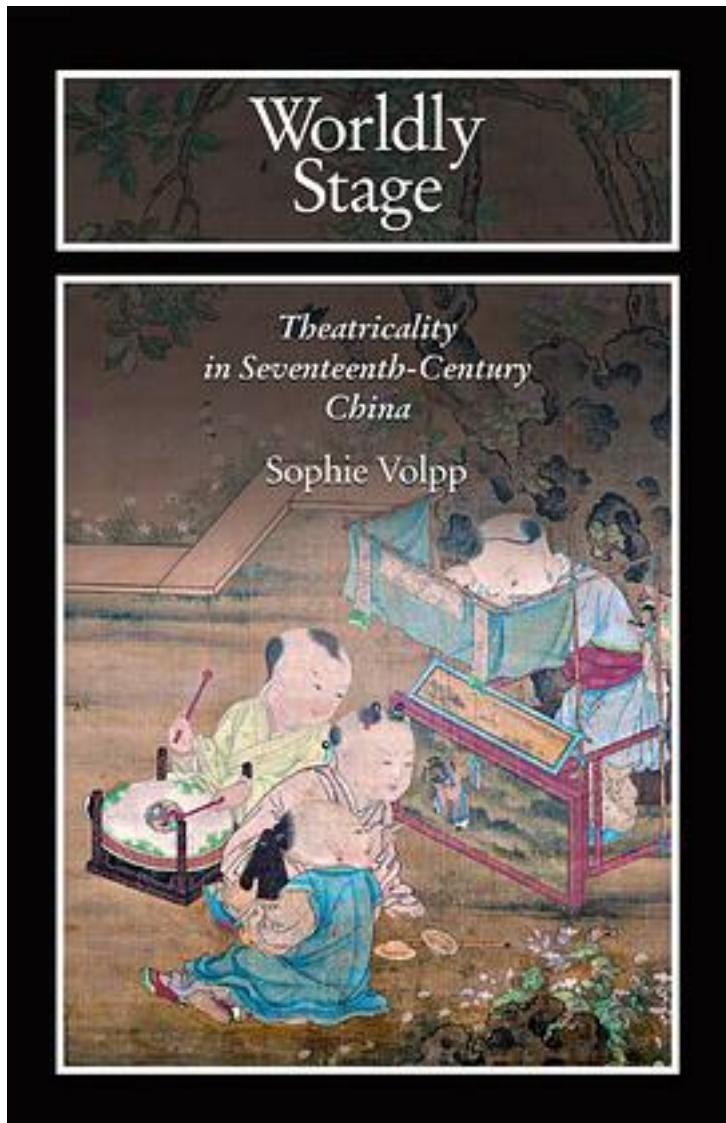


Worldly Stage



[Worldly Stage 下载链接1](#)

著者: Sophie Volpp

出版者: Harvard University Asia Center

出版时间: 2011-5-2

装帧: Hardcover

isbn: 9780674021440

In seventeenth-century China, as formerly disparate social spheres grew closer, the theater began to occupy an important ideological niche among traditional cultural elites. As the newly rich and the newly educated challenged the position of older elites, notions of performance and spectatorship came to animate diverse aspects of literati cultural production. The goal of *Worldly Stage* is to show how the theater acquired this figurative power.

Conceptions of theatrical spectatorship, Sophie Volpp argues, helped shape a discourse on social spectatorship that suggested how a discerning person might evaluate the performance of status. The exploration of theatricality allowed authors to discuss the emerging middle elite's precarious grasp of symbolic capital and the cultural past. That social roles resembled theatrical roles illuminated the excesses of the socially aspiring and the success of the undeserving. The transience of the world and the vanity of reputation had long informed the Chinese conception of theatricality. But in the seventeenth century, these notions acquired a new verbalization. That theatrical spectatorship provided a model for how one viewed the world was an old idea. What was new was that theatrical models of spectatorship were now applied to the contemporary urban social spectacle in which the theater itself was deeply implicated.

作者介绍:

目录:

[Worldly Stage 下载链接1](#)

标签

海外中国研究

戲曲

Sophie_Volpp

汉学

明清戲曲

十七世纪

英文原版

部分

评论

Sophie

Volpp的文学分析呈现出从文学到社会和从社会到文学的两种模式，而在两种模式背后一致的是挖掘文本背后的文化政治。二元对立的广泛运用，实际上没有让十七世纪戏剧性问题的答案现身。她说推崇的那种让幻觉与幻灭具有张力的戏剧观念，具体化到个人或许不是一种认知能力，而是敏感的伤痛。明朝的衰退与覆灭，与个人青春年华的逝去交相辉映，如同一曲弹词，在风中歌唱这萧飒与凄凉。

看到结论才明白，是要辩驳disengaged spectator的理论渊源，放到开始似乎更好。

討論“劇場”作為隱喻如何滲透到十七世紀文化與社會話語。分析了牡丹亭、男皇后、桃花扇、以及陳維崧，冒襄等詩。

晚明清初的观剧方式有两种：一是将演剧视为幻想/现实的分裂点，是社会倾颓的表现，而表演则是巧言令色、冒名顶替的隐喻；一是将演剧视为幻想/现实的聚合点，它和社会相辅相成，能使人从教条成规中解放出来。真正的观众出入于虚实之间，既能意识到人生如戏/一切无非一场空，又能积极介入/认同。剧场从早期的不固定转向固定，从堂会演出到酒楼的出现预示着观众/演出的隔离。从晚明尚自然趣味的思潮看，《牡丹亭》讽刺了迂腐学究和知识暴发户好用典的陋习：装腔作势恰与表演的特征吻合；《男皇后》更借性别扮装和否定用典，来质疑同过去的文化建立联系是否可能。围绕陈、徐、冒三人的诗词唱和维系了同性文人的社交/欲望网络：诗成为演员的转喻，移情机制蕴含着表演性和抒情性。说书人角色柳敬亭的能言善辩与孔剧往还于儒释道的多变意识形态若合符节。

阿姨的书！赞一切！

虽然evidence也许过于unique了一点，但是的確是很有趣的evidence啊！

Late Ming & Early Qing literati-theatre life (CH2: space & architecture)

=。 =好像是得给个五星，封面挺好看的。

[Worldly Stage 下载链接1](#)

书评

[Worldly Stage 下载链接1](#)