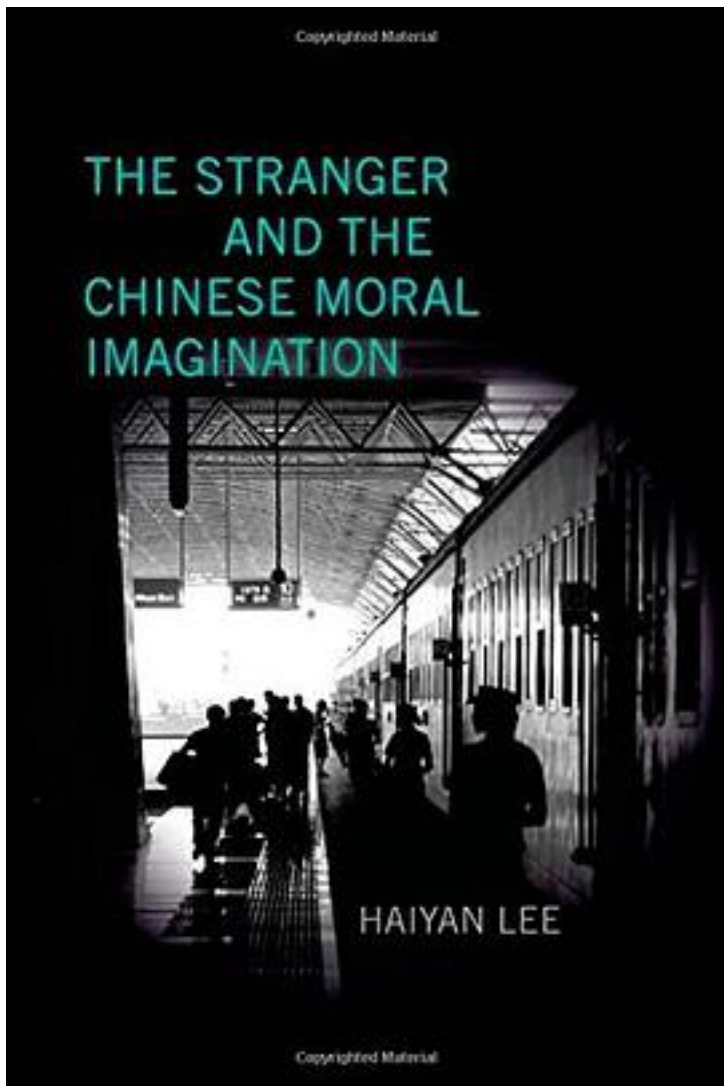


# The Stranger and the Chinese Moral Imagination



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著者: Haiyan Lee

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In the last two decades, China has become a dramatically more urban society and hundreds of millions of people have moved residence in the process. Family and communal bonds have been broken in a country now known as "a society of acquaintances." There has been a resulting breakdown of civility and trust in contemporary China, and the new market economy doesn't offer any solutions.

This book investigates how the Chinese have coped with the condition of modernity in which strangers are routinely thrust together, testing the moral limits of a society known for the primacy of blood relations and familiarity. Haiyan Lee dismisses the easy answers claiming that this "moral crisis" is not merely smoke and mirrors conjured up by paternalistic, overwrought leaders, policy makers, and scholars, nor should it be simply chalked up to the topsy-turvy of a market economy on steroids. Rather, Lee argues that the perception of crisis is itself symptomatic of a deeper problem that has roots in both the Confucian tradition of kinship and the modern state management of stranger sociality.

This ambitious work is the first to investigate the figure of the stranger—foreigner, peasant migrant, bourgeois intellectual, class enemy, dangerous woman, animal—across literature, journal articles, film, television, and popular museum exhibits. Lee's aim is to show that hope lies with a robust civil society in which literature and the arts play a key role in sharpening the moral faculties and apprenticing readers in the art of living with strangers. In so doing, she make a historical, comparative, and theoretically informed contribution to the on-going conversation on China's "uncivil society."

作者介绍:

Haiyan Lee is Associate Professor for East Asian Languages and Cultures and Comparative Literature at Stanford University.

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标签

海外中国研究

文化研究

社会学

文学

李海燕

当代中国

中国文学

社会史

评论

伦理学转向的力作。导论借助列维纳斯的他者之脸，指出一个真正的道德能动者必须有和陌生人社交的能力，同时警惕作为威权形象的第三方将原本偶然、自主且不可化约的道德行为加以编码、标准乃至社会建制化。解读部分，如灵山成功捕捉到遭遇陌生人之不可言喻、当代小说中的动物形象如何揭橥其(与底层人)赤裸生命状态和生命政治的运作、晚清小说中的妓院作为间隙型的公共空间、女性当自觉地以贱民姿态而非暴发户憧憬在政治场域中周旋、收租院通过交租粮的展览-恋物和水牢-贱斥来操演阶级种族观、鬼子来了中的白话世界主义等，颇具洞见。结语指出，由于审美经验使读者/观众无我化，从而移情、判断等机制会带来伦理公正或诗学正义；相对的则是作者的虚构能力常沦为政治义务的共谋。故此，读者在虚构世界中遭遇陌生的经验，是文学克服“平庸的恶”之所在。

大为感动。从现代中国的陌生人不信任现状入手，引入齐美尔“陌生人”理论，选取文学、视觉等文本，分灵怪、动物、（底层）女人/妓女、阶级敌人、外国人等“stranger”进行解读。其中最引人深省的是对在作为间隙公共领域的妓院的底层女性形象解读、用精神分析（恋物与贱斥）分析建构阶级敌人的收租院、水牢叙事，和对电影鬼子来了的分析，最后一项呼应导论的雷锋-列维纳斯的比较，指出马大山是在moral party of two中践行道德责任感。结论中，分析文学虚构之作用，指出文学放下无知之幕，让读者遭遇他者和陌生人，从而阻止平庸之恶的发酵蔓延。将文学研究与伦理政治相勾连，利用“他者面庞”等理论资源为公共生活、日常伦理实践注入了妙思。

天花乱醉。

很有意思的题目，也是很重要的问题，只是文学文本的选择有些奇怪。

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Introduction + C4. Transient strangers who break the social stagnation and moral ossification of the local community in the "heterogenetic city." 略城乡二元化，floating population还可以有很多组成成分。

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比revolution of the heart更得心应手，角度更有趣

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还以为华人学者的汉语文学/电影研究语言会简单点呢，我还是太天真了。只看每章前面的综述，具体论证还是不太接受文学研究那套方法……

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喜欢她对马克思引进改变中国城乡认识的那段，大致是说中国并没有城乡二元对立，知道接受马克思和苏联那套

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比上一本好。

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理论资源丰富，运用上信手拈来，表达严谨又文采飞扬。书中的观点与前几天的一条广播不谋而合。今日文学到底承担什么样的角色和功用？李海燕老师从列维纳斯的他者出发，强调文学的 politics 而非 poetics. 文学虽没有直接促成改变，却是 Rawls 所说的 veil of ignorance，是想象他者的起点。<sup>1</sup>  
Zoomorphism一章涉及动物保护，从去人类中心主义的立场出发，又顺藤摸瓜用阿甘本的裸露生命，以“动物的裸露生命”类比人类。沿用福柯的people as flock，从biopolitics和governmentality谈动物和人。对文本《狼图腾》的解读又做了社会达尔文主义解读。

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读完第五章之后，决定加一颗星

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