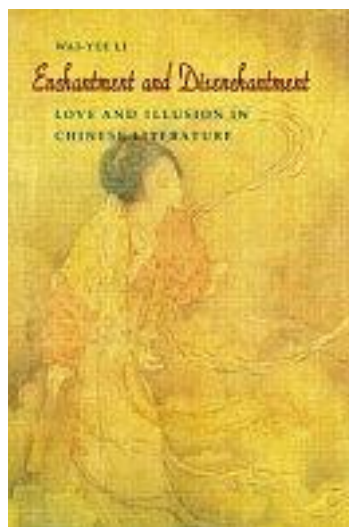


Enchantment and Disenchantment



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著者:Wai-Yee Li

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In a famous episode of the eighteenth-century masterpiece *The Dream of the Red Chamber*, the goddess Disenchantment introduces the hero, Pao-yü, to the splendors and dangers of the Illusory Realm of Great Void. The goddess, one of the divine women in Chinese literature who inspire contradictory impulses of attachment and detachment, tells Pao-yü that the purpose of his dream visit is "disenchantment through enchantment," or "enlightenment through love." Examining a range of genres from different periods, Wai-yee Li reveals the persistence of the dialectic embodied by the goddess: while illusion originates in love and desire, it is only through love and desire that illusion can be transcended.

Li begins by defining the context of these issues through the study of an entire poetic tradition, placing special emphasis on the role of language and of the feminine element. Then, focusing on the "dream plays" by T'ang Hsien-tsu, she turns to the late Ming, an age which discovers radical subjectivity, and goes on to explore a

seventeenth-century collection of classical tales, Records of the Strange from the Liao-chai Studio by P'u Sung-ling. The latter half of the book is devoted to a thorough analysis of The Dream of the Red Chamber, the most profound treatment of the dialectic of enchantment and disenchantment, love and enlightenment, illusion and reality.

作者介绍:

Wai-ye Li is Professor of Chinese Literature at Harvard University.

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标签

海外中国研究

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石頭記

评论

很喜欢第一、二章，从很独特的角度来组织中国文学传统，呈现出文学书写在刻意地制造美学幻境的同时，试图保持反省距离的紧张感。《九歌》、《洛神赋》、《陶庵梦忆》等作品被作为几个关键时刻来重新解读。后面几章讲《红楼梦》延续了这一脉络，但因为《红楼梦》的丰富细节以及作者、叙事者、主角宝玉间的交织层叠的再现关系，有了更多的发挥空间。

讨论幻与悟在叙述文学中的反讽地运用。从楚辞、到晚明与清初的传奇，到聊斋志异，最后收尾于红楼梦。最后三章关于红楼梦的分析真是有理有据。

對late premodern敘事研究一向隔膜，卻依然逐字句讀了下來，其文法語彙是非母語學術寫作者少有的典雅。冬天聊起這本書的再版與中譯，李老師略羞澀地沉吟道第一本書就像初戀。想來應格外珍重又情怯於再次安置。然而這本書本身，綺幻與警幻、煙霞與殘雪，也正是初戀吧。

*

佶屈聱牙，不过close reading做得很棒

Great book that will last long in Sinology.

导师的导师，硕士论文的重点二手材料文献，但重点是真的写得好，enlighten me!

我其实很想提一个问题，为啥disenchantment翻译过来要叫“警幻”而不叫“祛魅”呢？但是这个标题无意中道破了现代文学和当代文学中的一个问题，对于传统，是应该怀旧还是祛魅？

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