularity, and the level of dark revenge. Taking “psychological crisis” on the three levels of mental space can create the condition for the externalization of characters’ mental world, and represent clearly and accurately that the tragedy of Othello is just the loss of his faith in beauty; he became a sinner who destroyed beauty from a hero who pursued and defended beauty. The Othello directed by Lei Guohua is not only a tragedy of personality, but an allegory stressing the universal significance which reveals some fundamental weaknesses of human beings. The relationship between Othello and Iago is no longer the simple pattern of hero and villain in this play. In 1956, the Romeo and Juliet acted by the Performing Cadres Training Class of the Central Academy of Drama embodied the heroic struggle of Romeo and Juliet against the old feudal world with the aim of striving for happiness and love, and also embodied the reconciliation of the feud and the final coming of peace which were obtained by their death.
In 1961, the Romeo and Juliet performed by the 58th session of acting class of Central Academy of Drama as their graduation performance, drew lessons from Chinese traditional operas by taking the methods of acting such as the performance of throwing a ball made of strips of silk and the flowing white scarf to represent the keepsake of connecting the pure love of the young man and woman. The whole play was “both subtle and deep, and was not only beautiful but pure, it can bring people's feelings into a noble realm.”[4] And this play also portrayed the innocent and enthusiastic youth images. The Romeo and Juliet performed by the Tibetan class of Shanghai Theater Academy in 1980 laid the particular emphasis on the fate of the characters and the development track of characters’ personalities.

Although the emphases of all these Shakespeare’s plays performed in the way of modern drama express the themes in the plays, the means of artistic expressions are different; none of these plays is performed by methods of realistic creation strictly, but the plays all attempt to dig out the humanist spirit of Shakespeare’s plays, and interpret the intrinsic progressive factors of Shakespeare’s plays.

3. Content and Form: The Embodiment of Modernity in Shakespeare’s Plays

For the stage of Chinese operas with an age-old tradition and various kinds of operas, Shakespeare’s plays performed in the way of realism made people feel unsatisfied; therefore the Chinese opera adaptations of Shakespeare’s plays became a way of some opera troupes to test their own kind of operas and the level of their directors. As soon as the Chinese opera adaptations of Shakespeare’s plays were performed on the stage, they were appreciated by the experts of Shakespeare studies and the majority of fans of Chinese traditional operas. The combination of Chinese Operas and Shakespeare’s plays took place in mid-1980s when the Chinese opera adaptations of Shakespeare’s plays rose sharply at China's Shakespeare Festival.

Around mid-1980s, although some people realized the possibility of the combination of Chinese operas and Shakespeare’s plays, it was still very awkward in the eyes of some experts of Shakespeare studies. The doubt on the combination was first from whether the Peking operas can be combined with Shakespeare’s plays. Could Shakespearean plays be adapted into Peking operas? Are they Peking operas or are they still Shakespearean plays? While practice had given the answer as early as the 1920s, it wasn’t deeply discussed in theory. Some people realized the isomorphism of aesthetics between Peking Opera and Shakespeare’s plays first. Peking opera has various ways to express life freely, and Peking opera is skilled in telling stories and depicting characters’ mentality, while Shakespeare’s plays were well-structured with beginnings and endings, and always have a happy ending, and the virtual scene could enlighten the imagination.
From the level of aesthetics, the western tragedy is essentially an imitative art, so it forms a special style and features of aesthetics. “The forms of expression of tragedy are the forms of reproducing life … The mentality of characters is far more important than the external actions and gestures.”[5]586 To Chinese tragedy, the excitement of emotions is based on the stimulation of the external forms (the artistry of beauty), the form of aesthetics is beyond the understanding of content.”[5]591 So, if we could combine the reproduction of life and strong mental conflict of Shakespeare’s plays with the highly aesthetic performances of Peking opera, turning the mental activities into movements, we could, in the spectators’ views, express the deep psychology meanings and perform mental activities of Shakespeare’s plays on the psychology and aesthetics level, deepen the connotation of characters in Peking opera, and build the symbolism, image, concreteness, aesthetics, profundity and typical category of characters. It also meets modern people’s aesthetic requirements for plays.

The researchers who study Shakespeare first noticed the similarities of the stage scenery and the viewing habits between Peking Opera and Shakespeare’s plays. In the 1950’s, Zhang Zhenxian proposed his own views and possibilities of performing Shakespeare’s plays in the style of Peking opera from the aspects of theatres, performances on stage and audience. He thought that there were many similarities between Peking opera and Shakespeare’s plays indeed.[6] Audiences who are very familiar with Peking Opera would pay more attention to the form, even though it’s the same story and the same theater company, because the plot and the narration are not that important. That is to say, the audience of Peking Opera can ignore the stories of Shakespeare’s plays to a certain extent, but focus on the charm of the form of Peking opera; however, there also were some scholars who study Shakespeare who challenged this. Sun Jiaxiu thought it's not easy to adapt Shakespeare’s plays, and it's not just to bring it back and make it over or fill something in it. Sun Jiaxiu proposed an important standard of measuring whether the adaptation is successful or not, that is whether the adaptation meets the realistic spirits of art. It is incompatible and ridiculous for Hamlet, Macbeth and Shylock to wear Peking Opera costumes and to sing Peking Opera. Wang Yuanhua thought that to perform Shakespeare’s plays in China “should preserve the original style strictly in the way like the Buddhist scholar Dao’an abolished the research method of case discussion or like the translation method which were proposed by Luxun, instead of using the method of analogy of domestic books and foreign books (case discussion) or cut some parts out (domestication).

If the audience who have never watched Shakespeare’s plays watch the adaption of Shakespeare’s plays in Peking Opera style and think that Shakespeare’s plays is the same as Peking Opera, this is not a successful introduction of Shakespeare but a total failure.[7]437 If we really want to take Shakespeare’s plays adapted for Peking opera, are there any risks or possibilities of the violation against realism?[8]
In the context that literature should follow the principles of realism, people suspected that using the form of Peking opera can not exhibit the humanistic spirits of Shakespeare's plays which were implicated in the original works; and if we perform Shakespeare’s plays in the form of Peking Opera, we may worry that it is difficult for the audience to accept this form of performance.

In 1986, at the first China Shakespeare Festival, 25 Shakespeare’s plays all appeared on Chinese stage. There were not only Shakespeare’s plays performed under the guidance of realistic thoughts, but also some Shakespeare’s plays performed under the guidance of romantic ideas, and there were not only the Shakespeare’s plays performed in the form of modern drama, but also some Shakespeare’s plays performed in the form of Chinese operas. Especially in recent years the Shakespeare’s plays performed in the form of Chinese operas have attained great acclaim, and have achieved outstanding results in the re-interpretations of classics and the performances of the spirit of Shakespeare, or in the combination of the art of Chinese operas and Shakespeare’s plays as well. Shakespeare’s plays performed in the form of Chinese operas both interpreted the humanism spirit of Shakespeare’s plays and showed the inclusiveness of Chinese operas in the fusion of Chinese operas and Shakespeare’s plays. Through continuous practice, people realized that there are many similarities in inner spirits between Shakespeare’s plays and traditional Chinese operas not only in practice, but also in theory. For such a Chinese version of Shakespeare’s plays performed in the way of Kunqu Opera named “Bloody Hands,” people do not hope “it’s a version which was adapted according to the original works strictly”. At this stage, there are successful versions of Shakespeare’s plays which were adapted in the way of Kunqu opera, Peking Opera, Shaoxing opera, Huangmei opera, Sichuan opera, or Sixian opera.

The Kunqu opera “Bloody Hands” and the Huangmei opera “Much Ado About Nothing” both combined the inner experience of characters and the external performance together, which was not only faithful to the original spirit of Shakespeare’s plays, but also has a strong artistic expression and aesthetic value of art. The Kunqu opera “Bloody Hands” and the Huangmei opera “Much Ado About Nothing” both pursued virtual performances, the virtual installation of space, the feeling of sculpture and stylization which can be also described in one phrase as “The freehand style with allowable deformation.” The feeling of aesthetics was completed in the “imagination”. The Shaoxing opera “Hamlet” combined the lines of Shakespeare’s plays and the lyrical characteristics of Shaoxing opera together, which not only blended the beautiful and deep singing and melody of Yin Faction of Shaoxing opera with the sonorous and exciting characteristics of Shaoxing opera together, but also highlighted the complexity of the prince Hamlet’s character, and showed the positive side of human nature of the young prince in ancient China.
When it comes to adapting Shakespeare’s plays in the way of Chinese operas, the first thing come into mind is whether Shakespeare’s plays, especially “Hamlet” and the other tragedies, can be adapted in the way of Peking opera today. Adapting “Hamlet” in the artistic form of the Peking opera is a vivid presentation of the consciousness of modern aesthetics.

The modern consciousness of the Peking opera version of “Hamlet” can be shown in the form of mobilizing the various artistic means of Peking opera to perform the human nature of “Hamlet”, which requires the directors and actors to take the form of strange exotic culture (the Peking opera) to tell about the process of the struggling of modern people’s souls and personalities by using the original stories. We think that this kind of adaptation is a specific expression of having the modern consciousness of Shakespeare’s plays. For the adapter interpreting the birth of evilness implicated in “Hamlet” which the human being confronts all the time by using the form of Peking opera, the human being is rebuilding the humanistic spirit of our living home as well; this version pursued the beauty and harmony and the embodiment of the value which is completed in this kind of breaking and establishment. The Peking Opera adaptations of Shakespeare’s plays have the significance of demonstration and experience to the other kinds of Chinese operas. And the performance of either the Peking opera version of “King Lear” or the Shaoxing opera version of the prince’s revenge or Sixian opera version of “King Lear” is a vivid presentation of the consciousness of modern stage, which means the Chinese operas have their own aesthetic principles and habits on the aspect of how to treat the relationship between the aesthetic subject and the aesthetic object (The “Mind” and the “Substance”). Even when the audience confronts the tragedies and the tragic scenes, they will cheer for the performers’ touching singing voice and beautiful appearance, posture and extraordinary martial arts.

It can be said that westerners are quite familiar with the stories of “King Lear.” How to express the glory of human nature which are contained in the plays by using the form of Peking opera is a task before the performing staff. For Chinese tragedies, the purpose is not to inspire audience’s fear and pity, but to make the audience feel moved (corrective influence) by ethical virtues. The Chinese tragedies are not the noble aesthetic of purifying souls by inspiring audience’s fear and pity, but they address the moral influence which comes from reasonable stories (which means the operas meet the logical and ethical standards), the aesthetic of what is good, and the high-profile of education as well. If we combine Shakespeare’s reproductions of life and the fierce inner conflict with the performing style of Chinese operas, we could show the profound philosophical connotation and mental activities which are contained in his plays on the level of watching and enjoying, and also could explore and portray the images of Peking opera on the level of philosophy and aesthetics.

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Shakespeare’s plays performed in the way of Chinese operas have embodied the complexity, concreteness, esthetics, accuracy and generality of the personality characteristics of many characters perfectly.

The Chinese opera versions of Shakespeare’s plays cannot exist without music and dance. The modern consciousness can be shown by mobilizing the various artistic means of Peking opera to perform the human nature of Shakespeare’s plays, for the European audience who are quite familiar with Shakespeare’s plays, getting the storylines is secondary, and getting the aesthetic feeling has become to be the major aspect. This situation requires the directors and actors to take the external form of strange exotic culture to perform the process of the struggling of the souls of modern people with the music and dance of Chinese operas. Therefore, the Kunqu opera, the Peking opera, the Shaoxing opera, the Huangmei opera and the Sichuan opera combine the form of “performing a story with songs and dances” with Shakespeare’s plays together, which show double classical artistic value in either content or form.

4. Deconstruction and Construction: the Contemporary Value and Commercial Impact of the Vanguard Shakespearean Plays

The performance of Shakespearean plays has been brisked up and has not been confined to the two forms of drama mentioned above since the new century arrived. Post modern elements such as intertextuality, parody, and deconstruction have appeared in Shakespearean plays recently.

Performing Shakespeare in the new deconstruction way has improved performing arts, which extraordinarily appeals to the young generation, and it meets the audience's demand for sensory stimulation, entertainment, and cultural diversity.

How did Lin Zhaohua twirl the kaleidoscope of “Hamlet”? The answer was role transition. “In the first act, the new king Claudius and the queen were ready to leave hand in hand after consoling Hamlet, while crestfallen Hamlet was suddenly in high spirit and turned into an agloat king. Then Hamlet went off the stage arm in arm with the queen. The cocky King Claudius depressingly hung his head and changed into a new Hamlet, and then told about his agony deep inside.”[11]

By changing the external images, the internal feelings and experiences of those two characters were changing simultaneously. Between Hamlet and Claudius's spirits and souls there was a sharp contrast which revealed the complexity of human nature.

“Lin Zhaohua transformed the Renaissance humanistic tragedy into a cothurnus about contemporary people and life. (The director) filled the Shakespearean plays with ridiculous illusionary atmospheres.
Behind all his camouflage there concealed his philosophy of life.” (Quoted from the instruction book of Hamlet 1990, which was performed in 2009.) Lin successfully converted the Renaissance humanism into the discomfiture we are facing today. By exploring the complexity of humanity and perceiving the metaphor of the original tragedy Hamlet, he deconstructed the intrinsic humanism and constructed the inspiration that indicated "everybody is Hamlet".

No matter if Shakespearean plays are performed in modern drama or traditional Chinese opera, they do become an important way for Chinese drama artists to communicate with the world.

Looking back to the past 60 years, there have emerged a batch of classic Chinese Shakespearean plays[12] which are as excellent as Shakespearean plays performed by other countries.

Chinese directors and performers interpret the thinking and humanism spirit of Shakespeare in a unique way and even enrich the plays with Chinese drama aesthetics theories and perform the plays in different kinds of traditional operas: these are all our unique features and the reasons why performances of Shakespearean plays are constantly energetic and attractive on the stage of China.
References:
The Ghost Image in Traditional China and in Western Countries

Li Tianlu

浅析中西方传统文化中的鬼怪形象

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摘要：中西方文化中很早就存在鬼怪形象是一个有待于进一步研究的问题。这些鬼怪形象寄托了人们对于人世间行为的期盼，甚至折射了不同的文化积淀和人们的心理诉求。本文将以西方的“吸血鬼”文化和《聊斋志异》为例，探讨西方鬼怪形象与中国鬼怪形象在历史、宗教以及人生哲学等方面折射出的不同文化观念。

关键词：鬼怪形象；吸血鬼；《聊斋志异》；文化观念

Abstract

The image of the ghost in Chinese and western culture is a problem that needs to be further studied. These ghost images repose the expectations of human behavior, and even reflect different cultural conceptions and the psychological demands of persons. This paper takes the western culture of vampire and the Strange stories from a Chinese Studio as examples, discussing the different historical, religious and philosophical points of view which show how the images of ghosts reflect in China and western countries.

Keywords: image of ghost; vampire; Strange stories from a Chinese Studio, cultural concept

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Ross’s “American Pastoral” and “Human Stain”: Reflections on the Mental Problems of Modern Society

Shi Yuanhui

罗斯的《美国牧歌》和《人性污点》：现代性社会心灵问题的思考

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论文主要以美国当代作家菲利普·罗斯后期所创作的两部代表性作品《美国牧歌》和《人性污点》为例，对罗斯在作品中的现代性社会问题书写进行研究。本论文具体论述了罗斯在这两部小说中对于现代性社会的深刻反思，指出了诸多现代性社会问题如经典的消解、知识分子的世俗化和职业化沦落、主体性意识的零散化、青年的反叛和社会的分裂与对立在小说中的文学书写。
The Concept of Environmental Crime

Zhou Ling and Liu Xiaomeng

以新人类中心主义为基础构建环境犯罪法益概念

摘要

我国从1997年《刑法》增设破坏环境资源保护类犯罪以来，关于环境犯罪相关的立法正日趋完善。但目前环境犯罪领域仍存在诸多问题难以解决。如环境犯罪到底是危害犯还是危险犯，环境刑法的犯罪圈如何划定？捕杀非珍惜野生动物是否应当入罪？这主要在于我们对环境刑法所要保护的法益未有明确认知。当前我国环境法益研究中环境法益抽象化与生态法益独立化的观点违背了当前环境伦理观的发展。

出于当前环境伦理观的发展和风险社会下防控环境风险的考量，笔者认为，我国环境刑法的法益应当是一种基于新人类中心主义环境观的多维度的可持续发展利益。本文提出一种多层次结构的环境法益概念：第一层次是基于现实危害性的直接法益，指个人或社会集合体遭受环境污染类犯罪直接威胁的，可预见且可计算的经济利益和安全利益，这是环境刑法法益最直接的表现形式。侵犯这类法益的行为在犯罪客体要件形态上以实害犯与具体危险犯为主。第二层次是由可持续发展理念推导出的间接法益，是以风险社会概念为基础，可能因破坏物种多样性与生态系统的行为而遭受难以直接估算具体损失的社会经济可持续发展利益。这是环境刑法法益的主要间接表现形式。侵犯这类法益的行为在犯罪客体要件形态上以抽象危险犯为主。第三层次是基于法益精神化理念产生的环境法益，主要是以严重无视公序良俗的方式实施的包括虐待、污染等行为可能侵犯到的人类共同环境道德与价值。这类法益本身缺乏实体性利益基础，在不同的刑法观视野下，会带来诸如犯罪圈设定以及刑法谦抑性等重要的争议。

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Expansion and Innovation of Chinese Translation Studies in Cross-Cultural Contexts

Jiang Zhihui

Abstract

From the cross-cultural perspective, this paper retrospects how Chinese translation studies developed from the traditional phase to the modern stage. During this process, Chinese translation studies expanded and innovated by the linguistic-turn and cultural-turn of Western translation theories. However, there are still problems and shortcomings in present Chinese translation studies. Based on this, the paper tries to propose a new translation theory — Commune-Translation, which integrates the theories of Communication and Translation and lays emphasis on pre-translation and post-translation. Commune-Translation will provide some guiding principles for the Going Global of Chinese culture and hints for retaining the entity of Chinese translation theories.

Keywords: Cross-cultural Context; Commune-Translation; Pre-translation; Post-translation

翻 译 学：在跨文化语境中的拓展与更新

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摘 要：本文立足于跨文化语境，从历时的角度梳理了中国翻译学从传统走向现代的过程，即西方翻译研究的语言学研究范式和文化研究范式给中国翻译研究带来的拓展与更新，并针对中国翻译研究在此过程中存在的问题与不足，提出一种翻译学和传播学相结合的跨学科理论尝试——译传论。译传论在译介学基础上，更加注重译前传播与译后传播，它不仅对于目前中国文化“走出去”具有理论指导作用，也为目前翻译学跨学科探索中如何保持中国翻译学的主体性具有启示意义。

关键词：跨文化语境；译传论；译前传播；译后传播
The Patrons of Lin Shu’s Translations and Their Influence

He Aijun and He Haiqin

Abstract

The success of Lin Shu as a translator and the creation of his translated novels should not be attributed to his own efforts, but to the collaboration of many patrons including powerful individuals, his coworkers, social groups and publishers. During his 27-year translation career, these patrons played an indispensable role in his translation practice from the choice of targeted translated texts to the spread of the translations. And because of their different patronages in economy, ideology and poetics, Lin Shu also took on different looks in terms of his translation attitudes, economic ability and social position.

Keywords: Lin Shu’s translations; economic patron; ideological patron; translator’s identity
Interpretation of Wallace Stevens’ Poetry from Heidegger’s Philosophy of Death

Jiang Zhihui

Abstract

Life and death is one of the themes of Wallace Stevens’ poetry. Sunday Morning and The Emperor of Ice Cream show his understanding of nihility in the emotion of anxiety and his acceptance of death, which present the coherence of his attitude towards life/death and Heidegger’s philosophy of “being-towards-death”.

Keywords: Wallace Stevens; Heidegger; Philosophy of death; “Being-towards-death”
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【作者简介】王敏玲（1977-），女，山西运城人，博士，苏州市职业大学外国语学院讲师；研究方向：文学、翻译。

20 世纪的西方是一片精神的“荒原”，上帝已死，信仰解体，对生命的意义和对死亡的思考再次进入人们的视野。海德格尔一生创作了大量的诗歌，表达了他对生命的理解与认知，其中很多的主题与死亡有关。他的第一本诗集《风琴》中如果有内在一致的主题，那就是生命接受死亡。海德格尔是史蒂文斯一直关注的一位哲学家，海德格尔关于荷尔德林作品的一系列思考，在一定程度上与史蒂文斯在诗歌美学中表达的理念具有一致性或者说是相似性。史蒂文斯在诗歌中和海德格尔在哲学中都对生命和死亡进行了不同程度的探讨，到目前为止，对两者死亡主题进行解读的文章寥寥无几，本文试图研究史蒂文斯的诗歌中对于生命与死亡的理解如何与海德格尔的死亡观相契合。

一、存在与焦虑

海德格尔把人的存在方式区分为非本真的存在与本真的存在。非本真的存在就是日常生活中的存在，其基本样式是“沉沦”（Verfallen），“诱惑、安慰与异化即标识着沉沦的存在方式。”[1][2][3] 人们在现实生活中忙忙碌碌地，为生活奔波，在繁琐的事务中忘记了自己生活的真正目的、价值和意义，在迷茫中沉沦于芸芸众生中，本真的存在则是个人真正地作为自身而存在，即此在。海德格尔认为死亡作为此在的终结，就是向死亡的存在。“死亡只在一种生存状态上的向死亡存在之中才存在。”[1][3] 这两种存在方式对待死亡的态度也截然不
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塞的领土。”④闲适安逸的气氛突然被一种幻灭感和焦虑感所包围：主人公残留的信仰让
她感到不安，耶稣为人类赎罪而做出了极大的牺牲，而她却不愿参与，不追随耶稣，自我救
赎将无法实现，永生将难以实现，于是眼前的事物都蒙上了死亡的阴影。

但是史蒂文斯对基督教宣扬的救义和描绘的天堂一直持怀疑的态度。罗伯特·勃莱
指出：“出于对“真理”的专注兴趣，他们放逐阴影，或者维护对它的放逐……当史蒂文斯
反对这一切时，他在反对完美的天堂，反对抽象的教堂，反对统觉的思维，反对太过轻
松的超验化，太过轻松的对悲剧漠然，”⑤于是他在这首诗中，对基督教描绘中的对未来世
界提出质疑：“在天堂里没有死亡的变化么？/成熟的果子永不落下？或者枝条永远沉沉地
垂挂在完美的天空，/一成不变，然而却像我们严酷的大地，/有着像我们的河一样的河流。

寻找/它们永远找不到的大海，同样后退的溪岸/从不与口齿不清的剧痛接触？”④诗人用了一
连串的问句，指出天堂里永恒的完美世界只是人们的虚构和想象。如果没有了四季的交替，
生命的轮回，那么一成不变的天堂生活毫无生机和趣味可言，反而现实充满变化的世界才充
满魅力，那么我们终其致力于追求死后进入天堂的意义何在，于是诗中主人公对宗教信仰开
始动摇，既而人类的永生变得毫无吸引力，耶稣为人类的救赎便不再具有意义。死后进入天
堂的美好景象被打破，人被“抛进”了虚无，存在变得毫无确定性和荒诞，孤独的人在焦虑
中发现自己从根本上是空无所有，主人公开始踏上对存在的真正意义探寻的道路。

在焦虑中经过一系列的质疑和思考，主人公对耶稣之死有了新的认识，“她在寂静的水
面上听见/一声叫唤：/“巴勒斯坦的坟墓/是徘徊的幽灵的门廊”/那是基督安息的坟墓。”
④“她”认为耶稣之墓也仅仅是他死后安息之所，并不是我们寻求精神慰藉和寄托的地
方。诗的第六节指出“死亡是美丽之母，是神秘之母，在她炙热的怀抱中，我们让自己尘世
的母亲无眠的等待”。④在这里诗人提出了与基督教相背驰的思想：有限即永恒。基督教
的思想认为人们信仰基督教，接受耶稣为救我们赎罪而死，那么死后就可以进入天堂而得
以永生，这是存在的价值和意义。而诗人却不欣赏永恒的天堂，不再对永生有所期，开始拥
抱死亡，因为有终结才会有变化的风景。现代的人们由于过多的沉浸于对未来世界的想象，忘
却了“尘世的母亲”，即大自然和现实世界。在反思中，诗人对死亡有了新的认识，既然死
亡是存在终结时的必经阶段，人们就不应该在沉沦于现实世界中，成为众生的一员，而应该
自由地去追寻他自身的真正存在，即向死而生。
二、向死而在

在海德格尔看来，死还是一种有独特启示意义的积极力量。关键在于，“死是此在的最
本已的、无所关联的、无不可逾越而又超知的可能性”。[2]393 他指出真正的向死而的基本特
征为：“先行向此在揭露其丧失在常人自已中的情况，并把此在带到主要不依靠操劳操持而
是去作为此在自己存在带到可能性之前，而这个自己却断然热情的、解脱了常人的幻想的、
实际的、确知它自己而又畏畏的向死的自由之中”。[2]300–306 正因为死亡使个人的存在变得很
有限，才促使个人要来认真考虑他的存在究竟包含一些怎样的可能性，一个人在沉沦中被日
常生活消磨得毫无个性，一旦当他在瞬间领会到自己的死以及死后的虚无，这时他就会发现，
沉沦在世界和人们之中毫无意义，他应当成为唯一他所能是的那样一个独一无二的人。这时的
他会强烈地意识到自身不可重复的价值，从而渴望在有生之年实现自身所特有的那些可能
性，所以，“真正的向死而在”，就是指“先行到死中去”，通过在先行中所领会的你的死与世
界、与他人无关涉的状态，把你真正的存在个别化到你身上来，所以，对自身的死的真实
领会以“揭露在实际上已丧失在普通人日常生活中的情况”，把个人从沉沦的异化状态拯救
出来，从而积极地自我设计，开展出“最本已的能是”，成为唯一这个人所能是的真实的个人。

史蒂文斯也有类似的论述，在论文《类比的效果》中，他写道：“举个例子，一个人以
现实为满足，当他走到生命的尽头，他回到现实，好像一个人从虚无梦幻中回到家乡的村
子，那里一切可见可感，他珍惜这一切，并极力返回这一切。他没想象的看待这一切，他不
是更清楚的看到了自己清晰的现实，他不是在类比中栖居吗”。[8] 从这点上来看，史蒂文斯
和海德格尔对死亡的理解都是存在的终结，在走向终结的过程中，此在应该实现作为个体存
在的种种可能性，即“向死而在”。

《冰淇淋皇帝》这首诗充分展示了史蒂文斯对海德格尔的“向死而生”的死亡观的认同。他通
过最基本的运动与静止的描述来表示他对于死亡的独特的看法。诗歌通过生命和死亡的
两部分对比和展示，让人们意识到逝者已逝，生命还要继续前行。虽然描写死亡的场面，与
诗歌开始的场景喧嚣而热闹，毫无畏惧可言，“喊那个卷大雪茄的人过来，/肌肉发达的那个，
叫他打些/香饮的奶冻在厨房杯子里。”“让妞儿们闲荡，身上的衣服/就是她们习惯穿的那
种，让男孩子们/把包在上月报纸里的花拿米。”[7]粗壮的大汉在厨房里制作清凉可口的冰淇淋，
人们的衣着随便、态度随意，就是带来的花束也随手用旧报纸包扎，一群前来送客的男孩
女孩在厨房里闲谈，尽情享受着冰淇淋的清凉和甘美，人们忘记了对逝者的哀悼和告别，
沉浸在冰淇淋的盛夏里，凝重和忧伤，宁静和肃穆不再是葬礼的主旋律，快乐和享受才是对
待生活的态度。在诗中对于守灵者而言，死亡是司空见惯的事情，死亡只是生命的终结，并非通往天堂的阶梯，无所谓浪漫和神圣。没有了天堂和地狱的存在，死亡就不再是令人敬畏，对人们来说现实的生活才是应该追求的，活着的人就是要享受冰淇淋的甜美，享受现实的生活，享受生活中的乐趣。诗的下半节描述了冰冷而孤独的死亡场景：“从那松木的梳妆柜里，/它少了三个玻璃把手，取出那条床单/她曾经在上面睡过绣出扇尾鸽/把它铺开来遮住她的眼。/她那长了粗硬老茧的双脚伸在外面，/不过在她表明她全身冰冷，
哑然无声。”[1] 扇尾鸽是一个宗教意象，是圣灵的化身，因此“绣出扇尾鸽的床单”表现了老妇人对天堂虔诚的向往。然而这样有宗教寓意的床单却遮不住老妇人的双脚，冰冷的双脚揭示着死亡的存在，无论如何去装饰它，美化它，也无法使死亡看上去更圣洁，冰冷、阴沉、僵硬的氛围构成死亡的情境，令人不寒而栗，同时无可奈何。

这首诗歌的基调并没有描述想象中的哀伤和肃穆，相反，冰淇淋却成了葬礼中的“皇帝”，主宰着人们的欲望和行为，对人们来说，任何的悲伤和肃穆都是无用的虚饰，死亡就是死亡本身，正如绣上扇尾鸽的床单终究遮不住粗硬老茧的脚，这些不过是虚无的想象，只有生的欢乐和死的冰冷才是现实。冰淇淋皇帝让一切的虚无想象都弱化了，葬礼的气氛不需要虚伪的肃穆和伤感；死亡的寒冷使人们更要在生活的快乐和生命的价值，未来世界是虚无飘渺的，正如诗人所言，“让是成为似的终曲罢，唯一的皇帝是冰淇淋皇帝”。[1] 史蒂文斯正是要通过该诗告诉我们，死亡是一件正常的事情，是每个人的最终归宿。然而面对冰冷的死亡，和幻灭的天堂，活着的人更应该珍惜生命，抓住今天，活在当下及时享受现实的生活。

三、结语

在《星期天早晨》和《冰淇淋皇帝》两首诗歌中，史蒂文斯通过耶稣的死和老妇人的死，让读者跟随他“先行到死中”去体会死，去感受到存在的有限性，及其实无的本质，从而认识到死是不可超越的可能性。在此不可超越的可能性之前，却延伸着种种可以实现的可能性。正如海德格尔认为，正是先行到死中去的直面体验使人从凡人琐事中解脱了出来，从而获得自由，开始对向着自己的死延展过去的那种可能性进行选择，从而实现此在的“真正的向死而生”。至此，我们看到了史蒂文斯与海德格尔在死亡观上的一致性。

https://scholarsarchive.byu.edu/ccr/vol79/iss79/8
参考文献:


Tea Book: Publishing Process and International Promotion of “Best Book Design from All Over the World”

Wang Xiaoyan

Abstract

The book “Tea Book” was recognized in the domestic and foreign publishing industry and design world as it was originated from the development and creativity of the related ancient book resources about “tea culture” in the Complete Library of Four Branches of Literature by the Commercial Press. In addition to the text typesetting, the book is produced with the interspersed celebrities’ “tea pictures”, the traditional vertical line-bound book format, full-color printing, an elegant and fresh appearance, and a well-integrated content and form. Tea Book participated in the competition of “Best Book Design from All Over the World” and won the award in 2018. It can be described as a vivid practice of the international communication of China’s “tea culture”.

Keywords: Tea Book; ancient books; binding design; cross culture
Differences Between Chinese and Western Viewpoints on Life and Death as Reflected by the Hungry Ghost Festival and Halloween

Tian Wanqing

Abstract

Festivals not only serve as an important carrier of culture, but also as an important witness to cultural heritage. What is hidden behind festivals is a nation’s cultural concepts and its cultural spirit. The Chinese Ghost Festival, which is closely related to death, is deeply influenced by some religious thoughts of Taoism, whereas the Halloween represented by the West originally originated from the “All Hallows Day” of the European Catholic Church hundreds of years ago. Both of them are regarded as the most direct forms to commemorate death in different civilizations, which exerts great difference in festival cultures. This paper aims to research the difference between Chinese and Western viewpoints on Life and Death and beliefs in the soul through the comparison between Chinese and Western festivals and people’s attitudes toward festivals.

Keywords: Hungry Ghost Festival; Halloween; viewpoints on Life and Death
The New Construction of Marxist Confucianism in the Context of Globalization

Guo Yingjie

全球化背景下马克思主义儒学的新建构

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摘要：马克思主义儒学概念的提出得益于中国儒学的马克思主义阐释，其新型话语建构受到国际和国内双重因素的深刻影响。在全球化背景下，马克思主义儒学不仅是中国学术界的一种创造性阐释，更是一种基于世界多元思想模态和中国政治、经济、文化等现实语境下做出的比较中庸的学术论断，是新见解和新主张。一方面，它立足于中国国情，是中国马克思主义阐释学的新话语；另一方面，它着眼于世界文明，是与国际学术思想对话和争鸣的结果。历史地看，马克思主义儒学得到阐释只是一个“宏大叙事”的开始，更多富有创新性的工作还需要继续。

关键词：马克思主义儒学；全球化；新建构

一、引言

马克思主义源自西方，是西方诸哲学流派中非常有影响力的理论之一，于20世纪20年代传入中国，成为中国无产阶级救亡图存、打破旧世界建设新世界理论武器。发展到今天，它已是“中国社会的指导思想、意识形态、又是中国人的终极关怀和信仰寄托” 1 。儒学是中国几千年来沿袭下来的传统文化的精髓，是东方文明体系中最具代表性的文化现象之一，它同时也是“世界古代文明中唯一的主流性文”，是中国文化之根、民族精神之魂，是中国人之为中国人“思想核心” 2 。表面上看，马克思主义和中国儒学，一东一西，属于两种文化体系，似乎没有任何关联，但是随着中国近百年来的历史变迁和文化互动，会看到马克思主义和中国儒学不仅有内在联系，而且联系很紧密，它们之间存在诸多共性特征。因此，在本研究中，将马克思主义与中国儒学进行比较研究，以期在新的时代背景下，为构建中国特色的社会主义文化提供理论支持。

二、全球化与马克思主义儒学

全球化是20世纪末至21世纪初的一个重要历史现象，其对全球政治、经济、文化等多领域产生了深远影响。在全球化背景下，马克思主义儒学的发展呈现出新的特点和趋势。

1. 全球化背景下马克思主义儒学的话语建构

全球化背景下，马克思主义儒学通过话语建构在国际和国内语境中得到了新的解释和阐释。一方面，马克思主义儒学的传播和接受受到全球化进程的影响，其理论和思想在不同国家和地区得到广泛的传播和接受。另一方面，随着全球化的发展，中国社会和文化也面临着新的挑战和机遇，马克思主义儒学在这一过程中也得到了新的发展和创新。

2. 全球化背景下马克思主义儒学的比较研究

全球化背景下，马克思主义儒学的比较研究成为学术界关注的热点。通过比较研究，可以深入探究马克思主义儒学在不同文化背景下的发展和变化，从而更好地理解和把握全球化背景下马克思主义儒学的内涵和特征。

3. 全球化背景下马克思主义儒学的创新性工作

在全球化背景下，马克思主义儒学的发展需要更多的创新性工作。一方面，需要在理论创新上下功夫，通过理论创新来推动马克思主义儒学的发展。另一方面，也需要在实践创新上下功夫，通过实践创新来推动马克思主义儒学的发展。

注释

[1] 作者简介：郭英杰，男，1978年生，新疆吐鲁番人，陕西师范大学外国语学院副教授，文学博士。主要研究方向为西方文论与比较文学。


[3] 参见：《全球化背景下的马克思主义中国化研究》，《思想理论教育》2008年第5期，第27-29页。


经典解释的新学科，也由此推动并形成了马克思主义阐释学在中国的新型话语建构①。在笔者看来，“马克思主义哲学”概念的提出有着重要的现实意义，它立足于近现代中国文化语境，着眼于全球化视野，对中国传统文化核心理论学进行马克思主义阐释，具有开拓性和创新性，是中国学术领域的新见解和新主张。

二、马克思主义哲学新型话语建构的迫切性

从国际背景来看，马克思主义和中国儒学都产生于特殊的历史阶段，既是人类特有的精神产品和文化现象，又是历史不断沉淀的结果。马克思主义理论的奠基人之一恩格斯（1820-1895），早在《致梅林》中就已经阐释说：“历史思想家（历史在这里应当是政治、法律、哲学、神学——总之一切属于社会而不是单纯属于自然界的领域的简单集合）在每一个科学领域中都有一定的材料，这些材料是从前的各代人的思维中独立形成的”，旨在说明：诸如“政治、法律、哲学、神学”等历史“材料”之间存在参考、借鉴和融通，其关系的确定客观实在，完全不以人的意志为转移。从某种意义上讲，马克思主义与中国儒学进行结合也是不以人的意志为转移的，因为它是在特殊的历史语境下的产物，顺应了历史发展的趋势，是在近现代社会大变革中产生的奇花异朵。历史地来看，该奇花异朵虽然曾经接受质疑和批判，遭受来自西方各种意识形态和文化力量的冲击，但是，建立在“仁、义、礼、智、信”基础上之上的中国儒学以及与其有紧密关系的马克思主义哲学信念，有的放矢地指导中国人民进行社会主义政治、经济和文化建设，取得了令全世界人民瞩目结果的成就，也让包括美国、俄罗斯、英国、法国等资本主义国家不得不刮目相看。“实际上历史已经肯定：儒学完全可能适应现代化。20 世纪 70 年代，‘亚洲四小龙’的经济起飞，已经被西方学者认为是儒家学说的成功，因为‘亚洲四小龙’基本上是以中国儒学为传统的。21 世纪中国复兴，中国经济成为世界第二大经济体的事实，再一次证明儒家学为传统的中国文化完全可以现代化，并且更为马克思主义阐释提供了有力的实践与理论依据”②。现如今，当包括美国在内的西方资本主义国家以迫切的心态急于从中国的儒家思想体系中汲取营养，从马克思主义儒学价值观念中寻求智慧的历史背景下，作为中华民族的成员，我们更应该放眼世界、着眼未来，把中国气派、中国风格和中国文化发扬光大，使之在世界舞台熠熠生辉。这是一昧历史担当，也是历史赋予新一代中华儿女的责任，更是从全球化背景下探讨马克思主义儒学新型话语建构的动力和源泉。

从国内背景来看，由于我们坚持马克思主义理想、信念不动摇，在国家建设方面始终立足于中国的基本国情，注意与中国传统文化紧密结合，已取得丰硕的成果，积累了许多成功的经验，这些都亟需我们继续保持冷静的头脑，做出更有成效的阶段性总结，以充分理顺马克思主义哲学理论与儒家学为代表的中国传统文化之间的关系。在学术研究层面，近些年来，已有不少中国学者将马克思主义和中国儒学放在同一个视阈内进行综合考察，无论是张三萍（2006）提出的“现代新儒学的马克思主义观”，徐庆文（2010）论及的“20 世纪中国马克思主义儒学”
学观的变迁①，邵龙宝（2011）提出的“马克思主义的中国化和哲学的现代化”、丁成际（2012）讨论的“儒学与马克思主义关系研究的三个面向”、杜维明和王杰（2013）进行的“马克思主义与儒学的交流与对话”、何明（2015）“从马克思主义哲学中国化的视角看马克思主义与儒学的关系”等，都秉承非常理性的态度对马克思主义和中国儒学进行客观分析，应时代之所需，发学人之所想，具有重要参考价值。当然，也需要明确的一点是，由于学者们考虑问题的视角和思想深度不一，所做出的文本阐述和最后结论不同，在一些具体问题的分析层面还存在差异，需要我们实事求是地做出更加系统的梳理和再阐释。在这方面，方汉文先生的话给我们以启示：“马克思主义是我们的指导思想，而儒家学说是中国传统文化的思想核心。在新世纪的语境中，马克思主义对儒学的诠释与建构必然成为中国系统话语的中心”②。尤其是中国儒学到了现代儒学这个发展阶段，“作为中国传统伦理的思想理论，必然要通过马克思主义的阐释才能得到新生，这是儒学阐释的前提”③。

三、马克思主义儒学新型话语建构的认识论

在全球化背景下，首要要认识到，马克思主义儒学强调以人为本，凸显人性的潜在价值和理念。中国儒学在经历了汉代之前的“原始儒学”、体系化的“汉儒”、倡导明德和良知的“宋明理学”之后，迎来了中国儒学的新时代，即中国现代儒学阶段。中国现代儒学仍然继承和发扬几千年的优良文化传统，希望在人的主体性建构、价值观维度以及人文主义精神、民族精神、时代精神等方面做出新贡献。马克思主义儒学观基于中国传统文化的精神，在关于人的基本问题上与现代儒学一脉相承。《论语·述而篇》云：“志于道，据于德，依于仁，游于艺”，认为人要注重内心修养、德行和作为，不仅在价值观方面要尊重道义、立于道义，还要修德于性、论于行，同时以文化为载体，以诗画为形式，实现“人之为道”的目标。倘若“德之不修，学之不讲，闻义不能徙”，那么作为人不仅不仁义，而且失去了做人的根本，所谓个人的道德信念和价值追求也不过是为世所用，所以《论语·里仁篇》也讲：“不患无位，患所以立”，“不患人之不己知，患不知人也”。儒学中人是现实中的人，在“天地人”三才当中，人的价值和地位最重要，因为人是联系天地与自然的中介和纽带。儒家认为人的理想人格的发展，其最高境界是“内圣外王”，内在修为与精神炼化是重要途径，当然人必须置身于社会，把自己的修为和精神炼化变成现实的成果，才算真正意义上的功成名就。所以，《孟子·公孙丑上》卷上：“无间于心，非人也；无罪于心，非人也；无辞让之心，非人也；无是非之心，非人也。恻隐之心，仁之端也；羞恶之心，义之端也；辞让之心，礼之端也；是非之心，智之端也。人之有是四端也，犹其有四体也。”马克思主义理论也把人当作客观现实的重要组成部分，认为人和社会的存在和发展都是为了人类自己，至于过程如何也最终取决于人。“整个历史也
无非是人类本性的不断改变而已”，“人的本质不是单个人所固有的抽象物，在其现实性上，它是一切社会关系的总和”，而且人参与生产活动，实现发展目标，其动力正是在于“通过人并且为了人而对人的本质的真正占有”或者说，“正是在改造对象世界中，人才真正证明自己是类存在物”①。可见，什么是人的发展，人怎么发展以及人如何实现自身价值等问题，仍然是马克思主义理论深刻思考的问题，而“促进和实现人的自由而全面的发展”顺理成章成为“社会发展的基本原则和最终目标”①。按照马克思和恩格斯自己的阐释就是：“只有在个体中，个人才能获得全面发展其才能的手段，也就是说，只有在个体中才有可能实现个人自由”①。所以，可以这样做出结语，无论是中国儒学还是马克思主义，在关于人的基本问题的解释上也有其共同之处，这为马克思主义儒学新型话语建构准备了条件。

其次，马克思主义儒学强调孔子大同思想与新世纪共产主义理想的有效结合。“大同”是华夏民族两千多年来孜孜以求的理想社会，最早记载“大同社会”的儒家典籍是《礼记·礼运》在《礼记·礼运》《礼记·礼运》《礼记·礼运》《礼记·礼运》《礼记·礼运》中，孔子称颂先帝尧、舜、禹秉持“大道之行也，天下为公”“大道之行也，天下为公”“大道之行也，天下为公”“大道之行也，天下为公”“大道之行也，天下为公”，给世人树立了典范：“大道之行也，天下为公，选贤与能，讲信修睦。故人不独亲其亲，不独子其子，使老有所终，壮有所用，幼有所长，矜、寡、孤、独、废疾者皆有所养”。意思是说，在上古制定的社会准则有效执行的时候，天下为世人所共享，人们自把德才兼备的人选出来给大家办事，所有成员讲究诚信、和封相处，精神境界很高，因此人们只不掩饰自己的父母，也不歧视自己的子女，而是彼此关爱、兼顾其他，使老年人能够终其天年，使中年人能够为社会效力，使幼童能够健康地成长，使老而无依的人、老而无靠的人、幼年丧父的孩子、老而无子的人以及残疾人都能够得到供养。整个社会其乐融融。《孟子·梁惠王章句上》亦云：“老吾老，以及人之老；幼吾幼，以及人之幼。天下可运于掌。”在这样的社会氛围中，因为人们心中充满大爱，胸襟坦荡、德行高尚，“货恶其弃于地也，不必藏于己；力恶其不出于身也，不必为己。是故谋闭而不兴，盗窃乱贼而不作，故外户而不闭，是谓大同。”即“对于财物，人们憎恨它被扔在地上的行为，却不一定要自己私藏；人们都愿意为公众之事竭尽全力，却不一定为自己谋私利。这样一来，就不会有人犯阴谋，就不会有人盗窃财物和兴兵作乱，所以可以夜不闭户、路不拾遗，这可视为理想社会。”②孔子所说的大同世界与马克思和恩格斯所描绘的共产主义社会有很多相似之处。在马克思和恩格斯看来，共产主义社会是人类社会发展的“高级社会形态”，分低级阶段和高级阶段，也就是我们通常所说的社会主义和共产主义。关于共产主义社会，马克思在《哥达纲领批判》中批判拉萨尔错误观点的基础上，引发出对未来社会发展进程的预见：“在共产主义社会高级阶段，在迫使个人奴隶般地服从分工的情形已经消失，从而脑力劳动和体力劳动的对立也随之消失之后；在劳动已经不仅仅是谋生的手段，而且本身成了生活方式的第一需要之后；在随着个人的全面发展，他们的生产力也增长起来，而集体财富的一切源泉都充分涌流之后，——只有在那个时候，才能完全超出资产阶级权利的狭隘眼界，社会才能在自己的旗帜上写上：各尽所能，按需分配！”②马克思和恩格斯

①[德]马克思、恩格斯：《马克思恩格斯选集（第 1 卷）》，北京：人民出版社 1995 年版，第 55-57 页。
②[德]马克思、恩格斯：《马克思恩格斯选集（第 2 卷）》，北京：人民出版社 1995 年版，第 84-85 页。
③[德]马克思、恩格斯：《马克思恩格斯选集（第 3 卷）》，北京：人民出版社 1995 年版，第 99-112 页。
④[德]马克思、恩格斯：《马克思恩格斯选集（第 4 卷）》，北京：人民出版社 1995 年版，第 20-24 页。
⑤[德]马克思、恩格斯：《马克思恩格斯选集（第 5 卷）》，北京：人民出版社 1995 年版，第 80-85 页。
⑥[德]马克思、恩格斯：《马克思恩格斯选集（第 6 卷）》，北京：人民出版社 1995 年版，第 99-112 页。
所倡导的共产主义社会有以下基本特征：（一）社会生产力高度发展，物质财富极大丰富，可以充分满足整个社会及其成员的物质需要；（二）社会成员共同占有全部生产资料，生产资料和劳动产品归全社会公共所有，劳动者本身既是劳动者的又是生产资料的共同占有者；（三）实行各尽所能、按需分配的原则，社会成员将尽自己的能力，最大限度地参与社会劳动和工作，社会将根据每个成员的实际生活需要，分配个人消费品；（四）彻底消灭了阶级差别和重大社会差别，城乡之间、工农之间、脑力劳动与体力劳动之间的差别也将消失；（五）全体社会成员具有高度的共产主义觉悟和道德品质，劳动已经不是谋生的手段，而是人们生活的第一需要；（六）作为阶级统治工具的国家将完全消亡，那时，管理公共事务的机构虽然存在，但它的社会职能已经失去其阶级性质。如果说孔子所描绘的大同世界具有原始的共产主义性质，马克思、恩格斯提出的共产主义社会具有预言性的一面，那么马克思主义哲学的共产主义则是孔子大同思想与新世纪共产主义思想的有机结合，而且马克思主义哲学理论的革命性，立足于中国现实主义语境和民族文化语境，倡导物质富足、精神充实、友善团结的爱心社会。

再者，马克思主义哲学强调在经济全球化时代建立和谐新秩序。经济全球化引发了一系列社会性变革，这在无形中也促使中国哲学和马克思主义重新进行对话，并且不断调整彼此的关系。“着眼于中国文化与世界文化的相互关系，儒学的未来走向是培育良好的民族文化意识，回归传统人建立民族文化认同，重建儒学传统与社会、民众生活的关系，形成具有文化主体性和当代意义的儒学形态。”

这基于全球化时代的社会属性所做出的应对措施。在中国传统儒学发展史上，和谐秩序涉及君臣之间、父子之间、夫妻之间、普通人之间的关系。《大学》云：“为君者，止于仁；为臣者，止于敬；为人者，止于孝；为父者，止于慈；为子者，止于孝。”即“仁”、“敬”、“孝”、“慈”、“信”都曾经是维系人与人良好关系的重要原则，也是经过实践检验之后人的经验的总结和概括。《礼记·礼运》亦云：“故圣人耐以天下为一家，以中国为一人者，非意之也，必知其情，辟于其义，明于其利，达于其患，然后能之。何谓人情？喜、怒、哀、惧、爱、恶、欲七者，弗学而能。何谓人义？父慈，子孝，兄良，弟悌，夫义，妇听，长惠，幼顺，君仁，臣忠，十者，谓之人义。讲信修睦，谓之礼仪。争夺相杀，谓之不义。故圣人所以治人七情，修十义，讲信修睦，尚情让，去争夺，舍礼何以治之？”无论是“人情”还是“人义”，都是以“天下为一家”的和谐观念为落脚点的，“圣人”为我们树立了榜样，“治人七情，修十义，讲信修睦，尚情让，去争夺”，故称“礼”得仁义。这些虽然是中国封建社会处理人与人之间关系的准则，但对于今天的我们还是有很多启发和借鉴意义。马克思和恩格斯指出：“一切时代体系的最终内容都是由产生这些体系的那个时期的需要形成的。所有这些体系都是以本国过去的整个发展为基础的，是以阶级关系的历史形成及其政治的、道德的、哲学的以及其他的后果为基础的。”

王杰、冯建辉：《“马克思主义与哲学的关系”研究综述》，《中共中央党校学报》2008 年第 6 期，第 144-47 页。
[德]马克思、恩格斯：《马克思恩格斯选集（第 3 卷）》, 北京：人民出版社 1995 年版，第 540-545 页。

https://scholarsarchive.byu.edu/ccr/vol79/iss79/8
尤其是近现代以来，无论是孙中山（1866-1925）提出的“天下为公”，毛泽东（1893-1976）提出的“建设一个没有阶级压迫和剥削的无产阶级国家”，邓小平（1904-1997）提出的“让一部分先富起来，然后实现共同富裕”，江泽民（1926-）提出的“三个代表”和“构建社会主义和谐社会”，胡锦涛（1942-）提出的“社会主义科学发展观”以及习近平（1953-）提出的“富强、民主、文明、和谐、自由、平等、公正、法治、爱国、敬业、诚信、友善”之“社会主义和谐价值观”，都是在为实现共产主义“大同世界”努力奋斗，并且均做出了卓越的贡献。客观地说，上述国家领导人以“天下为己任”，“先天下之忧而忧，后天下之乐而乐”，“为天地立心，为生民立命，为往圣继绝学，为万世开太平”，创立了一个又一个辉煌。而这些辉煌成就的取得，不只是政治层面的、经济层面的、社会学层面的，还有哲学层面的和精神层面的，说到底，是把科学的马克思主义理论与中国特色儒学精神和儒家文化融会贯通形成的结晶，是马克思主义儒学阶段性的胜利和马克思主义儒学现实意义上的成功。总之，马克思主义儒学不应该是一种虚无主义的“摆设”，而是必须与中国的社会主义现代化建设、新世纪共产主义理想紧密结合，构建一种具有社会主义品格的社会主义和谐价值体系，并在经济全球化时代建立和谐新秩序。

三、马克思主义儒学新型话语建构的开放性

知道了马克思主义儒学新型话语建构的认识论，这在现实层面还远远不够，还需要我们再解放思想，洞察马克思主义儒学新型话语建构的开放性。这里概述为以下三个方面：

第一，马克思主义儒学新型话语建构不是僵化和固步自封的，这意味着马克思主义儒学是一个不断发展变化的、鲜活的生态体系。马克思主义与中国儒学之间是对话和交流的，尤其是马克思主义与儒家思想的“融合说”，除了指马克思主义基本原理与中国无产阶级革命实践和社会主义现代化发展相结合这个基本事实，还指马克思主义与中传统的人文精神、延续几千年的中国传统文化有效结合这个现实状况。一方面，马克思主义儒学建立在传统基础之上，把辉煌的历史和厚重的过去作为基石，这为马克思主义儒学得以充满生命力的源泉所在。另一方面，必须认识到：马克思主义儒学面临诸多已知和未知的挑战，这使得我们要有忧患意识，因为马克思主义儒学是一个动态的、变化的体系，如果要使马克思主义儒学生态体系充满鲜活的状态，摒弃僵化的头脑、抛开固步自封的心态是一个关键。

第二，马克思主义儒学新型话语建构不是封闭和保守的，相反，它是一个兼容并包的开放体系。马克思主义儒学不是把其话语体系封闭和保守的状态限制于马克思主义哲学、马克思主义政治经济学和科学社会主义的疆域内，也不只是仅仅局限于中国儒学的高阁之中，而是倡导兼收并蓄、会通中西，既为我所用，古为今用，又保持个性，走中国特色的自强、自立、自信之路，“推天道以明人事”，努力做到自律、自省和自重，用《周易·文言》里的话说就是“与天地合其德，与日月合其明，与四时合其序”。当马克思主义儒学具备了天时、地利、人和，怎么能够不世界刮目相看？

第三，马克思主义儒学新型话语建构呼唤富有创新精神的、高瞻远瞩的研究，也需要勇敢无畏、不怕千辛万苦的社会实践。马克思主义儒学要想保持旺盛的生命力，要想在世界舞台上站稳脚跟，富有创新精神的、高瞻远瞩的研究必不可少。这正是我们上下求索、勤奋耕耘的动力和原因。但是应该看到，书斋式的讨论和
学术式的研究还足以解决现实问题，就连我们的精神导师马克思自己也不提倡那种只在书斋里冥思苦想，而不把自己的思想转化成现实的人。换言之，马克思教导我们要勇于实践，做“全人类解放的实践家”。马克思曾经在《黑格尔法哲学批判导言》中赋予“实践”以“武器”的职能：“哲学把无产阶级当作自己的物质武器，同样地，无产阶级也把哲学作为自己的精神武器”，“哲学不消灭无产阶级，就不能成为现实；无产阶级不把哲学变成现实，就不可能消灭自己”①。

马克思于是给我们以启示：理论的提出只是一个开始，实践理论并把理论的精髓转化成现实的成果才是真谛。马克思主义儒学新型话语建构，一方面呼唤富有创新精神的研究推进与之相关的理论工作，另一方面倡导有价值、有作为的社会实践，检验已知理论的合理性。正所谓：实践是检验真理的唯一标准。

四、结语

马克思主义儒学概念的提出在中国学术史上具有重要的意义和价值。它不仅是中国学术领域的一种创造性阐释和革故鼎新的见解和主张，更是一种基于世界多元思想模式和中国政治、经济、文化等现实语境所做出的比较中庸的学术论断。一方面，它立足于中国国情，是中国马克思主义阐释学的新话语，另一方面，它着眼于世界文明，是与国际学术思想对话和争鸣的结果。马克思主义儒学既得益于马克思主义理论对中国儒学的借鉴和发挥，又得益于中国传统儒学经过马克思主义阐释之后实现的现代主义转型。当然，应该看到，马克思主义儒学得以阐释只是一个“宏大叙事”的开始，它与马克思主义理论本身一样，“必须和我国的具体特点相融合通过一定的民族形式才能实现”①。