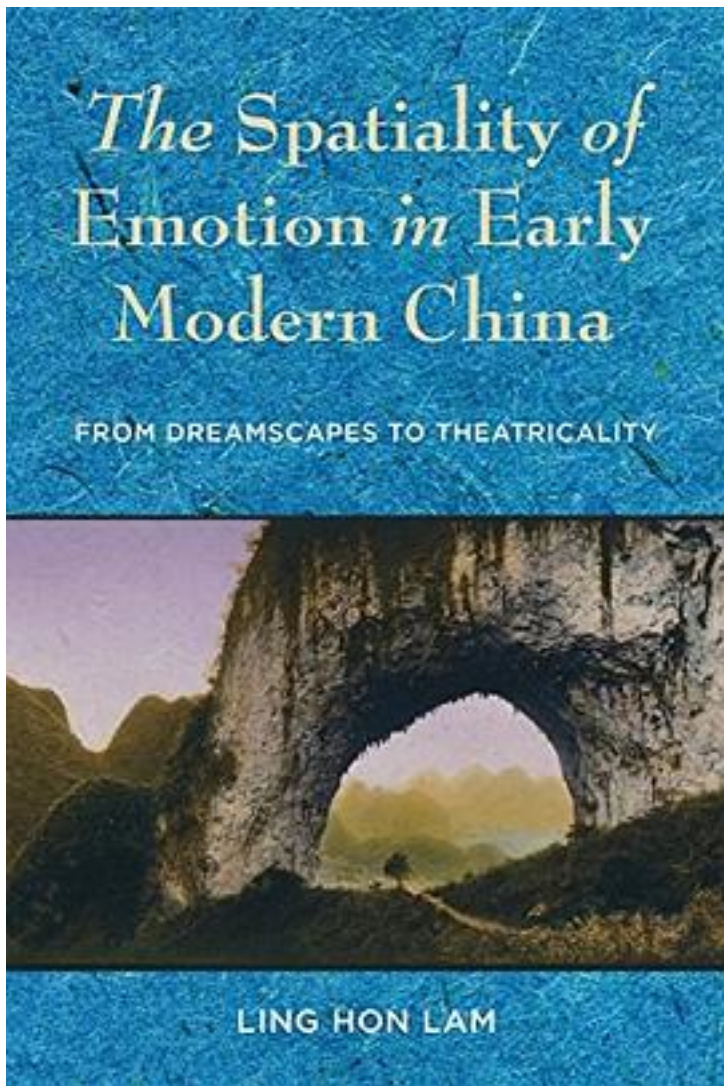


# The Spatiality of Emotion in Early Modern China



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出版者:Columbia University Press

出版时间:2018-5-15

装帧:Hardcover

isbn:9780231187947

Emotion takes place. Rather than an interior state of mind in response to the outside world, emotion per se is spatial, at turns embedding us from without, transporting us somewhere else, or putting us ahead of ourselves. In this book, Ling Hon Lam gives a deeply original account of the history of emotions in Chinese literature and culture centered on the idea of emotion as space, which the Chinese call “emotion-realm” (qingjing).

Lam traces how the emotion-realm underwent significant transformations from the dreamscape to theatricality in sixteenth- to eighteenth-century China. Whereas medieval dreamscapes delivered the subject into one illusory mood after another, early modern theatricality turned the dreamer into a spectator who is no longer falling through endless oneiric layers but pausing in front of the dream. Through the lens of this genealogy of emotion-realms, Lam remaps the Chinese histories of morals, theater, and knowledge production, which converge at the emergence of sympathy, redefined as the dissonance among the dimensions of the emotion-realm pertaining to theatricality. The book challenges the conventional reading of Chinese literature as premised on interior subjectivity, examines historical changes in the spatial logic of performance through media and theater archaeologies, and ultimately uncovers the different trajectories that brought China and the West to the convergence point of theatricality marked by self-deception and mutual misreading. A major rethinking of key terms in Chinese culture from a comparative perspective, *The Spatiality of Emotion in Early Modern China* develops a new critical vocabulary to conceptualize history and existence.

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标签

海外中国研究

情感理论

空间历史

林凌瀚

文学

戏剧

英文原版

汉学

评论

在西方戏剧历史上，镜框舞台(mirror-frame stage)在17世纪初的诞生是一件转折性事件，标志着观众与舞台的分离，舞台正对观众的一面变成一面无形的墙（第四堵墙），观众需要更强的想象力代入舞台上的景象，观看戏剧不再是“直接”的情感体验，而与阅读书本的过程更为类似。但这种转折并未在中国戏剧史上出现，一直到近代，酒楼茶楼的戏剧舞台仍然三面被观众环绕，观众（尤其是二楼一侧靠近舞台出口的观众）与角儿互动频繁。中国人喜欢说“人生一梦中”，这是在道家和禅宗思想影响下对人生的理解，而梦境和传统戏剧舞台之间也存在着结构上的共通性，观众可以一头栽进舞台，就如踏入梦境。但是！！这并不表明中西文化有着根本、本质的区别。。欲知详情，哈哈

情感本身就是空间结构化的(此外在性绝非自内向外的投射)，从中文的情境一词便可见一斑。theatricality不是戏剧艺术的本质，而是跨媒介和中介作用的结果，一种对应主体移/失位、抽离地观看而兴起的观众学(魂梦前)。在此之前的情-境，则有无孔不入的风(沉浸式、病理化)，以及幻觉与现实永无止境地置换下去的梦境(玄览、度脱)。真假美猴王故事揭示一心及其复象、观众与此竞斗的二心之间，无法弥合的距离；王夫之关于情和景妙合无垠的修辞，泄露出对观看内蕴距离的焦虑。十七世纪前的中国戏剧表演，可视作演员穿越鬼门道后，持续且暂时的转变(非他非我)；而theatricality(建立在戏中戏而非元戏剧之上)与剧场建筑革新(二层看楼)密不可分，随之兴起的还有设身处地的移情概念，指向作者/笔下角色/观众之间的认同。

非常灵巧的书

英语不好

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结论太大，虽然有洞见，但是用戏剧分析并不足以支撑。只能回答human ontology的问题，不应对ontology of emotion做结论。

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老师的书

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好！

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"walking the fine line between phenomenology and affect theory"; but really the engagement (/self-defend) with emotion and historicity takes it too redundant from a possibly more delicate and effectively stronger work that speaks impactfully to neospinozian philosophy

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书评

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