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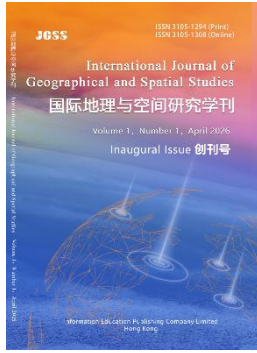
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地理想象·空间探索

——发刊词

梅新林 (MEI Xinlin), 方 英 (FANG Ying)

《国际地理与空间研究学刊》(*International Journal of Geographical and Spatial Studies*, 简称 JGSS) 经过较长时期的酝酿和一年多时间精心筹划, 今天终于出版了创刊号, 这是一件值得庆贺的学术盛事!

本刊之所以命名为《国际地理与空间研究学刊》, 首先在于“国际”(international) 视野与格局的定位, 也就是密切关注与反映国际学术界地理与空间研究的前沿动态与成果。关于“地理”(geography) 与“空间”(space) 的关系, 一种是统而言之“地理空间”(geographic space) 概念, 这是一个融合了“地理”与“空间”的复合概念, 意指地球表层自然要素与人文要素相互作用、共同构成的三维位置范围与分布格局; 另一种则是析而言之“地理”与“空间”的不同意涵。地理学最初产生之际, 即以地球表层“空间”为研究对象, 所以地理学科发展演变的历史, 实际上也就是不断重构“空间”的历史。其中空间是地理学的“容器”, 而地理学则为空间注入了“内涵”。没有空间的“容器”, 地理学就丧失了其存在的本体, 而没有地理学的“内涵”, “空间”也就沦为了一具空洞的躯壳。本刊并不执念于“地理空间”“地理—空间”的分合关系, 但高度认同“地理”与“空间”的辩证关系, 故而以“地理想象, 空间探索”为学术宗旨, 意为以地理想象的思想智慧为指引, 运用空间科学的思维与技术, 去认知、解析并优化我们赖以生存的地球家园。“地理想象”是“道”, 意指地理认知的智慧与灵魂; “空间探索”是“术”, 意指空间技术的实践与工具, 彼此互为表里、相互赋能, 但又可以相互转化, 相互成就。

地理与空间研究是当今的一个学术热点, 从国际地理空间研究的学术前沿动态观之, 目前正处于一个智能革命与理论突破并重的时期, 并深刻影响着学科交融、命题转换、理论创新与范式重构。鉴于此, 本刊重点关注以下九大核心论题: 一是空间本体论。其学术重心在于对地理空间本体的哲学思辨, 旨在探讨地理空间的本质含义, 为地理空间研究的根基所在, 由此发展为地理空间哲学。未来的

发展方向需要从纯粹的形而上学思辨拓展至对人类生存境况与意义的深刻关怀。二是空间关系论。此为从地理空间哲学思辨走向地理空间研究实践的重点方向，也是从传统地理学走向现代地理学的核心标志，目前学界所重点关注的是以下三种空间关系：拓扑空间关系（topological relationships）、方向空间关系（directional relationships）、度量空间关系（metric relationships）。未来的重点方向是建立一种关于如何优化空间的社会关系以及我们如何栖居于这个世界的新型伦理。三是空间认知论。其关注重点从“物理空间”转向“心理空间”，地理学中通行所称的“空间自相关”（spatial autocorrelation）、“空间异质性”（spatial heterogeneity）与“空间相似性”（spatial similarity）三大定律，即是地理空间认知论的重大成果，然后被奉为分析世界的“法则”，又进而上升为地理空间认知工具论或模式论。其未来发展趋势将深度整合各种空间智能形态，通向一种更具解释力、适应性和人文关怀的空间认识论。四是空间生产论。从法国学者亨利·列斐伏尔（Henri Lefebvre）《空间的生产》（*The Production of Space*）所总结的空间“三元辩证法”（*une dialectique de triplicité*），到美国学者爱德华·索亚（Edward W. Soja）提出的“第三空间”（thirdspace）概念，对列斐伏尔空间生产理论进行了最为深刻的重铸，也是从侧重于揭露与批判向更强调开放与超越的重大转向。未来的挑战在于如何结合不同区域和国度综合优化为实证分析工具与社会分析语境。五是空间叙事论。旨在矫正传统叙事学以时间为支配性维度的观念，强调空间在意义生成和故事构建中的核心作用。以色列学者加布里尔·佐伦（Gabriel Zoran）《朝向空间的叙事理论》（“Towards a Theory of Space in Narrative”）中系统构建了由地形层（topographical level）、时空层（chronotopic level）、文本层（textual level）构成的三层结构模型，是对列斐伏尔的空间“三元辩证法”、米哈伊尔·巴赫金（Mikhail Bakhtin）“时空体”（chronotope）理论和约瑟夫·弗兰克（Joseph Frank）“空间形式”（spatial form）的传承与发展。其未来发展趋势是从文本静态的空间表征分析，转向动态化、交互化、虚拟化的空间叙事实践，在智能体、非线性、个性化叙事演进中，重塑故事的讲述与体验方式。六是空间图像论。图像是人类的第二语言，不仅仅是用以描绘空间，更是在主动地生产空间，因而空间与图像是一种相互构建的关系。但当今学界存在重虚拟与实体图像的不同取向。美国学者罗伯特·塔利（Robert T. Tally Jr.）借鉴弗雷德里克·詹姆逊（Fredric Jameson）的“认知绘图”（cognitive mapping）概念，进而提出了“文学绘图”（literary cartography）理论，都是意指虚拟地图；而意大利学者弗朗科·莫雷蒂（Franco Moretti）《欧洲小说地图集，1800—1900》（*Atlas of the European Novel, 1800–1900*）绘制了91幅文学地图，并与文本构成图文互文关系，则是意指实体地图。目前，中国学界正在酝酿和启动规模宏大的图像知识谱系建构系列工程，必将为空间图像论研究提供中国智慧与成果。七是空间传播论。主要从以下两个方向展开：一是将空间视为传播发生的“舞台”，研究传播的空间分布和演化过程，以瑞典学者托斯滕·哈格斯特朗（Torsten Hägerstrand）所提出的“空间扩散”（spatial diffusion）理论为代表；二是将空间本身视为传播的“产物”，研究媒介如何利用传播技术塑造虚拟空间，以美国学者保罗·亚当斯（Paul C. Adams）提出的“四象限”（four quadrants）模型为代表。未来的发展趋势将更加凸显空间对话、互鉴、交融的重要意义与价值。八是空间技术论。回望人类地理空间研究的历史，先后经历了“初级空间研究”——“形态

空间研究”——“系统空间研究”三个阶段的演进，即从注重静态现象描述走向因果关系分析再到目前的模型建构与智能预判。未来技术革新的方向是从“数智地理”走向“星链智能地理”，不仅将彻底改变我们感知和理解地球空间的方式，而且深度赋能未来新型地理空间的重构，并期待共建一个更加智慧、更加和谐、更加温馨的未来世界。九是空间隐喻论。英国学者迈克·克朗（Mike Crang）《文化地理学》（*Cultural Geography*）将文学地理景观视为一个象征系统，通过对雨果《悲惨世界》与左拉《祝夫人们快乐》的文本分析，重点揭示了巴黎城市文学景观光明与黑暗的“权力地理学”，以及男性与女性的“性别地理学”的深刻意涵。那么，作为客体存在的地理空间为何以及如何被赋予各种意义？归根到底则是缘于人类对于地理空间“价值内化”的结果。所谓“价值内化”，就是经过人类主体的审美观照，作为客体的地理空间形态逐步积淀、超越、升华为文学世界的精神象征意义。《红楼梦》中的“金陵”，鲁迅小说中的“故乡”都是如此。伴随“价值内化”的过程，就是从空间形态的重塑不断走向空间意义的追问，于是终点又回到始点，与空间本体论遥相呼应、息息相通。以上九大论题分合有度、相互交集，既是目前国际地理空间研究的核心命题，也是本刊所重点关注的前沿领域。

由空间本体论等九大论题归结于地理空间研究的学术原点，也就是美国地理学家杰弗里·马丁（Geoffrey J. Martin）所著《所有可能的世界——地理学思想史》（*All Possible Worlds: A History of Geographical Ideas*）所总结的三大命题：（1）“它在哪里？”（2）“它是怎样的？”（3）“它意味着什么？”。首先，提出“它在哪里”意味着地理学的首要问题是空间定位，马丁甚至认为，如果地理学不能回答这个首要问题，那么即使是对我们世界最清晰的描述也没有太大的价值；其次，处于中间的“它是怎样的”代表了从空间定位走向意义追问的思维过程与结果；最后，归结于“它意味着什么”，旨在探索和阐释地理学的意义世界，表明地理学的终极指向是意义追问。在此三大命题之间具有内在的逻辑关联，彼此不可或缺、相辅相成而又依次递进。如果以我们所创建的“新文学地理学”的“三原”理论与此相比较，则彼此既有内在契合之处，又有不同的价值取向。所谓“新文学地理学”，是基于全球从“地理学”到“新地理学”、从“文化地理学”到“新文化地理学”的学科逻辑，然后从法国最先诞生的“文学地理学”推绎中国本土的“新文学地理学”，并重点创立了“版图复原”“场景还原”与“精神探原”的“三原”理论，作为“新文学地理学”学术体系建构的核心理论。（1）版图复原。即通过文学家的籍贯地理、活动地理与传播地理的分布与流向还原为时空并置交融的立体文学图景，此为“三原”理论根基之所在。（2）场景还原。处于“版图复原”与“精神探原”的中间环节，处于文学地理学“三原”理论建构的枢纽地位，其主旨导向集中体现在三个“回归”，即回归生命现场，回归鲜活样态，回归人文精神。（3）精神探原。立足于文学地理的意义追问，包括形而下与形而上的不同取向，但其最高境界应是生命意义之追问，具有开放性、深邃性与永续性的特点。“精神探原”的“空间矩阵”结构呈现为：“精神探原”的基点——“诗性空间”；“精神探原”的开放性——“文化空间”；“精神探原”的深邃性——“原型空间”；“精神探原”的指归——“终极空间”。“版图复原”“场景还原”“精神探原”的“三原”理论的提炼，正好契合了文学地理学这一新兴交叉学科的内在需要，也标志着“新文学地理学”理论建构的完成。然后又由“版图复原”“场景还原”

“精神探原”的“三原”理论落实于“外层空间—内层空间”“叙事空间—隐喻空间”与“文本空间—图本空间”的三维模型，从而为构建“新文学地理学”奠定空间阐释学基架，具有创新学术范式与方法的重要意义。

本刊是一本同行评议的纯学术期刊，由香港 HIEP 出版社出版，由美国著名文学空间研究学者得克萨斯州立大学罗伯特·塔利教授担任荣誉主编，浙江工业大学梅新林教授、方英教授担任主编，并邀请中国、美国、印度、菲律宾、新加坡、韩国、马来西亚、澳大利亚、加拿大、法国、英国、德国、芬兰、意大利、匈牙利等国内外 30 位著名学者担任编委。本刊每年出版 2 期，同时刊载中文和英文稿件。按照国际惯例，打破栏目界限，但通过内容权重以凸显重心所在：将聚焦跨学科研究的前沿话题，及时反映学界的最新研究成果；将持续推进“新文学地理学”学术体系建设，逐步促成“新文学地理学”学派的创立；将有计划地推出系列重点前沿论题展开讨论与争鸣，本期率先刊出方英教授的《比较文学地理学构想》（“Towards a Comparative Literary Geography”）与塔利教授的《幻觉之境与遗忘之境：鲁迅〈狂人日记〉中的空间、地方与寓言》（“Realms of Illusion and Oblivion: Space, Place, and Allegory in Lu Xun's 'Diary of a Madman'”）两文，分别重在理论构建与典范探索，以期引起学界同仁的持续讨论；将积极鼓励人工智能赋能地理与空间研究的前沿探索，为地理空间研究的数智赋能提供新型方法与路径；将长期征集名家访谈和书评，旨在及时反馈最新学术动态。

中国先哲有言：“不积跬步，无以至千里；不积小流，无以成江海”，创办刊物正如学术研究一样，必然要经历一个不断累积的过程。然而我们既已仰望同一片学术的璀璨星空，便当以脚步丈量地理的山河冰川，以心灵听从空间的神圣召唤，以初心点燃不灭的灯火，以智慧抵达胜利的彼岸！

最后，衷心感谢罗伯特·塔利教授担任荣誉主编，感谢国内外 30 位著名学者担任编委；也诚挚感谢为本刊创刊号提供高质量稿件的各位作者以及在编辑出版工作中付出辛勤劳动的各位老师和同学；热忱欢迎从事地理空间研究的学者不吝赐稿！

2026 年 5 月 10 日

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Towards a Comparative Literary Geography

方 英 (FANG Ying)

Abstract: The rapid global development of literary geography has rendered comparative studies of literary geography between nations increasingly imperative, while also enabling the establishment of comparative literary geography as a distinct subfield. With respect to the current research landscape in Chinese and English-language academia, there appears to be a dearth of systematic discourse on the theoretical exploration or disciplinary construction of comparative literary geography. This paper thus endeavors to develop an academic system of Comparative Literary Geography (CLG), with a focus on exploring the following three aspects. First, the disciplinary positioning of CLG, particularly its nexus with comparative literature, (human) geography, and the “New Literary Geography” (NLG) proposed by MEI Xinlin. The paper argues that the CLG constitutes an interdisciplinary realm at the intersection of comparative literature and (human) geography, embodying the dual attributes of both disciplines. Moreover, it aligns with the academic tenets of the NLG and functions as a subfield and research direction thereof. Second, the research paradigm of the CLG, encompassing its theoretical frameworks, methodologies, and key concepts. The paper posits that the CLG features a “comparative” dimension spanning both literary and geographical scholarship: it entails comparative analyses of literary geography between different nations and regions, as well as geographical inquiries into comparative literature, such as the geographical routes and regional variations of transnational literary dissemination, and the transnational geographical distribution of genres, intellectual trends, and motifs. Third, the primary research domains of the CLG, including regional literary studies, genre-spatiality studies, spatial thematic studies, (comparative) literary cartography, and (comparative) geopoetics, and other related domains.

Keywords: comparative literary geography; New Literary Geography; disciplinary positioning; research paradigm; comparative geopoetics

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摘要：文学地理学在全球范围的快速发展，使得不同国家之间文学地理学的比较研究变得日益重要，而且建立比较文学地理学这一分支领域也成为可能。就中文和英文学术界的研究现状而言，似乎还没有关于比较文学地理学学术体系或学科建构的系统讨论。因此，本文尝试建构比较文学地理学学术体系，将探讨以下三个方面问题。其一，比较文学地理学的学科定位，尤其是与比较文学、（人文）地理学和梅新林提出的“新文学地理学”之间的关系。本文认为，比较文学地理学属于比较文学与（人文）地理学的交叉学科，具有这两个学科的双重属性；而且将坚持新文学地理学的学术理念，并构成其分支领域和研究方向。其二，比较文学地理学的研究范式，包括理论框架、研究方法、重要概念等。文章指出，比较文学地理学具有文学与地理两个学科的“比较”维度：既包括不同国家和地区文学地理（学）的比较研究；也包括比较文学的地理学研究，如文学的跨国传播的地理路线和地域变异，文类、思潮、母题的跨国界地理分布等。其三，比较文学地理学的主要论域，包括区位论、空间主题论、文类空间论、（比较）文学绘图论、（比较）地理诗学等。

关键词：比较文学地理学；新文学地理学；学科定位；研究范式；比较地理诗学

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Since the nineteenth century, literary geography has gradually evolved into a relatively independent interdisciplinary field, with a vast body of scholarly publications that have continued to grow explosively. In a 1953 address titled “Le problème et les problèmes de la géographie littéraire” which was later included in the Chinese translation of his *Géographie Littéraire* (2025, originally published in French in 1946), André Ferré noted that, just as geography is conceived as an integrated field of study, literary geography has, to a significant extent, evolved into an independent discipline (2025, p. 91). In the late twentieth century and especially in the 21st century, a number of Chinese scholars—such as YANG Yi (杨义) in *The Syncretism of Literary Geography* (2013) and MEI Xinlin (梅新林) in “An Introduction to Chinese Literary Geography” (2006) and *Principles of Literary Geography* (2017), among others—have also advocated for the establishment of literary geography as a formal (sub-)discipline. While the literary geographies rooted in the two “parent” disciplines of Geography and Literature diverge significantly in their theoretical underpinnings and methodological approaches, with distinct yet overlapping and mutually referential research foci, the global proliferation of literary geography has rendered comparative studies of literary geography across national contexts increasingly imperative. Concurrently, this proliferation has made feasible the establishment of comparative literary geography as a subfield.

Based on the scholarly works in Chinese and English accessible to the author, there seems to be no systematic theoretical construction for comparative literary geography, not to mention the efforts to make it a new academic field or sub-discipline. Only a small number of articles have addressed topics that can fall within the purview of comparative literary geography studies. For instance, Martin Leer (1990) conducted a comparative research on the literary geographies of Canada and Australia and referred such research as “a comparative literary geography”; Laurence Publicover’s “Drama and Performance”—included in the section of “Forms and Genres” of *The Routledge Handbook of Literary Geographies* (Alexander, 2025, pp. 347-357)—examines how European plays and performance construct geographical sites, and this analysis implicitly constitutes a comparative study of “drama geography” of different European countries (the United

Kingdom, France, Italy, Spain, and Germany); Sheila Hones's article "Relational Literary Geographies" included in the same book (pp. 30-39) exemplifies a kind of theoretical construction of literary geography conducted at a scale that transcends national boundaries; and in discussions concerning the relationship between literary geography and comparative/world literature, certain topics pertaining to comparative literary geography are addressed (see e.g., Laachir et al., 2018; Domínguez, 2011).

With respect to disciplinary development, MEI Xinlin and GE Yonghai (葛永海) (2017), in their work *Principles of Literary Geography*, proposed that literary geography should be established as a new interdisciplinary program in institutions of higher education (pp. 251-304), and conceptualized comparative literary geography as one of its sub-fields (p. 299). However, they did not provide a more profound discussion of the core issues pertaining to this sub-field/academic system.

Against this backdrop, the present paper seeks to develop an academic system for Comparative Literary Geography (CLG), with a focus on exploring the following three aspects: First, the disciplinary positioning of CLG, including the inquiries into its disciplinary affiliation, intellectual lineage, disciplinary boundaries and nature; second, the research paradigms of CLG, mainly its theoretical frameworks, methodological approaches, and key concepts and critical terms; third, the primary domains and topics of CLG, such as the regional literary studies, spatial thematic studies, genre spatiality studies, literary cartography, geopoetics, and other related domains.

Disciplinary Positioning of Comparative Literary Geography

Ferré argued that "comparative literature, having emerged as a distinct subject, can already be situated within the disciplinary framework of geography" (p. 61). This observation reveals that comparative literature inherently entails geographical factors and perspectives and may even adopt geographical theoretical frameworks. In other words, comparative literature bears, to a certain extent, the characteristics of literary geography; conversely, research of literary geography should incorporate cross-national and cross-linguistic comparative approaches, all of which constitute core elements of comparative literary geography (CLG). Ferré's insight thus foreshadowed the formation and construction of CLG as a formal academic system. In contrast to Ferré, MEI Xinlin (2017) explicitly pointed out the positioning and core tasks of CLG within the discipline of literary geography: "CLG primarily refers to comparative studies of literary geography that transcend national and linguistic boundaries. . . . From the perspective of World Literary Geography, its tasks include fully illuminating the unique emergence and development processes of literary geography in and across different countries, regions, and ethnic groups, exploring the internal laws governing the evolution of literary geography, and even uncovering the fundamental laws of human cultural development." (p. 299)¹ Building on and inspired by the work of Ferré and MEI, this section intends to examine the disciplinary positioning of CLG, including its disciplinary affiliation, intellectual lineage, disciplinary boundaries, and disciplinary nature.

In terms of its disciplinary affiliation, CLG is an interdisciplinary field at the intersection of comparative literature and (human) geography, embodying the dual attributes of both parent disciplines. CLG research

1. The quotation in Chinese is "主要是指跨越国界和语言界限的文学地理的比较研究……从世界文学地理的角度着眼,充分揭示各个国家、各个地区、各个民族文学地理所特有的发生、发展的过程,探索文学地理发展的内在规律,乃至人类文化发展的基本规律是比较文学地理学的任务。" (Elipsis added by the author.)

should integrate the theories, methodologies, and thematic concerns of these two disciplines, while intersecting, overlapping with, and collaborating with such sub-disciplinary areas as geocriticism, geopoetics, spatial humanities, spatial criticism, and environmental criticism, among others. CLG maintains close connections and even overlaps with comparative literature, (human) geography, and literary geography, even to some extent subsumed under these three fields. Thus, it is imperative to first examine CLG's relationships with these three fields/disciplines.

The relationship of CLG with Comparative Literature. In a sense, world literature and comparative literature largely fall within the scope of literary geography studies. The CLG explored in this article not only constitutes a novel domain and direction within comparative literature but also enriches, innovates, and transcends comparative literature while also standing as a relatively independent field. This field will integrate the theoretical systems, academic lineages, and research methodologies of comparative literature, adopt its comparative methods and spirit, and adhere to a cross-linguistic, cross-nation, cross-cultural, and cross-disciplinary research model.

The relationship of CLG with (Human) Geography. Human geography shares an inherent affinity with literature in research issues and scholarly values, serving as an inexhaustible source of theoretical insights and conceptual references for literary geography, including CLG. In *Literary Geography*, Sheila Hones (2022) argues that “[h]uman geography today is characterised not so much by a particular subject matter as by the way it approaches a wide range of topics and activities by reference to concepts such as space, scale, mobility, representation, process and performance” (p. 2). Hones's observation discloses that the core of human geography lies in a suite of spatial concepts and their associated theoretical perspectives and methodologies. Drawing on this insight, this article posits that CLG should, while upholding a literature-centered orientation, draw intellectual sustenance from (human) geography. Specifically, it ought to integrate theories, knowledge, and methodologies from geography, particularly human and cultural geography, and adapt the discipline's conceptual frameworks, analytical perspectives, thematic foci, core concepts, and research approaches to interrogate literary phenomena. CLG places particular emphasis on the interplay between geographical spaces and literature of different nations. In such inquiries, the methodological tools and analytical lenses of (human) geography can provide critical support and inspiration for CLG.

The relationship of CLG with “New” Literary Geography. In “The Construction of Academic System in New Literary Geography”, MEI Xinlin (2017) articulated the conceptual framework of a “New” Literary Geography (NLG) and conducted a systematic exploration of the core issues inherent to this academic realm. The “newness” of MEI's NLG lies in its transcending the frameworks and constraints of traditional Chinese literary geography and Western literary geography; and in that it aims to systematically construct a novel theoretical system, explore innovative research methodologies, and carve out new academic domains, with a dedicated focus on establishing literary geography as a discipline in institutions of higher education. The CLG addressed in this essay will adhere to the theoretical logic and academic ideals and tenets of the NLG proposed by MEI, largely serving as one of its subfields and novel exploration in new directions. It is noteworthy that CLG employs comparative perspectives and methodologies, thereby expanding the research boundaries of NLG and forging new research trajectories.

With the disciplinary affiliation of CLG clarified, this article proceeds to outline the pathways and steps for the disciplinary establishment of Comparative Literary Geography. First, it is proposed to offer CLG-related courses in universities, such as elective courses for graduates explicitly titled as “Comparative Literary

Geography”, or a module of “Comparative Literary Geography” included in such courses as “Literary Geography” or “Spatial Literary Studies”. Second, prior to the formal establishment of Literary Geography as a discipline, CLG may be positioned as a domain within the secondary discipline of Comparative Literature and World Literature, contributing to and enriching its development. Once the discipline of Literary Geography is formally established, CLG can then be designated as an independent domain or subfield under this discipline.

Research Paradigm of CLG

As previously noted, Comparative Literary Geography (CLG) is an interdisciplinary field that integrates the attributes and features of both comparative literature and (human) geography. In essence, CLG embodies the “comparative” dimensions and perspectives inherent in both disciplines. On one hand, it undertakes research of inter- and cross- national literary geographies through comparative methodologies, encompassing transnational comparative studies of literary landscapes, writers’ biographical cartographies, and geopoetic concepts, or comparative inquiries into geographical imaginations and spatial ideologies of different nations/regions. On the other hand, it offers geographical interpretations of comparative literature, namely, conducting research on comparative literature and world literature from a geographical standpoint and within a geographical framework, such as investigations into the geographical routes and regional variations of transnational literary dissemination, as well as analyses of the transnational geographical distribution of literary genres, trends, movements, and motifs and their divergences across different nations and regions. It should be noted that there is a considerable degree of overlap between these two aspects. Making such a distinction is merely for the convenience of discussion, and CLG is not simply the sum of these two aspects but rather an integration of the two disciplines, two respective research paradigms, and methodologies. Therefore, when conducting such research, one should not be preoccupied with whether CLG belongs to literary studies or geographical studies. Instead, they ought to integrate the strengths, theories, research questions, and methodologies of these two disciplines and related fields to illuminate literary phenomena, the interplay between literature and geography, and the relationship between human existence, literature, and geography.

Ferré argued (2025) that literary geography should not function as a deductive discipline but should provide a framework for classification (p. 96). He proposes that the linguistic framework should be prioritized, followed by those of nations, races, and social groups. Inspired by Ferré, this article argues that CLG can draw on and integrate the research frameworks of comparative literature and (human) geography. First, it should borrow the framework of literature, such as that of literary trends, schools, genres, theories, themes, and images, with particular emphasis on the framework of comparative literature. Notably, core domains and topics in comparative literature research (including imageology, thematology, genology, and the like) inherently contain elements relevant to literary geography, all of which can contribute to the formation of CLG’s primary framework. Simultaneously, CLG should also reference geographical frameworks, such as cultural regions, linguistic regions, nation-states, subnational geographical regions, and urban spaces. Additionally, it may employ other theoretical frameworks from spatial studies, including scales, spatial typologies, mobility, and cartography. By integrating the aforementioned frameworks and classifications, CLG can focus on several major research areas that simultaneously engage literary studies, geographical space,

and comparative inquiry and that collectively form a multi-dimensional, stereoscopic framework system. This paper proposes the following domains: regional literary studies, spatial thematic studies, mirror-space studies, genre spatiality studies, studies on overseas literary dissemination, (comparative) literary cartography, and (comparative) geopoetics, among others. Several of these domains will be further elaborated in the third section of this paper. In the geographical dimension, these research domains exhibit a spectrum of scales and interconnections spanning macro to micro levels: vertically, from the global space and cultural regions, down to nations, cities, and even specific geographical phenomena or information; horizontally, including comparisons on the same hierarchical level and of complex connections across different levels. In the literary dimension, the focuses lie on several topics and perspectives with significant geographical relevance, each with distinct emphases yet overlapping in scope. Overall, no matter what specific domain or topic CLG centers on, it must concurrently account for the frameworks of comparative literature and geography, as well as the dynamics between these two disciplines, rather than merely using one discipline to explicate or validate the other.

In addition to research frameworks, CLG should also integrate knowledge, theories, topics, and methodologies from multiple disciplines and fields including literature, comparative literature, geography, and spatial studies, while drawing on, synthesizing, and reinterpreting relevant concepts and terminologies. In terms of critical terminologies, concepts meriting such engagement include geographical gene, myth of the homeland, literary landscape, literary pilgrimage, spiritual magnetic field, transmission route, geographical distribution, writer geography, text geography, internal space, external space, narrative space, metaphorical space, place, mobility, contrapuntal reading, nomad, deterritorialization, among others. For research methodologies, comparative studies that transcend national, regional, linguistic, and disciplinary boundaries serve as the foundation. Concurrently, it should integrate influence studies and parallel studies from Comparative Literature, alongside geographical methodologies such as cartography, statistical analysis, thick description, and fieldwork, as well as approaches from other disciplines.

Major Domains and Topics

The CLG, to be conceived as a relatively independent as well as an interdisciplinary field rooted in or deeply connected with multiple disciplines, is characterized with its own distinct problematic, that is, the study of the relationship between literature and geography on a scale transcending national boundaries. This overarching problematic involves, or “generates”, a series of closely related problems and topics, which can be classified into several major domains. This paper attempts to propose and discuss these domains and their topics by integrating the knowledge structures, theoretical frameworks, major areas and topics of comparative literature and human geography and by always adopting a cross-national-border comparative perspective and combining the perspectives of literature/aesthetics and geography/space.

Based on the common classification of literature, literary geography can be roughly divided into writer geography, reader geography, text geography, geography of literary genres, geography of literary theory, geography of literary dissemination, literary cartography and so on. As another major source of thought and supporting discipline for CLG, comparative literary geography, Comparative Literature mainly includes imageology, thematology, genology, comparative poetics, translation studies, study of literary trends, comparative studies of literature and other disciplines, and the like. As such, the essay tentatively proposes

the research domains of the CLG such as regional literary studies, spatial thematic studies, genre spatiality studies, geography of literary dissemination, comparative geopoetics, comparative literary cartography, and so on.

Regional literary studies

The concept “region” here not only refers to the geographical areas or administrative division within a nation, but also denotes a territory that transcends national boundaries and goes beyond the scope of individual countries, a territory including different countries that share similar cultures, languages, ideologies or political interests, such as the Caribbean region, the Global South, and the like. As such, the regional literary studies in CLG mainly focus on macro-regional literary studies, that is, the differentiation laws and structural features of literature within the global or continental scope, as well as the comparative studies on regional literature among nations. Take as an example, research on the geographical distribution of different languages and writers in Caribbean literature and the differences of spatial imagination in different areas, or a comparative study of Southern United States Literature and the literature of Chinese South in the twentieth century.

The regional literary studies in CLG are related to the division of the global literary map as well as to the examination of the relations and communication of the different parts of this map. By different standards and on different scales, the global literary map can be divided into Global South literature and Global North literature, Oriental literature and Occidental literature, and Asian literature, European literature, American literature, African literature and Oceanian literature; American literature can be further classified into North American literature, Latin American literature, Caribbean literature, and so on. The division of literary regions can also draw on the concepts of cultural circles and cultural regions (MEI & GE, 2017, p. 317), as well as the larger-scale concept of civilization circles. Thus, the global literary map can be viewed as including Latin-Christian literature, Islamic literature, Confucian-East Asian literature, Pacific literature, and African literature. It can also be observed by a more general separation of continental literature versus maritime literature. While listing various types of division, this article does not insist on a unified classification principle, but rather advocates that regional literature studies in CLG should adopt a global perspective (or even a planet view) and an inter-and-cross-national comparative approach. More significantly, the regional literary studies in CLG are intended to remap world literature and re-examine its composition, facilitate the exchange and mutual understanding between literatures of different nations and regions, and further advance the struggles for peace, understanding and anti-hegemony in the world.

Spatial thematic studies

Common spatial themes in literary geography include the mythic space, memory space, home, hometown, foreign land, Eden, Arcadia, capital city, exotic imagination, literary landscape, and some spatial oppositions with structural significance in theme, such as center and periphery, at home and away from home, hometown and foreign land, settlement and on the move (adventure, wandering, drifting), and so on. The spatial thematic studies in CLG adhere to a macro perspective and comparative studies of spatial themes in different national literatures, such as comparative studies of mythic spaces in the East and the West, research on spatial archetypes in world literature (such as home, Eden, wilderness, corner), comparative studies of exotic imagination in Euramerican and Chinese fiction in a specific historical period, or a contrastive analysis of the writing of capital cities in Chinese and British, or British and French, novels in the nineteenth century. Another

example is the frontier as a significant spatial theme. In comparative literary geography studies of the frontier, one can examine the distinct characteristics exhibited in the representations of frontier landscapes and the human-frontier relationship in the frontier narratives of different nations.

The research of literary landscapes has become a pivotal topic in literary geography and forms an essential dimension of the spatial thematic studies examined in this article. Given that literary geography investigates both intratextual spaces and extratextual real world, literary landscapes can be categorized into intratextual and the extratextual landscapes—namely, landscapes depicted within literary works and “cultural sites” in the real world. Extratextual landscapes can be further subdivided into the static and the dynamic: The former includes famous and “sanctified” literary sites like Shakespeare’s birthplace or Lu Xun’s residence in Shaoxing, while the latter encompasses literary activities associated with cultural sites, such as literary tourism and “literary pilgrimage” discussed by Ferré (2025, pp. 57-60, 92, 102). These activities themselves represent a distinctive form of literary landscape. The study of literary landscapes within a single nation-state typically centers on historical investigation and the cultural significances inscribed in literary landscapes themselves, or else serves tourism development and local image construction. By contrast, the CLG foregrounds cross-nation literary landscape studies. It conducts comparative research on literary landscapes in the literatures of different nations, interrogates the underlying differences in their literary history and culture, and investigates the potential mutual influences between the literary landscape writing in different national literatures.

Genre spatiality studies

John Frow (2006) conceptualized genre as “relatively bounded and schematic domain of meanings, values, and affects” (pp. 85-86), a definition that implicitly underscores the spatiality of genre. Indeed, the typological properties of genre are often manifested and determined spatially, that is, different genres typically employ distinct modes of spatial organization and exhibit unique category-specific characteristics in terms of spatial representation and spatial construction. In *Spatiality*, Robert T. Tally Jr. (2013) discusses Frow’s definition of genre and thereby proposes that “genre is itself a sort of map, since the generic parameters help to establish the projected ‘world’ of the story” (p. 55). Beyond analyzing the affinities between genre and cartography, Tally further posits that “the genres can be understood in relation to their organization of space and time, among the other elements of a narrative” (pp. 55-56). Taking Gothic romance as an example, Tally observes that its unique architectural style renders the characters’ movement in this space inevitably different from the activity patterns in an allegorical epic or a picaresque satire. Tally’s discussion reveals that a given genre often possesses its own unique spatiality—including narrative settings, characters’ spatial behaviors, and the spatial dynamics of plot progression, among other elements—and that the spatial features of a genre often constitute its defining traits. Following Tally’s line, we can take the Bildungsroman as an example. It not only features a specific plot pattern but also a certain spatial organization pattern: The protagonist left their familiar place, then after venturing into the unfamiliar, experiencing a series of spatial movements, encountering various spatial experiences and emotional geography, gained new knowledge and even “epiphany” because of the new spaces and the people and events associated with them, thereby achieving “growth” (FANG, 2024, pp. 305-306). Similarly, adventure narratives, maritime novels, frontier narratives, diaspora literature, detective fiction, utopian novels, fantasy narratives, urban fiction, and the like, all possess their own genre-specific spatial characteristics, which often hold significant implications for literary geography research.

Comparative literary geography can examine the historical origins and development changes of the spatiality of different genres on a transnational scale, as well as the distinctive features of a certain genre in the literature of different countries, especially conducting comparative studies on their spatial differences. For instance, within the perspective of comparative literary geography, the study of the picaresque novel can explore how the spatial patterns, characters' movement trajectories, and the main spaces of the genre have changed in their development across different countries, such as from the 1554 Spanish *Lazarillo de Tormes* to the subsequent picaresque novels in other European countries (for example, *Oliver Twist* by Charles Dickens). Additionally, within the scope of world literature, one may investigate the development and mutual influences of the distinct characteristics of spatial representation and spatial structure in utopian novels, including dystopian works. Science fiction, as a subcategory of utopian literature, is particularly well-suited for analysis through the lens of comparative literary geography. For example, what divergences exist between contemporary Chinese science fiction and its Western counterparts in terms of spatial scales, typology, and contradictions? And what insights do these divergences offer regarding the differences in temporal-spatial concepts, cosmologies, and philosophical traditions between China and the West?

Mikhail Bakhtin's research on the chronotope stands as a paradigm for inquiries into the spatiality of literary genres as his discussion reveals the distinct categorical traits of the spatial construction (and temporal arrangement) of different genres. As Bakhtin (1981) explicitly asserted, "The chronotope in literature has an intrinsic generic significance. It can even be said that it is precisely the chronotope that defines genre and generic distinctions. . ." (pp. 84-85) Taking this as a point of departure, Bakhtin conducted a diachronic examination of the evolving chronotopic features of major narrative genres in Europe, spanning from ancient Greek romance, ancient Roman novels, chivalric romance, the carnivalesque fiction of François Rabelais, and to the 19th-century European novels. It is safe to say that Bakhtin's studies on chronotope can be incorporated into the realm of comparative literary geography. This is not only because he undertook a diachronic investigation of the development of chronotope in novels, but also because his discussions encompassed novels from European contexts including ancient Greece, Spain, Italy, France, and Russia. In other words, his work can be conceptualized as a geographical investigation of the chronotope in the realm of world literature, and it offers profound insights for comparative research into the divergent spatial characteristics of the same genre across the literary traditions of different nations, namely, for the genre spatiality studies in the realm of CLG.

(Comparative) literary cartography

Ferré's monograph *Géographie Littéraire* is widely recognized as the world's earliest theoretical and systematic exploration of the field of literary geography, which has included 23 maps centered on the writer's information that fall under the rubric of literary cartography. While Ferré can be regarded as a pioneer in the study of literary cartography, Franco Moretti and Tally stand as two leading contemporary scholars in this realm, both having helped catalyze its rapid emergence as a prominent academic focus within global literary studies. Moretti has conducted abundant cartographic research of literary texts, genres and even a "new literary history"; in contrast, Tally has formalized the theoretical framework of literary cartography, and he mainly uses literary cartography as a metaphor to refer to the writer's writing, and the figure of map to a literary work. MEI Xinlin, a preeminent contemporary Chinese scholar of literary geography, has put forward the concept of cartographic criticism (地图批评), integrating Tally's literary cartography, Moretti's research on literary

maps and graphs, and China's time-honored tradition of wenxue tuzhi (文学图志, map-illustrated literary histories). Grounded in the long-established field of Chinese Literary Geography, MEI argues that cartographic criticism should entail the mapping of both internal textual spaces and external real-world spaces, thereby forging multifaceted connections and interactions between the verbal text and the cartographic text. Drawing on the perspectives of Ferré, Tally, Moretti, MEI, and other scholars, the (comparative) literary cartography proposed in this article encompasses writer maps, text maps, literary form maps, literary consumption maps, and literary dissemination maps, among others. Here, the terms "map" and "cartography" are employed both literally and metaphorically. Furthermore, the cartography in this study extends beyond conventional maps to include abstract data visualizations such as charts, tables, and schematic diagrams.

The writer map refers to a cartographic representation of life experiences and literary creation trajectories of the writer. It may take the form of a biographical map that encompasses key life events and places of residence throughout the writer's lifetime, or a map focused on their specific life stages or critical literary activities—such as a map of overseas sojourns or a map of locations associated with their major works. It can be an overview map covering their entire life, or a collection of maps concerning different aspects of their life and literary creation. These maps can mark the sites including the writer's birthplace, residences, place of death, and primary living locations, thereby delineating their travel itineraries and literary activity trails (which may further include sites of their major work writing, locations of exchanges with other prominent writers, and venues of activities related to the same literary school, among others). Comparative literary cartography emphasizes maps of the writer's life experiences in foreign/overseas contexts, while also focusing on comparative research of biographical maps, travel maps, and creation maps of the writers of different nationalities. For instance, in *Literary Geography*, Ferré (2025) included and analyzed maps such as those of Charles-Pierre Baudelaire's journey to the East (pp. 31-33) and Michel de Montaigne's travels in Italy (pp. 37-38), which fall within the research purview of comparative literary cartography.

Literary text maps encompass two primary categories: first, geographical information maps of literary works, including cartographic representations of key locations, landscapes in the text, and their correlations with real-world geographic data; and second, characters' cognitive maps and itineraries of their activities. Comparative research on literary cartography between comparable works of different nations not only falls within the purview of comparative literature but also constitutes a core component of comparative literary cartography. Literary form maps refer to the statistical analysis and cartographic representation of the distribution of language, literary genres, and forms. CLG investigates such distribution and evolution on a transnational scale. For example, mapping the global distribution of overseas Chinese-language writers and their works offers an intuitive demonstration of the international dissemination and radiating influence of Chinese culture. Another case is the cartography of sonnets in Europe and its global distribution and circulation. This not only reveals disparities in European countries' enthusiasm for sonnets (and their temporal shifts across historical periods) but also highlights that sonnet production remains quite limited in East Asia and Southeast Asia and there are even vast blank spaces in certain regions on the global sonnet creation map.

Literary consumption maps can help examine readers' reception of specific works, writers, or genres, as well as the impacts of underlying economic, cultural, and ideological factors on the reception. From the CLG perspective, such research may focus on the regional characteristics and cross-regional disparities embodied in literary consumption. Literary dissemination maps are closely related to, and even partly overlap with, literary form maps and literary consumption maps, but this category diverges from the other two in their core

focuses. Here, the emphasis lies on the dissemination routes of specific works, writers, theories, or intellectual trends, as well as the regular patterns of change they exhibit across historical periods. For instance, in *The Atlas of the European Novel, 1800–1900* (1998) and *Graphs, Maps, Trees: Abstract Models for a Literary History* (2005), Moretti looks at how novels or other literary forms “circulate in space, through a literary marketplace and the various geographical domains (e.g., local, regional, national) in which reading and writing occur” (Tally, 2013, p. 100). Moretti’s discussion of the circulation of literature, especially his observation through drawing graphs, diagrams and maps, stands as a paradigmatic example of literary cartography. When such inquiry transcends the boundaries of a single nation-state, it falls within the purview of comparative literary cartography.

(Comparative) geopoetics

It is generally acknowledged that the concept of “geopoetics” was first put forward by French philosopher Michel Deguy in the 1960s. Later, together with Kenneth White, he expanded the influence of this concept and its literary and philosophical propositions. According to Michel Collot (2014), the geopoetics they advocated serves to emphasize that the relevant criticism is a response to a specific state in literary creation, a state in which significant weight has been given to geographical space and related inspirations (p. 232). Subsequently, numerous scholars have engaged with geopoetics as a theoretical framework. For example, Collot’s geopoetics refers to the research on the interrelations between space, literary form, and literary genre, so as to establish a poetics of creative potential and a theory of literary production (2014, p. 233). Collot conceptualizes geopoetics in two dimensions. On one hand, it denotes the study of literary form, concerned with the construction of imagery of place; on the other hand, it functions as a poetic theory (*poiétique*), centered on reflections on the relationship between literary creation and space (p. 242). While there has been a considerable body of scholarship on geopoetics, the majority of these works focus on examining geopoetic issues pertaining to specific writers (see, e.g., Smith, 2015; Cresswell, 2017) or literary trends such as Rebecca Walsh’s *The Geopoetics of Modernism* (2015). *Geopoetics in Practice* is a breakthrough book which examines dynamic intersections of poetics (mainly in the sense of poetry studies) and geography and observes “how poets engage with geographical phenomena through poetry and how geographers use creativity to explore space, place, and environment” (Magrane et al., 2020, title page). To date, there appears to be a dearth of theoretical inquiries into comparative geopoetics, and even less a systematic treatise on the subject.

In their monumental work *Principles of Literary Geography*, MEI Xinlin and GE Yonghai (2017) conceptualized geopoetics as the core component of their literary geography system, with a focus on theoretical construction that provides foundational support and intellectual guidance for the entire discipline of literary geography (p. 21). This paper aligns with their viewpoint, regarding geopoetics as the inquiry into and systematic construction of theories, concepts, terminology, and methodologies pertaining to literary geography. On this basis it conceives Comparative Geopoetics as trans-national comparative research on geopoetics, encompassing comparative analyses of the overarching characteristics, theoretical systems, theoretical categories, terminological concepts, and related dimensions between different nations. Instances of such research include a comparative study of YANG Yi’s literary map, MEI Xinlin’s cartographic criticism and Tally’s literary cartography, or of Tally’s geocriticism and Bertrand Westphal’s *La géocritique*, or of the spatial criticism in China and the geocritique in the West, or more generally, of Chinese Literary Geography and the literary geographies in other nations. This research places particular emphasis on the comparative

research, mutual validation, cross-referencing, and complementary synthesis of differences between different nations in their geopoetic studies.

Within existing literary theories, particularly in the realms of spatial literary studies and literary geography, a number of concepts may be subsumed under the purview of comparative geopoetics. Examples include YANG Yi's concepts of "scene of life" (生命现场) and "peripheral vitality" (边缘活力), MEI Xinlin's "spiritual magnetic field" (精神磁场) and "ultimate space" (终极空间), Fredric Jameson's cognitive mapping, Edward Soja's "thirdspace", Gilles Deleuze's nomad, Tally's *topophrenia*, literary cartography and geocriticism, and the concept of "archipelagic" (as employed in archipelagic time and Archipelagic Literary Studies) put forward by scholars such as Édouard Glissant, Maria Reyes and Alex Taek-Gwang Lee¹, among others. These concepts not only draw on the methodologies and theories of geography or spatial studies but also embody a world literature horizon and a comparative lens, thereby enabling them to constitute, or be reconstructed as, the terminological and theoretical underpinnings of comparative geopoetics.

The concept *La géocritique* put forward by Westphal and his geocritical explorations furnish comparative geopoetics with a wealth of theoretical and practical resources. The geocentric method he employs—centering on a specific place (such as a neighborhood, a city, a region) inscribed with historical and cultural significance, and comparatively analyzing the spatial representations of this place by diverse writers (including those of different nationalities), as well as the spatial imagery and spatial imaginaries provided by non-literary texts—bears, to a large extent, the characteristics of comparative literary geography (as well as comparative literature and world literature). Accordingly, it is reasonable to argue that his geocriticism can be incorporated into the poetic system of CLG, many of his geocritical practices may fall within the purview of CLG, and his methodologies are of considerable referential and heuristic value for CLG research. Another theorist worthy of discussion is Edward Said. To a certain extent, Said may also be regarded as a literary geographer, as many of his studies offer multifaceted insights for comparative literary geography. For instance, his research on Orientalism inherently embodies a world literature perspective and can be reconstructed as a concept of comparative geopoetics, thereby providing a critical tool for comparative literary geography. Furthermore, his notion of "contrapuntal reading" which connects different regions of the world—the imperial centers and colonized or peripheral regions—can serve as a reference for comparative geopoetics, functioning as a pivotal critical concept and research methodology.

It should be noted that the research scope of CLG is not confined to the five domains discussed above. For instance, literary dissemination geography constitutes another worthy area worthy of inquiry. Within the framework of CLG, this subfield primarily investigates the spatial and geographical dimensions of transnational literary circulation and dissemination, including its modes, directions, routes, scales, and structural characteristics (such as the literary importing and exporting nations across historical periods, as well as the relatively fixed components embedded in dissemination processes and routes). While comparative literature and world literature also address literary dissemination or circulation, CLG distinguishes itself by emphasizing the geographical factors, spatial patterns, and dissemination cartographies of international literary circulation. This research encompasses the overseas dissemination of literary works, the transnational travel itineraries of individual writers, the clustering geography of writer communities abroad, and the travel

1. This issue includes Maria Reyes's article "Archipelagic Literary Studies and Spatial Formation" and Alex Taek-Gwang Lee's "On Archipelagic Temporality".

geographies of literary theories and intellectual trends. Research in this field often involves the utilization or creation of diagrams, charts and maps, which to some extent overlaps with the study of comparative literary cartography. Therefore, this article does not attempt to elaborate in detail on literary dissemination geography.

Conclusion

This article presents a tentative conception of CLG, with the hope that it may arouse academic interest in relevant issues, stimulate further discussions, and promote continuous expansion of this subfield. It is emphasized that CLG research should embrace an open, equitable, globally—and even planetarily—oriented perspective on literature, geography, and space. It is also important that CLG should uphold the new notion of space emerging with the “spatial turn”, that is, rather than a void container, a mere setting or backdrop, space should be viewed as social, productive, and constructive, carrying fluid, complex, and multi-dimensional meanings, as Henri Lefebvre and other scholars have suggested. Equally critical is that the “comparative” lens of CLG must maintain a local stance, rooted in the characteristics of the national language and culture. As MEI (2017) put it, truly meaningful explorations and productive studies often involve both the rational absorption of Western theories and a grounding in the realities of Chinese literature and its cultural traditions (p. 117). This embodies a locally rooted stance that is informed by a global vision and the integration of Chinese realities and foreign theories and methodologies. This viewpoint is applicable to the research of literary geography in almost any country.

This article proposes comparative literary geography with the following goals and prospects. First, to reposition Chinese literary geography in the global academic landscape and promote its development through comparative studies. Second, to rewrite the history of world literature from a geographical/spatial perspective, re-examine the characteristics and contributions of literary geography research in various nations and languages, and explore issues such as cultural status, national identity, and national image on the scale of the world literary map. Third, CLG should emphasize geopolitical investigation and serve objectives including national strategy, cultural dissemination, and mutual learning among civilizations. Fourth, it is hoped that research in CLG will facilitate cultural exchanges and in-depth dialogues among nation-states, thereby enhancing mutual understanding and inclusivity. The above may appear idealistic, yet they constitute goals worthy of pursuit. It is thus anticipated that more scholars will engage with this ambitious academic vision and endeavor.

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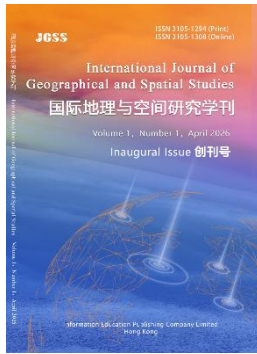
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Realms of Illusion and Oblivion: Space, Place, and Allegory in Lu Xun's "Diary of a Madman"

Robert T. Tally Jr.

Abstract: Allegory is inherently spatial, for the establishment of an “other” meaning for a given text will involve matters of place and displacement, dislocation, and dispersal, as well as hierarchies of meaning that may be imagined in architectural or topographical terms. In this article, Robert T. Tally Jr. discusses the significance of allegory for spatial literary studies, broadly speaking. Drawing on the work of Fredric Jameson, Tally examines the ways that literary texts serve as cognitive maps that not only figuratively chart the social spaces represented, but also offer inherently spatial allegories by which to make sense of their world. The spaces in question are not necessarily geographical, but are often established as relations (e.g., interior-exterior, public-private, high-low, here-there, and so on). Tally will look at Lu Xun’s 1918 short story “Diary of a Madman,” as well as Jameson’s discussion of it, in order to illustrate these connections.

Keywords: space; allegory; place; mapping; narrative

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标题: 幻觉之境与遗忘之境：鲁迅《狂人日记》中的空间、地方与寓言

摘要: 寓言本质上具有空间属性。特定文本衍生出“他义”的过程，必然牵涉地方、移位、错位与流散等问题，以及可借助建筑或地形术语加以想象的意义层级结构。在本文中，罗伯特·塔利从宏观层

面探讨寓言之于空间文学研究的价值意蕴。基于弗雷德里克·詹姆逊的研究，作者考察了文学文本如何作为认知地图发挥作用：它们不仅象征性地呈现社会空间，更在本质上提供了一种空间性寓言，帮助人们理解自身所处的世界。此类空间并不局限于真实的地理空间，而常常被构建为各种二元关系，如内与外、公共与私人、高与低、此处与彼处等。文章以鲁迅 1918 年的短篇小说《狂人日记》及詹姆逊对该作品的评述切入，阐明寓言与文学空间研究之间的内在关联。

关键词：空间；寓言；地方；绘图；叙事

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Introduction: The Concrete Situation

I have always thought of allegory as being somewhat spatial. Allegory fundamentally means a story that tells another story, but in establishing an “other” meaning for a given text, allegory necessarily involves matters of place and displacement, location and dislocation, here and there, and the dispersal of concepts or meanings over some conceivable range that may be imagined in hierarchical, architectural, topographical, or geographical ways. To the extent that storytelling itself is a key way in which humans make sense of their world, we might also wish to emphasize the epistemological aspects of allegory. That is, we “know” the world or our experience of it, at least in part, through storytelling, yet these tales can never be entirely *literal*. Because language itself is both referential and slippery, with meanings multiplying even as they are identified, all stories are to some degree, more or less *allegorical*. Every story tells an-other story. As it happens, one might assert, every place is also to be understood in terms of an-other place as well, and thus spatiality is itself bound upon in what we might think of as an allegorical system or systems.

The brilliant critic ZHANG Longxi, in his book *Allegoresis: Reading Canonical Literature East and West*, has emphasized the “situatedness and circumstantiality” of our apprehension of the world and our place in it. Citing a humorous conversation between ancient Chinese philosophers Zhaungzi (369?-286? B.C.E.) and Huizi, ZHANG notes that “‘all knowing is relative to viewpoint,’ namely, acquired at a particular locale in one’s lived world, relative to the circumscribed whole of one’s ‘concrete situation’” (2005, pp. 2-3). This particular locality of viewpoint, very much in line with existentialism’s insistence on what Fredric Jameson has called the “logic of the situation” (2007, p.194), ensures that our knowledge is placed “in a real, specific, and historical context,” as ZHANG puts it (2005, p. 3), but also that it remains in a geographical or more broadly spatial context as well. While we are sometimes more attuned to our temporal or historical conditions, often noting the mutability of our situation over time or the ruses of history that affect our senses of past, present, and future, we are also inevitably conditioned by space and place, by entire orders of spatiality, which serve as frames of reference and of meaning itself. These too are subject to interpretation, hence to the sort of textual analysis designed to elicit meanings, which in turn often prove to be themselves multiple, even contradictory, as they are subject to their own forms of allegoresis.

In this article I discuss the significance of place and allegory for spatial literary studies, broadly speaking. I draw upon Jameson’s work in order to examine the ways that texts serve as cognitive maps that not only figuratively chart the social spaces represented, but also evoke inherently spatial allegories by which we, as writers and readers, hope to make sense of the world. As I want to emphasize, the spaces in question are not

necessarily geographical, at least not in a narrow sense, but are often established as spatial relations (for example, interior-exterior, public-private, high-low, here-there, and so on) that highlight the degree to which we are situated in space but also subject to ever-changing situations. I will look at Lu Xun's (周树人; ZHOU Shuren) 1918 short story "Diary of a Madman," as an exemplary text, for it seems to embody a certain historical moment well, but also figures forth a sort of spatial allegory. It is no accident that Jameson himself found the representation power of Lu Xun's tale to be an exemplary text to use in illustrating his concept of "national allegory," and as I have discussed in my own reading of Jameson's work, national allegory is probably far closer to his concept of cognitive mapping than many people recognize. In both cases, they are crucial figures for understanding the individual and collective subjects' *situation* in relation to a broader social totality, and both necessarily involve spatial allegory as the means by which we may develop a sense of that situation. In the situation of the diary and its reading, Lu Xun's tale evokes different aspects of spatial allegory, which in turn suggest multiple pathways for literary cartography and its study.

I also feel compelled to offer a brief caveat, which I hope will be understood as a matter of diffidence rather than any sort of false humility. My own scholarly formation lies in rather Eurocentric traditions (and even there, they are mostly French, German, and British), and I am essentially an Americanist in my literary studies, with a focus on nineteenth-century U.S. narrative, particularly the works of Nathaniel Hawthorne, Edgar Allan Poe, and Herman Melville. As such, I confess to my amateur status in discussing Lu Xun's "Diary of a Madman" in the presence of readers with expertise in Chinese languages or even in "Luxunology," which according to MA Xiaolu "has become a substantial subdiscipline with the study of modern Chinese literature" (2025, p. 2), among others who are undoubtedly far more knowledgeable about this author and text than I will ever be. Before turning to "Diary of a Madman," however, I would like to offer a brief *précis* of my understanding of these ideas, partly as I developed them in my work in spatial literary studies. Hopefully, my use of terms like *literary cartography*, *geocriticism*, or *topophrenia* will be helpful, but in any case they might offer points of reference for other work to be done.

From Literary Cartography to Geocriticism

For whatever reasons, I have always had some interest in space, place, and mapping, but not so much in the strictly geographical sense as in a more philosophical or literary mode. I was interested in how we exist in the world, how we are situated but also how we situate ourselves in relation to here and there, to near and far, to one point relative to another, and in so doing we think in terms of maps (literal or otherwise). It also occurred to me early on that telling stories was a fundamental way of establishing the points on these imaginary maps, of marking features or points of reference, of laying the foundations for other stories to come. My interests were historical, but I was also trying to imagine the spatiality of history, as it were; that is, to imagine how history, itself understood through narrative, was fundamentally conditioned by space and place, while exhibiting a spatializing manner of thinking that brought the past into direct connection with the present. I did not know these figures at the time, of course, but this would later help to explain my affinity for the writings of Karl Marx, Friedrich Nietzsche, Michel Foucault, and Gilles Deleuze, among others, as I moved from being a philosophy major and reader of critical theory to then, in graduate school, becoming a scholar of American literature.

My first book, *Melville, Mapping, and Globalization: Literary Cartography in the American Baroque Writer*, combined many of these ideas, but it is probably only in *Spatiality* that I was able to lay out some of these concepts in a more systematic way, although even in that book there is much room for interpretation. In truth, *Spatiality* reflected my interest in critical theory and in the practice of literature as a form of mapping. I

begin with the assumption that, to the extent that human beings are political animals, as Aristotle defined them, we are also necessarily mapmaking animals. I do not mean this in a technical sense, for my use of mapping is partly figurative, but human subjectivity is fundamentally spatial (as well as temporal), and thus orienting oneself with respect to space and place (and, again, also time) is an essential aspect of our Being. Later, in *Topophrenia: Place, Narrative, and the Spatial Imagination* (2019), I use the term *topophrenia* to indicate this fundamental “place-mindedness” that characterizes our comportment to the world in which we find ourselves situated. In the introduction to *Spatiality*, I drew upon the well-known notation on the map, “You are here,” to stand as a figure for this topophrenic sensibility, and using Dante’s famous opening image from his *Commedia*, I also note the degree to which our most urgent anxieties may be figured forth in the experience of being, or imagining ourselves to be, lost in space. The existential condition thus underlies the desire for some sort of representation, which I argue is generated most often in the form of narrative and which in turn serves as a kind of figurative map, allowing individual and collective subjects to achieve a sense of place with respect to a larger, often imperceptible and potentially unrepresentable spatial and social formation. There is a temporal aspect to this as well, as one attempts to situate oneself in relation to various temporal registers of history—a day, a year, a lifetime, an epoch, a geological age, and ultimately, History itself—but even this attempt to map one’s position in time is often figured in spatial terms, as with a chronological timeline, for example. I affirm that, just as we are by nature storytellers, we are also, broadly speaking and inescapably, mapmakers. The term *literary cartography* combines these elements, for we make sense of or give form to our world and our experiences by creating narratives that themselves serve as maps.

My conception of *literary cartography* is based in large part on Jameson’s concept of cognitive mapping, but focused on the written narratives or texts rather than on the scene of an individual subject on the ground in a perplexing or unfamiliar space. As it happens, of course, that broader meaning of cognitive mapping in relation to narrative was also what Jameson had in mind, for he has noted that, once you grasped the idea he was trying to get at, you were supposed to banish from your minds anything so simple as an actual map (Jameson, 1991, p. 409). As my own readers have pointed out, none of my books contain actual maps whatsoever. It is not just a preference for text over image, of course; my point with “literary” cartography is that the narrative itself does the mapping, so to add another figural map would be either redundant or supplementary, and may even cause undue confusion. I suppose I was also registering the implicit rivalry between mimetic forms, where text and image compete for attention and relevance; although the two frequently complement each other in generally beneficial ways, the verbal and the pictorial registers might also be said to offer distinctive, and sometimes opposing, representations of the subject in question. I use the term *literary cartography* to indicate the ways that a writer—usually but not always a creative writer and producer of narrative—figuratively maps the world depicted in the text.

If literary cartography is understood as an activity performed by writers, then *literary geography* as I have employed this term refers to the territories mapped and the ways in which they are mapped by the writers. I recognize that this is not what many others mean by “literary geography,” and the fact that there is disagreement as to what constitutes literary geography is, as Neal Alexander has suggested, a sign of the vitality of the research currently being undertaken in its name (2015, p. 5). In *Spatiality*’s chapter on “Literary Geography,” I was especially concerned with reading, as opposed to the previous chapter’s emphasis on writing, and thus I used *literary geography* to refer to the sort of work being done by literary and cultural critics when they analyze the “maps” produced by the literary cartographers. A paradigmatic example of that is Raymond Williams’s influential 1973 study, *The Country and the City*. I do not mean to say that all reading is by definition a form of literary geography, but I do think that the attention paid to space, place, and mapping by the critics discussed in that chapter offers models for more spatially oriented ways of reading.

Along those lines, what I was calling *geocriticism* involves the literary-critical approach to texts, which in turn was connected to a broader “theory” or constellations of theory that I had earlier referred to using the label *cartographics*, a term which, somewhat like Louis Marin’s *utopiques*, would signify the theory-as-mapping principle accompanying the approach to texts and to social spaces in criticism. As such, I wanted to look at a variety of spatially oriented literary theories, including the geocentric approach advocated by the French critic Bertrand Westphal (2011), but which, in my use of the term, extends well beyond it. I prefer to think of geocriticism as a broader category, one which would encompass a number of different forms of criticism associated with spatial literary studies.

My conclusion to *Spatiality*, which points the way toward fantasy and utopia, is intended to highlight once again the existential basis for these literary practices. Quite understandably, mapping is frequently associated with realism, and maps are excellent tools for helping us make sense of the real spaces and places that constitute our world. But people do not tell stories or make maps in order only to represent their world as it exists; they also imagine alternatives. Part of the point in that chapter is to observe that all maps and all narratives are figurative, and that elements of fantasy are therefore integral to even the most realistically mimetic representations of the so-called “real world.” But beyond that, I also wanted to show how, in our attempts to make sense and give form to the world, we necessarily project other worlds. In making space available in our critical practices for the fantastic, we open ourselves up to the possibility of new spaces. In this respect, my subsequent work on utopia, dystopia, fantasy, and other forms of the literature of alterity is closely connected to my theories of topophobia and the cartographic imperative, literary cartography, geocriticism, and so on.

This attentiveness or comportment toward alterity is also part of the fundamental allegoresis of this project and ones related to it. Representation of a given thing necessarily implies representation of another, and in any case, even the most mimetic or realistic representations conjure forth interpretive possibilities that often far exceed the bounds of one’s sense of a “literal” meaning. Needless to say, perhaps, but “literal” meanings also require interpretive practices in order to be identified, which raises the question of whether even the literal may partake of a foundational sense of allegory. All stories tell other stories, after all.

Mapping the Diary of a Madman

Turning now to Lu Xun’s “Diary of a Madman,” I might note the degree to which it too operates as part of the “literature of alterity.” This is not to say that it lacks realism (although that is certainly an element of its charm), or that the presence of a “mad” narrator automatically makes this a sort of *otherworldly* story (although that could be argued as well). What I mean is that it highlights *estrangement*, perhaps in the Brechtian sense of the *Verfremdungseffekt* (i.e. the alienation or estrangement effect), in ways that surely strike the first-time readers and that stay with the longtime re-reader.

My reading of Lu Xun’s “Diary of a Madman” relies heavily upon a truly insightful article by the great scholar of Chinese modernism TANG Xiaobing, now the Dean of the Faculty of Arts at the Chinese University

of Hong Kong, where he also serves as the Sin Wai Kin Professor of Chinese Humanities and Director of the Institute of Chinese Studies.¹

Many readers are probably familiar with the story already, but it may be useful to begin with a brief summary of “Diary of a Madman.” The tale opens with something of an introduction or preface before giving readers the “diary” itself. An unnamed narrator starts by mentioning two brothers who had been good friends of his in school, but with whom he had lost touch over the years. He had heard that the younger brother had experienced severe health problems, and so he decided to check in with them during his travels back to his old village. (Note, he does not say where he lives now or what he does, but his return “home” involved traveling “a long way.”) The older sibling informs him that his brother “recovered some time ago and has gone elsewhere to take up an official post,” but he delivers to this unnamed narrator two volumes of his formerly “mad” brother’s diaries. The narrator then explains that he copied a portion of the entries “to serve a subject of medical research,” while also revealing that the title of his tale is that given by the diarist himself after his recovery (Lu Xun, 1972, para. 1-2).

The diary itself is a sort of “spatial form”—in Joseph Frank’s sense, from “Spatial Form in Modern Literature” (1945)—for the narrator had already observed that the diarist neglected to provide dates, and so the order of events or perceptions is not entirely clear. Unlike Nikolai Gogol’s 1835 “Diary of a Madman,” in which it is made clear that the diarist is progressively becoming more and more insane, Lu Xun offers a madman who may be just as insane while writing the first entry as he is while writing the “last” entry, not to mention the fact that we have already learned that this “madman” recovered from his mental illness prior to our gaining access to the diary at all.

What follows are the entries of the “Diary of a Madman,” which exhibit signs of what this unnamed narrator calls a “persecution complex,” beginning with a somewhat disjointed and paranoid observations—for example, the diarist claims not to have seen the moon for thirty years, but also notes that the neighbor’s dog is giving him suspicious looks—which then evolve into a more elaborate and almost systematic sense of the community’s pervasive cannibalism, as it seems to the diarist that his brother, himself, and everyone in the village are eaters of human flesh. The Madman is especially worried about being eaten himself, naturally, but he eventually finds, to his horror, that his countrymen (and perhaps all men) have been eating humans for over four thousand years. In the final entry, he wonders if there are perhaps at least *some* children who have not yet tasted human flesh, offering as his (and the story’s) final words: “Save the children . . .” (Lu Xun, 1972, XIII, para. 1).

Needless to say, perhaps, but my reading of the tale is predicated upon the good will and good fortune of translation, which is always risky, since we know that even a keen, thorough knowledge of the language a given text is written in can yield wildly disparate interpretations and analyses, words themselves being so semantically rich and unstable even within their own Saussurean categories of *langue* or *parole*, not to mention Jameson’s caveat, citing Talleyrand in *The Political Unconscious*, that language is the very medium of

1. A sidenote: The first time I met Fredric Jameson, in fact, was when I was a sophomore taking an introductory literature course taught by him in 1989; TANG was the Teaching Assistant assigned for my section, which meant that he led our discussions of the reading materials and of Jameson’s lectures each week. I believe that he met Jameson when TANG himself was a student at Peking University and during Jameson’s famous visit to China in 1985. As it happens, it was during that visit that Jameson first presented to a Chinese audience materials on postmodernism, which themselves are connected to his 1986 essay on “national allegory,” which, of course, also includes a discussion on Lu Xun’s story. (For an insightful analysis of the relationship between that visit to Peking University, that essay, and “Chinese Jamesonism,” please see LIU, Kang (2018). A (meta) commentary on Western literary theories in China: The case of Jameson and Chinese Jamesonism. *Modern Language Quarterly*, 79(3), 323-340. <https://doi.org/10.1215/00267929-6910785>) TANG Xiaobing then came to study in Jameson’s newly formed Graduate Program in Literature at Duke University, which is where I met him. I am grateful for all these improbable but dialectically interconnected encounters that have made my work, including this article, possible. The essay by TANG is titled “Lu Xun’s ‘Diary of a Madman’ and a Chinese Modernism,” published in the prestigious journal PMLA in 1992.

mystification (1981, pp. 60-61). If the question of interpretation is already quite vexed among fluent speakers of the language, how much more complicated does it become when one must *rely* on translation?

TANG Xiaobing observes that the Chinese title *Kuangren riji* carries with it semantic possibilities not necessarily apparent in the English phrase “Diary of a Madman.” For example, TANG notes that Lu Xun’s brother ZHOU Zuoren, in a 1923 article, had made reference to the great Russian writer Gogol’s predecessor tale, also titled “Diary of a Madman,” but in doing so rendered that story’s title as *Fengren riji*. As TANG points out,

Zhou Zuoren was obviously making a point of underscoring the difference between *fengren* and the *kuangren* of Lu Xun’s “Kuangren riji.” Lu Xun himself was no less aware of the semantic difference between *kuang* and *feng*. In his earlier youthful essay “On the Power of Mara Poets” (1907), he postulates *kuang* as a Nietzschean self-affirmation that provides an essential regenerative energy for any thriving civilization. The word also characterizes talented individuals who contemptuously oppose themselves to a stagnant society and whose actions exceed the public’s comprehension. (1992, p. 1226)

Hence the very title of “Diary of a Madman,” even before the reader enters into the tale proper, implies a sort of schism between the “madman” and the public that can—and frequently does—take on distinctively spatial qualities, such as the obvious separation between the unique (because abnormal) individual and the community itself, whose “space” would thus be coded normal in its own right. The Nietzschean figure that stands athwart this crowd, a figure Nietzsche also called the “madman” (for example, in his famous parable in which the declaration of the Death of God appears in *The Gay Science* [*Die fröhliche Wissenschaft*]), occupies a space apart from that inhabited by the greater part of the public or the society as a whole.

TANG elaborates the significance of the Chinese title further by analyzing the roots of the words involved, thus offering a sort of deconstructive approach to the concepts that can also inform our reading. As TANG writes,

Etymologically *kuang* describes a hound gone wild and assaulting indifferently its master and its master’s guests. On the basis of this signification, it has acquired over time a rich texture of meanings, including “madness,” “the ecstatic,” and “a wildly unrestrained person.” As an adjective—a usage that dates back to *The Book of Songs* (11–6 BC)—*kuang* is equivalent to “unrestrainedly outgoing, wildly defiant.” In Confucius’s *Analects*, it also occurs as a verb meaning to progress or aggress. *Feng*, an ideogramic word of much more recent origin, was initially a pathological term denoting the mad, the neurotic, the insensible, or the sheerly stupid; its two compounding parts tell of a severe migraine attacking a person rapidly and mysteriously like a gusting wind. *Kuang* is the archetypal metaphor for an explosive ecstasy (ex-stasis), a jumping off the right track, a transgressive crossing of the boundary—in short, a return to the primal or instinctual drive. It captures, to a certain extent, the inner experience of the alterity of reason, of what has to be repressed and marginalized as irrational. In contrast, *feng* registers both an externalized, distancing knowledge of madness and a simultaneous containment of the eruptive forces through classification and categorization, if not indeed dismissal. (1992, p. 1226)

Both visions of madness, *kuang* and *feng*, have spatial resonances, for they mark the boundaries between sane and insane in ways that lend themselves well to spatial metaphors. But they also suggest rather different approaches to this, which might be likened in Deleuzian terms to deterritorialization and reterritorializations, as well as to Foucault’s analyses of the historical constitution of the abnormal and the normal, which themselves became subject to a spatialized array of power-knowledge relations.

TANG's highlighting of the distinction also plays out in the tale itself. By titling his "diary" *Kuangren riji*, the diarist himself emphasizes his own perspective of his mental or existential condition as *kuang*. (Our original narrator, the one who is visiting his old village to pay a call on these brothers, reports that the elder brother of the madman had told him that the name of the document was given by the younger brother, the erstwhile madman, himself.) Yet within the diary, there is recorded a scene in which the younger addresses his older brother—the same person who will later give the diary to our original narrator—and grows angry at the idea that he (the younger brother) is being labeled as "mad," using the word *fengzi*. After his older brother shouts at the onlookers, "Get out of here, all of you! What is the point of looking at a madman [*fengzi*]?" the diarist makes the following realization: "Then I realized part of their cunning. They would never be willing to change their stand, and their plans were all laid; they had stigmatized me as a madman [*fengzi*]. In future when I was eaten, not only would there be no trouble, but people would probably be grateful to them" (Lu Xun, 1972, X, para. 9-10). In other words, the self-described *kuang*-madman is concerned about being labeled a *feng*-madman, particularly given the foreseen consequences of such categorization.

As TANG asserts, citing this moment in the text, "*Kuang*, unlike *feng*, is not an aphasic absence of signification but, on the contrary, a discursive energy that erupts and interrupts the normal and normalizing system of meaning" (1992, p. 1226). TANG affirms that the *kuang* of Lu Xun's Madman "indicates a return of that which has been excluded or obliterated from the horizon of allowed or conceivable experience. It represents a transgressive discourse not only because it goads the self-conscious subject to challenge the given boundaries but also because it drives the subject himself to all the limits, all the frontiers, of experience" (1992, p. 1226).

Perhaps related to this *kuang* sense of the Madman's madness, the diary frequently features apparent reversals of values. For example, when he decides to look into the matter of anthropophagy in more detail, the Madman endeavors to do more research through reading, but as he says, "my history has no chronology, and scrawled all over each page are the words: 'Virtue and Morality.' Since I could not sleep anyway, I read intently half the night, until I began to see words between the lines, the whole book being filled with the two words—'Eat people'" (Lu Xun, 1972, III, para. 10). Almost with a sort of Nietzschean revaluation of all values, the Madman finds that the hidden message behind Virtue and Morality is this cannibalistic drive, the imperative to "eat people." Later, believing the fish he had been served is actually human flesh, the Madman receives a visit from a doctor, who proceeds to examine him. The Madman "sees through" this pretense, however, noting that "[h]e simply used the pretext of feeling my pulse to see how fat I was; for by so doing he would receive a share of my flesh" (1972, IV, para. 7), before also imagining that the community wishes to fatten him up in preparation for eating "more" of him thereafter. Here, the standard procedures of healthcare (e.g., taking one's pulse) become methods for preparing and eating human flesh. The healthy constitution becomes merely a forbear to the destruction and consumption of the body.

The distinctively spatial or allegorical aspects of this may not be apparent, but I suspect this is where a more allegorical reading can be found, since the linguistic and conceptual distinction between forms of madness may also suggest different levels of society and spaces within it.

National Allegory and Cognitive Mapping

In his essay on "Third-World Literature in an Era of Multinational Capitalism," Jameson offers the astonishingly sweeping hypothesis: "Third-world texts, even those which are seemingly private and invested with a properly libidinal dynamic—necessarily project a political dimension in the form of national allegory: *the story of the private individual destiny is always an allegory of the embattled situation of the public third-*

world culture and society.” (1986, p. 69).¹ The boldness of Jameson’s claim contributed to the controversies this article engendered, as a number of critics, most notably Aijaz Ahmad (1987/1992), took Jameson to task for his apparent overgeneralizations, but see Neil Lazarus’s (2011) discussion of the controversy for an alternative perspective. Following his provocative statement, Jameson seeks to illustrate his claim with a reading of Lu Xun’s “Diary of a Madman.” In his analysis, Jameson writes that the

representational power of Lu Xun’s text cannot be appreciated properly without some sense of what I have called its allegorical resonance. For it should be clear that the cannibalism literally apprehended by the sufferer in the attitudes and bearing of his family and neighbors is at one and the same time being attributed by Lu Xun himself to Chinese society as a whole: and if this attribution is to be called “figural,” it is indeed a figure more powerful and “literal” than the “literal” level of the text. Lu Xun’s proposition is that the people of this great maimed and retarded, disintegrating China of the late and post-imperial period, his fellow citizens, are “literally” cannibals: in their desperation, disguised and indeed intensified by the most traditional forms and procedures of Chinese culture, they must devour one another ruthlessly to stay alive. This occurs at all levels of that exceedingly hierarchical society, from lumpens and peasants all the way to the most privileged elite positions in the mandarin bureaucracy. (1986, p. 71)

Most of the events and reflections in the diary take place in a small, presumably rural village, but by the end of “Diary of a Madman,” or perhaps I should say, at the beginning of the tale, we learn that the madman in question has recovered and found a place for himself within the country’s bureaucracy.

Jameson’s conception of national allegory—along with Jameson’s earlier consideration of narrative as a means by which individual experience and a broader social totality may be somehow represented and reconciled, if only through a kind of figuration—prefigures Jameson’s well-known conception of *cognitive mapping*, which I take to represent the core of the entire Jamesonian project (see Tally, 2014). Cognitive mapping accrues its notorious reputation only after being named as the political vocation of postmodern art in the essay “Postmodernism, or, the Cultural Logic of Late Capitalism” (1984; reprinted with slight revision as the first chapter in Jameson 1991), but the phrase also appears, after a fashion, in *The Political Unconscious*, where it is directly associated with realism, albeit only parenthetically. Jameson writes that realism has been “traditionally in one form or another the central model of Marxist aesthetics as a narrative discourse which unites the experience of daily life with a properly cognitive, mapping, or well-nigh ‘scientific’ perspective” (1981, p. 104). Jameson’s consideration of narrative realism and the crisis of representation anticipates his analysis in his writings on postmodernism of that spatial anxiety endemic to the postmodern condition. Here, in fact, the “cognitive, mapping, or well-nigh ‘scientific’” aspects of realism are productively contrasted with the more mythic or metaphysical cartographies associated with the genre, or generic mode, of romance.

If Marxism itself unfolds as a sort of romantic philosophical discourse, as Jameson suggests that it does, that does not mean that it sheds its more properly “realistic” mapping project. Rather, it indicates the degree to which any apparently realistic mapping project must partake of the figural or allegorical projections normally associated with romance or fantasy literature, such as that of the imaginary plenum of a distinct, perhaps inaccessible past—as in, for instance, Georg Lukács’s idea of the integrated or closed civilization in the age of the epic—or that of an anticipatory illumination of some alternative space, which gives form to the utopian impulse. Whereas high realism seems to reproduce the iron cage of modern capitalism in a narrative

1. Please note: The discourse surrounding so-called first, second, and third “worlds” emerged in the aftermath of World War II as an attempt to frame the geopolitical order during the Cold War. It gained influence, but it was also widely criticized for being overly simplistic and misleading, and by the 1990s scholars and critics, including Jameson himself, began to abandon this formulation.

form, the apparently outmoded form of romance offers a potentially utopian vision. Later, the stylistic experiments and free play of modernist and postmodernist art may be found to exhibit a similarly utopian impulse, while also necessarily maintaining their own ideological functions.

In a sense, then, the argument of the national allegory essay is tied in directly to work Jameson had been engaged in for many years. Indeed, in his conceptions of national allegory and cognitive mapping, Jameson attempted to articulate a process for narrative figuration that he had elaborated in *The Political Unconscious*, but largely with respect to European literature. The *political unconscious* and *cognitive mapping* represent two distinct sides of the coin, which is perhaps most clearly understood when considering that the one refers mostly to reading or to the critic's activity, whereas the other refers to a program engaged in by the writer or producer of the aesthetic work itself. Ironically, perhaps, Jameson's sense that so-called "third world" literature produces a national allegory out of the individual or private narrative is an attempt to illustrate the need for cognitive mapping on a global scale, in which the "worlds" are subsumed within a capitalist world system that would later come to be characterized in terms of globalization. In his essay "Getting to World Literature," for example, Jonathan Arac has observed that "Jameson was trying out the Marxist idea that the collective investments of Third World literature offered an important alternative to the subjectivity structures of late capitalism" (2017, p. 335).

Jameson highlights what he calls "two distinct and incompatible endings" to Lu Xun's "Diary of a Madman." The first, which—and perhaps this is fitting for such a dialectical reader as Jameson—is also the last, insofar as it comes in the closing lines of the tale, is the "Save the children" ending. Jameson sees it as "very much a call to the future, in the impossible situation of a well-nigh universal cannibalism" (1986, p. 77). The second comes in the preface, when the supposedly cannibalistic older brother explains to the narrator that his now-recovered, sane younger brother has taken up an official post elsewhere. Jameson thus concludes that, "in advance, the nightmare is annulled; the paranoid visionary, his brief and terrible glimpse of the grisly reality beneath the appearance now vouchsafed, gratefully returns to the realm of illusion and oblivion therein again to take up his place in the space of bureaucratic power and privilege" (1986, p. 77).

I would note that what Jameson here calls "the realm of illusion and oblivion" is our own, all-too-real world, with its "normal" behaviors, its curious neighbors, and its government bureaucracies. It is, in fact, the world of sanity to which the Madman returns only after becoming healthy again, thus all the more well suited to take up an "official post" which happens to be "elsewhere," thus requiring now a displacement from the scene of one's madness, the site from which the Madman had discerned the 4,000-year history of human cannibalism. Hence, "the realm of illusion and oblivion" is the world we live in, complete with its own ideological and state apparatuses. By returning from the apparently less illusory space of mad fancy, the unnamed madman, along with the traveling narrator and the reader of Lu Xun's tale, might descry alternative imaginary orders in which to live. As Jameson puts it—suggestively, but without following up on the suggestions— "it is only at this price, by way of a complex play of simultaneous and antithetical messages, that the narrative text is able to open up a concrete perspective on the real future" (1986, p. 77).

Regarding these two endings, I would only add that the phrase "Save the children" does not refer to saving them from being eaten—that is, from being the victims of cannibalism—but rather refers to saving them from becoming anthropophagites themselves, from eating human flesh. It thus represents a utopian hope of carving out a new space, one distinct from the 4,000-year-old culture of people-eating, where new forms of humanity can thrive. As for the second "ending," I would just emphasize the word *elsewhere* in the phrase "my brother recovered some time ago and has gone elsewhere to take up an official post." Lu Xun offers

neither causation nor correlation, but the younger brother's paranoia and schizophrenia abate around the moment of his own displacement from his native community, and presumably the "official post" in question is less a site of further cannibalism than a space in which his anti-cannibalistic, hence similarly utopian, impulses can find proper outlets. The narrator of the tale, as another who managed to move far away from this "home," might also figure forth the success to be found in distance, displacement, and removal from the elements that caused such consternation in the first place.

Conclusion: Building the Wall

In his notorious essay on national allegory, Jameson asserts that, "[i]f allegory has once again become somehow congenial for us today, as over against the massive and monumental unifications of an older modernist symbolism or even realism itself, it is because the allegorical spirit is profoundly discontinuous, a matter of breaks and heterogeneities, of the multiple polysemia of the dream rather than the homogeneous representation of the symbol" (1986, p. 73). The return of allegory thus coincides with what Foucault called "the epoch of space," which is to say, our own time:

The great obsession of the nineteenth century was, as we know, history: with its themes of development and of suspension, of crisis, and cycle, themes of the ever-accumulating past, with its great preponderance of dead men and the menacing glaciation of the world. . . . We are in the epoch of simultaneity: we are in the epoch of juxtaposition, the epoch of the near and far, of the side-by-side, of the dispersed. We are at a moment, I believe, when our experience of the world is less that of a long life developing through time than that of a network that connects points and intersects with its own skein" (1986, p. 22).

For spatial literary studies, be they pursued under the signs of geocriticism, literary geography, or something else, allegory and space are always intertwined, in one way or another. Mapping involves both, of course, as the very representation of spaces and places on the figured surface of a map call into being so many allegorical processes and forms.

The polysemy of the text, of spaces and allegories in general, befits the scene of Lu Xun's work as well. At almost the exact moment he was completing his "Diary of a Madman," another great modernist on the other side of the world was dabbling in a vaguely Orientalist, Sinological experiment in fabulation, using the building of the Great Wall of China as an allegory for man's fate writ large. In Franz Kafka's "Beim Bau der Chinesischen Mauer" (1917, but not published until 1930), which is known in English simply as *The Great Wall of China* but more literally translates "During the Building of the Chinese Wall," Kafka explores the individual and collective investment in a project so spatiotemporally extensive as to exceed the limits of subjective perception, thus requiring a sort of allegorical and speculative mapping to grapple with the sheer enormity of our imagination. The narrator of Kafka's tale thus affirms that "[s]o vast is our land that no fable could do justice to its vastness, the heavens can scarcely span it" (1946, p. 89). Faced with such spatial vastness and such allegorical possibility, narratives cannot help but become maps, attempting, failing, and attempting again to make sense of the places and meanings of that world.

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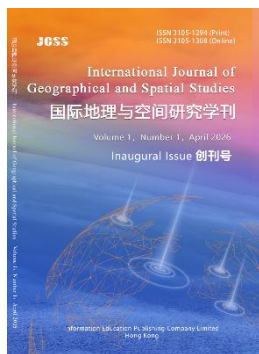
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南宋临安宗教区域的地理分布及成因探析

马晓坤 (MA Xiaokun), 陈思怡 (CHEN Siyi)

摘要: 南宋宗教空间格局呈现出鲜明的分化与组织特征, 结合地图可视化结果可见: 佛寺呈现环西湖层累分布特质, 道观在统治者主导下形成由内向外势力递减的梯度分布, 民间信仰寺祠多环太庙分布, 呈现向心式集聚。临安宗教空间的构建体现出地理与文化的深度嵌合、国家政治与地方社会的资源博弈、以及移民与原住民在城市空间中的互动适配。地形、礼制、人口结构等多重因素共同促成宗教区域分布的有机格局。临安宗教区域的分布与文本书写, 反映了从“空间”到“地方”的文化认同机制, 展示出宋人从“王城中心”到“湖山中心”的地理意识转向。

关键词: 临安; 宗教区域; 地理分布; 文学地理

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Title: A Probe into the Geographic Distribution and Formative Causes of Religious Sites in Southern Song Lin'an

Abstract: The religious spatial layout of Southern Song Lin'an reveals a highly differentiated and organized structure. Mapping visualizations show that Buddhist temples were distributed in concentric layers around West Lake, Taoist temples present a state-dominated hierarchical pattern with diminishing influence from the political center outward, and folk belief shrines clustered centripetally around the Imperial Ancestral Temple. The construction of Lin'an's religious space reflects a profound interweaving of geography and culture, as well as a negotiation of resources between imperial politics and local society, and an adaptive interaction between migrants and inhabitants within the urban environment. Factors such as topography, ritual systems, and demographic structure collectively shaped an organically ordered spatial configuration. The distribution of Lin'an's religious sites, together with their representation in texts, reveals a mechanism of cultural identity shifting from "space" to "place", which marks a transformation in geographical consciousness among Song people from "royal city center" to "lake-and-mountain center".

Keywords: Lin'an; religious sites; spatial distribution; literary geography

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临安是南宋政治与礼制中心，也是全国人口流入与市场经济高度集聚的都市。其吴越以来“东南佛国”的宗教传统在南宋进一步繁盛，全城宗教建筑大体可分为佛教建筑、道教建筑与民间神祠三类，其中佛、道两教的影响力尤为突出。“今浮屠、老氏之宫遍天下，而钱塘为尤众；二氏之教莫盛于钱唐，而学浮屠者为尤。合京城内外暨邑寺以百计者九，而羽士之声不能什一。”（潜说友, 2012, p. 2654）宗教区域作为城市最稳定、最可视的公共建筑之一，既承载吴越旧额与地方记忆，又在南渡后的国家重建与礼制实践中不断被改造，因此其空间分布因而成为观察南宋城市结构、权力逻辑与社会流动的切口之一。

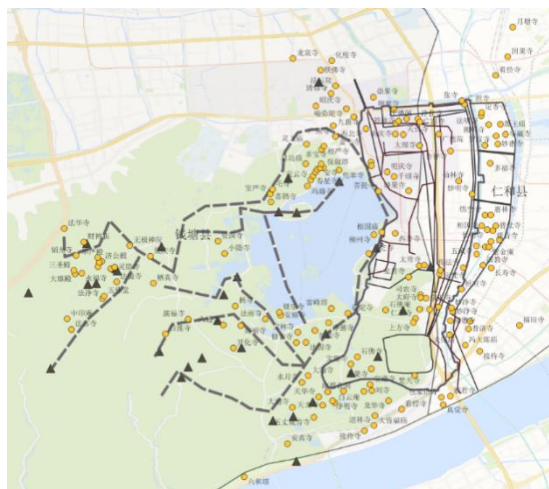
有关南宋临安宗教区域分布的相关研究以日本宋史学者斯波义信（Yoshinobu Shiba）最具代表性。斯波义信（1988）曾绘制杭州主要佛寺、道观分布图并作出概述（p. 277）。在此基础上，包静（2014）、孙旭（2010）、王歆（2020）从地理格局、功能结构与社会网络等层面对临安寺庙进行考证，成荫（2013）、段玉明（2006）则从两宋比较的角度揭示宗教空间在政治更迭中的结构差异。在“空间转向”兴起的学术背景下，江莉莉（2010）认为宗教地理逐渐重视“地方性”与象征—意识形态维度的生成机制（p. 703）。南宋临安以皇城与西湖为双核，南北山路环抱西湖，配合三堤与三天竺路形成“二山抱湖、双龙抱珠”的形胜格局。本文在前贤时哲研究的基础之上，结合方志、笔记等文献材料与 GIS 可视化，对南宋临安宗教区域的空间分布及其“地方性”成因进行探讨，尤其关注宗教空间与城市结构、权力逻辑及人群流动之间的互动关系。

南宋临安宗教区域的地理分布

临安宗教区域的分布并非杂乱无序地散落，而是依托地形与城市功能呈现出有机的聚集与分区。整体上，佛寺在环西湖湖山间层累罗布，道观则借助政治力量安置在关键节点，民间神祠又以太庙为中心呈向心集聚。

1. 湖山叠映：环西湖层累罗布的临安佛寺

临安佛寺格局在横向空间上形成环西湖罗布的特征，在纵向时间上因修建年代的差异而呈现层累性。自东晋慧理开山立寺，经吴越“东南佛国”之盛，至南宋城湖互嵌、水网纵横的都城形态确立，佛教空间在西湖山水间不断被重组与再定位，既顺应山水地貌“因山就水”而布设，又在南宋以后逐渐显现景观化、园林化倾向，并最终与都市生活与礼仪秩序实现更高程度的适配，是佛教世俗化、本土化的物质见证。



南宋临安佛寺分布图 1¹

Figure 1. Distribution of Buddhist Temples in Lin'an during the Southern Song Dynasty

佛寺的环湖分布并非随机散落,而是依托“山—水—城”的自然与人文基础形成五大节点集聚区。其一,凤凰山—吴山—都城集聚区地处城市核心,依托凤凰山、吴山等山体,融合皇城礼仪与市井生活,寺庙兼具皇家祭祀、文人雅集、市民信仰等功能。如千顷广化院为皇城祈福道场、明庆寺设戒坛,具备朝廷祈雨与设坛传戒功能;吴山之开宝仁王寺、太平兴国传法寺等则体现佛教空间与日常生活的紧密嵌合。其二,保俶塔—葛岭—孤山集聚区以历史遗迹为基底,佛教空间与文人文化深度交融,呈现出浓厚的人文化与日常化特征。苏轼、白居易、陈与义等文士对广化院、玛瑙宝胜寺的频繁题咏,使佛寺成为士人精神空间与地方文化地景的重要节点。其三,灵隐—飞来峰—三天竺集聚区作为“灵竺佛国”核心,以飞来峰为精神与地理轴心,沿山谷形成有序的佛寺聚落。灵隐寺作为祖庭之地布局规整,三天竺(法镜、法净、法喜)则沿溪谷依序排布,上天竺因祈雨灵应屡获皇帝驾幸,是国家级佛事场域的象征核心。其四,净慈—龙井集聚区以南屏山为市民佛教枢纽,南高峰为制度化佛教腹地,龙井谷地则是文人隐逸佛教的代表,功能分化显著。净慈寺面湖而建,是南屏山区域的主寺,香火鼎盛;南高峰慧因寺、法相寺、六通寺等构成制度化佛教网络;龙井延恩衍庆院则因辩才法师归隐而逐渐成为文人与诗僧交往的重要场域。其五,临安东郊集聚区佛寺数量最多,分布于城乡边缘,以交通节点为核心,多为中小寺院与庵舍,服务于城市扩张与民众信仰需求。候潮门、艮山门外如演法院、崇福院密集布局,临平、皋亭山等区域则聚集众多功德院与皇家寺庙,如慈云院、普济院,构成城市边缘的佛寺群。

从历时演变看,南宋临安佛寺的空间布局并非凭空生成,而是在长期宗教地理基础上不断叠加、更新的结果。东晋时期,杭州城市中心大致位于今西湖以西、北至岳坟西去灵隐一带,慧理入杭开创灵隐与天竺等寺。至唐末五代吴越建国,佛教受到王权强力扶持,灵隐—天竺—南高峰一带形成密集佛寺聚落。北宋时期佛寺营建趋于克制,基本延续吴越时期格局,空间形态相对稳定。南宋定都临安后,佛寺分布在原有基础上再度调整与重构。南渡初期,在有限土地与财政条件下,朝廷与地方士绅多采取修复吴越旧寺、借寺置院、以寺为功德寺等策略,使南山路一带吴越旧寺更易为皇室功德院与攒寺。至中后期,随着湖山景观营造与文人游赏的兴盛,佛寺与游观经济、诗画题咏和士人交游深度嵌合,成为“湖山核心”叙事的重要支点。

从东晋的山林圣地、吴越的都城化佛教圈、北宋的整顿承续,到南宋的皇室集权,临安佛寺的层累结构正是都城宗教空间动态塑形的体现,佛寺不仅延续其信仰功能,也在地方认同与城市叙事中扮演核心角色。

2. 宫城核心：权力形塑下的临安道观

作为京师,临安道教宫观总数五十八,与城内外佛寺四百九十二相比数量逊色,然其与主流政治的联结度与礼制资源之丰,反而呈现出数量少而势力强的特征:“释老之教遍天下,而杭郡为甚。然二教之中莫盛于释,故老氏之庐十不及一。但老氏之教有君臣之分,尊严难犯,报应甚捷,故奉老氏者倍加恭敬,不敢褻渎,此释氏之所不如也。”(吴自牧, 2017, p. 240)在空间分布上,临安道观的区位选择不主要受地形便利支配,其分布多位于被礼制需求与政治象征“挑选”出来的关键点位,如宫城附近、城内要冲及具有象征意义的山水节点,而城郊分布则相对稀疏。

1. 本文所呈现图表均借助 GIS 软件对地图进行改绘,参考中国历史地理信息系统项目(CHGIS)以确定南宋临安府全境与各县的地理范围,结合南宋临安考古工程队确定的南宋都城、罗城与重要的行政区布局在地图上进行配准。由于南宋地名距今变化较大,故主要依据相对稳定的湖山之名兼以《咸淳临安志》四图所示的寺庙方位进行二次参对,以期还原南宋临安宗教区域的历史分布情况。

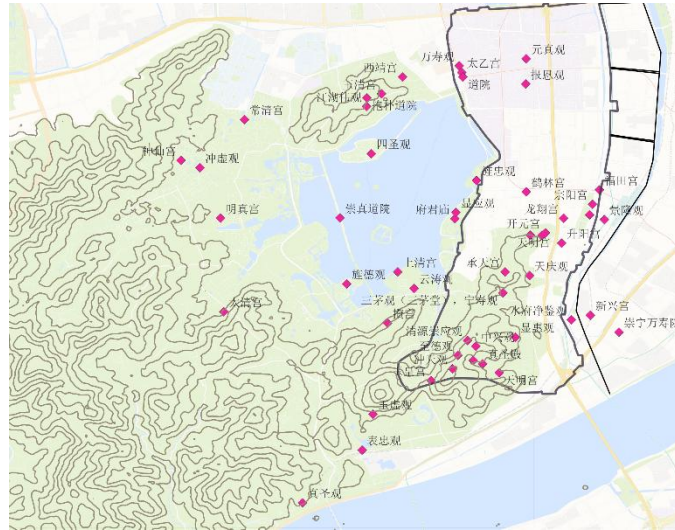


图 2 南宋临安道观分布图

Figure 2. Distribution of Taoist Temples in Lin'an during the Southern Song Dynasty

分析图 2 可得，在统治者持续营建下，临安道教宫观在城内形成三处相对集中的支点：一是城西北钱塘门—余杭门一带，分布太乙宫、万寿观、景灵宫等皇家宫观，被安置在御街终点，奉宋室祖先神位，形成宗法与宗教交织的象征体系；二是吴山片区，为城内最密集的道教区域，开元、龙翔、报恩、元真、承天、冲天、真圣、宁寿（三茅）、天庆等观连缀成片，构成城内最醒目的道教宫观群；三是城东新开门—崇新门之间，宗阳宫、佑圣观、福田宫、景隆观等相对集中。这一片区道观在规格与影响力上不及吴山与城西北官观，却也以点状嵌入的方式在拥挤京城中开辟道教空间。

而将视野由城内扩展至湖山，道教势力在空间上还存在一个关键的支点，即北山路—孤山路一带。这里道观数量未必最多，却往往规模宏大、地位显赫，它们的建立常以佛寺空间的迁移、拆分为代价，直接呈现权力主导下的资源置换机制。北山路显应观的形成具有代表性：显应观专奉崔府君，被纳入皇室护佑叙事并获帝室累朝崇祀，其营建“分灵芝佛刹之半”（潜说友, 2012, p. 545）而成，显示道观扩张往往通过对既有佛寺资源的重分配来实现。孤山宫观则更为典型：绍兴十四年所建四圣延祥观与理宗淳祐十二年改置并安奉太乙十神像的西太乙宫不仅依托“湖心飞地”的象征位置强化道教显示性，而且据《咸淳临安志》所载，其营建伴随着报恩寺、观音智果院、广化寺、玛瑙宝胜院等寺院的改迁与并入。由此可见，佛寺在数量上虽占优势，道教却能凭借国家主导与礼制需求在关键节点实现“改寺建观”的区位转换，从而形成结构性的象征优势。

综上所述，临安道观的空间分布并非自然生成，而是在皇权主导与礼制塑形下被有意选址的产物。它们依托宫城核心展现出以改寺建观为代表的资源再分配逻辑。正是在这一由上而下的形塑过程中，道观得以占据城市宗教空间中的核心位置，成为皇权精神秩序的重要延伸与象征性节点。

3. 向心共生：环太庙分布的民间信仰寺祠

南宋临安城内的民间信仰寺祠，呈现出鲜明的环太庙空间格局。太庙作为国家祭祀祖先的核心礼制场域，周边环绕了具备多种社会功能的寺祠。其周边密集分布真圣庙、忠清庙、岳庙、太岁殿、皮场庙、城隍庙、护国天王堂、旌忠庙、梓潼殿、汉留侯祠等十余座寺祠。从类型看，既有维系城市秩序与司法伦理的城隍庙、太岁殿等，也有以忠义叙事凝聚人心的节义祠，如岳庙、忠清庙、旌忠庙等，亦可见梓潼殿等外来信仰，呈现出以礼制为核心的向心性。

这种向心式聚集，应在南宋民间信仰高度活跃、且国家不断动员神祇资源的社会政治语境中进行解读。南宋的民间信仰并不局限于基层社会，官员与皇室同样广泛参与祈禳与祭告。南宋在南渡震荡

与政治危机背景下，对神祇护佑的倚重逐渐增强，神祠赐额、加封与入祀典的门槛相对降低，祀典系统本身也呈现扩张趋势：北宋神宗时期，大祀仅有 17 种，至南宋则急剧扩张至 55 种，显示出国家对祠庙祭典依赖的制度性膨胀。就临安府而言，据《咸淳临安志》记载，临安府共有祠庙 90 座，分为土神祠庙 5 座、山川诸神祠庙 16 座、节义祠庙 11 座、仕贤祠庙 6 座、寓贤祠 2 座、古神祠庙 10 座、土俗诸祠 29 座、东京旧祠庙 2 座、外郡行祠 8 座，体系细密、层次分明。宋儒陈淳（1983）所谓“江淮以南，自古多淫祀”（p. 64），从侧面揭示了江南地域祠祀密度与神祇类型的繁富。在重大军事与政治行动前后，朝廷往往通过“遣官奏告天地、宗庙、社稷，应临安府载在祀典神祇”（马端临，2011，p. 2749）等方式，将地方灵验神与忠义神一并纳入国家仪式中。此时，太庙周边的诸神祠一方面借由靠近礼制核心获得正统可见性，另一方面，也使国家能够在危机时刻迅速调度城市神祇网络，完成社会的精神动员与秩序重申。

而在使来源多元、性质各异的地方神祇真正获得大众认可与社会地位的过程中，道教作为宋代具有官方色彩的重要宗教力量，常扮演着关键的中介角色推动民间信仰与国家秩序在空间与制度层面的向心共生。随着宋代道教在教义体系、道规制度等方面的不断完善，其一贯“善于改造吸收各种神灵信仰并通过或隐或显的方式将其纳入自己的神灵体系之内”（李利安，2008，p. 406）的特质愈发凸显，相当多的地方神祇，往往先通过道观设祠、宫观立殿的方式实现转化，在道教名号化与科仪化处理下，获得更易被国家承认的身份。例如蜀地梓潼信仰即是如此，梓潼帝君这一蜀地神祇进入临安后，不仅靠民间自发建庙，更借助道观网络获得再命名与再解释，从而迅速获得社会认可，并以掌禄籍、护科第的功能匹配士人需求。祝尚书（2009，p. 35）的研究提出南宋孝宗时，道教徒虚构“上帝命梓潼神掌文昌府”的说法，道士刘安胜又以“宝光天尊”名义撰造《高上大洞文昌司禄紫阳宝篆》，在文本层面把张亚子明确塑造为主文运、司禄籍的“文昌帝君”（王兴平，2003，p. 34）。梓潼神因此从地方祠神被抬升为“天曹司禄”的官僚化神职。

总体来看，南宋临安的民间信仰寺祠分布，是在太庙这一文化礼制中心的牵引下，呈现出一种信仰多元共存的向心共生格局，它既体现出神祇体系的制度化整合，也折射出城市精神秩序的重构。

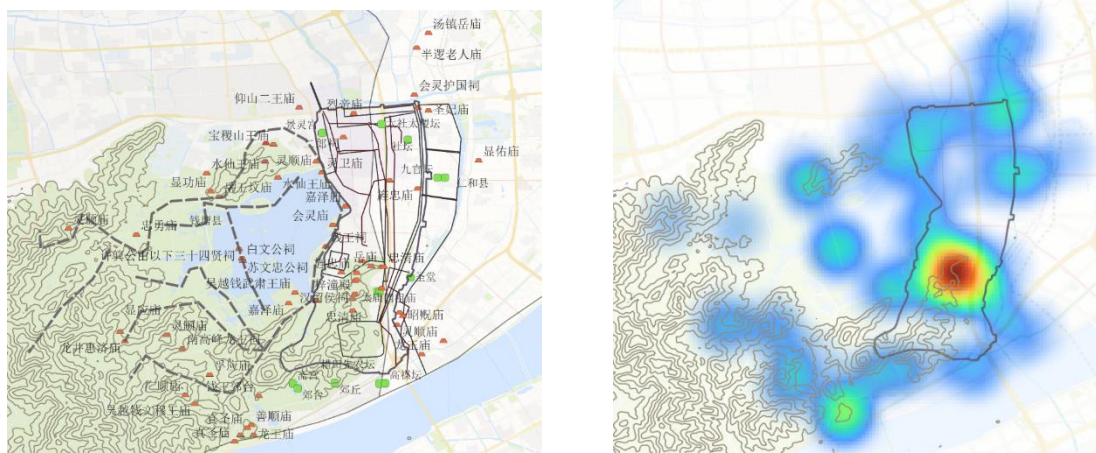


图 3 南宋临安民间信仰寺祠分布图/图 4 南宋临安民间寺祠分布热力图

Figure 3. Distribution of Folk Belief Shrines in Lin'an during the Southern Song Dynasty

Figure 4. Heat Map of the Distribution of Folk Belief Shrines in Lin'an during the Southern Song

Dynasty

影响南宋临安宗教区域分布的因素

临安宗教空间的建构，体现为三组相互依存、相互制约的动力机制：其一，地理与文化共同生成空间的地方性与神圣性；其二，政治与经济在制度与资源上的妥协，催化出与统治目标一致的空间样态；其三，移民与原住民在城内不同区块的聚居，引导宗教区域呈现聚合趋势。总体而言，临安宗教格局是多方合力争合的结果。

1. 地理与文化生成象征空间

地理与空间、场所与地方是地理批评的两对具备互文性的概念。地理为宗教区域提供现实基础，文化则赋予其象征意义，借助文化阐释，山体提供显圣的依托，水体将清静观念转化为可体验的仪式场景，植物通过构造景观完成宗教语义的在地化；同时，经由宗教文化通过命名阐释等方式的赋义，湖山被纳入宗教意义系统，宗教区域的象征性得以确立并持续强化。

临安宗教区域的象征空间，首先建立在“湖—山—城”互嵌的地理结构之上。凤凰山、吴山、玉皇山等山体既是城市制高点与视觉焦点，也是宗教空间理想的依托。它们一方面提供隔绝尘俗、趋向清静的自然条件，另一方面又与西湖水网构成可达的交通与游观系统，使佛寺既能在山林中获得超越性，又能融入城市生活。其具体呈现可从山体、水体、植物三类自然媒介的参与方式加以理解。

其一，山体不仅承载寺观庙宇，更直接成为显圣的媒介。飞来峰孤峰挺立、岩洞嵌空的自然形态，本身即具有脱尘出世的视觉心理效应，而其山体洞窟如青林洞、玉乳洞、龙泓洞等在五代至宋代被广泛用于造像，使天然岩壁从可观之景转化为可朝拜观礼的场所。其二，水体把宗教清静观念转化为可体验的仪式场景。在宗教象征体系中，水常被视为清静的象征，以净慈寺万工池为例，其本是防火水池，后转为放生之用，外有重堤环绕、中央置假山花木与微型楼阁，既承载慈悲放生的教义表达，又以水面、堤岸、岛景的层次组合模拟仙佛世界，形成动静相宜的修持氛围。其三，植物以构景的方式塑造宗教体验，并完成宗教语义的在地转译。宗教区域中的植物不仅是构景元素，也承担宗教语义的象征意义，灵隐寺大雄宝殿西侧即有两株七叶树，七叶树在佛教中具有重要的文化和宗教意义，象征着小圆满、功德无量和生死轮回等佛教理念。正如白居易“欲悟色空为佛事，故栽芳树为僧家”（1988, p. 1843）一语所言，植物不仅是构景手段，更是修行载体、悟道媒介，使宗教秩序不仅存在于空间，也沉淀为可被讲述的文化符号。

其次，象征空间的生成关键还在于文化对自然的再命名与再解释。“灵竺佛国”的形成最具典型性：慧理借“灵鹫飞来”典故为飞来峰命名，将灵鹫山这一传说中的佛陀说法之地转化为信众可知可感的空间场域。其又并在周围连建五刹，使其由自然奇峰转化为佛国精神中心，此后灵隐与天竺依双谷展开，逐渐形成结构有序的佛教聚落。灵隐寺与飞来峰在空间上形成对望关系，由此生成“飞来传法—灵隐修法”的方位隐喻。随着吴越至南宋的持续营建，摩崖石刻、佛龛、石窟遍布飞来峰，其象征意义在实践性营造中不断实体化。玉皇山亦然，玉皇山原称“玉柱峰”，自唐代起即为道教圣山，吴越国崇佛背景下又被奉为“阿育王山”，转而成为佛教圣山。玉皇山孤峻高耸、视野统摄江湖山城的地貌特征，天然适配祀天、通神的象征期待，又因“玉”与“育”、“皇”与“王”皆指向王权象征，因此吴越时期郊台的设置、南宋皇室祭祀活动在此高度集中，以及钱王陵寝与皇室祠堂陵墓如褒亲崇寿教寺、净教院等的分布，共同将玉皇山塑造成兼具“祀天”“祀祖”意义的礼制空间。可见，地理形貌在文化叙事的解释中可以获得超越性的价值指向并持续影响其空间组织。

因此，杭州佛寺所依托的自然山水是在宗教叙事与营造中被持续赋义的象征体系，这种象征性并不止于寺院建筑所构成的空间形式，而是深嵌入山水本身，自然地理与地质形态提供可感的形制条件，宗教叙事与营造实践提供可读的意义机制，二者叠合，才共同建构出具有超越意味的宗教秩序。

2. 政治与经济催化新生格局

南宋临安的宗教空间格局，并非地理文化的自然演化，也非对北宋东京的简单复制，而是在仿效与变通的张力中，深受政治策略与经济资源配置的牵引，共同催化出的新形态。所谓“效学汴京气象”（吴自牧, 2017, p. 269），主要体现在都城生活秩序的再造：北宋以来朝廷以制度化方式维持城市生活的等级差序，“效学汴京”更多是一种都城生活方式与秩序感的复刻，它为南宋在南方重新建构帝都

气象提供了社会心理与文化模板，但宗教空间的具体格局，却必须在南渡后的政治合法性叙事、礼制实践需求与现实资源约束中重新生成。

在政策与制度层面，南宋对宗教的治理框架基本沿袭北宋，其共同点在于宗教始终被纳入王权治理的工具体系之中。《宋会要辑稿》载高宗论佛教，认为“一度牒所得不过一二百千，而一人为僧，则一夫不耕，其所失岂止一度牒之利”，故其态度是“但不使其大盛耳”（徐松，2014，p. 9991）。这种工具化不仅体现在观念上，更体现为高度制度化的行政管控与象征奖惩。从中央到地方的僧道管理体系、敕额制度、赐紫衣与师号、乃至寺院的等级化，都构成朝廷调度宗教资源的制度工具。《大宋僧史略》对“帘前师号”“帘前紫衣”的记述，正说明紫衣师号之荣观已成为朝廷笼络僧团、将宗教声望转化为政治依附的方式（赞宁，2015，p. 169）。与此同时，皇帝临幸与御书题额又进一步把宗教空间转化为政治象征空间：如《咸淳临安志》言南渡后高宗、孝宗、理宗都曾临幸上天竺灵感观音寺并多有赏赐之举（潜说友，2012，p. 2899），理宗也在灵隐寺留有御书“觉皇宝殿”等大字（潜说友，2012，p. 2874），这些行为不仅提升寺院威望与香火收入，也使政治权威以宗教仪式的形式不断被确认。

宗教制度可以延续，但宗教格局必须考虑实际情况。在土地紧张与财政约束之下，统治者必须把有限的空间资源，优先配置给最能支撑礼制实践与合法性叙事的宗教设施。宋高宗建都初期，必须借助地方士绅与大臣的土地支持，因此宗教区域的建立往往采取奉敕建寺、官员施宅建寺、民间自发营建等多样化方式，如景灵宫由刘光世旧宅改建，法雨院由王俊民舍地建立。同时，由于建庙耗资巨大，旧都东京的祠庙在临安仅有四座代表性重建，如皮场庙、昭节庙等，亦是出于成本与象征的双重考虑。更重要的是，为宣示皇权正统性与维护神佑中兴的神圣叙事，皇室主导的宗教设施在区位上往往呈现明显的选择性乃至逾制：如将地位低微的白马寺安排在太庙附近，有违前制；又如四圣延祥观，四圣不过是道教中第三等级的神仙，仅因为四圣曾保护宋室南渡，又因真圣与孝宗面容相似，宋廷便将其立于孤山之上，其规模与地理位置在所有的御前宫观中甚至超过太庙和景灵宫。

在这一空间生产逻辑下看，道教宫观的分布正是礼制配置与资源再分配的结果。赵宋王室将道教尊为国教，南渡初期朝廷亟需以宗法祭祀巩固合法性，御前宫观往往被布置在最具象征意义的区位，并通过拆寺建观、并寺入观等方式在空间紧张的都城中获得立足点；中期以后礼制体系趋于稳定，道观更集中承担祖宗奉安与国典仪式等功能，例如景灵宫孟飧、行香制度等，使其礼制属性进一步凸显；至理宗朝在孤山设西太乙宫，又进一步强化了道教在湖山关键位置的政治占有。北山、孤山等关键位置发生拆寺建观的宗教置换，也正说明宗教空间并非只属于信仰，而是国家在有限空间中对关键区位进行支配与再分配的体现。同样的机制也作用于民间寺祠。民间神祠环太庙向心分布，并非单纯的民间自发，而是在赐封与祀典体系扩张中被制度化的结果。太庙周边由此成为政治控制与神权依赖交织的象征性中枢。

可见南宋临安的宗教格局受到政治统治需求与现实资源约束的共同催化，它在对旧都的仿效与现实的变通中，在城市空间建立起一套服务于王权合法性与国家礼制的宗教地理新秩序。

3. 移民与原住民引导聚合趋势

宗教空间的建设归根结底服务于民众，因此人口分布与社会结构因而对寺庙、祠庙的设立与兴盛具有直接影响，寺院能否兴盛，取决于其是否进入稳定的信众网络。南宋临安由于战争，外来移民众多，宗教区域的分布在某种程度上也反映了临安原住民与外来移民的信仰差异。

首先，临安移民的地域性分布与地域信仰，推动了若干具备地域特色的民间寺祠在临安落地并形成局部集聚。北方移民主要集中在钱塘县：“西北士大夫多在钱塘”（脱脱等，1985，p. 12949）。他们在临安重建的东京旧祠仅有四座，包括嘉应公祠、二郎祠、昭节庙及惠应庙。其中以皮场庙（惠应庙）最为兴盛，因其以治病、应试著称，深受士人青睐。虽庙址位于吴山，远离考场，但士人仍赴此祭拜

以求功名。南宋时期，皮场庙获得皇室赐封，建有多座行祠，理宗及谢皇后亦曾扶持，可见其宗教与政治地位的显著提升。

闽广船商移民多居于城东临海地带，其信仰核心为妈祖信仰，在临安建立了祀奉天妃的顺济圣妃庙。《咸淳临安志》载妈祖原为莆田林氏女子，屡显神迹，宋高宗绍兴二十六年封其为“灵惠夫人”（潜说友, 2012, p. 2605），后历封至“灵惠协应嘉应善庆圣妃”（吴自牧, 2017, p. 236）。顺济庙在临安南北各建一座行祠，规模宏大，香火兴盛，反映出海商群体的信仰需求与影响力。

川、湘移民则集中于吴山、凤凰山一带，此地被称为“客山”，多为外郡寄寓富户与江海商贾。该群体的代表性信仰为梓潼帝君，梓潼帝君为蜀中神祇，主掌功名禄籍，深受士人敬奉。南宋时临安在吴山承天观旁设梓潼庙，史载其“此蜀中神，专掌注禄籍，凡四方士子求名赴选者悉祷之”（吴自牧, 2017, p. 236），并加封为“惠文忠武孝德仁圣王”，遂成为士子求仕祈福的重要场所。由此可见，移民不仅改变人口结构，也通过社群信仰将外来神祇嵌入临安城市宗教网络。

其次，从整体人口密度与阶层分布看，临安宗教空间呈现出与人口结构相互折射的趋势。南宋杭州城是“南北展而东西缩的狭长市区”（阙维民, 2000, p. 29）。日本学者斯波义信（2001）对此城市格局进行更细致的划分：西城垣外是西湖畔的别墅地、风景区，西城垣内是狭长的官绅区。盐桥运河东段的城垣内，中部是中产以下平民的居住区域，南部又是官绅区（p. 345）。据《咸淳临安志》载，临安城南厢人口视北厢为倍，信众密集使得即便城东南缺少湖山胜景，寺庙数量仍不输于湖山周围，反映出宗教设施在数量层面往往随人口就近分布。与之相对，城西、城北湖山区域虽寺庙数量较少，却因风景秀美、佛法尊荣，自吴越以来即获皇室与士大夫青睐，灵隐、天竺等地名僧讲法、文人游览频仍，宗教声望与影响力反而更高，所谓“国朝驻蹕，隐、竺之价日高”（潜说友, 2012, p. 2891）。因此，临安宗教空间呈现东南多而小、西北少而强的等级化分布：前者对应平民与移民的日常供奉聚落，后者对应官绅与精英的资源投入与文化加持。这样的分布恰恰是临安人口数量与民众政治经济势力决定的。

综上，南宋临安宗教区域的聚合趋势，一方面由移民社群带来的外来信仰推动，在钱塘、城东临海、吴山、凤凰山等区域形成具有来源地特征环太庙而建的祠庙节点；另一方面则由全城人口密度与阶层分布所塑造，促成东南多而小、西北少而强的结构性分化。

南宋临安宗教空间的文化意义

南宋临安的宗教区域，不仅是构成城市空间的重要组成部分，更承载了深层的文化精神意义。南宋临安宗教空间建构的文化意义既在于反映从“空间”到“地方”的文化认同机制，更在于折射从“王城中心”到“湖山中心”的地理意识转向。

1. 反映从“空间”到“地方”的文化认同机制。

南宋临安宗教区域的文化意义，首先体现为其完成了宗教空间从抽象“空间”向承载记忆、情感与认同的“地方”转化的过程。从地理批评的视角来看，地理是空间的物理基础，空间则是抽象、可规训的容器，而“地方”则是被人的文化经验所赋义的具体场域，是社会实践情感与记忆的沉淀之所，正如段义孚（Yi-Fu Tuan, 2017）所言：“当我们感到对空间完全熟悉时，它就变成了地方”（p. 60）。

祁立峰（2015）指出，佛教从山林走向城市，并不意味着神圣性的消解，反而反映出神圣通过政治制度、文人书写与日常实践进入城市生活的过程（p. 120）。在南宋临安，这种空间转义尤为明显。作为南宋行在，临安的宗教空间本身就具有重构性。宗教区域因位处城市的器华之地，不可避免地被城市生活所嵌入与重塑，原本肃穆清净的寺院空间，被商业活动、节庆香市、公共交流等日常实践不

断填充。

这种空间重构突出体现在空间功能的调整。西湖周边的佛寺园林，与城市山林无缝衔接，天然成为市民游赏、节庆集会、士人交游的公共空间。不仅如此，寺庙还通过大型法会、香会、施食、放生等活动与市民社会的节令节奏高度协同，在坊市民俗与商贸活动中强化其文化存在，使宗教经验变得可见可感，成为南宋临安日常生活中重要的文化纽带。同时，士人群体也通过题咏、游记、碑铭等文化书写手段，将保俶塔、雷峰塔、葛岭、孤山、龙井等地赋予象征性与人格化特质，转化为寄托修身之志、表达人格理想的文化空间，进一步加深了公众对宗教区域的情感认同，形成重叠于现实地图之上的文学地理。

从文学文本角度看，临安宗教区域还频繁出现在话本小说、笔记传奇等大众文学叙事中，成为地方认知的重要虚构维度。例如，《西湖三塔记》便是在《洛阳三怪记》的基础上进行再创作，两者在人物结构、节令顺序与事件设置上高度相似，但《西湖三塔记》因其将故事嵌入杭州西湖三塔的地理空间，实现了叙事的在地化重构，从而获得广泛流传。三塔原为北宋元祐年间苏轼疏浚西湖时所建，用以划定湖中禁采范围，保障水源。该故事则将此现实措施宗教化为“镇妖压邪”之举，以塔镇水妖，回应临安水患频发的集体经验，六和塔之于镇江的民间传说，亦属同理，宗教信仰在此不仅提供对灾难的解释框架，也构建起地方社会的象征秩序。此外，《夷坚志》中记述的景灵宫道士、上天竺观音故事，以及《五戒禅师私红莲记》中灵隐寺与净慈寺的场景设定，也都使得这些宗教区域不仅成为叙事的背景，更是承载意义的“叙事地方”。随着故事的流传与反复讲述，不断加深对临安湖山寺观的文化认知，进一步深化了公众对临安宗教区域的情感投射与文化认同。

正是在这种文化书写与日常参与的叠加中，临安宗教区域才成为临安城市身份与地方记忆的空间化呈现：对皇室而言，寺院与礼制相互支撑，参与合法性叙事与国家秩序表达；对士人而言，寺院成为山水理想、人格修养与群体交游的文化场所；对市民与移民群体而言，寺院通过慈善、接待、施茶施药等功能进入世俗生活，提供精神慰藉与社会互助。山水提供形体，文化赋予意义，实践沉淀精神认同，临安宗教空间一方面承载历时叠加的文化沉积，另一方面又以共时的社会实践不断更新，最终把“空间”转化为可认同、可归属、可持续被讲述的“地方”，因此，宗教空间不仅是物质景观的构成，更是临安城市记忆的核心符号系统之一。

2. 折射从“王城中心”到“湖山中心”的地理意识转向

南宋临安宗教空间的格局，深刻折射出地理意识的显著转变，其空间布局与文本书写均呈现出从“王城中心”向“湖山中心”演变的趋势。

一是宗教区域的地理分布逻辑发生转变。邱晓（2019）指出，在传统的王朝空间观中，任何地点理论上都可被作为空间原点，这个原点往往带有“我”或“神”所象征的中心性。空间方位的确立与中心的认定密切相关，有了中心，才有四方上下；中心与周边、方位与原点，是彼此依存、对立统一的（p. 86）。古人以帝都为天下中心，皇帝凭借其天子的身份坐镇大地中央，中原文化则凭借其深厚的教化内涵，显现出相较于周边部族的文明优势，都城从而体现出天下中心所具备的神圣特质与优越地位。北宋乐史《太平寰宇记》（2007）中频繁使用“四至八到”，通过描述各州县距离东京等核心城市的路程作为表示方位距离的方法来定位各州县，其记载杭州“四至八到”如下：

“东北至东京二千八百里。西北至西京二千五百里。西北至长安三千四百里。东至苏州三百九十里。南至越州一百三十里。北至湖州一百九十里。西至歙州四百七十九里。东南至思俗山至越州总一百七十里，又云渡浙江一百三十里。西南至睦州三百一十五里。西北至宣州四百九十六里。东北至苏州三百六十九里。东北浙江入海处一百里。”（p.1862）

无论城市距离国都东京远近，都会以东京为第一坐标进行衡量，可谓这一地理中心意识的直接呈现。

北宋东京的宗教空间布局充分体现了这一中心主义逻辑。重要佛教寺院如相国寺、太平兴国寺等，集中于皇城附近，承担国家祈雨、科举题名等功能，是皇权与宗教相互映照的象征性场所；道教宫观如玉清昭应宫、上清宝篆宫等，同样位于宫禁要地，强化“天人合一”的合法性结构。这种自上而下、放射状的“宫一坊一市”空间次序，反映出北宋制度化、等级化的宗教管理逻辑。相比之下，南宋临安宗教空间受地形影响更大，政治主导性相对减弱。佛寺主要分布于西湖周边山地，形成环湖五大集聚区，呈因山就水之势，环西湖佛寺中，既有皇室功德院、国家祈雨场所，也有市民日用佛教与文人游观结合的隐逸空间，呈现制度性与民间性并存的特征；道观多位于宫城近旁及礼制象征节点，体现出逾制建观的皇权介入特征，强化了政治象征地位；而民间信仰寺祠则以太庙为中心形成环太庙式的向心结构，显示出民间信仰在国家礼制吸纳下的整合化与多元共生。

如图 5、图 6 所示，这种空间布局不再服从“宫一坊一市”的等级秩序，而是在“城一湖一山”的地貌基础上，构建出宗教区域之间互为依托、彼此交织的复合空间网络，反映出从以皇权为轴心的中心主义布局向以自然地貌与民间实践为依据的地方性空间结构的转变。

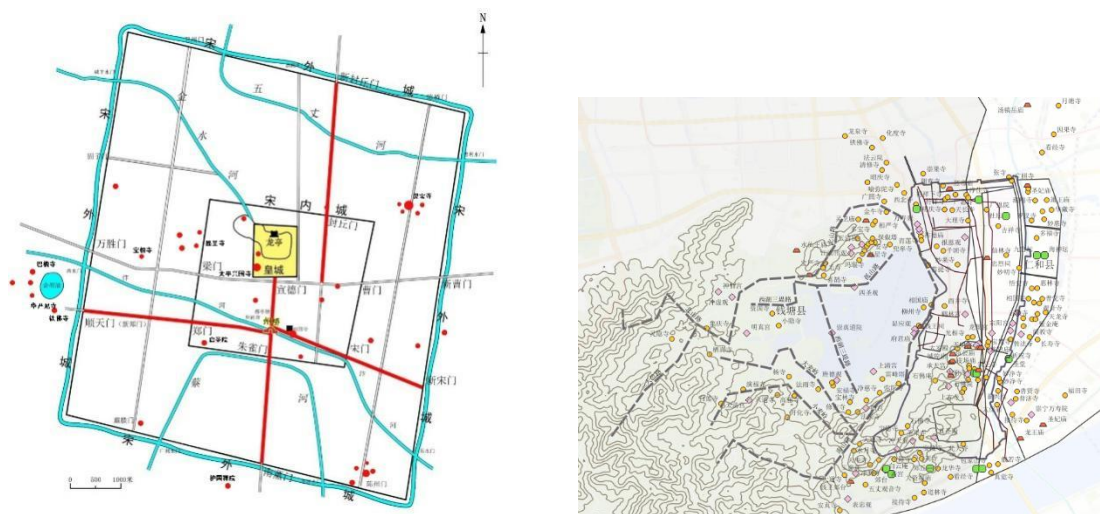


图 5 北宋东京宗教区域分布图/图 6 南宋临安宗教区域分布图

Figure 5. Distribution of Religious Areas in Northern Song Dongjing

Figure 6. Distribution of Religious Areas in Southern Song Lin'an

二是空间叙事结构发生同步转向。潘晟（2008）提出，宋廷南渡后，由于偏安一隅、失土辱国的历史创伤，逐渐放弃了整体“图绘天下”的企图，转而追溯“禹迹”、绘制“华夷”，试图在“文化天下”的叙事框架中，重建一种象征性的家国秩序与政治地位（pp. 116-117）。这一转向，标志着从“疆域天下”到“文明天下”的地理认知转型，也从根本上影响了地理书写的结构逻辑。《咸淳临安志》《太平寰宇记》等地志不仅是地理事实的记录，更体现了士大夫对“地方”与“中心”重新定位的尝试。

临安三志中最为完备的《咸淳临安志》序文鲜明地体现了以潜说友为代表的南宋士人所特有的地理意识：“《禹贡》称‘冀州既载’，释者谓以贡赋役事载之书。其于天子所自治之国，谨重固如此。九州岛攸同，言归旧京。圣子神孙，尚克念哉！光尧怀禹之遗志云。”（潜说友，2012, p.6）潜说友在其绘制的《九县山川总图》中，并未将都城临安置于画面中心，但在表达方位时依旧沿用城内、城外的分区模式，体现出一种试图从皇权中心出发对城市进行空间重组的努力。这种划分方式反映出他所坚持的“王城中心”地理意识，是一种典型的自上而下的空间组织结构，也暗含着士人对“权力中心”失落的深层焦虑。然而西湖作为空间实体的实际地位，早已超越了“城外”的边界。因此，潜说友在划分寺院布局时，不可避免地采用围绕湖山的片区结构，而非传统自皇城中心出发的等级差序逻辑，

这一空间叙事方式变化显示出尽管南宋士人仍保留城内、城外的皇权空间划分，但其对佛教空间的书写和分区，实质上已转向以西湖为地理核心的空间认知，这正是南宋临安城市空间在经历政治中心转移与地方意识增强之后，自然生成的结构性回应。

南宋临安宗教空间的建构，是自然地形、历史传统与政治格局多重作用下的产物。临安佛教、道教与民间信仰等三类主要宗教区域的地理分布特征并非散乱无序，而是各自遵循特定的空间逻辑：佛教寺院依山环湖，道教宫观扼守礼制节点，民间寺祠则围绕太庙形成向心集聚态势，整体呈现出一种共生互嵌的空间格局。临安宗教空间的建构受到地理与文化、政治与经济、移民与原住民等多重因素的共同塑形，体现出历史传统与现实格局的层层叠加与互动。从文化意义层面看，临安宗教区域不仅作为地理实体参与城市运作，更通过制度表达、日常实践与文学书写，完成了从“空间”向“地方”、从“王城中心”向“湖山中心”的叙事转型，成为临安维系地方认同、凝聚文化记忆与规范社会秩序的重要载体。

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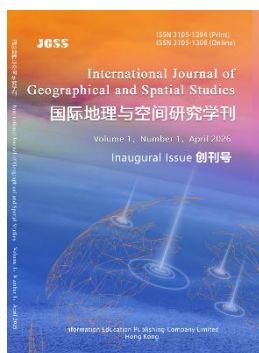
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选择与省略：“三言二拍”的文学绘图与城市空间重构

张袁月 (ZHANG Yuanyue)

摘要：“三言二拍”是明代话本小说的巅峰之作，但其城市书写常被视为对现实地理的还原，而编者冯梦龙与凌濛初的主观建构作用也长期被忽视。本文基于彼得·图尔奇的五种文学绘图范畴，借鉴罗伯特·塔利的空间性理论、德·塞托的城市空间实践理论等，将“选择与省略”作为核心绘图策略，并将其具体化为地名频率、景观密度、路线轨迹三项空间指标，从而揭示了冯梦龙与凌濛初如何通过取舍重构城市空间。首先，通过调整地名频率移位地图中心，重组了区域空间格局；其次，通过对地标景观的凸显与留白，重塑了城市空间记忆；最后，通过增删节点改变人物路线轨迹，重建了城市内部感知。由此，本研究为文学绘图提供了更细化的制图策略，以及可量化的操作路径。

关键词：选择；省略；三言二拍；文学绘图；城市空间

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Title: Selection and Omission: Literary Cartography and Urban Spatial Reconstruction in *San Yan Er Pai*

Abstract: *San Yan Er Pai* represents the pinnacle of vernacular stories (*huaben*) in the Ming dynasty. However, its urban depictions have often been interpreted as faithful reflections of actual geography, while the subjective construction of the compilers, FENG Menglong and LING Mengchu, has long been overlooked. Drawing on Peter Turchi's five categories of literary cartography, Robert T. Tally Jr's spatial theory, and Michel de Certeau's theory of urban spatial practice, this paper positions "selection and omission" as the core cartographic strategy and materializes it into three spatial indicators: toponym frequency, landscape density, and route trajectory, thus revealing how FENG and LING reconstruct urban space through selection and omission. First, by adjusting toponym frequency to relocate the cartographic center, the compilers reorganize the regional spatial pattern. Second, through the highlighting and omission of landmarks, they reshape urban spatial memory. Finally, by adding or removing plot nodes to alter character trajectories, they reconstruct perceptions of internal urban space. In this way, this study provides a more detailed cartographic strategy and quantifiable operational approach for literary cartography.

Keywords: selection; omission; *San Yan Er Pai*; literary cartography; urban space

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话本小说是一种以现代口语或简单文言写作的短篇或中篇故事 (Mair & ZHANG, 2025, p. 554), 通常也称为白话短篇小说 (vernacular short story)。这种诞生于说书场环境的叙事文体, 最初依靠听觉媒介传播, 须通过清晰的地名转换提示帮助听众建立空间感知, 因而在故事中使用大量真实地名、地方景观及准确路线, 绘制出充满细节的城市地图。到明代时, 话本小说完成了从“说话”技艺到书面文学的转换, 并出现了冯梦龙的“三言” (《喻世明言》《警世通言》《醒世恒言》) 与凌濛初的“二拍” (《初刻拍案惊奇》《二刻拍案惊奇》) 这样的典范之作, 但它们仍保留了话本的空间组织形式, 营造出强烈的真实感和现场感。这容易使读者误以为小说叙事空间是对城市空间的客观复原。然而, 即使为同一时期、同一文类的话本小说集, “三言”“二拍”绘制的城市地图也有差别。这是因为文学地图除了易被察觉的客观性, 还具有主观性。

文学地图的主观性可分为两个层面: 一是地图的主观性, 二是文学的主观性。地图的主观性是指所有地图都会带入制图者的主观立场和价值判断。正如马克·蒙莫尼尔 (Mark Monmonier, 1996) 所强调的, 要想展示“有用且真实”的图像, 精确的地图“必须说些善意的谎言” (p. 1)。文学的主观性体现在所有作品都是经过文学想象和艺术加工的产物, 即使作品地理与真实地理高度相似, 它也并非客观世界的简单复制。彼得·图尔奇 (Peter Turchi, 2004) 论述了作家如何在创作中绘制“想象的地图”, 并总结出五种文学绘图范畴: 选择与省略; 惯例的遵循与背离; 纳入与顺序; 赋形或形式问题; 直觉与意图的平衡 (p. 25)。罗伯特·塔利 (Robert T. Tally Jr.) 在其基础上, 将文学绘图由创意写作技巧拓展为一种文学空间批评及实践。塔利 (2013) 将“文学绘图” (literary cartography) 定义为“创作者或叙事者所进行的类似制图的活动” (p. 46), 强调小说是一种文学绘图形式, 且其绘制不限于现代, 也适用于历史作品 (Tally, 2009, p. 14), 为通常用于后现代小说分析的文学绘图理论在中国古代文学作品中的应用提供了依据。值得注意的是, 塔利 (2013) 并未对图尔奇提出的五种范畴等量齐观, 而是重点讨论了“选择与省略”, 其他四个范畴则贯穿其中 (p. 50)。这已触及文学地图绘制的本质——作家并非被动摹仿现实地理, 而是通过主动取舍来建构意义空间。

基于此, 本文将“选择与省略”作为“三言”“二拍”文学绘图的核心制图策略, 并将其具体为三项空间指标——地名频率、景观密度、路线轨迹, 从而揭示冯梦龙和凌濛初如何通过对地名、景观、路线等地图元素 (张袁月, 2014a, pp. 215-223) 的选择与省略, 绘制文学地图, 重构城市空间。

地名频率: 中心的定位与移位

地名是地图上的必要注记, 承载着空间定位与地理识别的功能。但制图区域显示的地名, 并非对应现实区域的全部地名, 而是经由制图者选择与省略后显示的地理事象。被择取的地名往往指向作家/制图者想要强化或聚焦的空间意涵, 被省略的地名则暗示着空间记忆的遮蔽、回避或边缘化。作者认为重要或熟悉的地名, 在文本中出现频率相对更高, 作者不重视、不关注的地名则倾向于被省略或极少提及。换言之, 作品中地名频次的高低、书写的详略, 反映了文学绘图者对特定区域空间的关注程度、情感倾向与价值取向。作家高频书写的地名定位了他所绘制文学地图的中心区域。即使是历史地图上处于中心区域的城市, 如果书写频率低, 那么它在文学地图上会被移到边缘位置。相反, 历史地图上的边缘地区, 也可能因为高频和细致书写而向中心移位。

文学地图的中心/边缘与历史地图的中心/边缘并不必然重合, 这一现象在塔利的《空间性》

(Spatiality)中已有所论析。塔利(2013)借助爱德华·萨义德(Edward Said)对于“真实的”与“象征性的”(literally and figuratively)边缘区域的揭示,指出“远离伦敦或巴黎大都市中心的偏远地区(distant lands)的种种动向,实际是英国、法国及美国文学与文化形成的核心所在。”(p. 90)由此,塔利将通常并列对立的“中心/边缘”重新关联,提出了“边缘的中心性”(the centrality of the periphery)(p. 90)。这种中心与边缘的可转换性正反映出作家对空间权力关系的主动建构与重构。一方面,作家的绘图行为须受制于文本内部的叙事逻辑与空间逻辑,另一方面,也受到作家自身地理认知、情感经验与时代语境的规约。因此,文学地图更类于一种“热力图”,包含了双重维度。一重维度为平面维度,体现为平面区域里地图元素的空间分布;另一重维度则是立体维度,体现为地图元素的热力强度,即可视化的地名频率。如果只关注平面维度的空间分布,容易把城市区域视为均质化的空间,而统计地名频次所形成的热力强度,则可反映城市空间的异质性与层级性。

与地理制图多将象征权力的政治中心置于地图中心的做法相似,中国古代作家常以都城作为文学地图中心,例如唐代的长安、明代的南京等。因此,在话本小说地图上,北宋(960-1127)都城东京(也称汴京、汴都等,今开封市)与南宋(1127-1279)都城临安(也被称为“行在”,今杭州市)位于中心区域。然而,在话本小说兴起的宋代,由于城市空间格局的变迁,小说的书写重心开始转向市井日常生活空间。这与宋代城市空间格局的变迁密切相关:宋以前的古代城市“基本上是属于以政治为中心的郡县城市”(葛永海,2022,p. 76),随着城市商品经济的发展,以往封闭式的里坊“界标逐渐模糊”,街巷成为“富有活力的城市空间”(葛永海,2022,p. 79)。比较象征政治的皇室空间与承载日常的市井空间就会发现,“御街”这样的政治性空间标识,在宋词中形成了“御街行”这样的词牌名,但在话本小说中复现频率却远低于“茶坊”“酒楼”等市井空间标识。同样,南宋都城临安皇城所在的风凰山区域的地名频率也远低于临安城外的西湖游赏区域。这说明,话本小说地图中心虽然看似仍为两宋都城,但东京与临安在话本小说中的高频书写已不单纯是因为其政治中心地位,而是因为它们也是说书人活跃与市民听众集中的核心文化场域。

具体至“三言”“二拍”,从平面维度来看,两者的文学地图均覆盖了全国大部分区域,并在整体上具有相似的空间分布特征。江南既是冯梦龙与凌濛初生活的熟悉地域,也是经济文化发达地区,因而地名分布较密集;而地理位置偏僻、经济文化不发达的地区,地名较少且分布分散(费团结、陈曦,2017,pp. 28-29)。但从立体维度来看,“三言”“二拍”中的地名热力分布却有所差异。对“三言”“二拍”中所有地名进行提取与频次统计,结果显示,“三言”中有7个地名词频超过了50次,它们都是都城或繁华城市,其中,临安词频列于首位。从地理分布来看,除唐都城长安、北宋都城东京分布在北方,其余5个地名临安、杭州、扬州、苏州、南京皆为江南城市。由此可见,“三言”文学地图的重点区域正是冯梦龙熟悉的江南水乡,而南宋都城临安则位于地图中心。用同样的方法,对“二拍”地名进行统计分析,两宋都城仍属于高频书写区域,但“二拍”中的最高词频地名变为“苏州”。这个差异与我们印象里话本小说以两宋都城为地图中心的判断并不一致。不过,“三言”“二拍”作为先后刊刻的五部话本小说集,其中的时间差与创作变化可以为我们揭示文学地图中心的移位过程。

在刊行最早且保留大量宋元话本旧篇的《喻世明言》中,南宋都城临安的词频高达72次,是所有城市地名中出现频率最高者,词频位居第二的则是北宋都城东京。这反映出孕育于说书场中的早期话本小说创作与传播特点,即,北宋都城东京是最初话本小说的聚焦对象,宋室南渡后,说书人与大量移民一起流落临安,临安也随之成为话本小说的书写中心。随着晚明商品经济的繁荣,小说创作也越来越商品化,苏州、扬州等明代商品经济发达、文化繁荣的运河城市逐渐成为新的叙事焦点。在《警世通言》中,临安出现的频率明显下降。而到“三言”最后一部小说集《醒世恒言》刊行时,临安虽仍属高频词汇,却不再是最高词频地名,苏州、扬州等地出现频率均高于临安,反映出南宋临安作为

政治中心在话本小说中逐渐淡化的事实。这样的变化在崇祯年间刊印的“二拍”中，体现得更为明显。不仅临安的书写频次锐减，而且苏州、徽州、成都等城市的地名频次皆超过了临安。尤其是苏州，在“三言”中，苏州书写频次仅位列第六，到“二拍”则跃升首位，且地名频次为临安的两倍多。如果用“地理影响文学”的传统观点来推论，苏州应该在苏州作家冯梦龙笔下出现频次最多。为何作为浙江乌程人的凌濛初将苏州置于“二拍”文学地图的中心？

文学绘图理论对于作家主观建构性的重视，为解释这一现象提供了新的视角。冯梦龙与凌濛初在编撰“三言”“二拍”时，体现出明代话本小说的文人性特征：一方面刻意保留说书人口吻并遵循话本小说体制，另一方面融入创作个性与地域经验，使原本代表群体意识的话本小说“开始带有了个性化的烙印”，甚至成为“个人感受的外壳”（刘勇强, 2015, p. 35），这可以对应于图尔奇（Turchi, 2004, p. 25）五种绘图范畴中的“惯例的遵循与背离”。这种带有主体意识的“背离”，使冯梦龙和凌濛初在定位文学地图中心时，可能选择不同的城市坐标。

深受儒家思想影响的冯梦龙代表着传统士人意识。他在编纂“三言”时，仍以临安作为核心坐标置于文学地图的中心，正是延续了士人阶层对于正统政权与秩序的象征性维护。一个显著的辅证是，冯梦龙（1958）在将唐传奇《吴保安》改编为话本小说《吴保安弃家赎友》时，情节没有太大改动，却特意添置了“长安”这一地点，并指出吴保安亲赴长安送信需跋涉三千余里（p. 133）。这正是利用了长安作为儒家权力中心的空间象征意义，将儒家所倡导的知情重义品格外化于主人公行为中。相比之下，出身刻书家族的凌濛初更倾向于以市场和读者为中心来绘制文学地图。据“三言”“二拍”的序言可知，冯梦龙和凌濛初都是受书贾之托而编纂话本小说。不同的是，冯梦龙仍强调小说的教化功能，凌濛初则大方承认编纂“二拍”是“三言”畅销后的效仿之举，具有明显的商业动机和明确的市场导向。

这也就不难理解苏州何以能成为“二拍”文学地图的中心。因为晚明苏州不仅是新兴的商品经济城市，更是当时的出版中心，白话小说编创文人群体聚集于此（许振东, 2005, p. 154），读者市场也比较成熟。“三言”“二拍”刊印之际，正是苏州书坊迅猛发展的时期，万历时苏州书坊仅4家，天启时增加到11家，崇祯时则增至17家，而曾作为明代出版中心的建阳，天启、崇祯年间的本地书坊仅各有1家（张袁月, 2014b, p. 35）。凌濛初搜集编创“二拍”故事的主要地点在南京，但出版时却交由苏州尚友堂刊印，这也印证了他对出版市场的重视。如果说“三言”中苏州的高频书写源于冯梦龙的地域意识，那么“二拍”中“苏州”成为出现频率最高的城市，则更多是凌濛初对苏州经济文化地位的一种回应。与之可为照应的是，明代中后期徽商活跃，也使“徽州”在具有强烈商品意识的“二拍”中，成为仅次于“苏州”的高频地名。

事实上，即使是坚守教化理想的冯梦龙，其城市书写也不可避免地受到晚明商业社会现实的影响。《喻世明言》在“三言”中最早成书，也最接近宋元话本传统，但其开篇《蒋兴哥重会珍珠衫》已透露出鲜明的时代气息。在小说本事《珠衫》的文学地图上，两位男主角的相遇地被省略，冯梦龙则将相遇地明确标注为苏州枫桥。枫桥在明代是重要的商贸集散地，这样使本处于相隔很远地理空间的蒋陈二人，因其共同的商人身份，合情合理产生了路线的汇合点。不仅如此，枫桥还是明清时期全国最大的米豆集散地，而小说中陈大郎贩卖的货物正是米豆之类。《醒世恒言》卷十八《施润泽滩阙遇友》更是直接以小手工业劳动者为主角，反映出晚明苏州商品经济迅猛发展的历史面貌。这种对苏州场景的细致书写，与临安地名的高频出现看似矛盾，实则反映了文学绘图五个范畴中的“直觉与意图的平衡”（Turchi, 2004, p. 25）。冯梦龙选择宋代都城作为文学地图中心的主观意图是遵循历史叙事传统，维护正统教化秩序，但在苏州生活的直觉经验却使他在书写苏州时，融入真实的细节性。

从整体来看，冯梦龙与凌濛初对于文学地图中心的不同选择，反映了两人对历史记忆与现实关注的不同侧重。这种分异也折射出在晚明商品经济冲击下，城市空间叙事焦点由政治中心向商业中心转移的变化趋势。

景观密度：地标的凸显与留白

景观是文学地图上的一类特别地名，它们不仅是地理区域，也附着于地理实体。景观通常被分为自然景观与人文景观两大类，由其功能属性可细分为政治景观、宗教景观、市井景观等。在绘制城市文学地图时，作家需要在空间区域中填充不同的景观，从而使城市具有可视性和可感性。这实际可归为图尔奇（2004）五个文学绘图范畴中的“赋形”（shape），即作家通过对城市景观的选择与组合，组织文本的结构及形态（p. 25）。因此，文本中某个区域的景观被凸显或是留白，景观密集分布或是稀疏分散并非偶然，而往往是作家绘图意图的具象呈现。

美国制图学家阿瑟·罗宾逊在其主编的《制图学要素》（*Elements of Cartography*）中将制图时对地理要素的处理总结为选取（selection）与概括（generalization）两项关键操作：制图者先选定用于绘制的地理要素和属性，然后通过分类、简化、夸张等手段进行地图概括，确定和突出重要特征，剔除不必要的细节（Robinson et al., 1995, pp. 450-451）。这一原理同样适用于文学地图的绘制：作家首先要决定在故事或地图中纳入的元素（Tally, 2013, p. 50），然后“必须挑选出某个故事或地点的细节，才能使地图具有意义”（p. 54）。如果说地名频率的高低反映了作家选取哪些地理要素纳入制图区域，那么景观密度的疏密则揭示出作家对区域或地点细节的概括程度。这时，文学绘图者仍以“选择”与“省略”作为核心制图策略。当作家倾向于选择细节，则景观密度趋高；当作家省略细节，景观密度也会相应降低。由此，通过对文学地图上景观密度分布的观察，即可推断作家对某个区域的感知深度和情感强度。

以“三言”“二拍”中的两宋都城为例。“东京”与“临安”皆属于文学地图上的高频地名，但两座城市的景观密度却有显著差异，临安景观的密度相对更高。比如，《喻世明言》第十一卷《赵伯升茶肆遇仁宗》写仁宗“出了朝门之外，径往御街并各处巷陌游行。将及半晌，见座酒楼，好不高峻！乃是有名的樊楼。”（冯梦龙, 1958, p. 180）仅用朝门、御街、樊楼三处景观勾勒皇城外围轮廓，对作为东京地标景观的樊楼描述也比较空泛。而在同一部小说集中，《喻世明言》第二十九卷《月明和尚度柳翠》对妓女柳翠在临安的居住坊巷却描绘得十分详细：“原来南渡时，临安府最盛。只这通和坊这条街，金波桥下，有座花月楼，又东去为熙春楼、南瓦子，又南去为抱剑营、漆器墙、沙皮巷、融和坊，其西为太平坊、巾子巷、狮子巷，这几个去处都是瓦子。”（冯梦龙, 1958, p. 464）这段话仅短短几句，却密集出现了12个桥、楼、坊、巷等景观地名，且用方位词标识其空间关系，绘制出柳翠居住区域的文学地图。这段介绍对情节推进并未起实际作用，冯梦龙的主要意图是通过这些密集而精确的景观细节，建构出世俗化、商业化的临安城市形象。而列举瓦子来说明“临安府最盛”，这种叙述逻辑透露出冯梦龙以瓦肆繁华来映照都市气象的绘图策略。迈克·克朗（Mike Crang, 1998）曾提到，“城市不仅仅是行动或故事的背景，对城市景观的描绘同样表达了对社会和生活的看法”（p. 49）。冯梦龙将皇城周围与瓦肆附近的景观注册在“三言”文学地图上，正是基于他对临安兼具皇权象征与市井气息的城市品格之体认。更重要的是，他要通过这种书写彰显皇家“与民同乐”的气象——而都城繁华和市井活力在中国古代文学传统里，历来被视为太平盛世、国泰民安的象征。

地标因其具有景观标识的意义和深厚的历史文化底蕴，也具有公共价值的认同，体现出“精神磁场”（梅新林, 2022, p. 42）的功能。对于传统中国作家而言，并非所有建筑地点都适合作为写作主题，只有当地标和纪念碑等建筑能满足人们对逝去过往的怀古之情时，才值得被提及（Wang, 2003, pp. 494-495）。因此，对东京樊楼、金明池，临安西湖等地标的景观密度处理，实际可以反映作家对于历史的感知深度与情感强度差异。例如，《白娘子永镇雷峰塔》与《金明池吴清逢爱爱》同出于《警世通言》，均在题目中标识出景观，叙事时空也都在宋代、清明节，情节都涉及人物游玩观景，但前者对临安地标西湖的描写极尽详致，将雷峰塔、苏堤等西湖景观密集列出；后者对同为地标的东京金明池

却书写简略,缺乏具体空间标识。在话本小说名篇《闹樊楼多情周胜仙》中,冯梦龙(1956b)甚至将分别位于城西与城东的金明池与樊楼并置于邻近空间:“如今且说那大宋徽宗朝年东京金明池边,有座酒楼,唤作樊楼。”(p. 274)这种空间逻辑错误在以往通常被视为作者地理知识的疏漏或地理经验的缺乏,但从文学绘图的角度来看,作者实际是在进行地图概括时,压缩了空间从而省略了地标景观之间的其他景观细节,仅保留最具象征意义的核心地标。

即使是对于同一地标景观,不同作家也会由于情感投射与价值取向的差异而调整景观密度。在众多景观中,西湖大概是被话本小说书写频次及密度最高的地标。在话本小说世俗化的文学场域里,西湖已由湖光山色的自然景观,逐渐演化为容纳帝王巡游、文人雅集、市民游乐、商贾贸易的复合空间。各阶层对西湖的共同关注,使西湖在话本小说中的出现频率远远高于其他景观。对“三言”“二拍”景观地名的统计也显示,“西湖”的热力值最高,且与“临安”的共现值也最高。这表明,西湖不仅是临安地标景观,更成为城市意象的核心符号。当西湖景观群在小说里密集出现,即“凸显”时,作者强调湖山胜景,由此映照临安的繁华盛景,进而折射南渡后社会的富庶安定。当这些景观群由密集转为稀疏,即“留白”时,意味着西湖从审美意象泛化为背景空间,也预示着临安由文学地图中心向边缘的移位。

“三言”中的临安地名频率远远高于“二拍”,与之相应的是,冯梦龙绘制的“三言”西湖地图也更加具体清晰,不仅有其他小说写西湖时常列举的白公堤、雷峰塔、断桥等,还有不常见的翠屏山、沈公井等,地名丛集、细节丰富。在《警世通言》第二十八卷《白娘子永镇雷峰塔》中,冯梦龙(1956a)不仅以西湖景致开篇,用传说轶事等串联起金牛寺、飞来峰、冷泉亭、孤山等数个西湖景观,还通过男主人公在西湖区域的行走,将西泠桥、孤山路、四圣观等景观一一绘制在小说地图上,以高密度的景观聚集向读者展现出名胜与市井交织的临安繁华图景(pp. 400-402)。这种“临安繁华梦”的城市意象,与“三言”其他篇目中所展现的临安城市图景是基本一致的。

到凌濛初的“二拍”中,西湖不仅书写频次骤降,而且景观密度也大为降低。西湖周边的景观分布松散,仅有断桥、灵隐寺等寥寥数处。《拍案惊奇》卷十八《丹客半黍九还 富翁千金一笑》与《白娘子永镇雷峰塔》一样,都写到小说人物游赏西湖,但与后者形成鲜明对比的是,前者仅提到一句“来到杭州西湖上游赏”(凌濛初,2012a, p. 237),西湖被处理成一处“留白”的景观区域。不过,凌濛初并非对所有景观都一概简略。同样出自《拍案惊奇》的另一篇小说《盐官邑老魔魅色 会骸山大士诛邪》,入话用大段描写南京地标燕子矶,介绍其得名由来,还提到燕子矶上的亭子“最是金陵一个胜处”(凌濛初,2012a, p. 325),之后才转到故事发生地弘济寺。正话要讲天竺观音显灵之事,却先以《风》《花》《雪》《月》四词来咏浙江的会骸山——这种铺陈手法曾常见于以西湖为故事场景的小说中。从叙事时空来看,这篇小说入话以徽商为主角,正话提到故事发生在洪武年间,是一个明代故事。可见,“二拍”并非文笔简略,而是对南宋故事的关注度降低,在写明代故事时,其城市地图就会具体细致得多。这说明,凌濛初并非不用细节填充城市地图,只是在他将关注重心由历史临安转向现实江南后,西湖作为临安地标符号的表征也不再凸显。

从西湖景观的复现情况也能发现西湖地位的变化。“三言”西湖景观群中诸如“吴山”“灵隐寺”等复现地名有32个,单是“吴山”便出现127次,而到了“二拍”中,西湖景观群复现地名锐减到了9个,“吴山”仅出现1次。这与临安在“二拍”中频次大幅降低,不再是主要的书写对象,两者趋势是一致的。

塔利(2013)在《空间性》中强调,“当作者选择哪些元素凸显展示,哪些留在背景中,并以最适合的方式来安排元素使其实现作者希望的预期效果,他们同时也在决定这将成为‘何种类型’的叙事或地图。”(p. 54)。同样,当作者选择哪些景观元素凸显、哪些隐去时,他们也在决定这部作品将成为何种类型的城市地图。在这个意义上,所有的城市地图都是不完整的(incomplete)绘制,所有的城市空间也都是选择性的(selective)重构。

路线轨迹：节点的增加与删减

地点之间的空间关系主要由方位和距离确定，这是一种静态的空间分布。但正如塔利（2019）所言，“地图不必被视为纯粹的静态表征，旅程（tour）描述同样在想象的空间中记录了各位置及其空间关系”（p. 4）。这两种不同的空间表征方式在弗雷德里克·詹姆逊（Fredric Jameson, 1991）的“认知地图”（cognitive map）理论中分别称为“地图”（map）与“行程”（itinerary）（p. 52），米歇尔·德·塞托（Michel de Certeau, 1988）称之为“看”（seeing）与“走”（going）（p. 119）。事实上，大多数叙事地图都具有“看”和“走”两种视角和叙述方式，前者可大致对应概览性和全局性的“地图”，后者对应路线和旅程（方英, 2024, p. 47）。就中国话本小说而言，其叙事地图既有叙述者（说书人，或模拟说书人口吻的文人）“看”之全局视角，也有小说人物“走”之限制视角。由于最初说书场环境的听觉传播特性，说书人需要给听众创设视觉感，因而话本小说对人物“走”的空间转换尤为重视，常用“出了”“离了”“过”“径到”等动词标记空间移动路径。静态的空间节点分布通常是固定的，体现出空间的秩序性与结构性，而行人“在城市中的行走”（walking in the city）及其交织路径才赋予了空间以形态，并将地方编织到一起（weave places together）。“编织”（weave）这个词语形象地呈现了德·塞托（1988）所称的“他们不是被固定在局部区域（localized），反而是在创造空间性（spatialize）”（p. 97）。德·塞托进一步指出，人们的行走过程可以标注在城市地图上，从而记录下他们的路径，然而，对路线的测绘（survey of routes）却忽略了行走行为本身这一真正重要的东西（p. 97）。

基于此，本文将重点关注地图上地点的动态空间关系——它们由人物行走时的移动路径呈现，并将其细分为两类，一种是路线（route），一种是轨迹（trajectory）。路线是物理空间中可被测量的线性连接，强调从起点到终点的完整路径与方向指引；轨迹是主体在空间中移动的实际路径，包括其停驻、迂回、折返甚至偏航，更强调联结空间的节点及其承载的主体空间经验。当增加空间节点时，人物轨迹随之延展，心理距离大于物理距离；当删减空间节点时，人物轨迹就被压缩，心理距离小于物理距离。这种增删节点以调整轨迹的方式，其核心策略仍是“选择”与“省略”。在德·塞托的《日常生活实践》（*The Practice of Everyday Life*）中，这两种绘图策略被修辞性地表达为“提喻”（synecdoche）与“省略连接词”（asyndeton）。也就是，人物在行走过程中，“选择那些可以代表整体的局部”，比如，“在描述轨迹时用砖房或山丘代指公园”；同时，“会选择和分割所穿越的空间，跳过被忽略的一些连接点和整个部分”（de Certeau, 1988, p. 101）。因此，考察人物轨迹由哪些空间节点联结，以及这些节点如何被选择与增删，能揭示作家对叙事空间的主观建构作用。

以往对话本小说叙事空间的研究通常将小说地理与笔记史料进行互文印证，因而研究者的关注点往往在于人物路线与现实地理的相符程度。例如，话本小说研究的奠基者胡士莹（2011）谈到“三言”名篇《白娘子永镇雷峰塔》（以下简称《白娘子》）时，将许宣出入临安城所经地名与记录临安城市风貌的笔记《梦粱录》进行比较，指出“其途径确然不紊”（p. 293）。这是一种静态的地理考据方法。如果我们将这个附着在雷峰塔景观上的著名镇妖故事（国内学界一般称为“白蛇”传说，国际上称其为“Madam White”或者“White Snake”）置于话本小说的动态重述中，或者说，不同作家的地图重绘中，就可以发现在不同话本小说版本中，男主角的行走路线差异不大，但轨迹却因节点的增删而有所变化。

作为地理实体的雷峰塔，早在公元10世纪就已建成，却很少出现在造访西湖的文人作品中。宋代高僧契嵩在登临西湖南屏山时，详细记录了行程路线，却“对雷峰塔只字不提”（Wang, 2003, p. 494）。同样，在作为《白娘子》镇妖故事雏形的宋话本《西湖三塔记》中，作者详细记录了男主人

公在西湖的行走轨迹，却仍然没有纳入雷峰塔这一空间节点。直到冯梦龙编纂《白娘子》时，雷峰塔才成为故事中的重要景观，也使雷峰塔在西湖景观群里的显示度明显提升。不仅如此，冯梦龙还利用他对空间节点的增加与连缀，使临安城内外的空间细节性也更加丰富。在《西湖三塔记》中，男主人公从家里到西湖边的行走轨迹仅由“径出钱塘门”—“过昭庆寺”—“往水磨头来”—“行过断桥四圣观前”（洪楸，2004，p. 8）几处节点联结，甚至省略了断桥与四圣观之间的数处景观，将空间轨迹压缩为跳跃式的线条符号。而到了《白娘子》中，男主人公的轨迹则被显著延展：“离了铺中，入寿安坊，花市街，过井亭桥，往清河街后钱塘门，行石函桥过放生碑，径到保叔塔寺……离寺迤迤闲走，过西宁桥、孤山路、四圣观，来看林和靖坟，到六一泉闲走……走出四圣观来寻船……离了岸，摇近丰乐楼来。”（冯梦龙，1956a，pp. 421-422）在出钱塘门之前，将临安府城内的街巷节点纳入轨迹，增加了生活气息与市井质感；在游玩西湖后，又将路径的终点延伸指向丰乐楼这一临安地标性酒楼，强化了小说城市空间的世俗性；而在西湖区域，除了保留西宁桥、四圣观等传统节点以外，还特意选取了孤山、林和靖坟、六一泉等文化地标，注入了文人意趣，从而绘制出雅俗交融的临安地图。事实上，这种文人性的绘图策略，在《白娘子》开篇用“看”的视角铺陈介绍杭州西湖的景观群时，就已经在有意操作了。《白娘子》看似与《西湖三塔记》一样，均罗列苏堤、林和靖坟等西湖胜迹，但后者是通过说书人视角，用韵文套语的方式列出，前者则将与景观相关的文化名人如白居易、苏轼、林和靖（林逋）等，以传说事迹的方式嵌入西湖介绍中，反映出身在文人阶层的冯梦龙主体意识的投射。

在《白娘子》之后，有多部话本小说与戏曲作品重述了这个雷峰塔镇白蛇的故事。例如，清代古吴墨浪子（1981）的《西湖佳话》记录了西湖十六个标志性景观的传说故事，其中，《雷峰怪迹》在主体情节上和《白娘子》基本一致，男主人公许宣的行走路线也基本沿用《白娘子》的设定，却将后者近40个空间节点删减至21个（pp. 266-286）。这在一定程度上是清代话本小说家对南宋时临安的空间布局已不如明人熟悉。但如果注意到冯梦龙有意选取的寿安坊等市井街巷、林和靖坟等文化地标，在《西湖佳话》中几乎都被省略，那么这种删减便不再仅仅是地理认知的局限，更是一种文化意图的弱化。另一方面，古吴墨浪子（1981）在“白马庙戴先生捉蛇”一段情节后，增加了“清波门”这一空间节点（p. 282），叙写许宣因害怕白娘子直接一路跑出清波门外，反映了白娘子妖法厉害，且反衬出后文中法海镇妖的佛法高强。这一删一增，强化了雷峰塔的宗教属性。此外，雷峰塔本是《白娘子》故事结尾的镇妖环节才出现的景观，古吴墨浪子却将其置于开篇位置，通过“纳入与排序”绘图策略，使雷峰塔在西湖文学地图上的地标表征得以凸显。这与古吴墨浪子在《西湖佳话》整部小说集以景观为中心的编纂逻辑一脉相承。

实际上，在绘制人物轨迹时，作家常常会在进行“选择与省略”的基础上，使用“纳入与排序”的绘图策略。有时作家绘制的轨迹出现绕路、偏航甚至不合空间逻辑的现象，这在以现实地理为文本空间参照的传统研究中，往往被视为地理舛误。但以文学绘图的视角观之，作家不一定是对城市陌生或记忆有误，也可能是在运用“纳入与排序”策略改变节点次序以重构空间关系。例如，凌濛初《二刻拍案惊奇》卷六《李将军错认舅 刘氏女诡从夫》，本事来源于瞿佑《剪灯新话》卷三《翠翠传》。本事中男主人公金定寻找妻子翠翠的路线为“平江—绍兴—安丰—湖州”（瞿佑等，1957，p. 79）。从空间关系来看，苏州平江与湖州都在太湖区域，但人物轨迹却绕行绍兴，再远至安徽安丰，最后折回湖州。这种迂回的路径正衬托了金定寻人的曲折过程。到“二拍”中，凌濛初（2012b）保留了平江至湖州的迂回路线设置，整体的方向和行程基本与本事一致，却增加了缀联两地的空间节点：“扬州—长江—润州—平江—临安—钱塘江—绍兴—安丰—湖州”（p. 96）。添置的这几处联结点看似对情节并无实质性推动作用，实则包含了凌濛初的深层空间意图：在“平江”之前，增加“扬州”“润州”等江南重镇，在“平江”之后插入南宋都城所在地“临安”，并且明确标注“长江”“钱塘江”，将人物活动轨迹限定为水路，原本模糊的江南叙事时空因而体现出更加鲜明的地域特征；同时，也使寻

妻路线更为辗转,进一步凸显出金定寻妻的艰辛以及对妻子矢志不渝的真挚情感。更重要的是,原本与临安无涉的故事也因纳入“临安”这一联结节点,从宽泛的江南地域叙事转变为带有南宋都城记忆的特定历史语境。临安是在宋金战争中建立的临时都城,《李将军》中金定与妻子也是因战乱离散的平民夫妇,使读者从这个元代故事中自然联想到宋代百姓的流离之痛,从而将个人命运悲欢升华为时代创伤的集体记忆。

比较《李将军》与《白娘子》的临安城市地图,会发现凌濛初更多是将“临安”概括为一种象征符号,对城市内部的细节远远不如冯梦龙所绘制的丰富。这与“二拍”在临安地名频率、景观密度趋低的整体特征相契合。由此也再次证明,作家并非被动反映城市空间的摹写者,而是主动参与城市空间生产的建构者。

结语

文学绘图理论使地图不仅成为一种呈现文学的方式,还能够“以一种‘空间的’思维和方式重新诠释文学”(方英,2020, p. 42)。塔利(2013)曾提到,“由文学作品所产生的文学绘图本身就是一种为世界赋形的手段”(p. 50)。我们同样可以说,小说的文学绘图也是为城市赋形的手段。与制图者以面状、点状与线状要素的概括来表征现实空间类似,作家也通过由地名圈定的区域(面状要素)、地名与景观(点状要素)、路线轨迹(线状要素)来重构城市空间:以地名频率的高低复现为区域定位中心,以地标景观的疏密聚合为城市恢复肌理,以路线轨迹的长短交织勾勒可感知的城市轮廓。在作家对这些地图要素的选择与省略中,城市被赋予了不同的形态。尤其是像“三言”“二拍”这样由文人作家编纂的话本小说集,即使是对话本旧篇的整理修订,也不可避免地会加入作者个体的空间认知与城市经验。在这个意义上,小说中的城市空间不仅是由小说人物的视线与路线所建构的,也是被每一个重述者用文学绘图策略所重构的。

“三言”“二拍”的文学绘图策略与实践,不仅为空间文学研究提供了来自中国叙事传统的典型案例,也使文学绘图理论在非西方、前现代文本中获得跨文化语境的适用性验证,对中国话本小说、城市文学及文学地理学等研究领域同样具有矫正与拓新的意义。在偏重时间维度的中国古代文学批评传统中,地名真实、路线准确的话本小说通常被视为一种史料,用于“文史互证”;20世纪末以来,中国文学地理学的兴起推动了文学研究中空间维度的强化,但又往往陷入“文地互证”或“地理决定论”的误区。若能跳出“真实一失真”的文学地图评价框架,对文学绘图中作家的主动空间选择给予充分关注与积极阐释,则可能开辟一条将中国特色与全球视野融合的新路径。随着数字地图平台的建设与AI、GIS技术的发展,地名频率、景观密度、路线轨迹等空间要素均能够快捷转化为可视化的大数据,抽象的城市空间可得以具象呈现。文学绘图在技术赋能下也将更深入展现作家对空间的建构与重构。

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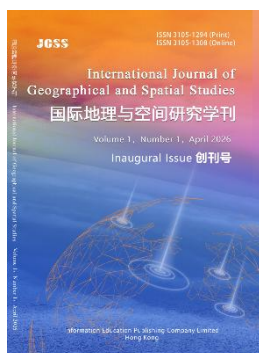
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Archipelagic Literary Studies and Spatial Formation

Maria Luisa Torres Reyes

Abstract: This article develops Archipelagic Literary Studies (ALS) as a framework for rethinking Bildungsroman narratives in Southeast Asia. It shifts attention away from viewing space as backdrop and instead treats archipelagic spatial relations as constitutive of narrative form, development, and subject formation. Space is not secondary but the medium through which ethical and intellectual growth becomes possible. Against European models that emphasize coherence and social integration, Southeast Asian colonial texts disrupt linear development and institutional stability. In José Rizal's *Noli Me Tangere*, formation begins in rupture: institutional failure produces ethical absence, articulated through *puwáng* as structural void. In Pramoedya Ananta Toer's *This Earth of Mankind*, development unfolds through navigation across distinct social domains (*ruang*), each governed by shifting norms and hierarchies. Rather than a single trajectory, these texts register a shared condition in which growth emerges through movement across uneven, unstable environments shaped by colonial power. Archipelagic relationality—grounded in maritime routes, dispersed settlements, and overlapping sovereignties—reconfigures narrative temporality alongside spatial form. Development thus arises across discontinuous sites of encounter rather than along a continuous line. ALS reframes Bildung as inseparable from relational geography, demonstrating how spatial logic structures development in Southeast Asian fiction.

Keywords: Archipelagic Literary Studies (ALS); spatial analysis; postcolonial Bildungsroman; José Rizal; Pramoedya Ananta Toer

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标题: 文学群岛研究与空间构形

摘要: 本文以“文学群岛研究”为理论框架，重新审视东南亚成长小说。研究突破将空间视作背景的传统视角，转而将群岛空间关系界定为叙事形态、人物成长与主体建构的构成性要素。空间并非附属元素，而是实现个体伦理与心智成长的核心媒介。与强调连贯性与社会整合的欧洲成长小说不同，东南亚殖民语境中的文本打破了线性成长轨迹与制度稳定性。在何塞·黎刹的《社会痼疾》中，人物的成长始于断裂。作者借助“*puwáng*”一词，呈现体制失范所导致的伦理缺位。在普拉姆迪亚·阿南

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达·杜尔的《人世间》中，人物在不同社会场域 (*ruang*) 间穿行与成长，每个场域均受制于流变的社会规范与等级秩序。两部作品呈现出共通的叙事特征：人物并非沿着单一轨迹成长，而是在殖民权力所塑造的不均衡且不稳定的空间中辗转穿行。以海上航道、散居聚落与多重权力交叠为根基的群岛关系性，既重塑了叙事时间，也重构了空间形式。成长过程由此产生于不连续的相遇场所中，而非呈现为线性发展路径。文学群岛研究因此将“教化成长”重新锚定在关系性地理中，揭示空间逻辑如何构造东南亚小说中人物的成长过程。

关键词：文学群岛研究；空间分析；后殖民成长小说；何塞·黎刹；普拉姆迪亚·阿南达·杜尔

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Introduction

This article proposes Archipelagic Literary Studies (ALS) as both a theoretical orientation and a method for reading Southeast Asian postcolonial novels. The framework begins with a premise that is simple but often overlooked: space in literature is not merely background. It is not scenery, nor a neutral stage upon which characters act. In archipelagic contexts which are shaped historically by maritime circulation, colonial fragmentation, linguistic plurality, and institutional dispersion, space actively organizes narrative logic, ethical formation, and intellectual development.

ALS therefore treats spatial relations as constitutive rather than decorative. Environments do not simply contain events; they structure perception. Domestic interiors, schools, churches, courts, plantations, plazas, and administrative offices are not empty settings. They encode authority, regulate visibility, and distribute access. When characters move across them, they are not only relocating; they are negotiating power.

This insight draws conceptually from spatial theory, particularly the work of Henri Lefebvre, *The Production of Space*, who argues that space is socially produced because institutions, buildings, and landscapes emerge from political decisions and economic structures (1991, p. 31). Architecture carries ideology while urban design reflects governance. Because space is produced through social processes, it also becomes a medium through which authority operates, in which colonial institutions, in particular, materialize hierarchy in concrete form, shape movement, speech, and proximity (Lefebvre, 1991, pp. 410-411).

Narrative theory further clarifies this relationship. Drawing on Fredric Jameson's notion of cognitive mapping, ALS understands literary form as a way of organizing complex social realities into readable sequences. Although modern systems of power often exceed direct perception, narrative form can render them partially visible by tracing connections among institutions, locations, and social forces.

In archipelagic settings, this function becomes especially significant. Unlike continental imaginaries organized around a single center, archipelagic geographies are relational because meaning emerges through connections involving routes, crossings, exchanges, and transitions. Islands do not function in isolation; they exist through movement. This spatial condition shapes narrative form. Development unfolds across dispersed sites rather than within a unified field. Through movement across environments, readers begin to perceive how relations of domination circulate.

Within this framework, ALS reconsiders the Bildungsroman in Southeast Asian literature. Classical European models often assume linear maturation: the protagonist moves from youth toward integration into a coherent social order. In colonial Southeast Asia, however, social space is fragmented and unevenly structured because formation occurs through negotiation across differentiated environments. Growth is iterative rather than cumulative because it emerges through encounters with institutions that both enable and constrain action.

To analyze this process, ALS distinguishes three overlapping spatial scales, namely, intimate interiors, institutional structures, and broader civic arenas. Intimate spaces consist of households, private rooms, personal conversations, which often serve as early sites of ethical shaping. Intimate spaces, consisting of households, private rooms, and personal conversations, serve as early sites of ethical development. Institutional spaces like schools, churches, courts, and offices introduce codified authority and formal hierarchy. Finally, society-level arenas such as plazas, marketplaces, plantations, transportation networks, and colonial capitals, make larger systems of power visible.

These categories are analytical, not rigid because their significance lies in movement between them. Characters develop through transitions and insights gained in domestic spaces reshape interpretations of public authority. As such, encounters in institutional settings alter understandings formed in private interiors and development emerges from this continual repositioning.

Language intensifies this spatial process as terms describing environments frequently encode cultural understandings of distance, hierarchy, absence, enclosure, and relation. Everyday local words in Tagalog and Indonesian do more than denote physical locations because they signal social meaning. As they do, they reveal how communities interpret gaps, domains, boundaries, and interiors. Therefore, spatial awareness is linguistically mediated. Notably, narrative representation of space cannot be separated from the vocabulary through which that space is understood.

In such a context, spatial formation operates through both rupture and differentiation. In the novels analyzed here, these dynamics are articulated through the concepts of the Tagalog word, *puwáng* (rupture), evoking a sense of *pagitan* (between) and the Indonesian word *ruang* (a social domain marked by differentiation), evoking a particular space, like a room. Both words literally mean space and gap, marking structural absence and signaling socially organized domains, thereby providing culturally grounded vocabulary for understanding how colonial environments shape ethical awareness in the production of space, viewed not as a neutral “container”.

Methodologically, as illustrated by the study, ALS combines close textual reading with structural spatial analysis. It pays particular attention to scenes of movement, threshold crossings, institutional encounters, and environmental transitions. These moments are not treated as incidental details; instead, they reveal how protagonists gradually assemble cognitive and ethical orientation within historically structured environments.

Applied to José Rizal’s *Noli Me Tangere* (1887) and Pramoedya Ananta Toer’s *This Earth of Mankind* (1980), ALS demonstrates how spatial experience organizes formation under colonial conditions. In both novels, development occurs through engagement with multiple relations in layered environments shaped by religious, civic, and administrative authority from which ethical awareness emerges not from isolated reflection but from navigating structured space.

By foregrounding spatial relationality, ALS reframes narrative development itself to argue that in archipelagic contexts, spatial organization does not merely influence the storyline; instead, it shapes the logic of genre, temporality, and maturation. In this sense, in the case of the Bildungsroman as deployed in the two Southeast Asian novels, space becomes constitutive of narrative structure in which formation becomes inseparable from movement across environments. Both novels are regarded as “postcolonial” to the extent that they both challenge the structures of colonial power and assert a distinct national identity.

This perspective does not replace existing theories of space or postcolonial critique. It synthesizes them within an archipelagic orientation, aligning spatial production theory, narrative mapping, and postcolonial analysis with the historical realities of maritime Southeast Asia. In doing so, it clarifies how dispersed geographies and layered sovereignties shape literary form.

In short, in Southeast Asian postcolonial Bildungsroman narratives, ethical and intellectual formation

unfolds through spatial engagement in which narrative structure reflects relational geography, and development emerges through movement across structured environments. To understand these texts fully, spatial logic must be read both as context and method.

Historical and Colonial Contexts in Southeast Asia

Understanding the distinctive trajectory of the Southeast Asian Bildungsroman needs to consider the historical conditions in which these narratives take shape because colonial societies across the region developed under overlapping systems of authority. Imperial administrations, religious institutions, indigenous elites, and racially stratified bureaucracies were the structures which did not operate in isolation. They intersected in the ordinary spaces of daily life, namely, schools, churches, courts, plantations, and municipal centers, and multiple environments, where social power was not only present but constantly negotiated, sometimes subtly, sometimes openly.

In the European tradition of the Bildungsroman, institutions often function as stabilizing frameworks. For example, schools educate, professions offer advancement, and civic participation provides a path toward belonging. Even when conflict arises, the narrative typically bends toward some form of accommodation with the social order. Beneath this narrative pattern lies an assumption that institutions, for all their imperfections, ultimately sustain a coherent structure within which individual development can unfold.

Colonial Southeast Asia presents a markedly different situation because institutions frequently embodied contradiction rather than stability. Schools introduced European intellectual traditions and modern forms of knowledge, yet they simultaneously reinforced racial hierarchies and cultural exclusion. Legal systems spoke the language of rational governance while privileging colonial authority over indigenous populations. Churches and religious missions shaped moral discourse even as they participated in the machinery of imperial administration. Consequently, the very institutions that appeared to enable development also imposed boundaries on autonomy and participation.

For young people coming of age in such circumstances, these contradictions were lived realities and not plain abstract political problems. As in the two novels, because of the stark and incessant contradictions between word and deed, the limitations are obvious but possibilities remain open in gaps, if only in a glimmer of hope. For example, education could awaken intellectual ambition while also exposing the barriers that prevented genuine mobility. Moreover, legal institutions might introduce concepts such as rights and justice even as their rulings reinforced unequal power relations. Finally, individuals seeking reform, dignity, or recognition thus found themselves confronting systems that offered opportunity on one level while closing doors on another.

The archipelagic geography of colonial Southeast Asia further complicated colonial and postcolonial dynamics. Social life across the region historically unfolded within dispersed islands, coastal towns, plantation economies, and administrative centers connected by maritime routes. Colonial governance operated through networks rather than through a single, continuous territorial structure and provincial towns were tied to imperial capitals through trade, bureaucracy, missionary activity, and communication routes that crossed water as often as land. As a result, everyday experience took place within a web of interconnected yet unevenly structured spaces.

Literature emerging from this environment often reflects that spatial complexity. Instead of portraying development solely as an inward psychological journey, many Southeast Asian narratives situate personal formation within movement between places such as between the household and the town plaza, between the classroom and the courthouse, between local communities and colonial administration. Each environment

introduces new expectations, relationships, and forms of authority.

In this setting, ethical and intellectual growth becomes inseparable from spatial experience. Individuals learn to interpret the meanings embedded in particular environments such as who possesses authority, who must remain silent, which behaviors are encouraged, and which invite punishment. Likewise, a child sees a town plaza functioning simultaneously as a center of civic life, with interactions that display religious or colonial hierarchy, the classroom stimulating intellectual curiosity while reinforcing cultural boundaries, and the courtroom promising justice while revealing the asymmetries embedded in colonial law.

Such environments demand a form of learning that is rarely linear because insight emerges gradually through repeated encounters with institutions, authority figures, and social hierarchies. Characters observe, reflect, misjudge, adjust their expectations, and return again to the same environments with a slightly altered understanding, and development unfolds not through a single decisive transformation but through an accumulation of spatial experiences.

This pattern becomes especially visible in two foundational works of Southeast Asian literature: *Noli Me Tangere* by José Rizal and *This Earth of Mankind* by Pramoedya Ananta Toer. Both novels follow young protagonists attempting to make sense of the societies they inhabit while confronting the contradictions embedded within colonial authority.

Set in the late 19th century, *Noli Me Tangere*'s Crisóstomo Ibarra returns to his hometown of San Diego after years of education in Europe. What greets him is a community where religious authority, municipal governance, and local social hierarchies intersect in complicated ways. Institutions that appear stable on the surface like churches, schools, municipal offices reveal themselves to be arenas of negotiation, rivalry, and unequal power. As Ibarra attempts to pursue reform through education, he gradually discovers how deeply entrenched interests limit the possibilities for change.

The colonial Java depicted in *This Earth of Mankind* presents an equally layered social landscape. Minke's world unfolds across Javanese aristocratic culture, Dutch colonial bureaucracy, an emerging sphere of print journalism, and domestic spaces shaped by gendered and racial hierarchies. Each environment offers opportunities for learning while simultaneously exposing the contradictions embedded in colonial modernity.

In both novels, the protagonists' journeys demonstrate that ethical awareness and social understanding do not develop in isolation. They arise through engagement with environments where authority, hierarchy, and expectation are constantly negotiated. Movement between intimate, institutional, and broader societal spaces repeatedly forces characters to reconsider what they believe about justice, responsibility, and belonging.

Recognizing this spatially grounded process of formation clarifies why a new analytical framework becomes necessary. Traditional models of the Bildungsroman struggle to capture the dispersed and layered environments that shape Southeast Asian narratives of development. To understand how these texts represent ethical and intellectual growth, the spatial networks through which characters move and the institutional structures they encounter need to be examined.

It is precisely this challenge that gives rise to Archipelagic Literary Studies (ALS)—a framework designed to analyze how spatial environments, linguistic categories, and historical conditions interact to shape processes of formation in Southeast Asian literature.

Narrative Contexts: Spatial Formation in *Noli Me Tangere* and *This Earth of Mankind*

Against the broader historical landscape of colonial Southeast Asia, *Noli Me Tangere* and *This Earth of Mankind* present narratives of youth formation that unfold not only through personal experience but also through the environments in which that experience takes place. Each novel centers on a young protagonist

navigating a society structured by colonial authority, social hierarchy, and competing moral frameworks, whose development does not occur in isolation, taking shape through encounters with spaces where relationships, expectations, and power converge.

Both texts invite readers to observe how ethical awareness grows gradually as characters move from one environment to another, where homes, schools, plazas, courtrooms, and administrative offices operate as arenas where observation and judgment become possible, with each location bringing its own pressures and possibilities. What a character learns in one setting may be confirmed, complicated, or even overturned in another, with formation unfolding across a network of spaces rather than along a single, uninterrupted path.

In this sense, the novels depict development as layered and relational. Intimate environments such as households often provide the earliest contexts for reflection and moral orientation; institutional spaces like schools, churches, courts introduce formal systems of authority and knowledge; and at a broader level, public and civic arenas expose the protagonists to the larger forces shaping colonial society including political domination, racial hierarchy, economic inequality, and emerging reform movements. These spatial dimensions interact continually, producing a dynamic process through which insight accumulates.

Noli Me Tangere illustrates this pattern through the experiences of Crisóstomo Ibarra, the young Filipino reformer who returns to the town of San Diego after years of education in Europe. His homecoming initiates a series of encounters that gradually reveal the tensions embedded in colonial Philippine society. The town's central spaces including the plaza, the church, the municipal tribunal, and the cemetery, function not merely as narrative settings but as focal points where authority and communal life intersect. Through his interactions in these environments, Ibarra begins to recognize the realities of clerical dominance, social inequality, and political constraint under the Spanish colonial regime under the power of *frailocracia*.

What initially appears to be a hopeful vision of reform slowly becomes a more complicated negotiation with existing structures of authority. Ibarra's plan to establish a modern school places him at the crossroads of civic aspiration and institutional resistance. As he moves through the town, he discovers how religious authority, municipal administration, and social hierarchy intertwine, shaping both public life and private relationships. Ethical reflection emerges as he observes these interactions and weighs his responsibilities.

A comparable narrative of awakening unfolds in *This Earth of Mankind*, the opening novel of the *Buru Quartet* by Pramoedya Ananta Toer. The story follows Minke, a Javanese youth educated within the Dutch colonial system who gradually becomes aware of the contradictions embedded in that system. His intellectual and moral development occurs across a range of environments, each revealing different dimensions of colonial modernity.

One of the most influential spaces in Minke's life is the household of Nyai Ontosoroh. Within this domestic setting, conversations about education, dignity, and social standing encourage sustained reflection on the inequalities surrounding them. The household becomes more than a private refuge; it functions as an intellectual space where ideas can circulate more freely than in the formal institutions of colonial society. Yet the insights gained there cannot remain confined to the domestic sphere. As Minke moves outward into classrooms, public streets, administrative offices, and legal institutions, he confronts the structural realities that shape colonial life.

Public and institutional spaces expose the tension between ideals and practice with particular clarity. Colonial education introduces European intellectual traditions grounded in rationality, justice, and progress. At the same time, colonial law frequently denies those very principles to indigenous populations. Encounters with bureaucracies and courts therefore compel Minke to reconsider the assumptions he once accepted through schooling. Ethical awareness grows through this repeated confrontation with contradiction.

Although these two novels emerge from distinct historical and cultural contexts, they share a striking

narrative logic. Both depict development as the product of movement across environments where authority and hierarchy are constantly negotiated. The protagonists observe how power operates within specific locations across a Philippine town plaza and a Dutch colonial office in Java, among other locations, and gradually refine their understanding of society through those experiences.

Such patterns suggest that spatial experience plays a central role in shaping ethical and cognitive growth. The protagonists' journeys are defined not only by personal choices but by the environments through which they pass. Each space offers opportunities for learning while simultaneously revealing the constraints imposed by colonial institutions.

These narrative patterns indicate that formation in Southeast Asian literature cannot be adequately explained through models that assume spatial stability or linear social integration. The protagonists' development depends not on reconciliation with a unified order, but on navigation across differentiated environments structured by power. This spatial logic challenges conventional readings of the Bildungsroman and prepares the ground for an archipelagic framework.

Recognizing the significance of these environments, one asks: how do literary narratives represent the relationship between space and formation? Addressing that question requires a framework capable of examining spatial networks alongside historical and linguistic context. The following sections therefore introduce the framework of Archipelagic Literary Studies (ALS), which explores how spatial environments, linguistic categories, and colonial histories together shape processes of development in Southeast Asian literature.

The Need for Archipelagic Literary Studies (ALS)

Without attending to spatial production, analyses of Southeast Asian Bildungsroman narratives risk reducing formation to psychological growth or ideological conflict alone. Yet the texts examined here demonstrate that ethical awareness emerges through movement across socially produced environments. Archipelagic Literary Studies therefore functions not as an interpretive preference, but as a methodological necessity grounded in the historical geography of the region.

The spatial patterns shaping the experiences of Crisóstomo Ibarra and Minke suggest that the conventional frameworks used to study the Bildungsroman cannot fully account for the narrative dynamics found in Southeast Asian literature. Classical interpretations of the genre, most prominently those discussed by Franco Moretti (1987), tend to understand the Bildungsroman as a story of integration (pp. 3-23, 55-73). A young protagonist passes through stages of uncertainty, conflict, and discovery before eventually finding a stable position within society. Even when tensions appear along the way, the narrative arc generally assumes that social institutions will ultimately provide a structure within which individual growth can align with collective order.

These interpretations emerged largely from European literary traditions where institutions, schools, professions, civic organizations were imagined as relatively coherent systems guiding individuals toward maturity. Within such contexts, it made sense to narrate personal development as a gradual process of alignment between private aspiration and social structure. As such, the spatial environments in which these narratives unfold typically appear stable and continuous, often functioning as background conditions rather than as forces shaping the developmental process itself.

Postcolonial scholarship has complicated this picture in important ways. Studies of the postcolonial Bildungsroman frequently emphasize how colonial domination, racial hierarchy, and linguistic conflict reshape the process of youth formation. Although this body of scholarship has significantly deepened our

understanding of colonial formation, it has often concentrated primarily on ideological and institutional dynamics. The spatial environments in which these dynamics unfold, specifically in archipelagic regions such as Southeast Asia, have received comparatively less attention. Yet the novels examined in this study suggest that space itself plays a decisive role in shaping how characters interpret authority, negotiate relationships, and develop ethical awareness.

The historical geography of Southeast Asia differs in crucial respects from the territorial models that underlie many European literary traditions because instead of a single continuous landmass organized around centralized urban institutions, the region consists of thousands of islands connected through maritime routes, trading networks, and dispersed colonial administrations. Political and economic authority historically circulated through these networks rather than radiating outward from a single stable center with towns, plantations, mission stations, and administrative outposts functioning as nodes within a wider web of interaction.

Everyday life within such a landscape required constant movement between locations and institutions. Individuals encountered different languages, customs, and hierarchies as they traveled between ports, provincial towns, and rural communities. These shifting environments influenced how people interpreted authority and understood their place within larger social structures. The spatial experience of the archipelago therefore encouraged modes of perception and adaptation distinct from those associated with more centralized societies.

Literary narratives produced in these contexts frequently reflect this spatial complexity. Characters move between domestic interiors, public plazas, colonial offices, plantations, classrooms, and courtrooms. Each setting introduces new relationships and ethical dilemmas, and development unfolds through repeated engagement with these environments rather than through a single continuous path toward integration.

Recognizing this pattern calls for an analytical framework capable of examining how spatial environments shape narrative formation. ALS responds to this need by foregrounding the role of interconnected spaces in literary representation. Instead of treating environment as a passive backdrop, ALS examines how spatial structures influence ethical judgment, cognitive awareness, and social positioning.

The framework draws upon insights from spatial theory and literary geography. In Lefebvre's (1991) formulation, for instance, environments are not neutral containers for human activity because they emerge through institutions, practices, and power relations, and they simultaneously reinforce those same social structures. Similarly, the scholarship of Robert T. Tally Jr. (2013) argues that literary narratives often function as forms of mapping (pp. 48-54). Stories organize spatial experience, enabling readers to perceive relationships among places, institutions, and systems of authority. Through narrative movement, literature helps orient individuals within environments that might otherwise appear fragmented or opaque because storytelling is world-making (Tally, 2014, p. 3).

When applied to Southeast Asian literature, these perspectives reveal how spatial environments participate actively in the process of formation. Plazas, classrooms, homes, courtrooms, and plantations become more than settings for narrative action. They serve as sites where authority is encountered, interpreted, and sometimes contested. In these spaces, the protagonist learns not solely through inward reflection but through the experience of observing how power operates within particular environments. ALS extends these insights by emphasizing the distinctive spatial logic of island and maritime regions. The archipelago is not merely a geographic description because it represents a pattern of connectivity shaped by movement, distance, and uneven access to institutions. Communities may be separated by water yet remain linked through trade routes, cultural exchange, and colonial administration. In this sense, social life unfolds through networks rather than through a single centralized structure.

Within such networks, ethical and cognitive development becomes relational and iterative. Characters encounter authority in different forms depending on the environment they inhabit. Lessons learned in one setting may be reconsidered when applied in another. Movement across spaces becomes a key mechanism through which understanding gradually deepens.

ALS provides a framework for tracing this process. By examining how characters navigate intimate, institutional, and broader societal environments, the approach reveals how ethical awareness emerges through spatial experience. It highlights the ways in which colonial institutions, linguistic traditions, and historical geography together shape the narrative trajectories of the Southeast Asian Bildungsroman.

To clarify how this framework operates in practice, the following section outlines the theoretical and methodological foundations of Archipelagic Literary Studies, demonstrating how spatial analysis can illuminate the processes of formation depicted in *Noli Me Tangere* and *This Earth of Mankind*.

Theory and Method: Archipelagic Literary Studies (ALS)

Archipelagic Literary Studies (ALS) functions both as a theoretical perspective and as a practical method for interpreting narratives shaped by dispersed yet interconnected spatial environments. The framework begins with a straightforward premise: space does not simply provide a backdrop against which narrative events occur. Instead, it actively shapes how characters encounter authority, interpret relationships, and gradually develop ethical awareness. In archipelagic regions such as Southeast Asia, where societies historically formed across networks of islands, ports, colonial outposts, plantations, and villages, movement through space becomes a crucial dimension of intellectual and moral formation.

ALS therefore approaches literary space as historically produced and socially meaningful. Rather than imagining environments as neutral containers, they are understood to be structured by institutions, customs, and power relations that influence the possibilities available to individuals. Domestic settings, institutional buildings, and public arenas all contain embedded hierarchies that guide behavior and shape perception. When characters move between these environments, they encounter shifting expectations and forms of authority that require interpretation and response.

Lefebvre (1991) argues that space is created through social practice. Cities, institutions, and landscapes arise from political decisions, economic structures, and the routines of everyday life (p.31). Because space is produced through such processes, it also becomes a medium through which power operates. Schools, churches, plantations, and government buildings embody particular forms of authority, organizing social interaction in ways that sustain existing hierarchies. Lefebvre's insight proves particularly illuminating for the colonial settings depicted in *Noli Me Tangere* and *This Earth of Mankind*. In both novels, institutions such as schools, courts, and churches are not neutral locations devoted solely to education or governance. They are spatial expressions of colonial systems that structure social relations. The ways in which characters move through these environments—where they are permitted to speak, where they must remain silent, and how they are positioned relative to authority—reveal the power dynamics embedded within the spaces themselves.

Another important influence on ALS comes from the concept of “cognitive mapping” developed by Fredric Jameson (1991), who uses this term to describe the process by which individuals attempt to orient themselves within complex social and economic systems (pp. 51-54, 415-418). In modern societies, structures of power often operate on scales too vast to be directly perceived. Narrative, however, can make those structures intelligible by representing the relationships between institutions, locations, and social forces. Literary narratives frequently perform this mapping function by following characters as they navigate unfamiliar or unequal environments. Through the protagonist's movement, readers begin to understand how

different spaces connect and how authority circulates among them. In archipelagic contexts, this mapping becomes especially significant because the spatial organization of society itself is dispersed. Meaning emerges not from a single central location but from the relationships among multiple sites.

ALS also draws on insights from archipelagic and relational theory. The writings of Édouard Glissant (1997) emphasize forms of connection that resist centralized control. He proposes an archipelagic model in which distinct places remain linked through networks of relations, instead of imagining the world as organized around a single dominant center (Glissant, 1997, pp. 28-29). Similarly, scholars such as Brian Russell Roberts and Michelle Ann Stephens (2017) argue that island regions often generate intellectual perspectives attentive to movement, multiplicity, and connection. Archipelagic Literary Studies (ALS) is closely related to Tally's (2013, 2014, 2019) concept of literary cartography, from which it partly draws inspiration, while also diverging in focus as they differ in what they treat as primary, how space functions, and what kind of world literature they are ultimately trying to theorize. While Robert Tally's literary cartography focuses on how literature helps readers cognitively "map" the world and orient themselves, ALS treats space not as something to be mapped into coherence but as a relational, archipelagic field where meaning emerges through movement across uneven and discontinuous environments rather than through overall cognitive totalization.

These theoretical perspectives help illuminate the spatial logic underlying many Southeast Asian literary texts. The societies depicted in *Noli Me Tangere* and *This Earth of Mankind* do not revolve around a single unified center of authority. Instead, power circulates through overlapping institutions from churches to aristocratic households. Each institution occupies its own spatial domain while interacting with others through networks of influence.

Within such an environment, ethical and cognitive development unfolds through a sequence of spatial encounters. Characters observe how authority operates in different locations and gradually assemble a broader understanding of the systems governing their lives. Insight arises not solely from abstract reflection but from lived experience within particular environments as characters listening to conversations within domestic interiors, witnessing ceremonies in public plazas, confronting bureaucratic procedures in official offices, or observing injustice within courtrooms.

Methodologically, ALS traces these encounters by examining how narratives depict movement between spatial scales as the analysis distinguishes among three broad categories of environment, mentioned earlier: namely, intimate spaces, institutional spaces, and society-level arenas.

Intimate spaces include households, private rooms, and other settings where close personal relationships shape daily interaction. These environments often function as early sites of ethical formation, where characters encounter family expectations, mentorship, and emotional bonds. Institutional spaces such as schools, churches, courts, and administrative offices introduce formal structures of authority that regulate knowledge and behavior. Society-level arenas encompass the wider environments where larger social forces become visible: town plazas, plantations, marketplaces, colonial capitals, and transportation networks.

The significance of these categories lies less in their separation than in their interaction. Characters move continually between them, carrying insights from one environment into another. Lessons learned within the household may shape behavior in the classroom. Observations made in public spaces may alter how institutional authority is interpreted. Therefore, development unfolds through an iterative process in which spatial experiences accumulate and interact.

ALS also pays close attention to the linguistic dimensions of spatial perception. As mentioned earlier, local terms describing space frequently encode cultural understandings of distance, proximity, hierarchy, and relational obligation. Spatial words refer not only to physical locations but also to the social meanings attached to those environments. Examining how such vocabulary appears within narrative contexts reveals how

language participates in shaping spatial awareness.

In practical terms, the methodological approach employed in this study combines close textual reading with spatial analysis. Descriptions of movement, observation, and interaction within specific environments receive particular attention. Rather than treating these passages as incidental details, the analysis considers how they contribute to the protagonists' evolving understanding of society.

Through this approach, ALS reveals how narratives of youth formation in Southeast Asia portray development as a process grounded in spatial experience. Ethical awareness, social perception, and intellectual maturity emerge through engagement with historically structured environments. The sections that follow apply this framework to close readings of *Noli Me Tangere* and *This Earth of Mankind*, demonstrating how spatial encounters shape the protagonists' journeys toward moral and social awareness.

Archipelagic Literary Studies (ALS) does not function merely as a descriptive lens applied to Southeast Asian texts. It is a reorientation of method. Its central claim is not that space is important in literature—an assumption now widely accepted—but that in archipelagic contexts, spatial relations are constitutive of narrative logic, ethical development, and epistemological formation. Space is not context; it is structure. It is not background; it is mechanism.

This distinction matters. While much literary analysis treats environment as setting, and setting as stage, ALS rejects that hierarchy. In archipelagic societies—historically shaped by maritime circulation, colonial fragmentation, linguistic plurality, and institutional dispersion—space actively organizes perception. Movement across islands, institutions, and social domains does not simply relocate characters; it transforms their interpretive frameworks. Spatial transition produces cognitive transition.

The theoretical underpinnings of ALS

First, it is understood that space is socially produced, as explained earlier. Environments are constructed through institutional power, economic systems, cultural norms, and historical processes. They carry embedded hierarchies. Schools, courts, churches, households, marketplaces—these are not neutral containers but spatial articulations of authority. When literature depicts characters navigating such spaces, it is simultaneously depicting their negotiation with structured power.

Second, it is posited that narrative itself operates as spatial mediation in which literary form organizes experience into relational sequences. Scenes, transitions, thresholds, entrances, and exits are not decorative devices; they are cognitive operations. Through narrative movement, readers perceive how domains connect. Literature becomes a form of mapping—one that renders complex systems legible without reducing their complexity. This is not simplification; it is orientation.

Third, it is assumed that archipelagic geography intensifies relational thinking. Unlike continental imaginaries that privilege centralization, archipelagic formations are defined by linkage. Islands do not derive meaning from isolation, but from connection forged through routes, currents, exchanges, crossings—cultivating an awareness of interdependence rather than singularity. ALS therefore interprets Southeast Asian texts not as regional variations of European models, but as works emerging from spatial conditions that shape narrative differently from the outset.

Within this framework, formation is neither linear nor purely psychological. It is spatially iterative. Characters develop through repeated encounters with differentiated environments. Each setting introduces constraints and possibilities. Each transition demands recalibration. Growth occurs in movement, between intimate interiors, institutional structures, and broader social arenas. The protagonist's understanding expands not because the world becomes simpler, but because spatial relationships become clearer through experience.

This approach strengthens postcolonial analysis by shifting attention from identity alone to the spatial

systems that produce identity in which colonial authority does not operate solely through ideology or discourse. It materializes through spatial organization where access is controlled, movement is regulated, visibility is structured, and power is embedded in architecture, administrative layout, and geographic distribution. ALS makes these dynamics analytically visible.

Importantly, the framework does not replace existing theories of space or development; instead, it synthesizes them within an archipelagic orientation. Drawing from spatial production theory, it adopts the premise that environments are constructed through power; from narrative theory, it adopts the insight that storytelling organizes perception; from postcolonial critique, it adopts attention to asymmetrical authority. ALS integrates these perspectives while grounding them in the historical realities of maritime Southeast Asia.

What distinguishes ALS is its insistence that relational space is not an abstract metaphor. It is concrete because it is historically lived: it structures daily movement, linguistic practice, institutional engagement, and ethical perception. In archipelagic contexts, individuals constantly interpret connections between islands and languages, between public and private domains, between colonial systems and local communities. Literature emerging from these conditions reflects that interpretive labor.

From the integration, ALS reframes the Bildungsroman in Southeast Asian settings in which development is not the story of integration into a unified social order. It is the story of navigating fragmented yet interconnected spaces in which formation occurs through spatial awareness through recognizing how environments shape possibility. Ethical maturity grows as characters discern the structure of their world.

By foregrounding spatial relationality, ALS contributes to global literary theory while remaining attentive to regional specificity where it demonstrates that archipelagic literature offers not derivative forms, but distinct epistemologies—ways of organizing knowledge shaped by geography, history, and movement.

In this sense, ALS is not simply an interpretive tool but a methodological stance because literature is read as spatial practice; narrative is understood as orientation; and formation is analyzed as movement through structured environments. The framework's strength lies in its clarity of focus and its capacity to connect close reading with structural analysis without collapsing one into the other. ALS reveals that the Southeast Asian Bildungsroman operates according to a different structural logic than the classical European model. It is in this sense that ALS does not introduce space as an additional, supplementary thematic option among many.

Spatial production, narrative mapping, relational geography, and iterative formation converge into a coherent analytical model in ALS, standing not as an addition to existing criticism, but as a recalibration in the sense of aligning method with the spatial realities represented in Southeast Asian literary texts.

Linguistic Spaces: Language as Spatial Structure

In Southeast Asian colonial Bildungsroman narratives, space does not function as backdrop or metaphor, operating as a structuring principle of development in which characters do not merely inhabit environments; they learn to interpret them. Narrative formation unfolds through spatial differentiation, and spatial meaning is articulated through language. In this regard, Archipelagic Literary Studies (ALS) begins at the linguistic level, treating spatial vocabulary as evidence of how relational geography organizes subject formation. Rather than importing spatial theory as an external grid of interpretation, ALS grounds analysis in archipelagic linguistic practice and demonstrates how spatial logic already shapes narrative form. While many continental frameworks conceptualize space as bounded enclosure or geometric container, Indonesian and Tagalog usage frequently emphasizes relational capacity, transition, and social function. This does not imply cultural uniformity but identifies recurrent tendencies in which space is defined through interaction instead of isolation.

Terms such as *ruang*, *espasyo*, and *puwáng* illustrate this relational orientation. Indeed, these words do not merely denote empty volume because they encode structure. In Indonesian, *ruang* refers to a room or domain, yet it extends beyond architectural enclosure to signify a functional interval, a gap in an organized space that enables activity, encounter, or transition. A *ruang* is defined not only by walls but by its social capacity. For example, *ruang tamu* (guest room) is structured by the practice of hosting; spatial identity emerges from relational function. In Tagalog, *espasyo* overlaps with the native term *puwáng* which signifies a gap or opening, but not neutral absence. It may indicate structural discontinuity—an interval whose presence alters systemic coherence. Within institutional contexts, a *puwáng* can reveal rupture, ethical deficiency, or breakdown in authority. Its meaning lies in relational disruption rather than vacuity. These linguistic patterns are not presented as universal claims about Southeast Asian cognition; instead, they demonstrate how archipelagic conditions marked by maritime circulation, dispersed settlements, and layered sovereignties encourage relational spatial framing. ALS treats this evidence as foundational because spatial logic in these novels emerges through language, and language encodes relational geography.

In *Noli Me Tangere*, spatial formation begins in rupture. Institutional spaces appear stable, yet internal contradictions expose structural instability. Here, *puwáng* becomes an interpretive key as the novel repeatedly discloses gaps between authority and justice, presence and legitimacy. Development does not proceed through gradual integration into a unified social order because ethical awareness arises when characters recognize institutional incompleteness. The colonial town which is organized around ecclesiastical authority establishes a spatial hierarchy in which proximity implies inclusion and distance signals marginalization. As such, movement across its domains corresponds to shifts in epistemic position in which spatial transitions therefore carry developmental weight. When characters cross from center to periphery, or from public arenas into marginal landscapes, narrative logic shifts as formation is staged as the capacity to perceive structural *puwáng*—the gap between appearance and legitimacy. Temporality itself is reorganized as growth unfolds through interpretive rupture rather than linear progression.

In *This Earth of Mankind*, formation operates through differentiation rather than rupture alone. Development occurs across distinct *ruang* consisting of social domains governed by shifting norms and hierarchies. Each *ruang*, whether domestic interior, colonial institution, educational setting, or bureaucratic office, possesses its own behavioral code. Therefore, to mature within this narrative world is to acquire spatial literacy such as the ability to recognize which norms govern which domain and how transitions between domains reshape subject position. Interestingly, unlike Rizal's emphasis on structural gap, Pramoedya foregrounds navigation across differentiated environments in which formation does not arise from collapsing differences into unity but from moving across them with awareness, whose logic as may be gleaned from Nyai Ontosoroh's household. The estate forms a coherent social domain structured by competence and discipline, even as colonial law refuses recognition. Spatial organization here exposes the limits of institutional authority. Likewise, *kamar* (private room) introduces interior domains that cultivate reflection and intellectual development under constraint. Development becomes spatially distributed rather than institutionally centralized.

The comparison between Rizal and Pramoedya is therefore structurally decisive because while Rizal stages formation as recognition of spatial rupture—the ethical force of *puwáng*—Pramoedya stages formation as navigation across differentiated *ruang*. In one case, development begins when continuity breaks; in the other, it proceeds through movement among structured domains. These differences are not stylistic variations but distinct spatial logics embedded within archipelagic colonial conditions. Decisively, both novels revise

the classical European Bildungsroman model, often described as a linear trajectory culminating in stable social integration. Here, formation is not achieved through assimilation into a unified order but through spatial awareness: the capacity to read environments accurately and respond ethically within them. Space does not accompany development; it organizes it.

While ALS engages the broader field of spatial theory, it departs from influential models that conceptualize space primarily as social production or epistemological expansion. Unlike Henri Lefebvre's tripartite theory of perceived, conceived, and lived space, ALS does not begin with an abstract spatial ontology and apply it to literature. Instead, it begins with linguistic evidence within archipelagic contexts and demonstrates how spatial meaning structures genre form. In contrast to Edward Soja's spatial trialectics (1996), which extend spatial theory through epistemological reframing, ALS foregrounds narrative structure, arguing that spatial logic reorganizes the Bildungsroman itself rather than merely enriching spatial interpretation. Similarly, while approaches associated with literary mapping and spatial analysis, including the important work of Tally, offer valuable insights into representation, ALS shifts the emphasis from mapping space within texts to examining how spatial relations generate developmental architecture. In ALS, space in this framework is not only depicted; it functions as the structural condition of Bildung. Within postcolonial genre theory, this repositioning matters: ALS argues that colonial spatial formations reshape narrative development at the level of genre logic, not merely at the level of setting or theme.

At the macro-theoretical level, ALS situates these linguistic and narrative patterns within archipelagic geography consisting of maritime circulation, island dispersal, and overlapping sovereignties which produce spatial conditions distinct from continental enclosure. Space in such contexts is frequently experienced as connective interval rather than bounded territory. This is not to romanticize mobility but to identify structural consequences of archipelagic configuration such as relational boundaries, permeable thresholds, and distributed authority. These conditions shape narrative temporality as development unfolds across networks rather than within centralized institutional continuity. By grounding spatial theory in linguistic practice and narrative structure, ALS reframes Bildung as embedded within relational geography and demonstrates that spatial logic constitutes the primary architecture of ethical and intellectual formation in Southeast Asian colonial fiction.

Building on this foundation, the analysis proceeds to trace how spatial logic operates across micro-level of intimate interiors, meso-level of institutional structures, and macro-level of civic arenas of colonial formations in both novels, demonstrating that development is not merely influenced by space but structurally organized through it.

Noli Me Tangere's puwáng

In *Noli Me Tangere*, the ethical and intellectual awakening of the main protagonist, Crisóstomo Ibarra, unfolds within space. In the Spanish original of the novel, "espacio" appears multiple times to refer to gaps, as in the Tagalog "puwáng," intervals of time, vast surroundings, or a conceptual space such as a social landscape shaped by overlapping if discrepant religious, civic, and familial authorities. His return to the town of San Diego after years of education in Europe initially carries the promise of renewal where he believes that reform to improve society is possible based on his knowledge. Yet the spaces he encounters upon his arrival—across plazas, churches, municipal buildings, and cemeteries—quickly reveal how deeply social hierarchies are embedded within colonial life. These spaces are not simply environments that provide the stage upon which events occur, because they actively shape how Ibarra comes to understand justice, responsibility, and

belonging.

Among the most powerful moments in the novel is the desecration of his father's grave (Rizal, 1912, All Saints section, pp. 83-87). What should have been a site of memory and respect instead becomes a place marked by humiliation and exclusion. Interpreted through the concept of *puwáng*, this moment signifies more than personal loss because the disturbed grave exposes a rupture within the social order itself, a void where dignity, justice, and communal obligation have failed to hold.

Faced with this discovery, Ibarra is forced to reconsider the assumptions he carried back from Europe. His education abroad had cultivated confidence in reform through education, civic improvement, and rational progress. Yet the revelation of his father's fate suggests that the institutions governing San Diego operate according to very different principles of clerical authority, local politics, and personal rivalry that intersect in ways that undermine the ideals he had imagined guiding society.

This realization does not arrive all at once, unfolding gradually instead as Ibarra moves through the town's interconnected spaces. While public ceremonies in the plaza confront him with the visible display of religious and civic authority, conversations within domestic interiors reveal the delicate expectations governing family loyalty and social reputation. Worse, encounters with clergy and municipal officials expose how authority circulates through both formal institutions and informal alliances.

Each environment offers a different perspective on the social order. The plaza becomes a stage upon which hierarchy is performed through ritual and spectacle. The church embodies spiritual authority while simultaneously reflecting the political influence of religious institutions within colonial governance. Municipal spaces represent the bureaucratic mechanisms through which local administration operates, often entangled with personal rivalries and competing interests.

As Ibarra encounters these environments repeatedly, his understanding of authority begins to shift, as his failed project to establish a modern school demonstrates. At first, the plan appears straightforward because education will benefit the town and provide future generations with opportunities unavailable in the past. Yet the initiative quickly becomes entangled in disputes involving clergy, local elites, and entrenched institutional interests. So what begins as a hopeful effort at reform gradually reveals itself to be a challenge to established power because by proposing a new educational institution, Ibarra inadvertently enters a web of relationships in which reform is interpreted as threat. The resistance he encounters forces him to confront the limits of idealism within a society structured by colonial authority and social hierarchy.

Spatial experience plays a decisive role in this process of realization. As Ibarra moves between private conversations, public gatherings, and institutional negotiations, he gradually perceives how these environments connect so that insights gained in one setting often return unexpectedly in another; a remark overheard during a domestic conversation may illuminate the meaning of a public ceremony; and an encounter with an official may expose the hidden implications of an apparently ordinary social ritual.

The concept of *espasyo* helps clarify how these settings function within the narrative. Each location in San Diego operates as a socially charged environment where relationships are enacted and observed. The plaza gathers the community beneath the visible authority of church and state. The household nurtures personal bonds while reinforcing expectations of loyalty and reputation. Institutional spaces regulate interaction through formal hierarchies and unwritten codes of conduct.

Therefore, Ibarra's development unfolds through a gradual process of orientation within these environments where he learns to read the signals embedded in everyday encounters in matters like who speaks with authority, who remains silent, which gestures signal allegiance, and which actions provoke suspicion.

Ethical awareness emerges not solely through reflection but through the lived experience of navigating these layered spaces.

Seen through the lens of Archipelagic Literary Studies, *Noli Me Tangere* portrays formation as an iterative process grounded in spatial engagement. The *puwáng* revealed by the desecrated grave reverberates throughout the narrative, reminding both protagonist and reader that the social order contains fractures that cannot easily be repaired. Ibarra's journey becomes a search for understanding within a landscape where authority is dispersed across institutions, relationships, and environments that continually reshape the possibilities for action.

Through this unfolding experience, José Rizal offers a vision of youth formation deeply embedded in colonial society where ethical insight arises from the effort to interpret a world where ideals of justice coexist uneasily with entrenched structures of power. The private, institutional, and public spaces of San Diego become the terrain upon which that struggle for understanding unfolds.

This Earth of Mankind's ruang

In *This Earth of Mankind*,¹ the narrative of development unfolds within a colonial society organized through overlapping domains of authority where the protagonist, Minke, moves through environments that range from domestic interiors to colonial institutions and public spaces shaped by colonial governance. Each setting presents a distinct set of expectations, revealing the structures through which colonial power regulates knowledge, social mobility, and personal dignity.

The concept of *ruang*, which appears in the novel's Indonesian original dozens of times, provides a useful lens for understanding how these environments operate within the novel because in Indonesian usage, *ruang* refers not simply to physical space but to a domain within which particular forms of interaction become possible. A classroom, a household, a courtroom, or a colonial office may each constitute a *ruang*, yet the norms governing speech, authority, and behavior differ markedly from one to another. As such, movement between these environments therefore requires continual adjustment, demanding that individuals interpret the subtle signals embedded within each setting.

As a Javanese youth attending a Dutch colonial school, Minke's education places him in a particularly complex position within this network of spaces where he occupies an environment shaped by European intellectual traditions. The classroom introduces principles presented as universal foundations of modern civilization such as ideas about rational inquiry, progress, and justice, but at the same time, the colonial society beyond the classroom demonstrates that those ideals are applied unevenly, often withheld from the very populations whose labor sustains the colonial economy.

The tension between principle and practice becomes increasingly visible as Minke moves beyond the classroom into other domains of colonial life. From one *ruang* to another, he discovers administrative offices that enforce bureaucratic procedures privileging European authority, legal institutions reinforcing racial hierarchies embedded in colonial law, and public streets and marketplaces that reveal the economic inequalities structuring everyday interaction. Each *ruang* exposes a different dimension of the system within which he lives.

One of the most formative environments in the novel is the household of Nyai Ontosoroh. Within this domestic setting, conversations unfold that challenge many of the assumptions Minke initially carries from

1. The two most important settings in the novel, the H.B.S. school and Nyai Ontosoroh's household, mainly appear in Chapter 2. See Toer, Pramoedyana Ananta (1990). *This Earth of Mankind* (Maxwell Ronald Lane, Trans.). Penguin Books, pp. 16-52.

his colonial education. Nyai Ontosoroh's intelligence, resilience, and moral clarity offer an alternative perspective on dignity and self-determination because her household becomes a site where ideas circulate with unusual openness, creating an atmosphere in which critical reflection can take root.

Although this domestic *ruang* offers a measure of intellectual freedom, it does not exist outside the structures of colonial authority because the household remains vulnerable to legal and administrative interventions that reflect the unequal status of indigenous and mixed-race families under Dutch rule. As events in the narrative make clear, the protection offered by private space can be fragile when confronted with the power of colonial institutions.

As suggested earlier, Minke's movement between the household and the broader public sphere therefore generates a process of ongoing reassessment as insights gained through conversations with Nyai Ontosoroh must be reconsidered when he encounters the rigid hierarchies of colonial administration. Likewise, experiences within bureaucratic or legal settings prompt new reflections when he returns to the comparative intimacy of domestic life.

Language plays a crucial role in mediating these transitions because Dutch, Javanese, and Malay each carry different cultural and political associations, shaping how individuals position themselves within particular environments. Speaking Dutch within the classroom signals participation in colonial modernity, while Javanese or Malay may carry connotations of community, heritage, or social intimacy. Navigating these linguistic registers becomes part of Minke's effort to understand his own place within a stratified society.

As his awareness deepens, Minke begins to recognize that colonial authority operates not only through formal institutions but also through the organization of everyday environments. Indeed, certain spaces encourage dialogue and reflection while others impose silence or submission. The boundaries separating these domains are rarely fixed because they shift depending on the relationships and hierarchies present within each setting.

From the perspective of Archipelagic Literary Studies, this continual movement between *ruang* illustrates how spatial experience contributes to ethical formation. Minke's development does not follow a simple progression from ignorance to enlightenment; instead, it unfolds through repeated encounters with environments that reveal different aspects of colonial reality. Each transition introduces new questions, prompting him to reconsider earlier assumptions. Through this process, Pramoedya Ananta Toer portrays youth formation as inseparable from the spatial structures of colonial society where ethical awareness grows through observation, dialogue, and confrontation within environments shaped by unequal distributions of power. The narrative demonstrates how individuals gradually assemble a broader understanding of their world by interpreting the signals embedded within the spaces they inhabit. Seen in this light, *This Earth of Mankind* offers a powerful example of how spatial experience and intellectual development intersect. The concept of *ruang* captures the shifting domains through which Minke moves as he learns to recognize the contradictions of colonial modernity. Each environment contributes to a growing awareness that dignity and justice cannot be understood apart from the spatial systems through which authority is exercised.

Building on this spatial framework, the comparative analysis that follows examines how *puwáng* (rupture), *ruang* (differentiation), and distance operate as structuring principles in *Noli Me Tangere* and *This Earth of Mankind*, revealing how narrative form itself encodes colonial power through spatial organization.

Comparative analysis: *Puwáng* and *ruang*

The spatial logic of the two novels can be clarified through two complementary structures: rupture and differentiation. Reading *Noli Me Tangere* alongside *This Earth of Mankind* reveals how spatial logic structures narrative formation in colonial Southeast Asia. Archipelagic Literary Studies (ALS) treats space not as

backdrop but as constitutive principle. In both novels, ethical awareness emerges through engagement with environments organized by colonial authority.

In *Noli Me Tangere*, formation begins with rupture. The desecration of Crisóstomo Ibarra's father's grave exposes institutional failure at the level of space itself. Ordinarily a site of memory and continuity, the grave becomes evidence of moral breakdown. This event signals what may be conceptualized as *puwáng*, a structural absence within the ethical architecture of colonial society. The disturbance makes visible the gap between official authority and lived justice (Rizal, 1912, All Saints section, pp. 83-87). Rizal underscores this rupture through scenes that reveal institutional contradiction. The novel repeatedly stages encounters in the church, municipal hall, and public spaces where authority claims legitimacy but fails to uphold it, as exemplified by the sabotage surrounding the school project further demonstrating resistance embedded within colonial institutions (Rizal, 1912, The Derrick section, pp. 248-258). These episodes confirm that spatial disruption initiates consciousness as insight arises not from abstract reflection but from confrontation with environments that expose systemic injustice. The novel's closing movement across the lake reinforces this logic of displacement. Space does not reconcile tension; it reveals and intensifies it (Rizal, 1912, The Chase on the Lake section, pp. 473-480). Formation, therefore, emerges from rupture and remains shaped by it. *Puwáng* marks both absence and awakening.

By contrast, *This Earth of Mankind* organizes development through *ruang*, emphasizing differentiation among social domains. Colonial society is composed of distinct yet interconnected environment, each governed by specific institutional logic, including school, household, office, courtroom. At the H.B.S. school, Minke encounters European ideals of rational inquiry and modern education but these ideals operate within racial hierarchy. Education promises advancement while simultaneously enforcing limitation and the institutional setting itself reveals structural inequality, so "development" here requires learning how ideals function inside bounded spaces.

As suggested earlier, Nyai Ontosoroh's household introduces another *ruang*. Within this domain, authority is grounded in discipline, literacy, and economic competence where Nyai asserts her agency, demonstrating intellectual autonomy within domestic space. The household becomes a site of formation unavailable in official colonial institutions, but this space remains structurally vulnerable to external power. The courtroom scene clarifies the spatial distribution of authority in which colonial law overrides local legitimacy, reaffirming imperial hierarchy within judicial space. Authority shifts according to environment, demonstrating that power operates through differentiated domains rather than a single unified center.

Unlike the rupture-driven logic of *Noli Me Tangere*, *This Earth of Mankind* emphasizes navigation across structured spaces where *ruang* does not signify absence; it signifies segmentation. Minke's development occurs as he learns to interpret the rules governing each domain and recognize the contradictions linking them. Despite these differences, both novels share a decisive insight: ethical and intellectual awareness emerge through spatial engagement. Neither Ibarra nor Minke achieves formation through introspection alone. Insight develops through repeated encounters with environments structured by colonial authority. Space becomes the medium of consciousness formation.

The two spatial concepts articulate complementary models of formation. In *Noli Me Tangere*, *puwáng* reveals ethical rupture and initiates awakening. In *This Earth of Mankind*, *ruang* structures experience across differentiated domains, requiring interpretive movement rather than assimilation. Together, they demonstrate that Southeast Asian postcolonial narratives construct identity through spatial negotiation rather than linear integration. This comparative analysis substantiates Archipelagic Literary Studies as a necessary framework.

In archipelagic contexts shaped by dispersed geographies and layered sovereignties, spatial organization actively shapes narrative form. The novels confirm that space is not decorative background but constitutive structure. Ethical formation unfolds through spatial transition, institutional encounter, and historically embedded environments.

Conclusion

This study has argued that Archipelagic Literary Studies (ALS) offers a structurally grounded way to understand how space shapes genre in Southeast Asian Bildungsroman narratives. While dominant approaches treat environment as metaphor, backdrop, or thematic layer, ALS proposes that archipelagic relationality actively reorganizes narrative development. In colonial Southeast Asia marked by dispersed geographies, maritime circulation, layered institutions, and uneven power formations, space does not simply host formation. It conditions it.

The readings of *Noli Me Tangere* and *This Earth of Mankind* demonstrate this claim concretely. In both novels, ethical and intellectual growth unfolds through engagement with structured environments. Plazas, classrooms, churches, households, courts, and administrative offices are not neutral settings; they encode authority because they regulate visibility and access, and shape how characters speak, move, and understand themselves. As a result, development emerges through repeated encounters with these spatial formations, not through seamless integration into a unified social order.

Crisóstomo Ibarra's awakening in *Noli Me Tangere* reveals how institutional rupture generates ethical awareness. The town's spatial arrangements expose contradictions within colonial authority and insight arises when the protagonist confronts the gap between reformist ideals and entrenched structures. Similarly, Minke in *This Earth of Mankind* negotiates differentiated colonial domains as his formation occurs across classrooms, domestic interiors, and public institutions that operate according to distinct logics of power. Growth is not cumulative in a linear sense; instead, it is iterative, relational, and historically embedded. Within this process, spatial experience operates through moments of rupture and through the navigation of differentiated domains—dynamics that correspond to the concepts of *puwáng* and *ruang* as structural conditions of awareness rather than simple descriptive terms.

To reiterate, ALS therefore clarifies a dimension that broader spatial theories may imply but do not fully foreground: in archipelagic contexts, spatial dispersion and maritime connectivity reshape genre structure itself. The classical Bildungsroman presumes progressive integration into a coherent social order. The Southeast Asian novels examined here instead reveal formation as movement across interconnected yet uneven environments where development unfolds through negotiation rather than assimilation.

This does not mean rejecting earlier spatial frameworks because concepts associated with spatial production and cognitive mapping remain valuable. ALS builds on them while specifying how archipelagic geography, characterized by island relations, maritime networks, and historically layered colonial infrastructures, reconfigures narrative temporality and coherence. In such settings, connection matters as much as separation as movement between spaces becomes central to meaning-making.

By foregrounding relational geography, ALS reframes development itself. It is a process shaped by spatial transitions, institutional encounters, and historical discontinuities. As such, formation is not a steady ascent toward stable synthesis. Ethical maturity emerges through engagement with environments structured by power. In the case of the two novels, narrative form reflects this condition, through the interplay of rupture (*puwáng*),

differentiation (*ruang*), and regulated mobility, confirming that consciousness and nation-formation in Southeast Asian colonial literature emerge through spatial negotiation rather than purely ideological assertion.

In this sense, space, in these texts, is not secondary. It is constitutive. ALS is genre-centered, archipelago-specific, and structurally interventionist, against the integrationist trajectory of the Western classical Bildungsroman. It does not merely describe Southeast Asian literature; it argues that spatial organization actively transforms the logic of the novel in colonial and postcolonial contexts. The comparative reading of Rizal and Pramoedya confirms that archipelagic spatiality reshapes narrative structure, developmental assumptions, and the epistemology of formation, from where its decolonializing impulse emerges.

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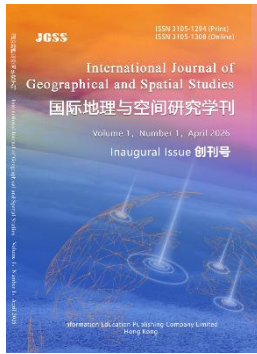
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On Archipelagic Temporality

Alex Taek-Gwang Lee

Abstract: This essay examines the colonial and capitalist organisation of time through a reading of Daniel Defoe's *Robinson Crusoe* and Édouard Glissant's theory of Relation. It argues that Crusoe's improvised calendar on the island is not merely a practical device for survival, but a symbolic act of temporal enclosure through which European modernity imposes its linear, Protestant, and capitalist order onto archipelagic space. By inscribing days, weeks, and months onto the landscape, Crusoe transforms the island into a colonial prototype of disciplined labour, productivity, and historical legibility. The essay situates this act within Marx's critique of abstract labour-time, E. P. Thompson's account of industrial clock-time, and the broader history of capitalist temporal discipline. Against this homogeneous and measurable temporality, the essay turns to Glissant's notion of archipelagic time: a nonlinear, relational, and opaque temporality shaped by slavery, creolisation, rupture, and survival. Through the figures of errantry, opacity, and the Whole-World, Glissant offers a poetics of time that resists both colonial historicism and capitalist synchronisation. The essay ultimately proposes archipelagic time as a decolonial and planetary alternative to the temporal regimes of empire, capital, and redemption.

Keywords: Glissant; archipelago; *Robinson Crusoe*; E. P. Thomson; modernity

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标题: 论群岛时间性

摘要: 本文通过解读丹尼尔·笛福的《鲁滨逊漂流记》以及爱德华·格里桑的关系理论，探讨殖民主义与资本主义的时间组织形式。文章认为，鲁滨逊在岛上临时制作的日历不仅是一种实用的生存工具，更是一种象征性的“时间圈地”行为——欧洲现代性正是通过这种行为，将其线性、新教式的资本主义秩序强加于群岛空间之上。通过将日、周、月铭刻于自然景观之中，克鲁索将岛屿转变为一处彰显规训劳动、生产力及历史可读性的殖民地原型。本文将这一行为置于马克思对抽象劳动时间的批评、

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E.P.汤普森对工业钟表时间的论述，以及更广泛的资本主义时间规训史的语境中进行探讨。与这种同质化、可测量的时间性相对，本文转向格里桑的“群岛时间”概念：一种由奴隶制、克里奥尔化、断裂与生存所塑造的非线性、关系性且不透明的时间性。通过“漂移”“不透明”“全—世界”等意象，格里桑提出了一种既抵制殖民历史主义又反抗资本主义同步化的时间诗学。本文最终提出，群岛时间可以作为一种去殖民的、具有行星尺度的替代方案，用以对抗帝国、资本与救赎所支配的时间体制。

关键词：格里桑；群岛；《鲁滨逊漂流记》；E.P.汤普森；现代性

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Modernity has often understood time through a continental imagination: linear, progressive, measurable, and oriented toward mastery. In this temporal regime, history appears as a continuous movement from origin to destination, from backwardness to development, from disorder to civilisation. Such continental temporality underlies Christian eschatology, Enlightenment progress, colonial historicism, and capitalist clock-time. It converts the plurality of lived rhythms into a single abstract measure and treats those who do not conform to this measure as delayed, primitive, or outside history. I contrast that continental model of temporality with what may be called archipelagic temporality. Archipelagic time does not unfold as a single line of progress. It is discontinuous, tidal, relational, and opaque. It emerges through rupture, displacement, creolisation, memory, and survival. In this way, archipelagic temporality offers not merely an alternative concept of time but a decolonial critique of the temporal order of modernity itself.

Robinson's Time

In *Robinson Crusoe*, Daniel Defoe depicts the island as a remote geographical location and a temporal void as a place outside the regular structures of time that govern European civilization. Upon finding himself shipwrecked and isolated, Crusoe experiences a moment of temporal disorientation. He confesses, “[a]fter I had been there about Ten or Twelve Days, it came into my Thoughts, that I should lose my Reckoning of Time for want of Books and Pen and Ink, and should even forget the Sabbath Days from the working Days; but to prevent this I cut it with my Knife upon a large Post, in Capital Letters, and making it into a great Cross I set it up on the Shore where I first landed, viz. *I came on Shore here on the 30th of Sept. 1659*” (Defoe, 1719/2007, p. 55-56). This statement reveals the fragility of timekeeping once external instruments, such as calendars, clocks, and texts, are removed. The absence of such devices threatens not only his ability to measure time but also his sense of cultural and spiritual continuity, particularly the distinction between sacred and profane time.

In response, Crusoe undertakes a symbolic and practical act of temporal reconstruction. He crafts a personal calendar by cutting notches into a wooden post and marking each notch with the date of his arrival. Around this inscription, he structures a system: “Upon the Sides of this square Post I cut every Day a Notch with my Knife, and every seventh Notch was as long again as the rest, and every first Day of the Month as long again as that long one, and thus I kept my Kalander, or weekly, monthly, and yearly reckoning of Time.” (pp. 55-56) In doing so, Crusoe inscribes linear time onto the landscape, transforming the island into a space where European notions of order and chronology can be re-imposed.

It was Karl Marx who first uncovered the structural link between time and the formation of European capitalist civilization, particularly through his analysis of labour and the historical emergence of industrial production. His critique of political economy is deeply concerned with the transformation of time into a

measurable, abstract, and exchangeable quantity. This process, integral to the commodification of labour, was historically enabled by the technological revolution of mechanical timekeeping, which disembedded time from nature and ritual, rendering it an instrument of discipline and control. Marx's point is that the clock is not merely a mechanical device for measuring time, but the symbolic spatialisation of temporality itself.

Marx associates this transformation with the rise of abstract labour-time as the universal measure of value. In *Capital*, he writes:

'The time shall be regulated by a public clock,' for example the nearest railway clock, by which the factory clock is to be set. The manufacturer has to hang up a 'legible' printed notice stating the hours for the beginning and ending of work and the pauses allowed for meals. Children beginning work before 12 noon may not be again employed after 1 p.m. The afternoon shift must therefore consist of other children than those employed in the morning. Of the hour and a half for meal-times, 'one hour thereof at the least shall be given before three of the clock in the afternoon . . . and at the same period of the day. No child or young person shall be employed more than five hours before 1 p.m. without an interval for meal-time of at least 30 minutes. No child or young person (or female) shall be employed or allowed to remain in any room in which any manufacturing process is then' (i.e. at meal-times) 'carried on.'

It has been seen that these highly detailed specifications, which regulate, with military uniformity, the times, the limits and the pauses of work by the stroke of the clock, were by no means a product of the fantasy of Members of Parliament. They developed gradually out of circumstances as natural laws of the modern mode of production. (Marx, 1990, pp. 394-395)

This formulation indicates that time, under capitalism, is not only measured but stretched, compressed, and extracted. It becomes a fungible resource that can be bought, sold, intensified, or economised. Labour is no longer defined by the nature of the task but by its duration, and value no longer resides in use but in time quantified through the mechanical regularity of the clock.

Though often implicit, the figure of the clock looms over Marx's analysis as a ghostly presence. As Friedrich Engels makes clear in *The Condition of the Working Class in England*, industrial capitalism introduced a new form of temporal domination: The worker is obliged to work when the clock dictates (1845/1958, p. 203). This is a far cry from premodern or task-based societies, where labour followed the rhythm of necessity or seasonal variation. Under industrial conditions, mechanical time enforces a regime of synchronisation and punctuality, reshaping subjectivity and space around the imperative of productivity.

In this sense, Daniel Defoe's *Robinson Crusoe* can be read as a literary allegory of the spatialisation of archipelagic time that subtends the global expansion of European modernity. On the surface, Crusoe's island appears as a site of isolation and bare survival. More fundamentally, however, it becomes a space where the European temporal order is projected, mapped, and territorialised. The island is no longer simply a place within an archipelago; it becomes a unit to be organised through the abstract, linear time of colonial modernity. Crusoe's anxiety about losing track of the days is therefore not merely a practical concern. What is at stake is the collapse of a temporal regime: the Protestant order of measured weeks, disciplined labour, and moral regularity. In this way, the novel stages how archipelagic time, with its discontinuities, rhythms, and spatial dispersions, is subordinated to the homogeneous clock-time of European civilisation.

To counteract this, Crusoe erects a wooden post marked with notches to represent each passing day, extending one every seventh to denote the Sabbath. This act of timekeeping replicates the calendaric and disciplinary structures of European time, projecting a system of measurement onto a landscape previously

untouched by such categories. It is, in essence, an act of temporal enclosure, akin to the enclosure of the commons in early modern England: a carving up of time itself, parcelled out, regularised, and made productive.

Thus, *Robinson Crusoe* is nothing less than the narrative of how European civilisation imposes its values on the rest of the world by inventing and exporting its own specialisation of time. The island, a space outside history, is converted into a colonial prototype of the capitalist world, where productivity, discipline, and time management become the signs of civilisation. Crusoe's improvised clock, embodied in his calendar of notches and his solar reckoning, symbolises the deeper epistemic violence of empire: not merely the occupation of land, but the occupation of temporal structures, of how life is lived, scheduled, and valued.

The Capitalist Specialisation of Time

This reading finds retrospective confirmation in E. P. Thompson's landmark argument that under industrial capitalism the clock, not the task, became the measure of labour (1967, pp. 56-97), a formulation that Defoe, writing at the cusp of that transformation, seems almost to have scripted in advance. Crusoe does not merely survive on the island; he colonises it temporally, remaking its rhythms into a legible economy in which nature submits to schedule, labour accrues value, and time itself becomes a form of capital. The novel in this sense does not simply reflect an emergent modernity but actively imagines its governing logic, i.e., what we might call colonial-modern time: a regime of synchronisation and productive reckoning whose dominion would extend, in the centuries to come, far beyond the Atlantic world to reorganise the lived temporalities of much of the global South.

As Ian Watt (1957) observes, the novel's detailed temporal tracking reflects the emergence of a modern bourgeois sensibility rooted in economic rationalism and a Protestant ethic of self-discipline (pp. 60-62). Crusoe's improvised calendar thus aligns with the novel's broader commitment to empirical observation and facticity, traits that Mary Poovey (1998) argues are foundational to the epistemology of modernity (pp. 123-126). His recording of time, even in isolation, mimics both the diary and the account book, reproducing the ledger's cultural logic.

Importantly, there is no mention in the novel of Crusoe possessing a mechanical clock. Instead, his perception of time becomes qualitative and environmental, governed by the cycles of light and shadow. He refers to parts of the day by the sun's position, a method of reckoning that recalls pre-modern, non-instrumental conceptions of time. Peter Hulme (1986) underscores this tension by arguing that "despite the importance of *Robinson Crusoe*'s topography, there is a sense in which the island episode is, so to speak, a retreat from chronology and from geography into a moment that can in certain respects be called 'Utopian'" (p. 187).

Here, Hulme reads Robinson's obsession with time in the island episodes as deterritorialised, insofar as Crusoe's island appears as a utopian space in which conventional European temporality has been suspended. Yet Hulme also describes this space as a "colonial utopia," suggesting that the island is never simply outside Europe, but is instead reterritorialised through European cultural inheritance. From this perspective, Crusoe's calendar-making and Sabbath observance can be understood as acts of cultural reterritorialisation: attempts to suppress the island's temporal otherness and to reassert European mastery over an otherwise unfamiliar environment.

The contrast between Crusoe's notched post and his reliance on solar rhythms illustrates a deeper tension between two temporalities: the abstract, segmented time of modernity and the cyclical time of the island. Quoting Michel Foucault, Roxann Wheeler (2000) explains that "classification was based on 'the principle of

the smallest possible difference between things” and links this classificatory logic to what she calls a “taxonomic impulse” (p. 29). Indeed, such ordering practices are inseparable from the taxonomic ambitions of Enlightenment thought, which sought to classify not only people but time and space themselves. Crusoe’s actions can thus be read as part of a broader imperial epistemology, in which mapping, naming, and timekeeping are instruments of domination.

Defoe’s narrative subtly reveals the colonial desire to domesticate time, just as Crusoe domesticates space. His attempt to mark days and restore the Sabbath reflects the effort to preserve a Protestant ethic and temporal discipline even in the absence of a social world. Yet the novel also exposes the instability of this project, for time on the island is always at risk of slipping into formlessness. As Homi Bhabha (1994) has argued, colonial discourse often stages its authority through temporal claims, projecting the coloniser as modern and progressive while relegating the colonized to a state of arrested development or stasis (pp. 236-237). The island, as the colonised space, is likewise consigned to that same state of temporal arrest and stagnation. Crusoe’s improvised calendar thus becomes both a survival tool and a metaphysical gesture: a way to stave off the temporal entropy that haunts imperial solitude.

The specialisation of time under capitalism, its reduction to a uniform, measurable, and productive medium, finds one of its most searching literary-theoretical challenges in the work of Édouard Glissant. While Glissant does not deploy a single, programmatic counter-concept to capitalist temporality, the cluster of temporal figures he develops across *Caribbean Discourse*, collectively articulate what we might call, drawing out their archipelagic logic, an archipelagic time: a mode of temporal experience rooted in the specific histories of Caribbean dispossession and creolisation, and irreducible to the linear, accumulative, teleological time of Western modernity and its capitalist organisation.

The starting point of Glissant’s intervention is his critique of History, i.e., capital H, which he identifies as “a highly functional fantasy of the West, originating at precisely the time when it alone ‘made’ the history of the World” (Glissant, 1989, p. 64). This History is not a neutral register of events but a totalising discourse that imposes order on human experience through “ethnocultural hierarchy and chronological progression,” producing a narrative whose theological structure articulates it ultimately “more mythical than rational” (p. xxix). Its secular variants, Enlightenment progress and Marxist historicism alike, reproduce the same governing logic: time as a linear ascent toward a predetermined destination, with those peoples deemed ahistorical consigned to the periphery or the waiting room of modernity. What Glissant identifies, in other words, is a temporal regime that is also a regime of power whose chronological grammar legitimises colonial hierarchy by naturalising a single, metropolitan measure of historical time.

Against this, Glissant (1989) situates the Caribbean condition of nonhistory: “no collective memory, no sense of a chronology; the history of Martinique in particular is made up from a number of pseudo-events that have happened elsewhere” (p. xxxii). The decisive catalyst of historical change in Martinique, he observes, is “not secreted by the circumstances but externally determined in relation to another history”, i.e., French history (p. 91). There is therefore a “real discontinuity beneath the apparent continuity” (p. 91), a structural severance from one’s own past that the plantation system and subsequent departmentalisation have imposed and consolidated. Nonhistory is not, however, a simple absence or lack; it is the name for the condition in which a people is dispossessed of its own temporal self-understanding, forced to inhabit a chronology that is not its own, calibrated to the rhythms of metropolitan accumulation rather than to the lived experience of insular communities.

It is out of this condition that Glissant’s counter-temporality emerges. What he proposes is not the recovery of an originary, pre-colonial time, because such nostalgia would merely invert the terms of the same

linear logic, but a radically different mode of temporal inhabitation he calls the “prophetic vision of the past”: an exploration “related neither to a schematic chronology nor to a nostalgic lament”, leading instead “to the identification of a painful notion of time and its full projection forward into the future, without the help of those plateaus in time from which the West has benefited” (Glissant, 1989, p. 64). This is a temporality that refuses both the arrow of progress and the mirage of origins, insisting instead on the creative, forward-projecting force of a past that has not yet been fully encountered, let alone assimilated.

The temporal figure Glissant most consistently opposes to Western linear time is duration, a concept he draws from the poetics of landscape rather than from the abstractions of political economy. Where European poetics, he argues, is “characterized by the inspiration or the sudden burst of a single moment”, the poetics of the Caribbean and the Americas is “a search for temporal duration”, in which past and future are linked through continuous, accretive flow rather than sequential punctuation (Glissant, 1989, p. xxxvii). American writers, he observes, are “prey to a kind of future remembering”: a temporal orientation in which the past is not behind but ahead, not superseded but still arriving, still making claims on a present that has not yet caught up with it (p. 144). This is time experienced not as a calm extension into the future but as something that “implode[s] in us in clumps, transported in fields of oblivion where we must, with difficulty and pain, put it all back together” (p. 145), i.e., what Glissant elsewhere characterises as “exploded, suffered time” (p. 144).

Caribbean Space

Time is never abstracted from place: it is embedded in landscape, in the shifting profusion of the Caribbean environment, in the sea that holds memories of the past, while the river flows toward an open future. The three dimensions of Caribbean space such as heights, plains, and sea, correspond not to three fixed chronological zones in linear succession but to a dialectical “becoming,” an “inexhaustible change” that resists resolution into any single temporal direction (Glissant, 1989, p. xxxviii). This is a relational temporality: plural, lateral, archipelagic in structure, composed of islands of experience that connect across distance rather than proceeding along a single track. Against the monoculture of capitalist clock-time, which, as Thompson showed, reduces all labour to a uniform, exchangeable temporality, Glissant’s archipelagic time insists on irreducible multiplicity, on the coexistence of discontinuous temporal currents that cannot be synchronised without violence.

This insistence on multiplicity extends to Glissant’s politics of opacity. Against the West’s demand for “transparent universality”, he asserts “the right to obscurity”: the refusal to represent Caribbean temporal experience fully legible to the conceptual frameworks of metropolitan modernity (Glissant, 1989, p. 2). This is not mere mystification but a principled resistance to the epistemological imperialism embedded in capitalist-colonial time, the demand that all experience submit to a single, universal measure, that all histories be translatable into the grammar of Progress. Archipelagic time, as we are using the term, holds this resistance at its centre: it is a temporality that does not ask permission to be valid, that does not require assimilation into the dominant chronology in order to carry weight, dignity, or political force. “The intention poétique,” Glissant writes, “replaces the intention historique” (p. xxxvii): the creative imagination, attuned to the unofficial truths that official history suppresses, becomes the primary medium through which an alternative relation to time is sustained and transmitted.

In this sense, archipelagic time, understood as the synthetic name for this cluster of Glissantian temporal figures, does not simply negate capitalist temporality; it displaces its foundations, proposing in their place a way of being in time that is answerable not to the universal clock but to the tides, ruptures, and long memories

of insular life. Within the Christian tradition, time is understood as linear, teleological, and universal: it begins with divine Creation and proceeds toward a predetermined end, Judgment or Redemption. This conception of temporality underpins a redemptive narrative of history that situates all human events within a divine plan and renders local temporalities subordinate to an overarching framework. As European colonialism expanded globally, this linear model of time was exported through conquest, mission, and governance, profoundly restructuring non-Western societies' relations to their own histories. Scholars such as Dipesh Chakrabarty (2000) have shown how historicism, closely tied to Christian temporal logic, functions as a mechanism of imperial domination by situating Europe as the origin and destiny of all history (pp. 7-23).

The Enlightenment's secularisation of Christian time did not abandon this structure but rearticulated it as a discourse of historical progress. Modernity came to be defined by a forward-moving historical arc, with Europe cast as its vanguard and the non-European world positioned as either temporally delayed or outside of history altogether. Islands, in this framework, were particularly vulnerable to such chronopolitical marginalisation. They were imagined as remote, isolated, and timeless, i.e., residues of the primitive or the exotic, suspended in the waiting room of history until absorbed into the developmental logic of the modern world. As Elizabeth DeLoughrey (2007) argues, island spaces have long been romanticised or infantilised in Western imagination, flattened into symbols of Edenic stasis or sites of colonial experimentation (pp. 11-29).

In contrast to this, Glissant advances archipelagic time as a radically different temporal paradigm. Drawing on the cultural and historical experiences of the Caribbean, particularly its legacies of slavery, displacement, and creolisation, Glissant proposes a conception of time that is nonlinear, recursive, and situated. Archipelagic time does not follow a unidirectional trajectory but unfolds through tidal rhythms, seasonal cycles, and repeated ruptures. It is shaped by trauma and survival, memory and forgetting, by the layers of sedimented history rather than by a forward march toward progress or redemption. As Glissant (1997) writes in *Poetics of Relation*, "what took place in the Caribbean, which could be summed up in the word creolization", is not simply "an encounter, a shock ... a métissage," but "a new and original dimension allowing each person to be there and elsewhere, rooted and open, lost in the mountains and free beneath the sea, in harmony and in errantry" (p. 34). In this way, Caribbean is not only the place of errantry, but of errant temporality.

The figures of Glissant's errant and Charles Baudelaire's *flâneur* both centre on the act of wandering, yet they emerge from profoundly different historical, poetic, and philosophical contexts. At first glance, both seem to revel in movement, displacement, and perception. However, while Baudelaire's *flâneur* is emblematic of the modern urban gaze, Glissant's errant inhabits a postcolonial and relational world, one marked by the ruptures of slavery, exile, and creolisation. The comparison between them reveals two contrasting conceptions of subjectivity, space, and time, grounded in aesthetic detachment, the other in political and poetic relation.

Flâneur and Errant

In Baudelaire (1965), the *flâneur* is not simply a stroller but "the passionate spectator," a figure who takes "immense joy" in dwelling "in the heart of the multitude" (p. 9). He belongs to the crowd without being dissolved into it. Because he is at once immersed and detached, Baudelaire compares him to "a kaleidoscope gifted with consciousness" (p. 9): a mobile sensorium that absorbs the shocks, gestures, fashions, and passing surfaces of the modern city and turns them into aesthetic perception. The *flâneur* thus becomes the privileged interpreter of modernity as "the ephemeral, the fugitive, the contingent" (p. 13). Yet this figure is not a force of resistance. He does not break the spectacle so much as refine it into style, melancholy, and observation. His freedom depends on leisure, mobility, and social ease within the metropolis, which is why he remains marked

by bourgeois privilege. What Baudelaire ultimately offers is not a politics against capitalist modernity, but a lyrical consciousness fully attuned to its fleeting forms.

In contrast, Glissant's concept of errantry arises from the fractured histories of the Caribbean and the Global South. It is not the voluntary saunter of a city-dweller, but a condition shaped by historical violence, including colonial conquest, the Middle Passage, and cultural displacement. The errant does not seek to return to an origin, nor to dominate a destination. Rather, errantry is a mode of being-in-relation: it embraces unpredictability, opacity, and multiplicity. Glissant insists that such wandering resists totalising narratives, such as those imposed by Western modernity or nationalist essentialism. The errant is always moving, always becoming, and this movement is not toward completion, but toward entanglement with others.

Whereas the flâneur reflects the rhythms and contradictions of a capitalist metropolis, the errant reflects the archipelagic temporality of postcolonial experience. The flâneur's detachment is visual and observational; he sees the city as a tableau to be interpreted. The errant, on the other hand, is immersed in a world that cannot be totalised, where knowing another requires accepting their opacity. This distinction also points to divergent political stakes: the flâneur may capture the spirit of modern alienation, but the errant enacts a decolonial ethics of relation. One aestheticises the world's surfaces; the other refuses transparency and calls for solidarity across difference.

While both the flâneur and the errant are figures of wandering, their journeys lead in different directions. Baudelaire's flâneur walks through a modern world shaped by spectacle, commodity, and melancholia, while Glissant's errant navigates a creolised world of entanglement, rupture, and relation. The former belongs to the geography of the boulevard; the latter to the unpredictable routes of the archipelago. To err is not to drift aimlessly, in Glissant's sense, but to inhabit the world as an unfolding web of historical and affective connections, where wandering becomes a form of resistance, and where relation replaces mastery.

This conception of errant temporality emphasises relationality over universality. Whereas Christian time seeks to subsume all difference within a singular historical arc, archipelagic time foregrounds the opacity and plurality of local temporalities. It privileges microhistories, discontinuities, and the entanglement of multiple genealogies without seeking their synthesis. In this sense, Glissant's temporal philosophy resists both the homogenising force of colonial historicism and the abstraction of global modernity. His insistence on opacity, a refusal to be fully known or translated into dominant epistemologies, is not merely a methodological stance but a temporal one, preserving the right of communities and experiences to remain outside of developmentalist logics (Glissant, 1989, pp. 219-220).

Furthermore, archipelagic time is not defined by isolation but by complex forms of relation. The island, for Glissant, is not a bounded entity but a node in a wider archipelagic network, shaped by movement, exchange, and historical resonance. This vision recalls his broader notion of Relation, where identity is not fixed but emerges through connection and difference. Archipelagic time, then, is inherently archipelagic: it registers both separation and linkage, both solitude and interdependence. It displaces the mainland as the privileged site of historical agency and repositions the island as a generative space of thought, resistance, and becoming.

The implications of this critique are both philosophical and political. Glissant's temporal reimagining invites a rethinking of history not as a single story but as a constellation of co-existing, intersecting durations. In doing so, it challenges the chronopolitics of developmentalism and demands a more nuanced understanding of historical experience that is attentive to the fractures, silences, and rhythms of island life. This is especially urgent in postcolonial contexts, where inherited colonial frameworks continue to shape intellectual, cultural, and political self-understandings.

Archipelagic time offers not only a counterpoint to the linear temporality of Christian and Western modernity but also a conceptual resource for reimagining the world otherwise. It affirms a poetics of time grounded in the lived experiences of island worlds, worlds marked by rupture and survival, entanglement and opacity. In articulating this alternative temporality, Glissant makes a vital contribution to decolonial thought and planetary critique, offering an ethics of temporality that is responsive to the complexities of history, ecology, and relation.

Glissant introduces Relation as a world-making process based on unpredictability and multiplicity. Relation temporality does not follow a singular, linear axis but emerges from what he calls the chaos-monde—a dynamic entanglement of fragments, contacts, ruptures, and echoes. Archipelagic time is thus a product of this chaotic poetics. As Sam Coombes (2018) explains in *Édouard Glissant: A Poetics of Resistance*, Relation is a “non-system of thought” (p. 5) that aligns with a kind of temporal multiplicity. It is not a rejection of time, but an affirmation of times: overlapping, plural, contradictory. Glissant’s world is not built on a single origin but on the “conscious and contradictory experience of contacts among cultures” (p. 7).

Such temporality stands in opposition to linear eschatology. Glissant critiques the Christian eschatological vision for its rigid linearity: a teleological arc stretching from Eden, through the Fall, toward Redemption, a narrative architecture that served to legitimise colonial conquest and the so-called civilising mission. Archipelagic time, by contrast, does not seek redemption or return. It is genealogically ruptured, as with the African diaspora’s relation to lost homelands, and radically emergent, as in the unpredictable outcomes of creolisation.

The concept of islandic temporality is thus deeply shaped by the legacy of slavery and colonisation, yet it refuses to be defined by victimhood or nostalgia. The past does not determine the future in a teleological sense; rather, memory works through what Glissant calls trace and opacity. The slave ship, plantation, and creole language become not mere relics of a past, but active elements in the poetic composition of a shared world, i.e., an archipelago of time.

In Coombes’s reading, Glissant (2018) even draws a parallel with Einsteinian relativity to reimagine global interconnection as a form of relational time: one where every phenomenon “is constantly subject to potential mutation” (p. 8). This suggests that archipelagic time not only resists universal temporality but affirms the material heterogeneity of world history. It is not timelessness, but rather a refusal to let hegemonic clocks determine the rhythm of cultural life.

Indeed, the poetics of errantry is fundamentally temporal. The errant does not voyage toward a known destination. Time here is navigational rather than calendrical. The rhythms of the tide, the circulation of languages, the unpredictable flowering of encounters; these shape the tempo of islandic life. As Coombes (2018) notes, errantry embraces “the impossibility for any mode of thinking to become universalized” and instead “plunges into the opacities of that part of the world to which [one] has access” (pp. 15-16).

Archipelagic Time and the Whole-World

In Glissant’s philosophical and poetic corpus, the concept of errantry (*l’errance*) serves as a key intervention into dominant Western understandings of identity, knowledge, and mobility. Errantry departs from the classical notion of identity as rooted in a singular origin, what Glissant terms *la pensée de l’Un* (the “thinking of the One”), which has historically supported colonial ideologies and racial essentialisms. In contrast, errantry posits a model of subjectivity that is relational, discontinuous, and open-ended. Drawing on Gilles Deleuze and Félix Guattari’s notion of the rhizome, Glissant embraces a rhizomatic identity, one that emerges through

transversal encounters rather than genealogical rootedness (Glissant, 1997, p. 11; Deleuze & Guattari, 1987, pp. 11-12).

Errantry also designates a mode of spatial and cognitive movement that resists the logic of conquest, mastery, or teleological arrival. “In the poetics of Relation”, Glissant (1997) writes, “one who is errant (who is no longer traveler, discoverer, or conqueror) strives to know the totality of the world yet already knows he will never accomplish this—and knows that this is precisely where the threatened beauty of the world resides” (p. 20). This figure of the errant, nomadic but not rootless, open but not dissolved, offers a philosophical alternative to both colonial exploration and neoliberal globalisation. Whereas the former sought to territorialise the unknown, and the latter flattens cultural difference into consumerist sameness, errantry values opacity, unpredictability, and ethical non-knowing.

Epistemologically, errantry signals a critique of the Western metaphysical desire for totality and transparency. As Glissant (1997) argues, “Relation cannot be ‘proved’, because its totality is not approachable” but “it can be imagined, conceivable in transport of thought” (p. 174). This acknowledgment of the limits of knowledge is not a retreat into relativism, but rather the foundation for a poetics of opacity, a right to incommensurability that refuses the demands of epistemic capture (pp. 190-192). Opacity is, in this sense, not obscurantism but resistance: a refusal to be reduced, explained, or assimilated into systems of universal equivalence.

Politically, errantry subverts the linear temporalities and hierarchical spatialities of colonial modernity. It aligns with Glissant’s broader critique of globalisation understood as cultural standardisation or “the leveling effect” (*l'égalisation*) (Glissant, 1997, p. 112). In this context, errantry does not simply describe a literary motif or aesthetic category; it becomes a strategic modality of thought and existence. It is a “poetics before it is a politics (*est une poétique avant d'être une politique*)”, as Glissant (2006) later writes, yet one that enables the conditions of possibility for ethical and political transformation (p. 162).

As Coombes notes, errantry in Glissant’s thought is not a flight from political responsibility but a way of reimagining solidarity in a world of irreducible difference. According to Coombes (2018), Glissant affirms that “the irreducible specificity and inassimilability of each phenomenon in relation to others” while also emphasising that every phenomenon remains connected to others through a dialectic of relationality (p. 24). It rejects both the totalising universalism of Enlightenment modernity and the identitarian closures of nationalist essentialism. In doing so, it articulates what can be called relational ontology anchored in the poetics of the Whole-World (Tout-monde), where multiplicity is not merely tolerated but affirmed as the very substance of existence.

Thus, archipelagic time is poetical and political. It is the refusal of the homogeneous time of capital, empire, and salvation. It is rooted in the non-synchronous temporalities of the Caribbean, where African memory, Amerindian disappearance, European domination, and creole becoming coexist. Glissant’s poetic vision calls us not to synchronise with the dominant order, but to relate otherwise, in time as well as in space. Archipelagic time is the time of the archipelago: discontinuous, submerged, echoing, and resistant. It calls for a politics of care rooted not in a return to origin, but in the creative navigation of multiplicity, a model not only for Caribbean futures, but for planetary thought.

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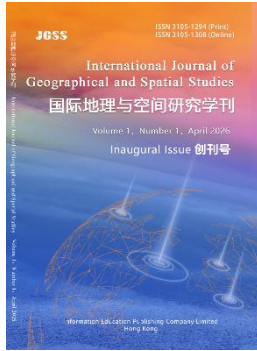
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“漩涡”的启示：混沌空间与理性边界的文学表征 ——以爱伦·坡的《莫斯肯漩涡沉浮记》为例

田颖 (TIAN Ying), 李爽 (LI Shuang)

摘要: 在《莫斯肯漩涡沉浮记》中, 爱伦·坡借“漩涡”意象深刻质询了19世纪西方科学理性主义的认知模式。既有研究多从美学、历史、哲学等维度解读这篇小说, 却较少关注“漩涡”这一意象的认识论内涵。本文从“混沌”概念入手, 从科学理性的视角, 试图论证坡如何利用“漩涡”的“混沌”特征展开对西方科学理性主义认知模式的批判。坡的空间叙事并非为了提供更“精确”的世界图景, 而是通过探寻空间表征的局限性, 守护被科学理性排除的感性经验与认知焦虑。坡通过空间叙事标注的不是通往新世界的航线指南, 而是人类认知不可逾越的边界。

关键词: 爱伦·坡; 漩涡; 科学理性; 混沌; 表征边界

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Title: The Implication of the Maelstrom: Literary Representation of Chaotic Space and the Boundary of Reason—A Case Study of Edgar Allan Poe’s “A Descent into the Maelström”

Abstract: In “A Descent into the Maelström”, Edgar Allan Poe holds an inquiry into the cognitive model of nineteenth-century Western scientific rationalism through the image of the Maelstrom. While academia has predominantly interpreted this novel from the aesthetic, historical, and philosophical perspectives, insufficient attention has been paid to the epistemological implications of the Maelstrom itself. Drawing on the concept of “chaos”, this paper examines, through the lens of scientific rationalism, how Poe employs the chaotic characteristics of the Maelstrom to question the cognitive model of Western scientific rationalism. This paper argues that Poe’s spatial narrative does not seek to present a more “accurate” vision of the world. Instead, by probing the limits of spatial representation, he preserves the sensory experiences and epistemic anxieties marginalized by scientific rationality. Through Poe’s spatial narrative, he does not mark a route to a new world, but rather, the insurmountable boundary of human cognition.

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引言

《莫斯肯漩涡沉浮记》(“A Descent into the Maelström”)是美国作家埃德加·爱伦·坡(Edgar Allan Poe)于1841年发表的一则短篇小说,主要讲述了一位渔夫被卷入莫斯肯漩涡并奇迹生还的故事。这篇小说看似是一个关于海上冒险的惊悚故事,但实则是坡通过小说中的核心意象“漩涡”,将批判的矛头直指19世纪西方科学理性主义——那种以观察、测量、分类为手段,试图将世界转化为可控知识体系的线性、秩序化的认知传统。这一批判在彼时具有特殊的历史语境,19世纪上半叶西方科学正处于蓬勃发展阶段,以亚历山大·冯·洪堡(Alexander von Humboldt, 1769-1859)的《宇宙》(*Kosmos*, 1845)为代表,人们将对自然世界的系统测绘作为自己的理想。¹

在坡的小说中,这种认知模式首先体现为“我”对漩涡的认知方式。“我”试图借已知的知识将莫斯肯漩涡定义为一种可被预测、规避的客观现象。这种叙述方式本身就是对理性主义认知模式的摹仿,它将未知的自然力量纳入既有知识体系,并赋予一种虚假的秩序感与可控性。正如科学史家洛兰·达斯顿(Lorraine Daston)与彼得·加里森(Peter Galison)在合著的《客观性》(*Objectivity*)一书中指出,“在十九世纪的地图集著作中,对于机械手段的极端依赖……暴露出某种防御心理,以及在面对这样一种指控时的紧张:这些现象实际上并不存在,而只是欲望或理论的投射”(Daston & Galison, 2007, p. 325)。坡的深刻之处在于他让空间叙事跳过了这种模式表面的“客观性”,转而去展现“漩涡”的出是如何粉碎理性主义预设的秩序。

若要理解坡借“漩涡”这一独特空间意象所传达的深意,就须将这篇小说置于既有研究的脉络中加以审视。杰拉德·斯威尼(Gerard M. Sweeney, 1973)从科学与诗学的张力出发对这则小说进行解读,指出渔夫的幸存是“诗性直觉”对“理性主义”的胜利(pp. 22-24)。桑德勒(Matt Sandler, 2018)将小说置于19世纪帝国进程的历史想象中进行考察,他认为渔夫的幸存是一种“垂死挣扎的殖民主义”(dying colonialism)的寓言。乔治·汤普森(George R. Thompson, 1970)从坡的“浪漫主义怀疑论”(Romantic Skepticism)出发,指出小说有一种介于希望与绝望、理性与疯狂的张力,它体现了坡对任何单一认知框架的持续质询(p. 300)。近年来,国内学者也开始关注坡对科学理性的批判。朱振武(2011)从科学史视角,挖掘了坡作品中隐含的科学人文关怀,他认为坡的作品体现了对“科学至上”论的担忧。于雷(2014)则从空间书写入手,探讨坡的创作与美国南方文化语境的关联。这些研究为理解坡的作品与科学理性的复杂关系提供了重要参照。

中外学者从美学、历史、哲学等维度揭示了小说的丰富内涵,但关于“漩涡”的认识论意义却鲜有论及。陆扬、陈艳(2023)也曾指出20世纪后半叶的“空间转向”使文学批评得以关注空间表征与认知之间的深层关联(p. 7)。坡的空间叙事正是在这一理论脉络中展开的批判性实践。从文学空间的角度说,作家会“将他对社会、国家、世界的认知和观照编织到他的文学地图之中”(田颖、林锦, 2025, p. 103)。在《莫斯肯漩涡沉浮记》中,坡正是通过“漩涡”这一意象,将他对19世纪科学理性主义认

1. 19世纪上半叶,美国迎来第二次科技产业革命,国家资本以“无偿资助”的形式介入科技研发,推动了科学技术的快速发展。与此同时,西方科学进入系统测绘时代。洪堡的《宇宙》正是这一背景下的代表作。

知的洞察编织成一幅标记表征边界、揭示表征困境的“认知地图”。基于此，本文以“科学理性”为批判主线，借助“混沌”（Chaos）¹概念，论证坡如何借“漩涡”意象与其独特的空间形态对理性主义认知逻辑的进行解构，进而对西方科学理性的认知根基进行深刻质询。

观测主体的陷落与认知转换：从“观测者”到“体验者”

在《莫斯肯漩涡沉浮记》中，坡通过渔夫从跌入漩涡前到陷入漩涡中而后生还的经历，呈现了他对理性主义认知模式的解体与重构的过程。在小说开篇，叙述者“我”就试图以科学报告似的冷静口吻，向读者表示自己接下来叙述内容的客观性。“我”借用约纳斯·拉穆斯（Jonas Ramus）的记载与《大英百科全书》的词条，以及当地渔民根据月相、潮汐得出的有关漩涡短暂平息的规律性知识，向读者介绍了挪威西海岸的莫斯肯漩涡。小说这样写道：“7点整……我们开始满载返航，好趁平潮期驶过那涡流的主水道，我们知道下次平潮是在8点。”（坡，2025，p. 12）“我”试图通过这些内容将莫斯肯漩涡定义为一种可以认识、预测并规避的客观现象。同时传递给大众一种假象：可怕的自然现象是可以通过经验观察、文献考证和规律总结规避的。这种叙述方式本身就是对理性主义认知模式的摹仿：它将未知的自然力量纳入既有知识体系，并赋予其一种虚假的秩序感与可控性。

此处渔夫三人对计时工具的依赖暴露了其认知模式的局限性，“渔夫在面对自然时坚信的仍然是理性主义”，并且他“期待漩涡按照理性工具测量的结果出现与行动”（Sweeney, 1973, p. 22）。这种期待背后预设的是一个可以被完全预测与掌控的世界图景。渔夫接下来的话也印证了他的期待，他这样说道：“我们通常把船停在沿这海岸往北大约5英里处的小海湾里；遇上好天气，我们就趁着那15分钟平潮赶快驶过莫斯肯漩涡的主水道……而对风向的预测我们很少出错。六年期间，我们因为没风而被迫在那儿抛锚过夜的事只发生过两次。”（坡，2025，p. 10）渔夫将这六年来的经验视作规避风险的可靠条件，这正是早期科学理性常用的“归纳法”的体现。但这种基于经验的预测在面对“漩涡”这种特殊空间时却是最不可靠的。随后，渔夫又说“那是个险恶的地方，即便在好天也不太平，但我们总能设法平安无事地避开莫斯肯漩涡的魔掌”（坡，2025，p. 11）。此时，渔夫对“总能”避开风险有十足把握，这是理性主义对自身认知的盲目自信。因此当风暴来临之时，渔夫与他的兄弟最初的反应，仍是试图运用经验、自我判断与航海技术来控制局面，这延续了人类以理性与技术对抗自然力量的经典叙事。然而，渔夫回忆中的一个微小细节预示了这场对抗的结局：“可突然之间，从赫尔辛根山方向吹来的一阵风让我们吃了一惊。这种情况异乎寻常，我们以前从没遇到过，我不由得感到一点不安，不过我不清楚不安的缘由。”（坡，2025，p. 12）渔夫能够意识到这阵风似乎不同寻常，但他现有的认知框架无法解释这种超出自身经验与预期的现象，因此当下的他只能对此视而不见。这段描述也揭示了理性主义认知的又一局限：在面对不可预测的事件时，忽视异常信号正是理性主义认知的缺陷。

漩涡展现出的毁灭性力量最终摧毁了这种认知的根基。渔夫的经历呈现了一个逐层深化的认知解体过程。首先是视觉参照系的崩塌，在渔夫的视线范围中，天空、海岸、甚至兄弟的身影都在疯狂的旋转中消失（坡，2025，pp. 16-17）。感官经验是近代科学经验主义的根基——从培根的观察归纳法到洪堡的精确测绘，感官都依赖于视觉提供的参照信息。当视觉参照物被漩涡破坏时，主体赖以定位自身的外部坐标便不复存在。值得注意的是，这种视觉参照系的崩塌并非突然出现，而是漩涡运动过程中必然产生的结果。“海水分裂成上千股相互冲撞的水流……旋转成无数巨大的漩涡。”（坡，2025，pp. 4-5）因此，空间也从可辨识的“点”和“线”转化为“旋转流动”的形态，参照系的崩塌正是这一空间产生变化的结果。

其次是科学计量工具的失效。当渔夫试图用手表确认潮水何时平息时却发现“指针没有走动……表在7点钟时就已停走！”（坡，2025，p. 15）物理时间的终结在书中具有深刻的象征意义。小说贯穿着

1. 此处所使用的“混沌”并非日常语义中的“无序”（disorder）或“混乱”（confusion），而是指一种在确定性规律支配下呈现出不可预测性的复杂动力学过程。

渔夫对时间的依赖，“7点整……我们知道下次平潮是在8点”（坡，2025，p. 12）。从启蒙运动以来，时间作为一种均匀流逝、可精确测量的线性科学规律被人们熟知。此处的线性时间是理性秩序的存在形式，计时工具的失效使理性秩序的存在形式在漩涡中停止，这意味着理性认知在此中断。这场事故最后展现的是主客体关系的根本逆转：“随着那阵驱赶我们的狂风，小船正飞速驶向莫斯肯漩涡。”（坡，2025，p. 14）渔夫从“观察漩涡的人”沦为了“被漩涡吞噬的物”。这一转变意味着那个试图置身事外进行观测的主体，被他观察的对象吞没。但这种吞没并不等于毁灭，小船“看起来就像悬挂在一个又大又深的漏斗内壁表面上”（坡，2025，p. 19）。从“俯瞰漩涡”到“身处其中”，渔夫从一个全新的视角观察“漩涡”内部，而主客体位置的逆转恰好为后续的认知转换埋下了伏笔。

由此可见，坡的叙事并未止步于主体的崩塌以及这种崩塌带来的恐怖后果，而是进一步凸显了渔夫因求生本能而催生出的一种新的认知方式。当渔夫意识到所有主动积极的对抗都毫无作用时，他选择了放手。“那个环并不大，没法容我们兄弟俩同时抓牢……我认为我俩谁抓住它结果都不会有什么不同。于是我让他抓住那个环。”（坡，2025，pp. 18-19）从认识论的角度看，渔夫“放手”不仅是他在找寻新的求生策略，还标志着他放弃了理性主义认知模式的核心——对自然客体的掌控与规训的认知暴力。因此，渔夫的放手也象征着人们承认“漩涡”存在理性无法完全认知与掌控的特性。就如同汤普森（Thompson, 1970）所言，坡的怀疑论是对美国社会在19世纪过度推崇科学理性的反思，他以怀疑的态度让人们直面人类认知存在有限性这一客观事实（pp. 297-300）。

“放手”之后，渔夫的“观察”也从先前那种置身事外的“观测”姿态抽离，他试图沉浸式地理解漩涡内在的律动规律。渔夫注意到在漩涡中“两个大小相等的物体……下降速度慢的是圆柱形物体”（坡，2025，p. 22）。渔夫的结论没有经过测量计算、没有对照科学原理，只是凭借“观察”把握漩涡内在的运动规律。斯威尼（Sweeney, 1973）将这种认知方式称为“诗性直觉”，这是一种与理性计算截然不同、却更为根本的接近世界的方式（p. 24）。值得注意的是，渔夫在描述观察结果时，特意说明他使用的“球体”和“圆柱体”等专业术语是事后从当地教师那里借用来的。关于这些术语的科学解释他已经忘记了，因为这些解释对理解他的体验毫无帮助。这一细节也进一步说明了科学语言只是描述人类体验的工具，而并非体验本身。这正好呼应了达斯顿与加里森（Daston & Galison, 2007）在《客观性》中的论断：在某些科学领域，直觉、经验和主动的认知介入不仅是必要的，而且是更高级的认识形式（pp. 322-324）。渔夫的幸存过程印证了这种被科学理性所贬抑的认知方式在绝境中的生存价值。

综上所述，渔夫的经历呈现了其认知历程的完整转变：渔夫起初相信知识和经验能让他掌控所有的突发情况，但实际上在漩涡的毁灭性力量面前，这些知识与经验并没有让他脱离险境。当他决心放弃抵抗时，他学会了在绝境中用全新的方式观察、感受“漩涡”这一独特的空间，其认知方式也由对理性主义认知的盲从转为基于个人体验对世界的全新感知。坡通过这个故事想要呈现的事实是，科学理性并非持续生效，有时经过外部危机的磨砺后，人们从自身经历获取的体验性认知或许能给自己带来一种全新的理解与生存方式。

混沌空间与线性秩序的崩塌：漩涡作为“内在的反叛”

龙迪勇（2014）在《空间叙事研究》一书中把“叙事”所涉及的“空间”分为四类，即故事空间、形式空间、心理空间和存在空间。坡笔下的莫斯肯漩涡，既是故事发生的物理空间，承载着渔夫在绝境中的心理投射的心理空间，更是一种认识论意义上的存在边界——它标记出理性认知无法抵达的领域。如果说上文展现的是漩涡如何从内部瓦解认知主体，那么从客体上说，漩涡本身是对理性主义空间秩序的现实反叛。这一反叛从理性认知版图内部喷涌而出，揭示了被线性秩序所压抑的动态复杂性。理性主义的认知模式不仅塑造了主体“俯瞰与丈量”的姿态，还预设了世界的基本图景。这一图景将地理空间视为一个可以被分割的单元，它有清晰的边界、稳定的实体。航海图就是线性秩序想象的结晶，海图将潮汐涌动的海洋转化为二维平面上静止的符号——经纬交织的空间坐标、代表水深与暗礁的数字、代表航道的虚线、代表陆地岛屿海洋的图示或色彩等等。这是一种为了掌控而进行的认知暴

力，绘图使不可控的流动空间变得似乎“可读、可算、可控”。所以地图从来都不是中性的，它只是理性主义投射自身欲望的工具。正如地理学家乔治·布莱·哈利（John Brian Harley）所言，“地图是一种权力背景下的话语。地图不是景观的惰性记录或对世界的被动反映，而是一种社会建构中的对话形式。”（Harley, 1988, p. 129）

可以说，坡笔下的莫斯肯漩涡是颠覆线性秩序图景的代表。漩涡的存在形态使它无法被绘制海图需要的精确性与清晰的逻辑所捕捉。文本描绘其像一个“可怕的漏斗”，漏斗内壁的水墙“以一种令人眼花缭乱的速度飞快地旋转”（坡, 2025, p. 5）。这一描绘呈现了漩涡的核心特征：它的形态是向内凹陷、且不断移动的“漏斗”，它无法像岛屿和礁石一样被简单地作为一个点状物在海图上标识出来；它的运动轨迹呈闭合的环形与向心的螺旋，而非航海图上指向远方的象征着帝国扩张欲望的直线；漩涡并不是航海图上等待标注的空白空间，这一空间本身就是主动吞噬坐标的行动者。

漩涡展现的非点非线、变动不居的混沌空间形态是一种与线性秩序截然不同的存在形式，这正是有待重新解读漩涡的“混沌”¹含义的原因。文中引用了拉穆斯的一句话，“那些漩涡或陷阱是那么宽，那么深，船只一旦进入其引力圈就不可避免地被吸入深渊，卷到海底，在乱礁丛中撞得粉碎。而当那片海域平静之时，残骸碎片又重新浮出海面”（坡, 2025, pp. 6-7）。这句话精准呈现了漩涡的特征，漩涡并非静止不动的，它展现的是“此地正在发生什么”，而航海图只能绘制出“那里有什么”，这种过程性事件是航海图无法捕捉的。因此，这里的“混沌”并非简单的“无序”（disorder）或“混乱”（confusion），而是复杂的、具有内在规律的“混沌”（chaos）。作为现代科学术语，混沌一词特指一种运动形态，即在确定的、非随机的初始条件与物理定律支配下，系统因对初值敏感而表现出的不可预测的、类似随机性的运动（刘寄星, 2009, pp. 238-240）。当然，生活在 19 世纪的坡是无法知晓这个在 20 世纪后半叶因混沌理论（Chaos Theory）而广为人知的概念。直到 19 世纪中叶，科学界仍然坚信在未来任何时刻，系统的状态是可以通过精密的计算被完全预测出来的。然而，坡凭借自己文学直觉惊人地预见到了漩涡这一意象所隐含的“混沌”规律：在由确定性力量（如引力、潮汐、地形）支配的流体系统中，深陷其中的个体的结果却呈现出无法预知的、致命的随机性。这种对“确定性系统中的不可预测性”的文学呈现，恰恰构成了对 19 世纪科学决定论思维的有力反拨。

除此之外，漩涡的颠覆性还体现在它与人类以理性为基础塑造的空间认知的内在关系上。若将漩涡置于坡的整个航海叙事体系中，其批判性更为清晰。《瓶中手稿》（“MS. Found in a Bottle”）的“无底深渊”是一个垂直的、静态的去往未知的通道，我们无法探知深渊的尽头通向何方（Poe, 1994）。因此，我们可以将其看作是代表理性的测绘工具企图在纵向维度推进时遇见的绝对边界，是在绘制海图时不曾接触或了解的纯粹的“外部”。《亚瑟·戈登·皮姆的故事》（*The Narrative of Arthur Gordon Pym of Nantucket*）结尾的“白色水帘”构成了视觉与认知上不可穿透的屏障，阻隔了人类打着科学、理性的旗号进行对外扩张的欲望（Poe, 1994）。而此处的“漩涡”却截然不同，漩涡位于北纬 68° 的挪威海域附近，它是在人类现有认知中被测绘、命名并视为已知可控的海域。漩涡的毁灭性力量并非来自外部，而是来自理性秩序的内部。“即便是这世上最大的战舰，只要一进入那可怕的吸力圈，也只能像飓风中的一片羽毛，顷刻之间便消失得无影无踪。”（坡, 2025, p. 8）人们绘制航海图时把潮汐、地形、洋流这些复杂的动态因素简化为地图上静止的符号，但自然本身的复杂性并不会因此消失。在漩涡中，所有这些被忽略的动态力量汇聚在一起，形成一股人类无法掌控的毁灭性力量。

在这个意义上，漩涡构成的“内在的反叛”具有双重意义。其一，它抵制的是理性测绘将动态的海洋简化为静态的符号的行为，而漩涡以自身的运动去回应这种简化行为的不合理之处。其二，它抗拒的是理性主义试图通过线性秩序将万物纳入人类掌控中的欲望，拒绝接受科学理性的认知方式所坚信世界可以被完全认识、完全预测的说法。其实，漩涡的破坏力并不仅仅作用于荒无人烟的海洋，还会破坏人类日常居住的空间。拉穆斯曾记录了以下场景，在“1645 年六旬节的星期日清晨，这股海流

1. 关于混沌理论在科学史与文学研究中的交汇，可参见格莱克的经典著作。Gleick, James (1987). *Chaos: Making a new science*. Viking Penguin.

的狂暴与喧嚣曾震落沿岸房屋的砖石”（坡, 2025, p. 7）。这个事件表明漩涡不仅会毁坏远方的船只，还会毁坏人类居住空间的“砖石”。这也是“漩涡”的反叛自文明的内部喷发的例证。桑德勒（Sandler, 2018）在研究坡的作品时就曾点明作品中传递的“文明”与“野蛮”、“秩序”与“混沌”之间脆弱的界限（p. 270）。漩涡的存在则是这一脆弱性的集中显现，它潜伏已经纳入人类认知版图的挪威海域，随时可能从秩序内部喷涌而出，吞噬一切试图掌控它的理性主体。它的反叛并非来源于人类认知的外部空间，而是理性认知内在的裂痕，是理性试图压抑却无法消除的动态复杂性本身的复仇。

漩涡以其非点状、非直线、非静态的混沌空间属性，从根本上否定了航海图所预设的线性秩序的世界图景。这与上一节所论述的主体观测姿态的崩塌构成了逻辑上的呼应：当主体试图俯瞰与丈量的位置被吞噬时，客体世界也拒绝被简化为静止的网格。二者共同指向了坡对理性主义认知逻辑的深刻解构。这一解构所蕴含的洞见在 20 世纪得到了混沌理论的科学回应，“混沌理论之父”爱德华·洛伦兹（Edward Lorenz）在 1963 年提出的“蝴蝶效应”表明，“事物发展的结果对初始条件具有极为敏感的依赖性，初始条件的极小偏差将引起结果的极大差异”（刘铁驹、宋立平, 2006, p. 10），这正是“确定性系统中的不可预测性”（Lorenz, 1963, p. 130）的精准表达。洛伦兹的研究动摇了经典科学对长期预测的信心，并与坡通过文学意象传达的警示遥相呼应。当理性主义试图将世界完全纳入其认知框架时，漩涡的存在提醒我们科学探索必须遵循自然规律的边界。

理性失效之处：从语言困境到认知边界

通过以上分析，我们可以发现，漩涡从主体与客体两个层面对理性主义的认知根基进行了解构。这既展现了代表理性秩序的观测者在自然混沌前的崩塌，又揭示了漩涡隐含的“混沌”规律对线性秩序图景的质疑。无论是观测主体的崩塌还是秩序内部的反叛，这都依赖于一个更深层的前提，即理性主义对世界的认知与表达需要通过语言和符号实现。当主体无法再次“俯瞰”，秩序不能再被“测绘”时，我们必须回应的问题是，理性语言本身能否承载那些超出线性框架的经验，即文学表征的边界在何处？

渔夫在回溯那场近乎死亡的体验时，他的叙述充满了对言语表达无力的坦诚：“我真难以向你一言道尽。”（坡, 2025, p. 11）身体失控、时空感瓦解、理性观察位置被吞噬都是漩涡所带来的极端体验，这些都溢出了理性语言有序表征的范围，并与航海日志或科学报告所追求的客观、精确、明晰形成对立。这些表述并非单纯的修辞，而是对语言表征极限的承认。正如渔夫所描述的那般：“对水雾中发出的那种声震天宇的呼啸，我可不敢妄加形容。”（坡, 2025, p. 20）坡借渔夫之口想表达的并非“不敢”，而是“不能”，这暗示了语言表达的困境。同样，此处渔夫的叙述风格与开篇“我”那种冷静、客观的科学报告口吻形成了鲜明的对照。开篇“我”引经据典，试图以精准的描述再现漩涡，并以《大英百科全书》的权威试图向读者表明漩涡运行的内在规律；而在渔夫的叙述中，语言却一再宣告自身的无力。坡借此表明：任何试图精确再现的企图都注定失败，唯有诗性的语言才能接近漩涡的真相。

坡将这种语言表达的困境发展为一种更具结构性的批判策略——即叙事的“悬置”与“中断”。在《莫斯肯漩涡沉浮记》中，尽管幸存者尽可能地还原自己的经历，但关于漩涡核心解释的缺失与那段难以描述的体验构成了意义层面的“中断”。这些形式上的“中断”并非瑕疵，而是坡精心构筑的叙事方式，旨在对抗理性知识体系所追求的系统性、完整性、封闭性与权威性。汤普森将这种叙事策略置于坡的“浪漫主义怀疑论”框架中加以解读，他认为坡的怀疑论是对任何单一认知框架的持续质询（Thompson, 1970, p. 298）。小说叙事的“中断”正是这种质询的形式化呈现，它通过留白向读者表明，并非所有空间与体验都可以纳入理性主义自身的认知体系。这种空白不是瑕疵，而是坡对理性认知的表征限度的清醒承认。作者讲述故事的方式往往反映了他看待世界的角度，这意味表征行为是带有特定的认知视角和价值立场的。坡叙事的批判力量则恰恰在于他承认了表征行为具有的意识形态，同时他也通过“中断”和“留白”承认表征行为所存在的局限。因此，坡借故事绘制的首要“地标”不再是地理意义上的山河湖海，而是“理性语言在此失效”的认知边界。

渔夫在描述漩涡中的观察结果时所说的那段话展现的是他对科学语言的复杂态度，恰恰印证了“理性语言”的失效：

自从逃脱那场劫难以来，我已经好几次同这个地区的一名老教师谈起这个话题，我就是从他那儿学会了使用“圆柱形”和“球形”这些字眼。他曾跟我解释（虽然我已经忘了他解释的内容）为什么我所看到的实际上就是各种不同漂浮物的必然结果，他还向我示范，圆柱形浮体在漩涡中是如何比其他任何形状的同体积浮体更能抵消漩涡的吸力，因而也就更难被吸入涡底。（坡, 2025, pp. 22-23）

渔夫借用了科学术语来描述自己的体验，但关于术语的科学解释他早已遗忘。这说明科学语言只是工具，而非体验本身。那些术语的科学解释能够说明的是“圆柱形物体为什么下降更慢”，却不能精准地表述渔夫此时的恐惧、敬畏与希望。坡通过这一细节想要表明这样一个事实——文学的价值在于保存那些无法被科学穷尽的体验，而非提供更科学的解释。在文学空间批评中，“空间与身体”的关系同样也值得关注，坡在此处的叙事恰恰是通过渔夫身体化体验的呈现，揭示了理性主义表征模式所无法捕捉的存在维度。边界既是分隔的空间，也是权力与空间交织的场所。由此看来，坡的空间叙事所标记的正是理性认知无法到达的边界。

当理性主义试图将世界完全纳入其认知框架时，坡明确承认了表征边界的存在、感性经验与认知焦虑。这并非表征的失败，而是表征对自身限度的清醒认知。当下的文学空间批评关注“空间焦虑”与“存在焦虑”，渔夫在漩涡中的经历正是这种“空间焦虑”的极致体现。在漩涡中他失去了所有熟悉的参照系，“渴望将抽象的空间变成自己的（人文地理学的）地方”（方英, 2025, p. 104），也正是这份使他难以言说的体验最终却获得了一种新的、身体化的认知方式。坡的空间叙事之所以有其独特魅力，正是因为它保存了这种无法被科学语言捕捉的“空间焦虑”与“存在焦虑”，并最终将其转化为一幅关于认知边界的地图。

结语

综上所述，坡在《莫斯肯漩涡沉浮记》中通过对“漩涡”意象的多重呈现，完成了对西方理性主义认知模式的质询。坡先是借漩涡瓦解理性主体赖以存在的认知根基，使渔夫从“观测者”沦为“被观测者”，由理性主义认知模式转为一种基于身体体验的全新认知方式；其次，漩涡以独特的“混沌”空间形态揭示被理性主义所压抑的动态复杂性，构成了从认知版图内部喷涌而出的“内在反叛”；最后，坡通过渔夫展现出的语言表达困境将批判的锋芒指向了表征行为本身，点明任何表征都有其无法触达的边界现实。然而坡的目的并不在于否定理性主义的认知模式，而是警醒世人重视感性经验的意义与价值。可以说，坡的空间叙事是一幅绘制理性认知边界的“地图”，它绘制的不是“此处有什么”，而是“此处难以言说”的是什么；不是“如何抵达某地”，而是“认知止于何处”。当理性主义试图将世界完全纳入认知框架时，坡以承认边界的方式提醒我们，表征的局限正是基于对自身表达限度的清醒认知。

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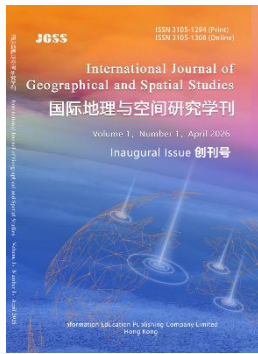
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地理诗学中的阈限空间：伊丽莎白·毕晓普诗歌中的海湾书写与家园重构

袁 丽 (YUAN Li), 雷艳妮 (LEI Yanni)

摘要：伊丽莎白·毕晓普作为 20 世纪美国最重要的诗人之一，其诗歌创作因其漂泊的人生轨迹而呈现出独特的地理空间意识。她在诗歌中反复书写半岛、海峡、陆岬、港湾和码头等“海湾地带”，这些水陆交界的空间形态既指向停泊与包裹，也保留了通向外部的开放性，因而构成了具有过渡特征的“阈限空间”。本文在地理诗学视域下，以莫雷蒂提出的“空间中的文学”与“文学中的空间”为基础，并以梅新林提出的“双层空间”概念为分析框架，同时结合毕晓普以时间和体验的非同时性为特点的“体验-时间”理论，考察海湾意象如何在不断回返与持续重写中被诗性激活，并由此形成兼具流动性与归属感的诗学空间。毕晓普的海湾书写不仅是地理实践的诗性记录，更是一种将客观地理空间转化为内在经验场域的实践过程，在时间延宕与记忆回返中推进身份定位与家园重构。

关键词：伊丽莎白·毕晓普；地理诗学；阈限空间；海湾书写；家园重构

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Title: Liminal Spaces in Geo-poetics: Bay Writing and Home Reconstruction in Elizabeth Bishop's Poetry

Abstract: Elizabeth Bishop, one of the most important American poets of the twentieth century, developed a distinctive sense of geographical space in her poetry in response to a wandering life. In her works, she repeatedly depicts a “bay zone” including peninsulas, straits, promontories, bights, and wharves. Situated at the interface between the land and the sea, these spatial forms suggest anchorage and enclosure while still retaining an openness to the outside world, thus functioning as transitional liminal spaces. From the

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perspective of geo-poetics, this article draws on Franco Moretti's distinction between "literature in space" and "space in literature" and adopts MEI Xinlin's dual space conception as its analytical framework. Meanwhile, based on Bishop's theory of "experience-time", which emphasizes the non-simultaneity of time and experience, it examines how bay imagery is poetically activated through repeated returns and continual rewritings. As a result, it constructs a poetics of space that holds both a sense of fluidity and belonging. Bishop's bay writing is not merely a poetic record of geographical practice, but also a process that transforms objective geographical space into an inner experiential field, advancing identity positioning and home reconstruction through temporal delay and the return of memory.

Keywords: Elizabeth Bishop; geo-poetics; liminal spaces; bay writing; home reconstruction

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引 言

伊丽莎白·毕晓普 (Elizabeth Bishop, 1911-1979) 是 20 世纪美国最具有影响力的诗人之一。毕晓普生前亲自筹备并正式发表了五本诗集, 其中《北方和南方》(*North & South*, 1946)《旅行的问题》(*Questions of Travel*, 1965) 和《地理学 III》(*Geography*, 1976) 在书名层面都呈现出鲜明的地理指向。约翰·赫兰德 (John Hollander, 1983) 直接把《北方和南方》看作是《地理学 I》, 《旅行的问题》是《地理学 II》(p. 245)。由此可见, 这种命名方式揭示了地理经验在其诗歌建构中的诗学结构意义。长期往返于加拿大、美国、法国、巴西等地之间的生活经历, 使她形成了高度敏感的空间意识。在其诗歌中, 超过三分之一的作品都涉及半岛、海峡、陆岬、港湾和码头等水陆交界的“海湾地带”。这些空间并非作为单纯的自然风景出现, 而是在反复书写中被赋予了明确的过渡性与不确定性的特征。本文据此将“海湾”界定为一种诗学化的阈限空间, 它既不同于抽象的边界概念, 也不同于所有海岸地貌的自然属性, 而是毕晓普在诗歌中反复建构的, 具有“停靠-出发”和“包裹-敞开”双重张力的空间形态。正是在这一意义上, 海湾成为她诗歌中最具代表性的地理符号。

目前, 国内外学者对毕晓普诗歌中地理、旅行与空间经验展开了多角度的讨论。苏珊娜·霍利斯特 (Susannah L. Hollister, 2012) 在《毕晓普的地理感受》一文中探讨了毕晓普如何通过地理隐喻发展其诗学表达。金·弗图尼 (Kim Fortuny, 2003) 从形式层面分析旅行经验与诗歌结构的关系。麦考克尔·詹姆斯 (James McCorkle, 2019) 则提出“岛屿诗学” (poetics of islandology), 指出“毕晓普的身份与海岸线和岛屿有关” (p. 267)。国内学者也不乏关注这一主题的研究, 胡英 (2014) 在所撰的《地理、旅行与家园——论伊丽莎白·毕晓普的旅行诗学》一文中剖析了毕晓普对空间的地理非常着迷, 并在诗歌中探索地理和地图的普遍意义。张跃军 (2017) 结合空间诗学、殖民主义、后殖民主义等理论解读毕晓普的巴西主题旅行诗歌。黄小平 (2022) 留意到“失根状态使她对空间、方位、地理等领域产生高度的敏感和独特的认知” (p. 150), 故而她从毕晓普诗歌中的建筑空间和自然空间两个层面出发分析其失根困境及对现代人生存困境的思考。然而, 现有研究往往多将讨论范围停留在“自然景观”或“旅行空间”等宽泛层面, 缺乏对“海湾地带”这一特定空间意象的深入分析, 也较少从阈限空间的角度系统探讨其与身份建构之间的内在关联。

本文采用“地理诗学”作为分析框架，该理念最早由法国哲学家米歇尔·德吉（Michel Deguy）在上世纪60年代提出，随后苏格兰法语诗人肯尼斯·怀特（Kenneth White, 2018）于1979年正式创立“地理诗学”学派，进一步指出地理诗学旨在“探索人与大地之间既感性又智性的关系”（p. 22）。由此可见，地理诗学的重点不在于关注地理再现本身，而是试图通过诗歌与艺术实践，重建人与大地之间被现代性割裂的关系。美国斯坦福大学的弗朗科·莫雷蒂（Franco Moretti, 1998）教授在《欧洲小说地图集，1800-1900年》中明确提出并区分了“空间中的文学”（literature in space）与“文学中的空间”（space in literature）这两个重要概念，前一种情况对应“真实的历史空间”，后一种情况中“占主导地位的是虚构的东西”（p. 3）。在此基础上，国内学者梅新林（2015）进一步提炼出对应的“外层空间”与“内层空间”的“双层空间”概念，前者“链接物理空间，是实在的，有限的”，后者则“链接心灵空间，是虚拟的，无限的”（p. 134）。与此同时，赵佳（2022）则直接指出，“诗人在成为文学实践者之前首先应是地理实践者，他在与大地的接触中找回肉身和感官的灵敏，打开存在的向度”（pp. 29-30）。毕晓普正是这样一位地理实践者，如同她诗歌中描写的那只矶鹬一样，一生“都在海岸线上啄食”（Tóibín, 2015, p. 52），并通过反复书写具体可感的地理空间，尤其聚焦于海湾这一水陆交界的阈限场域，将身体经验、感官知觉与诗性思考紧密联系。基于此，本文在地理诗学的总体视域下，以梅新林所提出的“双层空间”概念为具体的分析路径，聚焦毕晓普诗歌中的海湾地带书写，结合她提出的“体验-时间”（experience-time）理论，考察海湾地带这一阈限空间如何在时间延宕与记忆回返中被反复进入与持续重写，进而由客观地理空间转化为承载个人记忆、身份意义与家园想象的诗性空间。

海湾地带与阈限空间的诗学建构

扬·戈顿（Jan B. Gordon, 1973）曾把毕晓普描述为一位“为地理尽头着迷”的诗人，认为“那些水陆的指尖是更广之地的感觉接收器”（p. 297）。毕晓普自幼便熟悉这种水陆交界的地理空间，它们兼具陆地的稳定性与海洋的开放性，在其诗歌中被反复书写并转化为具有诗学意义的空间形态。这些空间不仅是自然风景，而且是被诗化的存在场域。从人类学角度来看，“阈限”（liminality）原意为门槛，最先出自于阿诺尔德·范·热内普（Arnold van Gennep, 2010）的著作《过渡礼仪》（*The Rites of Passage*）中，意指通过门槛建筑的空间过渡所产生的精神过渡礼仪（pp. 17-18）。英国人类学家维克多·特纳（Victor Turner, 2006）在此基础上进一步指出阈限的实体既不在这里，也不在那里，其不清晰、不确定的特性被多种多样的象征手段在众多的社会中表现（p. 95）。如果将这一概念转化为空间范畴，那么海湾恰恰构成了一种典型的阈限空间地带：它既不是稳固的陆地，也不是无边的大海，而是两者持续交汇、互相渗透的过渡空间。毕晓普诗歌中的海湾地带不仅是地理意义上的水陆交界处，更是在诗学层面承载多重感知、情感与认知的阈限空间，这种对阈限空间的持续关注实则与毕晓普早期形成的空间经验密切相关。童年时期，她长期生活于北大西洋沿岸的新斯科舍省，湿润的海洋性气候在身体层面塑造了她对水陆交界空间的依赖与亲近感。此后，无论是在基韦斯特的岛屿，还是在毗邻南大西洋的巴西生活，她都反复选择靠近海湾或海岸而居。海湾地带这一空间形态由此成为她长期地理实践中反复驻足的场域，逐渐内化为一种身体记忆与感官经验的延续，也使她对空间的边界性与过渡性保持着高度的敏感。在这一经验基础上，她逐渐形成了一种将地理空间视为“自我映照场域”的诗学意识。正如米利尔（Brett C. Millier, 1993）所指出的，毕晓普在新斯科舍之行的笔记中常以“GM”（geographical mirroring, 地理镜像）作标记，这些记录是其“试图在土地和海洋中找到自身映像的一部分。”（1993, p. 182）从这一点来看，地理空间创作在她的创作中并非被动的自然现象，而是参与主体认知与身份生成的能动媒介，尤其是在水陆交界的海湾地带，土地与海洋的并置为主体提供了镜像

化的空间条件，使自我得以在边界与过渡之中被反复确认与重写。

毕晓普第一本诗集《北方和南方》中的第一首诗歌《地图》（“The Map”，1946）可视为其地理诗学书写的开端。正如马克·斯特兰德（Mark Strand, 1983）所指出的，“毕晓普诗歌中对地理和地形的关注构成了我们从世界获得知识的背景”（p. 242）。在这首诗中，诗人作为一位“地图凝视者”对陆地与海洋的空间关系发出拷问，

陆地向下倾斜抑或是为了从底下托举起大海，

平静地抓住它并使其围绕四周？

沿着布满细腻的、棕褐色沙子的大陆架

陆地是否正在从底下使劲地拖拽着大海？（Bishop, 2008, p. 3）

这种反问不单纯是地理学意义上的疑问，而是一种存在论层面的空间思考，揭示出两者之间不是对立，而是相互依附、彼此牵引的关系。从语法的角度来看，这种表述的不确定性恰恰消解了两者明确的分界线，使空间关系本身呈现出一种暧昧且流动的状态。进一步来说，这种对水陆关系的反复追问，也隐含着诗人对自身存在状态的投射。陆地与海洋之间的“托举”和“拖拽”，不仅是空间的力学想象，也可被理解为主体既渴望稳定的支撑，却又无法摆脱流动与不确定性。毕晓普一生中反复体验到的空间感受，既依附于某个具体地点，又始终处于随时离开的可能之中。因此，这一段诗行通过她对地理结构的想象性重构，使地理空间成为主题经验的表达媒介，而非单纯的自然背景。这种对空间关系的重新想象，将地理结构转化为存在经验的诗性表达，恰恰是毕晓普地理诗学的核心特征之一。

在诗歌的第二节中，毕晓普提及真实存在的纽芬兰岛和拉布拉多岛，但这些她在 21 岁时曾亲身抵达的地理空间不是以客观的地理坐标出现，而是被纳入其阈限空间的诗学建构之中。“平躺着的”纽芬兰岛，被爱斯基摩人涂成黄色的拉布拉多半岛，这些明显的拟人化描写使原本抽象的地理符号转化为具有姿态和可被感知的存在。通过这种诗性的转化，地理空间不再只是地图上的边界单位，而是进入一种可被身体经验所接近的阈限状态，成为介于客观地理与主观感知之间的中介空间。甚至，当诗人面对这些“迷人的海湾”时，渴望“轻抚”它们，“似乎在期待它们的绽放，/或者似乎把它们当作为隐形的鱼儿提供的一个洁净的笼子”（Bishop, 2008, p. 3）。在这里，海湾不再是通向远方的通道，而是一个具有包裹性与庇护性的阈限空间，它既未完全封闭，也并未彻底敞开，而是为主体提供暂时停驻与自我安置的可能。其中，“隐形的鱼儿”正是这一阈限空间中得以存在的主体隐喻，只有在海湾地带这一过渡性场域中，它才能获得暂时的容身之所。

进一步来看，诗歌并未停留在视觉层面的空间再现，而是通过触觉意象深化阈限经验。由于地图上海湾地带的半岛等地理结构局促狭小，无数的海滨城市名字看上去都“跑到海里”，而其他城市的名字也“横亘在邻近的山脉之上”（Bishop, 2008, p. 3）。这些突出的半岛在诗人看来并不突兀，反而像是“把水握在拇指和其他指头间/犹如妇女触摸织物般的顺滑感”（Bishop, 2008, p. 3），视觉瞬间幻化成了一种可被“握住”的触感体验。通过这一触觉隐喻，地图从理性认知的工具转化为身体参与的阈限媒介。正是在这一阈限空间的体验过程中，诗人感受到一种“激动”，这是一种“情绪远远超越缘由”的感受，这种情绪让诗人断言“比历史学家更精巧的是地图绘制者的颜色”（Bishop, 2008, p. 3）看似无缘由的“激情”，实则包含着诗人心中充沛而热烈的对家的渴望和眷念之情。地图绘制者在诗中除了充当再现历史或标识界限的技术角色，更是能够为空间赋予情感秩序与感知结构的创造者。值得注意的是，诗人对颜色的反复强调和思考表明颜色不只是区分地域的符号系统，而是一种将空间转化为可感的诗性方式。通过色彩的介入，地理空间被重新激活，获得了超越客观再现的情感密度与存在意义。

需要留意的是，《地图》这首诗的形式结构同样参与了阈限空间的诗学建构。诗歌首节与末节在行数与韵式上的高度对应，形成了一种回环式的结构安排，而中间部分则相对松动，呈现出更为开放

的节奏。这种结构上的张力并非纯粹的格律技巧，而是与诗中所呈现的空间经验形成了内在呼应。严整的收尾如同相对稳定的陆地边界，而中段的自由伸缩则模拟了海湾地带在潮汐作用下不断变化的形态。形式在此不再只是承载意义的外壳，反而成为了阈限空间得以被感知和想象的结构条件。从这一角度看，诗歌的韵律与布局并未独立于内容存在，而是通过回环、包裹与松弛的结构关系，强化了水陆交界空间所具有的过渡性与不确定性。这种形式与空间经验的互动，使读者在阅读过程中也会获得一种近似“进入海湾”的感受。正是在这种意义上，毕晓普的诗学实践与巴什拉（Gaston Bachelard, 2013）在《空间的诗学》中的论述相呼应，即“作家预先就知道数以公里计的他的孤独的大小。于是，我们在地图上梦想，我们像地理学家一样梦想”（p. 264）。地图在诗中不只是空间的再现工具，而是激发空间想象与存在感知的媒介，使阈限空间得以在形式与意义的交互中被重新定位。

米歇尔·柯罗（Michel Collot, 2014）曾提到，“在当代诗歌与叙事里提倡空间的书写并不一定意味着非人化或彻底的客观主义，它可以用来重新界定抒情的主题或者人物，这些变得与围绕着四周的风景不可分离”（p. 246）。不得不说，毕晓普在诗歌中对自然景观的细致描绘，并非背景性的再现，而是主题经验得以生成的重要条件，尤其是海湾地带这一反复出现的空间形态，不仅承载着诗人对环境的长期感知，也逐渐成为其诗歌中追寻自我与身份的重要线索。从空间结构上来看，段义孚（2018）在《恋地情结：对环境感知、态度与价值》中指出，海滨地区之所以具有特殊吸引力，部分原因在于“海岸凹陷的特征与峡谷能形成安全的意象”（p. 171）。这一论断正好揭示了空间形态本身所蕴含的包裹性与安全性。对于毕晓普而言，海湾恰恰是一种兼具内缩与外延特征的地理结构：它既能形成相对稳定的空间边界，又始终保持与外部世界的开放联系。这种结构性的特征，使海湾成为一种典型的阈限空间，为主体在停驻与出发之间提供了过渡性的存在位置。类似的阈限空间诗学建构亦可在《在渔屋》（“At the Fishhouses”）中得到印证。诗歌中所描绘的海湾除了作为自然背景，还被明确置于感知与认知的交界地带，诗人以“暗黑、咸涩、清澈、涌动、绝对自由”的海水比喻成“我们想象中知识的样子”（Bishop, 2008, p. 52），这样的海湾便成为主体试探认知边界的场域。与《地图》中通过制图、颜色与边界关系激活空间不同，此诗更侧重于触觉与温度的体验，借由身体感知将海湾转化为一种阈限性的认知空间。这两首诗在表现手法上虽各有侧重，却共同指向同一空间逻辑，即海湾作为水陆交界的阈限空间，在毕晓普诗歌中反复承担着连接感官经验与诗学思考的功能。

正如马克·谢尔（Marc Shell, 2014）所言，“所有的岛屿，和海岸都具有浮动，阈限的一面”（p. 36）。在这一意义上，毕晓普诗歌中反复出现的海湾地带，并非客观的地理存在，而是一个长期被体验、被依赖并不断被重写的阈限性空间。从身体的游历到心灵的投射，这一水陆交界的空间形态始终为她提供着意义生成的条件。通过持续的书写实践，她将对海湾的空间经验转化为一种稳定的诗学机制，其中海湾承载着边界的不确定性，也容纳着认知的展开与想象的投射。由此可见，海湾地带在毕晓普诗歌中是一个融合了主体经验、认知维度与归属想象的阈限空间。在反复构建的空间意象中，毕晓普将个体的存在感知嵌入到具体的地理结构之中，形成了其空间诗学的核心特征。从某种程度来说，这一阈限空间的确立，奠定了其地理诗学的基本框架，也为其诗歌中时间错位、感知延宕与家园想象的展开提供了关键的前提条件。

海湾阈限空间中的时空交织与非线性感知

毕晓普对海湾地带的书写并未停留在空间结构或象征层面的建构，而是体现在具体地理实践中的感知经验。她在瓦萨学院就读期间，在《时间的星座》《杰拉德·曼利·霍普金斯——关于其诗歌中时间控制的笔记》和《小说的维度》三篇文章中都反复提及“体验-时间”的创作理念。“体验-时间”理论是毕晓普观察天空中飞翔的候鸟群所引发的思考而得。候鸟群无形中都无一例外地遵循着同一种

时间模式，队列整齐地向前行进着，于是启发她联想到文学创作中时间这一要素的作用。她说，

“我们都有过这样的经历：明显地逃避一件事的情感结果，本来应该在高兴或悲伤的时候并没有感到高兴或悲伤，但几小时甚至几天后突然有了那个时候的情绪出现。当然，在这种属于它的情感被感受到之前，这种经历是不可能按照时间顺序来计算的。”（Bishop, 2008, pp. 676-677）

基于这一认识，毕晓普在创作中有意回避线性的历史叙事，转而采用一种由空间触发和情感延宕的表达方式，使地理空间成为时间经验得以重新组织的重要条件。

苏珊娜·霍利斯特（Susannah L. Hollister, 2012）曾直言，“毕晓普对空间的兴趣并不和对时间感兴趣冲突。反而，她在地理（甚至在地图学）中发现了她所看重的多维度的模式，而历史恰好可以作为一种辅助”（p. 405）。毕晓普在其诗歌的创作中并未将时间与空间视为彼此对立的维度，而是在具体的地理经验中发现二者交织生成的多重结构。无论旅居何处，海湾地带一直是毕晓普展开地理实践的现实场所，因为它不仅是地理意义上的水陆交界，更是其个人记忆、情感与认知不断交汇与重组的场所。如此一来，毕晓普的海湾书写在本质上体现出一种非线性结构，地理空间是相对恒定的，而时间则通过延宕、重复与交错赋予其新的意义，使“海湾地带”成为她探索身份和存在逻辑的动态场域。马克·福特（Mark Ford, 2003）把毕晓普的写作剧场定位于海岸线，因为他认为“海岸通常被认为是不同意义系统之间得以最充分和最有益地上演的空间”（p. 239），这恰恰揭示了海湾地带在毕晓普诗歌中充当多重经验、感知与意义交汇的过渡场域。在这个意义上来说，《布雷顿角》（“Cape Breton”，1949）展示了海湾这一阈限地带如何将空间经验转化为非线性的时间感受。这首诗所写的布雷顿角位于加拿大新斯科舍省东部，与毕晓普幼时生活过的地方处于同一地域文化空间，可以说是一种带着回返意味的抵达。诗歌开篇将鸟群置于海岸边的悬崖之上，它们“背对着大陆/排成整齐、不规则的队列沿着悬崖边枯黄的草丛边缘站立”（Bishop, 2008, p. 48），大陆随之被推到了视线之后，海水伴着雾气持续移动，“如丝绸般的水流正流淌着和奔涌着，/消散在四面八方的雾气中”（Bishop, 2008, p. 49）。这一连串的动态描写既是视觉层面的波纹，也是时间层面的持续动作，关键的是雾气把方向和边界模糊化了，使水陆的分界呈现出一种只能被经验，却无法被界定的阈限状态。诗人随后把薄雾比喻成“仿佛被吸干殆尽的腐烂雪冰，”并引出“冰川的幽灵在那些层层叠叠的冷杉中游荡”（Bishop, 2008, p. 49）。“幽灵”一词把过去以残留与游移形态的存在置于当下，“层层叠叠的冷杉”实际上也是通过自然植物反映出时间的层积感，这让过去与现在共同在雾气的作用下得以并置与共存。诗歌的结尾处，毕晓普以极为克制的方式收束全诗，“鸟儿继续吟唱，小牛发出叫声，公交车启动”（Bishop, 2008, p. 50）三组动词并列，鸟鸣、牛哞和巴士启动的声响在同一瞬间并置，从开始的视觉景观转向听觉主导，以声响的持续和断续被标记出来。“持续的鸟鸣”和“刚启动的巴士”正好对应“仍在发生”与“开始离去”，主体既未真正抵达稳定的归宿，也无法停留在一种被完整安放的状态之中，海岸线作为阈限场域的过渡性被进一步强化。紧随其后的三行诗句将这一过渡性推向了更深层的时间经验，“淡淡的薄雾伴着/梦境中的白色变幻；/一股古老的寒意正在幽暗的溪流中如涟漪般荡漾”（Bishop, 2008, p. 50）。从头到尾的“雾气”不再是模糊边界的自然屏障，而被赋予了一种近乎主体化的无方向、无终点的漂移状态。与此同时，“古老的寒意”在幽暗溪流中荡开的过程，也与诗人内心情绪的扩散与回流形成了隐秘的对照，使外部气候成为了一种可被感知的内在温度。这种由漂移的雾气、声响的回荡和古老的寒意共同形成的海湾场域，正好印证了海湾地带在毕晓普诗歌中是多重感知与意义得以交汇并持续展开的阈限空间。毕晓普在之后的诗作《抵达桑托斯》中，以初到异地港湾的具体场景为出发点，进一步呈现阈限空间如何触发情感延宕，并引出诗人对家的反向追问。

诗集《旅行的问题》（*Questions of Travels*）中的开篇诗《抵达桑托斯》（“Arrival at Santos”，1952）尤为集中地呈现了非线性感知如何在异地海湾空间中被激活。诗中记录了毕晓普于1951年造访南美时所见到的巴西著名港口城市桑托斯市的海湾景象：“这儿是海岸；这儿是港湾；/这儿，狭长的海岸

线背后,是一些风景:不规则的形状和—谁知道呢?自怜的高山,/在枯燥的绿植下显得悲哀且夺目”(Bishop, 2008, p. 71)。初到此地的诗人并未如传统旅行书写般表现出新奇或兴奋,反而以一种近乎冷静的方式重复标注空间坐标,实际上,这种指认式的语言不是为了确认抵达的事实,却更像是一种在空间边缘反复确认自身位置的姿态。值得注意的是,“狭长的海岸线”(“after a meager diet of horizon”)这一短语暗含着诗人在漫长旅行之后所经历的并非期待中的丰富感知,而是一种感官与情绪的匮乏感,恰好构成了毕晓普所说的非线性感知,即空间已经进入,情感却尚未到达。紧随其后的景观描写进一步强化了这种错位关系,如“不规则的形状”“自怜的高山”“枯燥的绿植”和“悲哀且夺目”中看似不协调的形容词恰好暗合诗人在异域空间中,将内在情绪延宕性投射于外部景观的结果,体现出情感在空间停驻中逐渐浮现的状态。

第二节中“哦,游客”的出现标志着诗歌叙述视角的内在转向,其中的反讽意味在下一句中尤为明显,“难道这个国家就打算如此回答你 / 和你傲慢的要求:一个不同的世界, / 和一个更好的生活,和完全理解”(Bishop, 2008, p. 71)。旅行者内心所有的期待在抵达瞬间并未实现,反而被空间本身的冷漠与迟滞所抵消,打破了线性旅行叙事中本应“抵达—理解—满足”的逻辑顺序,呈现出一种被悬置的认知状态,正好指向毕晓普“体验—时间”理论中所提及的情感延宕。令人意外的是,诗人在处理“抵达”的动作轨迹时显得十分琐碎而缓慢,始终未强调目的地的意义。运送她们到达港口的中转船被放置在“26艘货船中间”(Bishop, 2008, p. 71)的这一细节描写凸显了海湾地带的阈限性特征。诗歌后半部分中诗人断言,“港口是必需品,像邮票或肥皂一样”(p. 72),这里的港口被赋予了一定的功能性和实用性,并不作为诗人心中的目的地而存在,这一比喻强化了它作为过渡场域的属性,也暗示诗人并不打算在此完成意义建构。投递完信件的“我们立即离开了桑托斯, / 我们驶向内陆”(Bishop, 2008, p. 72),此刻的空间移动证明了港湾的阈限性特质,它是触发感知与情感回流的中转点,也不是最终的归属之地。由此可见,《抵达桑托斯》并未将“抵达”处理为叙事的高潮,而是通过对海湾这一阈限空间的反复描写,呈现出时间与情感的非同时性,情感在空间的转换中持续生成。正是在这种异地海湾的停驻与迟疑中,诗人得以展开对“家”的反向思考,使港湾成为非线性时间经验得以显现的重要场域。

芭芭拉·佩奇(Barbara Page, 1981)曾将毕晓普的写作过程比喻为“岛屿”,“就像她达到最终的、不可改变的版本之前,在连续的草稿中移动一样”(as cited in McCorkle, 2019, p. 266)。值得一提的是,毕晓普完成作品的速度极慢,有些诗稿甚至是十年之后才得以完成。她缓慢而漫长的创作节奏,正是身体旅行与精神探索的写照,这一点与她诗歌中所呈现的时间延宕结构形成了某种内在的对应。罗威尔(Robert Lowell, 1973)在写给毕晓普的一首诗歌中以一种极具象征意味的方式描绘了她的写作状态:“你那些文字是否还悬在空中,十年/未竟,粘贴在告示板上,留着空隙/或空白给那句不可想象的短语。”(p. 198)毕晓普在写作中常见的“悬置”与“未完成”的状态反映出她始终将作品置于一种可反复回望、不断修订的状态之中,这种漫长的酝酿过程,与其说是写作习惯,不如说是一种与时间相处的独特方式,因为诗人在作品中流露的情感正是在这个过程中逐渐沉淀与显形。从《地图》《在渔屋》《布雷顿角》到《抵达桑托斯》等作品可以看出,海湾这一水陆交界的阈限空间既保持了物理地理上的相对恒定,又不断在时间的延宕、记忆的重叠和情感的回溯中被赋予了新的意义。由此可见,海湾成为了她不断思索身份与归属的重要所在,既是她观察世界的触点,更是其情感得以安放的重要场域。

海湾书写中的家园重构与归属生成

毕晓普(Bishop, 2011)曾表示,“即使我有‘不幸的童年’这份奖品,它几乎忧伤地可以写进教科书,但是不要以为我会沉溺其中”(p. 431)。这一表态揭示她并不以创伤叙事作自我解释,而更倾

向于在空间经验中寻找可栖居之所的意义。长期漂泊的她始终处于阈限性的空间感受之中，海湾地带这种微敞口式的地理结构对于她而言，既是启航之地，也是抵达之地，是她关于“家园”和“归属”的想象。在这一过程中，海湾成为她建构家园意象的重要媒介，呈现出地理实践和情感追寻的双重张力。正如段义孚（2017）所说，“宽敞与实现自由的感觉密切相关。自由意味着空间，意味着有足够的地方去活动”（p. 42）。毕晓普从中学时期起就热衷于旅行，在不同地方空间中切换，让她试图逃避心之所殇的故地，但实际上她离开的距离越远，越容易勾起她内心深处的眷念之感。段义孚在《空间与地方：经验的视角》中特别介绍了空间和地方的关系，认为是地方感使得空间变成了地方。“地方”是“感知价值中心”（p. 3），同时也是“使已确立的价值观沉淀下来的中心”（p. 44），一个可以让人在其中栖息的所在。这种“体验-栖居”的地方感与她的情感延宕的理解在结构上互相呼应，即情感不总在当下生成，而常在重返与回望中逐渐显现。进一步说，罗伯特·塔利（Robert T. Tally Jr., 2025）所提出的“处所意识”（topophrenia）提醒我们，人的思考总是与地方纠缠在一起，它并非单指一种不快乐的情绪，其总体效果大致包含了从“恋地情结”（topophilia）到“处所恐惧”（topophobia）的方方面面（pp. 15-16）。在这一意义上，毕晓普对海湾地带的反复靠近，既包含了对“可栖居之所”的渴望，也难免伴随对异地与漂泊状态的隐约不安。对她而言，海湾地带正是让她产生地方感的特殊空间，看似陌生，但是她能够敏锐地抓住每一处让她熟悉的细节，甚至在挑选目的地时无数次主动地选择体验这种特殊的感觉，这无疑是为了把陌生空间“地方化”，将外部空间转化为可被经验占据的地方。更准确地说，那是一种迟来的归属感。值得注意的是，毕晓普尤其喜欢体验海湾地带的一切，从潮汐、海风，到岸边生物与器物的微小变化，都需要她“通过感知到的体验赋予想象的画面以生动性”（Hollister, 2012, p. 402），并在精确的书写中回收那些微弱却顽固的熟悉感，试图从中捕捉到一丝丝往昔的琐碎，逐步逼近一种迟来的归属。

这种在“陌生-熟悉”和“开放-包裹”之间反复摆动的处所经验在《海湾》（“The Bight”, 1948）中呈现的尤为清晰，诗人以生日当天的海湾漫步为契机，将退潮时分的海湾景象描写成一种兼具停泊与疏离意味的家园想象。此诗写于1948年，这是唯一的一首直接用“海湾”做标题的诗歌，并在副标题中标明“为本人生日所作”，使这一空间经验带有明确的私人纪念性与自我指涉性。由此可见，海湾不再只是可被描写的地理风景，而被置入“自我-时间-空间”的坐标系中，成为诗人确认自身位置的特殊场域。诗人选用这个词也是颇有深意的，“bight”是指“海岸线上的长而窄的凹陷”，恰好暗合了诗人心中理想之地的轮廓和范围。诗人在生日当天漫步于她喜爱的海湾之地，发现“在退潮时分海水是如此的清澈”（Bishop, 2008, p. 46）。海湾的海水“在吸收，而不是在被吸收”，甚至“并未打湿任何东西”（p. 46），这一描写使海湾呈现出一种异样的克制与悬置的状态；而岸边的“船只显得干瘪/排桩更是干枯如火柴”（p. 46）。这里的海湾并非浪漫化的栖居之所，在退潮中暴露出其隐蔽的一面，它在容纳回归的同时，也让悲凉以同等的强度浮现。被人随意堆叠的船只，则“像一封封撕开的、未回复的信件一样/海湾的各处都散布着陈旧的书信”（p. 47），此处归港的船只无人修缮和维护，带有未能抵达、无法回信的荒凉和孤寂的气息，正如孤身在外的诗人一般的境遇。对诗人而言，海湾既承载渴望，也容纳失落，成为了她的悖论性家园。敏锐的诗人恰恰在“干枯”与“未回复”之间调动起极为细密的感官通道，她在空气中嗅到了一丝由极其微弱的火焰散发出来的气味，意想不到的，“如果你是波德莱尔/你可能还能听到它变成马林巴琴的琴音”（Bishop, 2008, p. 46）。短短的几句诗行，诗人从视觉、嗅觉、听觉等全方位的感官体验来表明海湾空间是如何触发想象，使孤独的体验获得可被聆听与回应的形式。这不禁让人想起毕晓普早期在一篇散文中写过的一句话，“孤独是一种很奇特的东西，周围没有任何声音或人的氛围，仿佛是和心灵的地球呆在一起，在那里有高山，有峡谷，有香味，也有音乐：但是独自一人时，心灵便找到了它的大海。”（Bishop, 2008, p. 323）《海湾》中由气味通向音乐的转译，正是这种“孤独-感官-大海”的结构再现，只有在退潮的空旷与寂寥中，心灵才得以听见世界。孤独的诗人与波德莱尔共情，和着美妙的马林巴琴的琴音，真切地感受到海水带来的自由气息，倾听着此处多重的自然之音，更能让她找到“想象的岛屿”（islands of imagination）。

在《硕大而糟糕的画》（“Large Bad Picture”, 1946）一诗中，诗人由挂在墙上的一幅海湾风光的画

作而引发思考。这幅画作是毕晓普舅公少年时代的一幅风景习作，描绘的正是加拿大东部的贝尔岛海峡（Strait of Belle Isle）或者拉布拉多岛（harbor of Labrador）一带的海岸线景象，这幅画与他的其他画作一起长期悬挂在毕晓普童年生活过的新斯科舍的外祖父母家中。正因如此，它对诗人而言不仅仅是普通的室内装饰，还是一种持续在场的空间记忆的触发物，每当毕晓普注视它时，被唤起的不仅是视觉的空间印象，而且是与童年海湾经验纠缠在一起的情感。在这首诗中，她一方面“毫不留情地”认为这是一幅“糟糕的画”，这一判断可能和她自身具有绘画基础与审美的经历有关。但另一方面，她依然无时无刻不眷恋着画中的一切景象，难以割舍画面所牵引出的空间亲近感。诗人看着室内的这幅“硕大而糟糕的画”，在贬抑与眷恋并置的情感张力中，她不自觉地完成了一次精神上的抵达，从而赋予了这幅“不完美”画作新的意义。一看到这幅画，她便“想起了贝尔岛海峡或者/靠北的拉布拉多岛港湾”（Bishop, 2008, p. 8）。这一瞬间的空间回返让画面中的海湾把当下的室内观看与过往的海湾体验并置在同一时空中，让人一时难以区分其中的虚虚实实。毕晓普在晚年时期接受访谈时直言，“我喜欢大海和海岸边的一切地方。在巴西居住的内陆地区，我经常看着海岸。”（Bernlef, 1996, p. 66）即使远离海湾，她的目光仍不断地回到海岸线，从而使海湾经验在记忆与感官层面保持着可被重新唤起的活力。孤独的诗人在诗歌的最后不禁发出疑问，停在水中央的那一排小黑船“显然已经到达目的地。/很难说是什将它们带来此处，/贸易还是沉思”（Bishop, 2008, p. 9）。诗人已然揭示海湾作为阈限空间的本质，它既是现实世界的功能显现，也是主体内在的精神写照，两者被并置在同一空间，表现出海湾地带并非家园的完成形态，却为船儿提供了靠岸的暂时停靠点。实际上，诗人最终通过“沉思”在此地便完成了某种情感的停泊与自我身份的确认。可以说，这首诗展示了海湾如何从客观空间转化为内在空间，并在反复观看与回返中完成对“家”的想象。

在《争论》（“Argument”, 1955）一诗中，毕晓普再次提及布满沙子的海岸线景观：

距离：记住所有的陆地
 位于飞机的下方；海岸线
 布满暗淡的深色沙子
 不易察觉地延伸着
 一路向前，
 一直延伸到我理智的终点？（Bishop, 2008, p. 60）

对比《地图》中情绪化的诗人，这里的海岸线给她带来了“理智”，提醒她远离无休止的争论，保持清醒，仿佛一切情绪与争论都必须在这一刻被拉回到一个可以控制的尺度之内。当毕晓普独处于海湾地带时，“远处空间的广阔性能够带来一种萦绕心头的存在感”（段义孚, 2017, p. 44）。可见，海湾地带并不仅仅是一种实体的物质存在，更是已经转化成一种精神寄托，因为“毕晓普眼中的地理主要关注个人层面，诗中的地图和风景是一种认识论、心理或者身份的表达。”（Hollister, 2012, p. 399）换言之，海岸线是一种认识论意义上的表征，它以“边界”的形态迫使主体重新定位自身，使“理智”不再是抽象概念，而成为在特定空间中被触发、被维持的心理状态。更进一步说，毕晓普描写海湾地带的景象时，时常会出现海滩上的沙子，看似不起眼，实则在某程度上来说“沙质的地表能生发一种愉悦感，海水也能为人体提供支持与接纳”（段义孚, 2018, p. 171）。沙粒踩上去软绵的包裹感能够给人一种极大的安全感和舒适感，这种触觉层面的经验与诗中“理智”所指向的精神层面的经验形成了内在的互补，这种“广阔-包裹”的双重结构使海湾地带更像是一种可暂时栖居的空间，诗人得以觅得“家”的温暖。

毕晓普曾说，“家”在她一生中的大部分时间里都是不存在的（Anderson, 2013, p. 34），所以不难理解的是，她的一生都在旅行中试图找到那个心中的“家”，她的旅行并不仅仅指向外部世界的观看与抵达，也包含着对“家”之所在的持续追问。在《旅行的问题》（“Questions of Travel”, 1965）一诗中，诗人对旅行进行了深入的思考，并拷问旅行和家的关系，尤其在结尾以一句近乎自我质询的反问收束“我们是否应该呆在家中，/无论家在何方？”（Bishop, 2008, p. 75）。事实上，这里的“家在何

方”赋予了家的不确定性，将“家”从固定的地点中抽离出来，使之成为了一种在移动中感知的存在状态。这种“家”的不确定性在《夏日之梦》（“A Summer’s Dream”, 1955）中以梦境的方式获得更为具体的形态。诗人在梦中也找到了那处“凹陷的码头/少数的船只来造访”（Bishop, 2008, p. 47）。这一空间既具有海湾地带的内凹包裹性，又带有人烟稀少的荒芜凉感。因此，这一梦境场景可被视为毕晓普家园想象的一个缩影，她总是在码头和海湾等交界处，通过凝视、聆听与想象不断建构一种“诗意的栖息”。正是在这种现实与想象相互渗透的书写中，海湾成为她反复进入并持续重写的家园隐喻，这是一种既允许靠近，又始终保留距离的归属方式。

毕晓普在诗歌中借由海湾意象不断重返熟悉之地，在现实景象与记忆回溯之间往返穿梭，形成了虚实交织、过去与当下交替的叙述结构。海湾正是在反复书写中逐渐被“地方化”的经验场域，她以细密的感官描写捕捉空间细节，同时将内在情绪与时间回声嵌入其中，使外层的地理空间不断转化为可被经验占据的“内层空间”。可以说，海湾既承担了外部世界的再现功能，更成为她在阈限空间中安放自我和重塑家园想象的诗学媒介。由此可见，毕晓普的海湾书写并非指向一个可被抵达的地理终点，反而更指向一种在开放与包裹、抵达与疏离之间的精神归属，不断地逼近自身存在的向度与意义。

结 语

玛丽·麦卡锡（Mary McCarthy）曾指出，毕晓普诗歌中时常浮现一种与自传相关却不等同于“自我意识”的声音，其关注点往往在人和人之间的各种细节的、亲密的联系性，以及人们彼此之间试图产生联系的方式（Cleghorn & Ellis, 2014, p. 8）。毕晓普早年亦坦言，“或许我们一辈子都找不到陪伴我们的伙伴，也不会知道当鸟儿划破长空，独自高飞时谁的心跳会同样加速，即使有一小部分人的心灵和我们如此靠近”（Bishop, 2008, p. 323）。尽管她一生中有很多位亲密的女性朋友，在她不同的人生阶段都给予了无微不至的关怀，其中不乏靠近她心灵的人，但这种不确定的情感状态让她不得不时刻保持着对联结他人的渴望。诗歌中无数次的重提和构建海湾地带是一种被持续化的空间机制，它既是水陆交界的阈限空间，也是自我经验得以停驻与回返的场所。海湾“内凹包裹而又微敞开放”的地理形态，使其在诗中同时具备停泊与出发、安置与疏离的双重功能，这一空间结构与她所提的“体验-时间”所揭示的非线性情感机制相互嵌合，使记忆能够在反复抵达中被唤起，情绪得以在时间延宕与空间回返之间重新安放。由此，海湾书写构成了一种家园意象的重构过程，并不指向一个可被最终抵达的固定地点，而更指向一种在阈限地带持续生成的归属形式。更进一步说，海湾从来不只是客观的地理位置，毕晓普通过一次次进入与反复书写中，被感官知觉与记忆不断叠加，逐渐从外层空间转入内层空间，成为承载身份意义与价值想象的精神所在。换言之，它承载了毕晓普的自我认知与情感投射，让她在持续的移动体验中重新确认自身的位置，缓慢而执拗地逼近一种属于自己的归属与意义。

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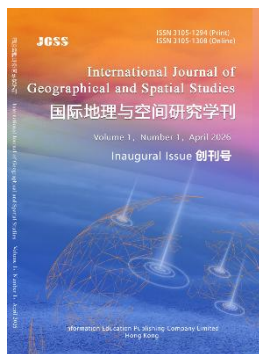
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空间认知的辩证重构与多元阐释：韦斯特法尔“地理批评”的理论范式与实践路径

黄继刚 (HUANG Jigang), 杨自豪 (YANG Zihao)

摘要：法国学者贝尔唐·韦斯特法尔提出的“地理批评”理论，包含五大核心要素，分别是“地理中心主义”“跨学科”“多聚焦”“多感官”和“时空分层视角”。其中，“地理中心主义”和“跨学科”明确了“地理批评”研究的核心方向与本质属性，共同构建起这一理论的基础框架。而“多聚焦”“多感官”与“时空分层视角”则是具体的研究方法，为“地理批评”的实际应用指明了路径。作为西方文学地理学的代表性理论，“地理批评”在理论边界与实践路径方面都能为当下中国文学地理学研究提供有益的启发。

关键词：文学地理学；地理批评；地理中心主义；多聚焦；时空分层视角

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Title: The Dialectical Reconstruction and Pluralistic Interpretation of Spatial Cognition: The Theoretical Paradigm and Practical Path of Westphal's Geocriticism

Abstract: The theory of geocriticism proposed by French scholar Bertrand Westphal encompasses five core elements: a geocentered approach, an interdisciplinary approach, multifocalization, polysensoriality, and a stratigraphic vision. Among these, a geocentered approach and an interdisciplinary approach define the core orientation and essential attributes of geocritical research, and jointly construct the foundational framework of the theory. By contrast, multifocalization, polysensoriality, and a stratigraphic vision serve as concrete research methods that chart the path for the practical application of geocriticism. As a representative theory of

Western literary geography, geocriticism provides valuable inspiration for contemporary Chinese literary geography studies in respect of both theoretical boundaries and practical pathways.

Keywords: literary geography; geocriticism; geocentered approach; multifocalization; stratigraphic vision

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文学与地理的交叉研究在当代人文学科中日益显示出其重要的理论价值与实践意义。文学地理学作为一门新兴的跨学科研究领域，致力于打破传统文学研究中时间维度占据主导的局面，通过引入地理空间视角，为解读文学现象、作家创作与文本内涵提供了新的路径。“地理批评”(La géocritique)这一术语由法国比较文学学者贝尔唐·韦斯特法尔(Bertrand Westphal)于1999年首次明确提出并系统构建。其理论核心在于超越传统文学研究中将空间视为背景或象征的局限，深入探究文学文本与真实地理空间之间的复杂指涉。韦斯特法尔在其奠基性著作《地理批评：真实、虚构、空间》(La Géocritique: Réel, fiction, espace)中系统地阐述了一套独具特色的批评方法。这套方法的核心，可以概括为五个相互关联的实践要素：“地理中心主义”(une approche géocentrée)、“跨学科”(une approche interdisciplinaire)、“多聚焦”(multifocalisation)、“多感官性”(polysensorialité)与“时空分层视角”(vision stratigraphique)。其中，前两者——“地理中心主义”与“跨学科方法”——确立了研究的根本方向与性质，将“场所”(place)置于中心并广泛吸纳多学科智慧；后三者——“多聚焦”“多感官性”与“时空分层”——则分别从视角多元性、感官完整性、时空感知的多节奏出发，力图实现对空间进行多元、异质化的解读。

近年来，中国学界对文学地理学的关注度持续升温，经过多年来多方学者的积极建构，中国的文学地理学研究已经取得了十分丰硕的研究成果。在理论方面涌现出来一大批具有丰富建树的学者，其中以杨义、梅新林、陶礼天等人为代表。本文试图探究地理批评这一发轫于欧陆，旨在解构“中心”的理论范式在理论预设与方法论路径上如何与现有的中国文学地理学理论形成有效的对话与互补。

“地理批评”的核心起点——“地理中心主义”

韦斯特法尔(2023)指出，“地理批评倾向于采用地理中心主义的研究手法，将场所置于讨论的核心”(p. 227)。他认为，西方世界对于“空间”(space)的讨论，自柏拉图伊始，乃至20世纪七十年代人文学科所兴起的“空间转向”(spatial turn)，都未能道明“空间”的本质。“空间”从来不是一个可供清晰认知的对象。我们能做到的只有尽力去感知。从这个角度出发，“地理批评”理论的研究对象就被锚定在“可以感知的空间”之上。如何对“可感知的空间”进行研究？韦斯特法尔认为应该从抽象的概念上的“空间”和具体的实际的“场所”入手。尽管韦斯特法尔提出了概念上的“空间”和实际的“场所”两种研究“可感知空间”的基本方式，但地理批评的研究方法是有所偏重的，他在著作中就直言道：“地理批评和场所研究范畴更为匹配。”(p. 11)

千禧年前后，有一系列的人文地理学、社会学的学者想要对“空间”与“场所”进行界定。美国华裔人文地理学者段义孚(Yi-Fu Tuan)在著作《空间与地方：经验的视角》(Space and Place: The Perspective of Experience)为“空间”与“场所”的概念与相互联系作了阐述：“与空间相比，地方

(place)¹是一个使已确立的价值观沉淀下来的中心。”(Tuan, 2017, p. 44) 在段义孚那里, 情感或者是经历赋予了“空间”意义, 经历过情感认知的空间, 就变成了“地方”: “当我们感到对空间完全熟悉时, 它就变成了地方。”(Tuan, 2017, p. 60)

韦斯特法尔在自己的理论当中将这种意义赋予关系拓展为双向, “地理批评”理论中人类模仿艺术中的再现与“场所”的关系就是一种双向互文的关系, “场所”影响着作者们对其“再现”, 而后作为再现的文本又会反过来影响“场所”的形成, 为“场所”赋予意义。“地理中心主义”远非将研究视野狭隘地固着于物理地点, 而是为地理批评实践提供了一个根本性的认识论锚点。它通过将“场所”确立为汇聚多元目光、交织多重话语的意义节点, 有效地规避了研究过程中可能出现的任何一种新的中心主义倾向。正是这种以场所为根基、又不断超越场所单一视域的辩证动态, 使得地理批评能够在真实与虚构、时间与空间的交织网络中持续不断地重构对于空间的理解。

“场所”为“地理批评”理论实践的中心。通过对于“场所”再现的研究可以尽最大可能地接触到“场所”的真实面貌。在进行这一实践之前, 还需要对“场所”与其再现之间的关系进行思考。韦斯特法尔将分析的矛头对准了“形象学”。21世纪初期, “形象学”作为一种研究“他者”如何在作家的作品当中被描述、理解文学和文化研究的方法兴起于欧洲, 尤其是法国。作为具有比较文学背景的学者, 韦斯特法尔注意到了“形象学”所未能关注到的问题——“形象学”仅仅只关注到了异国形象再现的层面, 而忽略了指涉这一层面。作家的创作就是对某一形象空间的再现, 在文本中创造出一个复制空间。“形象学”着力于分析作家这一再现过程当中的机制, 探究其中深层的文化意蕴。作家进行再现, 依据是一个形象空间, 这一形象空间本就是作为注视者的作家想象的结果。作家依据想象再现异国空间, 是用刻板印象再现刻板印象的结果。这一形象空间所指涉的“场所”, 并未得到足够的关注, 更无法研究指涉与再现之间的关系。“形象学”研究悄无声息地略过了指涉的问题, 它的重心聚焦在作家复刻“现实素”(réalème)的方式上。在韦斯特法尔(2023)的理论当中, “现实素”被界定为“构成现实的元素, 是充当‘模型’的载体,”“即使现实从来都不是一个绝对的模型, 因为它也会被其自身产生的文本、视觉或声音等再现所塑造”。(pp. 2-3)

不只是“形象学”, 韦斯特法尔(2023)认为“在文学和其他模仿艺术的领域中, 绝大多数关于空间的研究都试图将‘再现’从抽离了真实的场域中分离出来”(p. 226)。对于文学再现与其真实地理指涉之间的关系的认识被固化, 韦斯特法尔对真实与虚构之间真正的关系进行了深刻的思考。在人们固化的认知当中, 真实——再现所指涉的真实世界——作为一种存在, 是毋庸置疑的, 地位高居于再现之上, 再现只是真实的一种附庸, 与真实之间存在着从属的关系。这样的僵化认知对于现在的全球社会文化语境来说, 显然已经不合时宜。“人类空间只能存在于真实经验的模态中, 这种经验变成话语, 是世界(地理诗学)的创造者。”(韦斯特法尔, 2023, p. 171) 被我们所感知、理解和生活在其中的意义世界, 被我们认为是现实的领域只是映照了我们主体经验的可能, 并不是一个被预先设定好的固化空间。离开了作为感知主体的我们, 现实就无法存在。作为不可摧毁的圣像的真实(文学所表征的现实空间是一种客观存在的观念)已经被打破了, 真实与虚构之间的关系也发生了颠覆。“地理批评”不再固守欧洲中心主义或作家中心主义的单一视角, 而是鼓励从不同文化、不同主体、不同话语立场去解读空间的多重表征, 既关注文本对场所的想象性建构, 也重视场所对文本的现实规约, 既辨析虚构空间的文化逻辑, 也追索其背后的真实地理指涉与现实素, 最终使文学空间研究跳出封闭的文本内部分析, 成为能够容纳跨文化、跨学科、跨视角的开放性阐释场域, 为理解文学与空间的复杂关系提供了更具弹性与包容性的理论路径。

对于中国文学地理学理论的构建, 梅新林教授最早于2004年的博士论文《中国古代文学地理形

1. 此处将“place”译为“地方”, 与上文提到的“场所”为同一概念。

态与演变》提出了“版图复原”与“场景还原”的理论概念。梅新林教授认为长期以来文学研究过于注重时间维度的线性演进，忽视了空间形态与时间形态的交融，于是试图构建出一种时空并置交融的新型文学史模式。后来，在2015年的论文《文学地理学：基于“空间”之维的理论构建》中，梅新林教授借鉴与重释西方学者杰弗里·马丁（Geoffrey Martin）与弗朗科·莫雷蒂（Franco Moretti）的理论，将早期提出的“场景还原”与“版图复原”的“二原论”发展为“场景还原”“版图复原”与“精神探原”的“三原”理论（梅新林，2015）。梅新林教授以此“三原论”作为文学地理学理论构建的三大支柱。梅新林教授在为文学地理学作理论构建时，一个核心理念是从文学地理学的两个母学科（即文学与地理学）当中吸收学术成果。美国地理学家杰弗里·马丁在《所有可能的世界——地理学思想史》认为地理学所要关注和回答的三个核心问题是：“它在哪里”“它是什么样的”“它意味着什么”。梅新林教授从意大利学者弗朗克·莫雷蒂《欧洲小说地图集，1800-1900》中所提出的“文学中的空间”（space in literature）与“空间中的文学”（literature in space）中受到了启发，以此对马丁所提出的三个问题做出文学性的回答。莫雷蒂所提出的“文学中的空间”指代是文学作品当中的虚构空间，而“空间中的文学”则指代的是真实的存在的历史空间。梅新林教授就是通过“三原论”的“版图复原”“场景还原”“精神探原”来将“空间中的文学”与“文学中的空间”结合，以此来构成一个可供研究的完整文学地理空间。作为“三原”论的起点，“版图复原”同样侧重于文学地理的空间定位，对应于杰弗里·马丁归纳的地理学的第一个核心问题——“它在哪里”，并与弗朗科·莫雷蒂所论“空间中的文学”（即“外层空间”）相呼应。“版图复原”不仅是梅新林教授构建的文学地理学理论体系的逻辑起点，更是整个“三原”结构的根基所在。“文学版图的复原，即是通过文学家的籍贯与流向还原为时空并置交融的立体文学图景。”（梅新林、葛永海，2017，p. 307）其核心是厘清文学发生、发展、传播的空间位置，打破传统文学史的线性时间桎梏，将文学置于立体的空间框架中审视。作为两种既有交集又各具特色的文学地理学理论，“地理中心主义”与“版图复原”二者都将研究的起点定在了地理空间之上，都是对传统文学研究过度偏重时间线性演进、忽视空间维度的共同反拨。

但二者在具体理论预设与实践路径上又存在区别。韦斯特法尔的“地理中心主义”是西方空间转向思潮下的批评视角革新，以摒弃传统文学批评的自我中心主义为核心前提，试图将研究重心从作家主体、文本本体转向地方本身，以地方为核心枢纽考察文本与现实世界的互文互动关系，彻底打破真实空间与虚构空间的二元对立认知。其理论兼具认识论层面的革新价值与跨学科的拓展生命力，本质是一种面向文本与现实空间互动关系的批判性文学批评范式。梅新林教授构建文学地理学理论的出发点是为中国古代文学研究提供一种更加全面的认知方式。“三原论”将文学史研究的立足点放在时间与空间并置的立体图景当中，以此恢复长期以来由于过于注重单向线性时间思维而导致的文学史本身丰富性、多元性的丧失，本质上是对中国古代文学史研究方法路径在地理空间维度的修正补充。

在实践路径上，梅新林教授的“三原论”从“版图复原”出发，以中国古代文人群体的籍贯分布、迁徙流向、文学活动场域、地域板块格局、都城双都轴心、文学区系轮动等具体可考的本土文学地理事实为根基，以文献梳理、空间实证、历史还原为核心方法，一步步完成文学地理空间的定位、梳理与体系建构。而“地理批评”植根于后现代文化思潮与空间转向的批判语境，以破除欧洲中心主义的空间霸权、拆解单一固化的空间认知、揭示地方表征的多元性与异质性为根本目标，依托后现代哲学的批判逻辑，聚焦文本与地方的虚实互构、跨媒介空间阐释，始终以质疑、反思、解构为思维内核，二者从学术缘起、思维底色到实践指向的深层分野，正是中西不同学术传统与问题意识的必然结果。

边界消融与视野整合——“地理批评”的跨学科视野

在确立了“地理中心主义”作为其批评实践的锚点之后，韦斯特法尔进一步为其“地理批评”理论赋予了另一项原则——“跨学科研究方法”。在韦斯特法尔的设想当中，“地理批评”的理论实践包含着两条跨学科的研究路径：

第一条路径要在一个空间再现研究中同时考察多种模仿艺术形式。（韦斯特法尔, 2023, p. 241）地理批评分析不局限于文学这一种艺术形式，电影、艺术地图、摄影艺术、绘画、现代技术合成图片等多种艺术形式都被纳入到的“地理批评”的考察范围之内。“地理中心主义”要求我们从空间这一聚焦面上的多个焦点来对空间“场所”进行考察（这其中的多个焦点就必然包括了多种艺术形式）。韦斯特法尔的总体思想是与“中心”进行抗衡，理所应当文学就不能成为另一个“中心”。地理批评有意识地走向了一种多媒介的聚合分析。一个场所的意义和身份，是流经它的所有符号和再现系统共同编织的。

值得一提的是，韦斯特法尔对于地图的考察表现出了极大的兴趣。在“地理批评”理论构建的初期，地图（或者说地图集）就被韦斯特法尔纳入为其理论考察的对象：“地图确实是一个奇特的圣物。它向我们讲述的是他人经历过的体验。当一个地图的使用者将地图据为己有时，一个新的主体性便开始更改地图的意义。”（韦斯特法尔, 2024, p. 176）在韦斯特法尔看来，地图与文学具有内在的相通性。正如文学通过语言构建世界，地图也通过符号与线条建构空间的叙事：“地图不仅描绘世界，还根据特定的文化需求构筑世界，因此成为文化政治和意识形态的工具。”（黄继刚, 2025, p. 72）在地理批评的框架中，地图不仅是地理实体的再现工具，更是一种充满隐喻与建构意义的文本。

对于不同文学体裁的考察也被纳入到了跨学科的研究方法之中。韦斯特法尔对人们常规认知中的体裁秩序发起了挑战。报道文学中的有关“再现”的逼真程度一定会比游记高吗？虚构叙事的“再现”逼真程度就一定要弱于游记吗？韦斯特法尔（2023）指出，“人类空间是涉及、构建、重构它的再现的不定的总和，是从一般载体的本质中得出的抽象概念”（p. 240）。每一种体裁内在的本质——即它的叙事成规、修辞方式和与读者的默契——决定了它能从空间中抽象出何种特质。没有哪一种抽象是绝对完整或权威的，空间正是在这无数抽象概念的交叉、叠加与对话中，呈现出其丰厚、矛盾而鲜活的不定总和。

第二条路径在跨学科领域浸入更深。它催生了关于方法论以及有待探索的来源的思考。（韦斯特法尔, 2023, p. 242）

作为一种旨在打破“时间”（历史）统治地位的理论方法，“地理批评”在诞生之初就具有跨学科的性质。这种性质并非简单的工具借用，而是其理论内核的必然要求。因为它所致力于研究的“空间”本身就是一个无法被任何单一学科所穷尽的复合对象。

“20 世纪的七十年代，在西方社会理论和社会学的领域中开启了一场影响深远的思想变革，空间的社会本体论和空间概念进入社会学研究的核心成为这一变革的一个重要方面。”（郑震, 2010, p. 177）这一“空间转向”的变革为韦斯特法尔的理论提供了启发。首先是西方马克思主义哲学家亨利·列斐伏尔（Henri Lefebvre）。列斐伏尔的空间理论在 20 世纪七十年代逐步形成，其标志是在 1974 年出版的《空间的生产》当中提出了空间的“三元辩证法”。这一理论的提出，源于他对西方马克思主义、日常生活批判和现代性问题的持续思考。列斐伏尔（2021）提出“空间是社会产物”，他认为“每一个社会——因此每一种生产方式及其亚变种（即所有被普遍概念例证的社会）——都生产出一个空间，它自身的空间。”（p. 48）自此之后空间理论成为了西方学术研究的热潮。事实上，米歇尔·福柯（Michel Foucault）更早地关注到了空间问题，并在 1967 年的建筑学研究会上发表了题为“Des espaces autres”（“Of Other Spaces”）的重要演讲（福柯直到 1984 年春季，才准许发表这篇 1967

年写于突尼斯的文稿)。福柯(1986)率先揭示了现代社会空间的异质性与权力属性,他认为我们所生活的空间是一个异质的空间:“我们并非生活在一个被各种闪光点着色的虚空之中,而是生活在一系列关系之中,这些关系界定了彼此不可化约、绝对不可叠加的位置。”(p. 23)。福柯秉持自己一贯的风格,着重关注空间、权利、知识之间的关系,想要借助空间来阐释现代社会的规训机制。列斐伏尔与福柯两人的思想在某种程度上有着内在的一致性,他们都关注到了空间异质性、生成性,可以说是“福柯与列斐伏尔一起共同宣布了一个空间时代的来临”(王弋璇, 2010, p. 359)。

英国学者大卫·哈维(David Harvey, 1991)关注到了资本主义社会生产所带来的空间与时间异变,他在《后现代性状况》当中指出,后现代社会的特征之一就是“时空压缩”(compression of time and space):“资本主义的历史特征是生活节奏的加快,同时克服了空间障碍,以至于世界有时似乎向我们内部塌陷。”(p. 240)深受列斐伏尔的影响,美国洛杉矶学派领军学者爱德华·索亚(Edward W. Soja)长期致力于城市空间与后现代地理学研究,尤其关注洛杉矶的城市变迁。他从列斐伏尔的“空间的生产”理论出发,批判传统空间观念中将空间仅视为“物质实体”(第一空间)或“精神建构”(第二空间)的二元论局限。索亚主张应超越这种非此即彼的思维,提出了更具包容性与开放性的“第三空间”(thirdspace)理论。任何一个地方都是真实和想象的合体,这也保证了至少永远存在一个半开放的空间:“万事万物都聚拢在‘第三空间’里:主体性与客体性、抽象的与具象的、真实的与想象的、可知的与匪夷所思的、重复的与差异的、结构与代理、心灵与肉体、意识与无意识、学科与跨学科。”(Soja, 1996, pp. 56-57)

韦斯特法尔的地理批评理论,正是在这一后现代空间转向与跨学科融合背景下的重要创新。他不仅吸收了列斐伏尔、福柯、索亚等人的空间社会批判,更通过吉尔·德勒兹(Gilles Deleuze)与菲利克斯·伽塔里(Félix Guattari)的“解辖域化”(deterritorialisation)¹等概念以及西方学界近来兴起的“可能世界理论”(possible worlds theory)²,为文学与地理的互动注入了强烈的哲学想象力和政治批判力。其理论不仅拓展了文学研究的空间维度,也为理解当代全球化、地方认同、文化权力等问题提供了新的批评语言与实践路径。

话语碰撞与多种视角——“地理批评”带来的多聚焦视野

在对某一“场所”进行艺术表征时,作为观察者的主体,必然会具备某种目光:

一个主体——永远是自我,观察着一个客体——永远是他者;一种注视者文化聚焦于一种被注视文化——而被注视“文化”的地位往往被低估了。(韦斯特法尔, 2023, p. 246)

在文学的各种体裁当中,游记最能体现出这一两极化的目光。游记往往是作者对于异国情调的审视,将流动、复杂、多元的异域文化凝固为符合想象的静态文本。典型如某些欧美作家游历亚、非之前,其脑海中早已装满了从先前文学、探险报告、殖民宣传中获得的关于该地的图像。并且,在文本创作的话语权上,西方近乎完全垄断了记录的权力,对于第三世界国家的描述,几乎都出自西方作家之手。旅行与书写是一种特权,在殖民时代,这种特权由西方的经济、军事和科技优势所保障。西方旅行者可以凭借蒸汽船、铁路和殖民机构的支持,自由地穿梭于世界,而殖民地的人民

1. “解辖域化”概念由德勒兹和伽塔里共同创造,在二者不同的理论时期和著作中有着不同的定义,但可以总括为一种主体为挣脱固定关系与限制,借逃逸线路离开旧环境进入新领域的主体运动,兼具创造与发现属性,能发掘主体潜能,映照全新自我。

2. “可能世界理论”最初由17世纪莱布尼茨(G.W. Leibniz)提出,代表一种世界可能的存在方式。20世纪七八十年代,该理论被多勒泽尔、帕维尔等文艺理论家引入文学领域,认为文学叙述作品是特殊的“虚构叙述世界”,为研究文学话语真值、指称等问题提供框架。

则被限制在自己的土地上，被作为劳工、奴隶强行移动，没有为自己发声的渠道。当使用“地理批评”试图从空间“再现”窥探指涉“场所”最接近真实的面貌时，如果只关心到一种目光，显然与“地理批评”要将一切中心消解的目的导向相背驰。二战之后，随着去殖民化进程的加速，文化霸权主义、民族中心主义、西方中心主义难以立足脚跟，少数民族、宗教和性别群体一改往日话语边缘化的状态，开始发出自身声音，并以自己的视角审视世界：

过去几十年甚至几百年一直被“注视”的对象，突然转而注视传统上的“注视者”，并且就在自己的疆域中——其疆域处于解辖域化和再辖域化之间——引领着文化的复兴。（韦斯特法尔, 2023, pp. 249-250）

当曾经的客体转而观照曾经的主体时，他们并非要建立另一个颠倒的二元对立，而是携带着被压抑的历史记忆、被否定的知识体系以及被污名化的审美传统，试图瓦解之前由西方主导的权力关系。审美领域中的后现代主义质疑了西方艺术史中那些被视为理所当然的等级对立——形式与内容、高雅与低俗、原创与复制、中心与边缘——并揭示这些二元对立背后隐藏的权力结构与文化暴力，同时对西方烙印和西方中心主义叙事进行了解构。

如同米哈伊尔·巴赫金（Mikhail Bakhtin）所提出的文学“复调”（polyphony）理论，一本小说中存在着作者的声音和角色的声音，不同人物之间的声音地位是平等的，这些独立的声音之间的对话、碰撞与互动共同促进了小说意义的生成。一个“场所”的真实面貌，无法通过任何一种单一的目光来获得。若仅停留于对传统支配性的批判，忽视多元视角的存在，“地理批评”仍会陷入新的中心主义陷阱——即通过否定一种权力话语，无意识地建构另一种权力话语。“将一切行为活动统一化，并且试图建立对等关系，实际上是在奉行‘单一世界性’（oneworldedness）。”（韦斯特法尔, 2021, p. 193）韦斯特法尔一直在做的就是与这种“单一世界性”作对抗。

想要洞悉刻板印象，就需要与其保持一定的距离，韦斯特法尔认为划定这样一个界限的原则是：“在被观察/被再现空间的声望值和跨过最低界限所必需的观察者数量、种类之间设定一个标准”（韦斯特法尔, 2023, p. 253）。韦斯特法尔于是在数量和种类上对于“多聚焦”的“视点”提出了要求：“多点聚焦必须以一定数量、一定种类的视点组成的网状分布为前提。”（p. 253）对于“视点”的数量来说，韦斯特法尔认为这需要依据“再现”的种类、数量等实际情况具体来定，每一个“场所”都有着自己的“再现”，其数量和方式是各异的。“视点是相对的，会随着观察者面对指涉空间的情况而变。观察者与指涉空间的关系存在一个从亲密到熟悉再到陌生的幅度变化。”（p. 256）在“视点”的种类上，韦斯特法尔依据观察者通过一系列关系进入某一空间时的关系，区分出“内生视点”（*le point de vue endogène*）、“外生视点”（*le point de vue exogène*）与“异生视点”（*le point de vue allogène*）三种聚焦类型的变化，这三种聚焦类型分别对应着与指涉空间原生、旅居、异地定居三种关系。在这三种“视点”中“外生视点”在一种不经意间占据了主流，因为其最符合人们心中的异域风情与刻板印象，最能够体现出作者的中心地位。

对于作家作品的研究应该尽可能注意到文本当中存在的多重视点。上海作家王安忆的《长恨歌》当中就存在着韦斯特法尔所区分出的三种并列存在相互碰撞的视点。书中的“内生视点”以王琦瑶为代表，体现了与上海原生的亲密关系。她的生活渗透于弄堂肌理，其日常本身就是上海空间的一部分。“外生视点”以李主任等外来者为代表，他们带着“异域风情”的滤镜观察上海。上海于他们而言是片面的“冒险家乐园”或实现私欲的“异域”。而“异生视点”以王琦瑶的女儿薇薇一代为代表，他们与上海是熟悉又陌生的异地定居关系。他们对旧上海充满隔膜，其理解是一种对逝去“摩登”的疏离模仿与重构。通过对《长恨歌》中多重聚焦的分析，读者得以超越“上海等同于摩登都市”的单一概论。上海不仅是李主任眼中的“权力场”和“风月场”，更是王琦瑶生活的、充满韧性与算计的“日常场”，也是薇薇一代试图理解的、被怀旧的“历史场”。书中不同视角下的上海彼此

对话、碰撞、质疑，从而立体地、批判性地再现了这座城市与个人命运交织的复杂图景。

美国作家威廉·福克纳（William Faulkner）的作品《喧哗与骚动》以美国南方密西西比州的杰弗生镇为核心场所，作家借助内生、外生、异生三类视点的交织碰撞，拆解了外界对美国南方小镇没落贵族故乡、保守停滞异域的统一化刻板想象，让杰弗生镇摆脱被固化的符号属性，成为承载多元生命体验、复杂权力关系与多重文化记忆的鲜活空间。小说中的“内生视点”以康普生家族成员为核心载体，康普森的儿女们班吉、昆丁、杰生作为土生土长的杰弗生镇住民，与这片空间有着原生、深度、不可分割的生命联结，是小镇空间最本真的内部言说者。智障的小儿子班吉没有理性思维与世俗偏见，仅依靠本能感官触摸庭院、栅栏、溪流与街巷，这里的空间不是文化符号，而是承载着姐姐凯蒂的温暖、家族的细碎记忆、日常的感官体验的生存场域，是剥离所有意识形态后的原生空间样貌。大儿子昆丁深陷南方贵族的传统枷锁，小镇的老宅、街道、广场对他而言是维系家族荣誉、坚守旧南方秩序的精神容器，每一处空间都镌刻着旧秩序崩塌的焦虑与宿命式的悲剧感。三儿子杰生则以极端世俗利己的视角，将小镇的商铺、街道、邻里空间视作追逐利益、发泄怨恨的世俗场域，眼中只有利益算计与现实私欲。这三种“内生视点”还原了杰弗生镇作为本土生存空间的复杂肌理，打破了外部视角对小镇的扁平化、浪漫化想象。小说中的外生视点以北方工商业者、昆丁在哈佛大学接触的北方师生等外来者为代表，他们带着北方中心主义的霸权凝视，将杰弗生镇视作与北方工业文明、线性进步时间相对立的“异域他者”，是典型的殖民式单向注视。在这些外来者的认知中，小镇是停滞、落后、野蛮的文化标本。小说中最具解构意义的异生视点，则以黑人女佣迪尔西为核心代表。她既非康普生家族式的本土白人住民，也非短暂停留、带着偏见的北方外来者，而是长期旅居、扎根杰弗生镇却始终处于白人主流空间边缘的群体，身处南方白人空间的解辖域化与再辖域化之间，形成了独特的空间认知视角。

超越视觉中心主义——“地理批评”的多感官联觉

感官对于人类和其所处空间来说意味着什么？西方感官地理学者们的研究对韦斯特法尔产生了启发。“地理批评”当中的“多感官联觉”理论深植于西方感官地理学者保罗·罗德威（Paul Rodaway）以及约翰·道格拉斯·波蒂厄斯（John Douglas Porteous）等人的研究中。罗德威认为感官与现实是互相关联的，并在著作《感官地理学：躯体、感觉和地方》（*Sensuous Geographies: Body, Sense and Place*, 1994）选取了触觉、嗅觉、听觉和视觉在地理体验中扮演的角色，以此来激发人们对世界即时感官体验的兴趣。他在书中提到了爱斯基摩人，“他们的世界存在于事件而不是图像中，存在于动态和变化中，而不是场景和视野中”（Rodaway, 1994, p. 24）。

个体通过感官系统去体验世界，在这个过程中，不仅构建了自我身份，也参与了其所处空间的构建和定义。反过来，个体所处的、由感官参与定义的空间，又持续不断地塑造着我们作为个体的经验和身份：“感官性可以促成世界中的个体构成。它有助于空间的构建和界定。”（韦斯特法尔, 2023, p. 265）感官是人类认知自我与构建世界的基础通道，它绝非被动接收信息，而是主动参与意义创造的过程。

另一位感官地理学者波蒂厄斯意识到了视觉在我们感官中所占据的不恰当的统治地位：“对于环境的体验应该是所有感官的整体行为，但很少有研究者以整体的多方式解读这种体验。也很少有人聚焦于视觉以外的其他器官。”（Porteous, 1990, p. 6）视觉往往被人们视为多种感官形式中最具主导性的，是最能把握真实的感官形式。文本中的空间描写也多以视觉景观为主。可人类对空间的感知并非仅依赖视觉，而是通过视觉、听觉、嗅觉、触觉、味觉等多种感官共同作用的结果。这种视觉中心主义的存在很大程度上限制了我们空间的定义和理解。关注这些次要感官，有助于我们理解

非主流的世界观，倾听那些在视觉主导叙事中被忽略的声音。韦斯特法尔的“地理批评”就主张打破视觉中心主义的桎梏，使文学批评从“视觉优先”转向“感官平等”，为文本空间的解读争取更多的可能性。

对于感官与世界建立的关系，韦斯特法尔认为有两种理解方式，一种被他称为“感官景象” (*paysage sensoriel*)。当我们只使用一种感官来与世界建立联系时，就会生成“感官景象”，这其中可以包括“声音景观”或者“嗅觉景观”等。“感觉景象”可以帮助我们利用某一特定的感官来认识和理解世界某一特殊感官环境。其背后有着这样一种逻辑，那就是每种感知在感知等级当中拥有着平等的地位，它假定视觉、听觉、嗅觉、味觉与触觉在理论上是平等的，各自都能独立开辟出一个完整的意义领域。另一种则是通过多种感官协同的方式。人类对空间的体验从来不是单一感官所能涵盖的。我们所感知的“场所”，是由视觉、听觉、嗅觉、触觉、味觉共同编织而成的多维结构。每一种感官都在其独特的频率上，向我们传递着空间的信息，塑造着我们对地方的记忆与情感。这两种理解方式对应着“多感官性”在狭义和广义上的概念：

从狭义上看，多感官性在其他四种感知对视觉感知在感官等级中占据首要位置（观点）的质疑，从广义上看，多感官性是一种可以激活并调和两种或多种感官的联觉性感知，不论如何，多感官性都在主体对环境的再现过程中发挥了作用。（韦斯特法尔，2023, p. 267）

多重感官的“再现”应该被联合起来考察，甚至有时某一特定的感官对“场所”的“再现”能在营造充满诗意效果的同时，为我们的空间感知提供更丰富的感知维度，并揭示视觉中心主义叙事所遮蔽的生存真相。

韦斯特法尔以帕特里克·苏斯金德（Patrick Süskind）的《香水》为例，指出小说通过主人公格雷诺耶对气味的极端敏感，建构了一个“不以视觉而以嗅觉为中心”的巴黎。这种叙事策略不仅挑战了传统的城市书写方式，更揭示了感官经验在身份认同与空间记忆中的核心作用。文学史上有关味觉最出名的桥段应该就是普鲁斯特（Marcel Proust）《追忆似水年华》中，马塞尔因为品尝玛德琳蛋糕而将记忆调动到童年时期的故乡。在这里，普鲁斯特对于马塞尔童年时期的故乡贡布雷的再现运用了多重感官，马塞尔对于故乡的感知不仅仅是记忆中视觉的所见，还有玛德琳蛋糕这独特的味蕾记忆。

韦斯特法尔所提出的多感官联觉，旨在打破视觉中心的霸权，这恰好可以为中国本土的文学地理学突破视觉中心主义的局限提供方法论上的启示。事实上，中国本土的叙事学理论已经注意到了听觉感官在空间生产当中的作用。近年来，听觉叙事理论在国内叙事学界成为了研究热点，听觉叙事对视觉中心主义的挑战或许可以与韦斯特法尔的多感官联觉一起为当下的中国文学地理学理论提供启发。

傅修延教授在《叙事与听觉空间的生产》当中参照了列斐伏尔空间生产的核心框架，将叙事看作为一种生产听觉空间的行为。傅修延教授（2020）还认为“与西方小说相比，中国古代小说与听觉的关系更为明显”（p. 97）。在结构上，中国古代小说往往会采取一种章回的形式，小说在展开正式内容（也就是正话）之前往往会设置“入话”，并且在正式内容结束后往往还会有“出话”来进行总结和点评。而在内容上，中国古代小说中角色语言往往会采取一种说书人的口吻来打破读者与角色之间存在的次元壁垒。中国古代小说这样一种结构与内容安排营造了一种“说书感”，以此来通过叙事营造出一种听觉空间。

中国文学地理学也应该关注到文学作品背后听觉空间的生产。中国文学家的活动地理不仅是籍贯与游历路线的视觉轨迹，更是一条条感官经验的地理线索。以古代文人的流寓写作为例，杜甫的后半生近乎都在漂泊、逃亡中度过，其漂泊期间创作的诗歌必然会描绘不同的声景，必然会生产出不同的听觉空间。通过细究杜甫诗歌声音经验的变化我们或许可以对其诗歌风格产生、转型有一个

更加立体的认识。如果我们仅仅复原杜甫的流寓路线，我们得到的是一个视觉化的路径。而如果我们将“听觉”纳入考量，关注到不同时期杜甫诗文背后听觉空间生产的区别，绘制出杜甫诗中“声音景观”的分布与变化，就会发现另外一种演变逻辑——杜甫诗歌当中游历山河、与李白伴游、入仕长安的声音景色逐渐被漂泊路上的“征兵”“哀嚎”“秋风”“猿啼”所取代。

对于文学作品的生命现场与鲜活形态来说，多种感官的存在是必然的。在韦斯特法尔与傅修延教授的启发下，我们可以借助多种感官的路径来对“场景还原”进行感官维度的深化与拓展，将听觉、嗅觉、触觉、味觉等多重感官注入到“场景还原”维度之中。正视听觉、嗅觉、触觉、味觉等多重感官在空间生产、地方建构与地方经验中的重要作用，关注文学家在流寓、仕宦、游历等生命历程中所生产的多元感官空间与感官经验，定能帮助我们中国文学地理学探究中国文学家与文学空间之间更加鲜活、立体、多元的生命联结关系。

多节奏的空间——“地理批评”的“时空分层视角”

韦斯特法尔提出的“时空分层视角”，是韦斯特法尔“地理批评”突破传统空间研究静态切片式认知、解构“单时性霸权”的核心理论工具，其本质是以“非共时性”(*l'asynchronie*)与“多时性”(*la polychronie*)为逻辑内核，将空间视为承载历史层积、文化节奏与多元时间节律的动态复合体：“地理批评致力于揭示人类空间的当下性是不一致的，它们服从于一系列非共时性的节奏”（韦斯特法尔, 2023, p. 278）。传统文学空间批评往往将空间再现理解为某一特定时刻的静态切片，抑或沦为叙事时间的附属背景。这种研究路径忽视了一个根本事实：人类空间本质上是多时性与异步性的共存体。不同历史时期、文化实践与社会记忆以不同节奏和强度叠加于同一物理场所，形成具有复杂时间深度的时空体。若忽略这样的一种异质性的时间层，任何空间表征都将陷入简化与误读。

地理图景的此刻对于作家创作有着激发作用，但是不可忽略“此刻”是无数历时纬度上的“此刻”共同构成的，“空间是一个千层酥，是一个个为其赋予历时厚度的地层组成的网”（韦斯特法尔, 2024, p. 47）。这就使得我们在对文学进行地理视角研究时，应该采取的是多维的地层学视角。韦斯特法尔将地质学和考古学研究当中的地层学视角引入到了空间研究当中。地质学家与考古学家面对的是物质性的遗迹与文物——化石、岩层、陶器、遗址。他们的工作是小心翼翼地剥离表层，辨识不同地层的序列，通过解读这些“痕迹”来重建过往的环境变迁与文明兴衰，尽可能地“澄清历史”。空间研究面对的是作家的“再现”，力图从这些再现中窥探出空间的真实面貌。细读文本，目的不是为了寻找一个单一、确定的空间真相，而是为了揭示空间意义的多音性与复调性。

相较于韦斯特法尔，“地理批评”的另外一位著名学者——罗伯特·塔利（Robert T. Tally Jr.）所提出和践行的是更加广义上的“地理批评”。塔利的“地理批评”理论是其空间性研究的一部分，在塔利那里，关注空间性的批评理论都可以被纳入到“地理批评”这一概念当中，其中包括了法国哲学家加斯东·巴什拉（Gaston Bachelard）的“空间的诗学”、米歇尔·福柯的空间权力研究、吉尔·德勒兹的游牧思想与地理哲学。塔利（2021）认为，“地理批评或空间批评理论可以被广泛理解为既包括美学又包括政治，是一整套跨学科方法中的元素，旨在获得对不断变化的空间关系的全面而细致入微的理解。”（pp. 142-143）

与韦斯特法尔通过对场所与地方互文关系思考，进而最大程度探究空间真实面貌的“地理批评”不同，塔利将作家的创作视为一种文学地图的绘制，而读者与批评家对于作家在作品中进行的“文学绘图”解读、分析文本中的空间性就是“地理批评”。塔利的文学绘图“是其‘处所意识—文学绘图—文学地理—地理批评—制图学’（‘存在—写作—文本—批评—理论化’）理论框架和系列概念的一部分。”（方英, 2024, p. 42）虽然塔利的“地理批评”概念与韦斯特法尔有所出入，但对于空间的

多时性也有着类似的想法：“通过理论，可能在当下的瞬间瞥见未来的模糊迹象，即便这一瞥只是短暂而不确切的，而这当下的瞬间就在我们认识它的那一刻便已成为过去。”（塔利，2025，p. 49）

对空间的探索不只深入到历时当中，还应对现时性的感知进行思考。“多时性”的观点是一种对以往认知中单一时间感知的批判：“时间不是唯一的，不是普遍的。趋于普遍性的单时性只不过是霸权主义抛出的诱饵。”（韦斯特法尔，2023，p. 284）在一次访谈中，韦斯特法尔使用了中国与西方的对比来说明“多时性”：“在西方，自 20 世纪以来时间流逝的速度相当之快，从现代主义到后现代主义到后人类，半个世纪的时间，就堆积出了如此多的时间分层。在中国由于社会文化时间的构想方式不同，这些周期似乎更加稳定。引用在欧洲被认为是古老的文本而不被认为是误导。”（Westphal, 2022, p. 89）这种诱饵许诺了一种全球同步、井然有序的幻象，其背后隐藏的是一种文化帝国主义和权力意志，旨在将丰富多彩的人类经验简化为一个单一、可控的坐标体系。韦斯特法尔“地理批评”的研究方式“将现实空间置于动态的建构过程，在一定程度上成为人们把握现代空间，尝试走出空间危机，消除生存焦虑的一种方式”（韩伟、吴甜，2025，p. 147）。

世界中存在着多种并行不悖、甚至相互竞争的时间体系与节奏逻辑，它们共同构成了社会生活的“多节奏”本质，多时性反对那种试图将全球时间统一于某种单一、线性、同质化的“霸权时间”（即单时性视角）的企图，转而强调每一种文化、每一个社群、乃至每一个场所都拥有其内在的、独特的时间节律与组织方式。《喧哗与骚动》中的美国南方小镇就可以用这样一种时空分层视角来解读。在旧南方时期，这里是奴隶制种植园的权力中心，战后重建时期，这里是南方贵族阶级试图维系传统秩序的堡垒，进入 20 世纪，这里成为康普生家族年轻一代成员们精神崩溃的封闭场域。这些意义层并非线性地前后替代，而是以“多时性”的方式共存于同一物理空间之中，在不同代际的人物的视角中以不同节奏被激活。

地理空间从来不是一个静止的切片，对于真实地理图景构成历时性视角的考察应该纳入到文学地理学研究之中。地方不是永恒的舞台。自然地貌会变迁，人文景观会兴废，地区的经济地位、文化风貌和人口构成也在历史长河中不断流动。时间维度上的社会变迁、文化实践与情感结构都会在空间中留下痕迹，而对这些痕迹作家又会以文学的方式重新挖掘、激活，而后再参与到空间的构成之中。这就涉及到了文本与场所之间的互动关系，目前中国文学地理学对作品与真实地景之间的互动关系虽有关关注，但现有批评实践多停留在作品产生的奇闻逸事层面，对文本与场所互动关系的理论研究不够深入，未能深入到地景空间本体的构成之中。文学不仅仅是记录或反映已有的空间痕迹，更以其独特的符号力量和情感结构，参与到空间意义的再生产过程中。文学作品通过叙事、意象与象征，对地景进行重新编码，使之成为承载集体记忆与文化认同的符号性存在。这种编码过程并非单向的，它既受到地理现实的影响，也反过来影响人们对地理空间的感知、体验与塑造。对于某一真实地景来说，历时纬度上存在着的文学书写正是其构成原因之一。对文学作品进行地理空间维度的研究时，或许应尽量从“静态描述”转向“动态阐释”，从而在共时与历时的交织中理解空间的层积性与生成性，在历史纵深中激活文学的地理理想象。

结语

在韦斯特法尔“地理批评”理论的实践中，以上几种要素是联结运用的。“地理中心主义”确立了理论对于“场所”的关注，同时对“场所”及其表征之间的关系进行思考。“跨学科”首先是在方法论和理论来源上对“地理批评”进行拓展，其次是从体裁、艺术形式上拓宽了对于“场所”的考察方式。“多聚焦”作为“地理批评”的特质，强调一种多元的考察。“多感官”则是弥补了以往空间研究中缺失的、除视觉之外的感官纬度。“时空分层视角”则将地层学的研究方法引入空间研究，

并揭露了空间现时性感知的真相。这五个要素共同编织了一个动态、开放且具有强大批判潜能的阐释框架，使“地理批评”不仅是一种分析工具更是一种开放的思想姿态，鼓励我们用更包容、更辩证、更多元的眼光，去理解我们所处的世界及其无穷的叙事可能。地理批评的跨学科视野、多聚焦视角、多感官联觉与时空分层方法，为中国文学地理学注入了新的方法论活力，推动本土研究从单一文献考据走向图文互证、从视觉空间走向全感官体验、从静态格局走向动态时空层积、从单一视角走向多元话语共生。对韦斯特法尔这类学者理论智慧的吸收与转化，定能对我们中国学者构建能够走向更大的全球舞台的特色文学地理学体系有所裨益。

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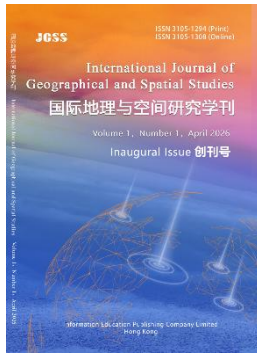
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空间转向之前：《神圣家族》对《巴黎的秘密》的文学空间批评

马骏驰 (MA Junchi), 刘永明 (LIU Yongming)

摘要：出于种种社会历史原因，空间马克思主义学者大多以经典马克思主义作家的政治经济学文本作为理论来源，而经典马克思主义文艺理论这一重要视阈却被长期忽视。就马克思、恩格斯经典文本而言，二人合著于1844年的《神圣家族》提供了大量亟待发掘的材料，可视为经典马克思主义文艺理论空间批评的先声。从经典马克思主义文艺理论视阈出发，运用传统的文本学研究方法，通过细读并分析《神圣家族》第八章对《巴黎的秘密》中城市空间、自然空间与乌托邦空间这三个向度的文学空间批评，能够揭示文学典型、宗教道德批判、意识形态批判等经典马克思主义文艺理论方法论的空间维度，激活经典马克思主义文本内部潜藏的空间生产与批判思想，足证《神圣家族》在马克思主义空间理论发展史上的重要地位。

关键词：空间转向；马克思主义文艺理论；《神圣家族》；《巴黎的秘密》

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Title: Before the Spatial Turn: Spatial Literary Criticism of *The Mysteries of Paris* in *The Holy Family*

Abstract: For various socio-historical reasons, scholars of Spatial Marxism have predominantly drawn upon the texts of political economy from classical Marxist writers as their theoretical foundation, largely overlooking the significant perspective of classical Marxist Literary Theory. Among the classical texts of Marx and Engels, *The Holy Family* (1844) offers abundant material ripe for exploration and can be viewed as a precursor to spatial criticism within classical Marxist Literary Theory. Adopting this theoretical perspective and employing traditional textual analysis, this paper conducts a close reading on Marx's critique of *The Mysteries of Paris* in Chapter VIII of *The Holy Family*, from three dimensions of spatial literary criticism, namely, urban space, natural space, and utopian space. This study illustrates literary typicality, religious-moral critique, and ideological critique in classical Marxist literary theoretical methodologies through the lens of

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spatial criticism. By activating the latent concepts of spatial production and criticism within these classical texts, this paper demonstrates the significance of *The Holy Family* in the history of Marxist spatial theory.

Keywords: spatial turn; Marxist Literary Theory; *The Holy Family*; *The Mysteries of Paris*

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有一种观点认为，空间转向（spatial turn）在马克思主义理论史上确立了一个明晰的分界（冯雷，2017, pp. 1-2）——在转向之前，马克思主义经典作家，包括马克思（Karl Marx）和恩格斯（Friedrich Engels）本人，更加关注时间问题，并且认为时间在逻辑上优先于空间，习惯以时间和历史为出发点来分析问题；在转向之后，空间马克思主义学者纷纷将关注的焦点由时间移到空间上来，并且提出了一系列新的概念，如亨利·列斐伏尔（Henri Lefebvre）的“空间生产”（the production of space），大卫·哈维（David Harvey）的“时空压缩”（space-time compression），爱德华·苏贾（Edward W. Soja）的“第三空间”（thirdspace），不一而足。这一观点无可厚非，空间转向迄今已成为人文社科领域的显学。但需要补充和强调的是，空间转向不是发生在纯粹思辨意义上偶然的视角转变，而是对 20 世纪六七十年代以降晚期资本主义危机全球化这一现实状况（尤其表现为日益加剧的区域间不平衡发展）的必然回应。正如哈维（2006）坦言的那样，他必须“从自己时代的立场而不是 1848 年的角度”（p. 31）提出作为元理论的历史—地理唯物主义（historical-geographical materialism）以响应所处时代的政治诉求，这就使其理论姿态从一开始便带有鲜明的激进色彩。

从某种程度上，这也可以进一步解释为什么哈维所调用的经典马克思主义理论资源几乎全部来自《共产党宣言》（*The Communist Manifesto*）、《1857-1858 年经济学手稿》和《资本论》等政治经济学著作。其中，最负盛名的正是其专著《希望的空间》（*Spaces of Hope*）中对《共产党宣言》进行的空间和地理维度考察。列斐伏尔的理论操作也是如此，“将空间强行塞到马克思主义的政治经济学中，使得这种政治经济学充斥着—个空间维度”（哈维，2010, p. 9）。至于他们的后世拥趸，或是致力于对以列斐伏尔、哈维、苏贾为代表的西方马克思主义空间理论家的思想进行文本学视阈下的梳理与阐释，或是嫁接这些思想家发明的理论以应对 21 世纪的全球资本主义难题。

即使仅从文献学这个具体的层面来考量这个现象，也不难发现，在空间转向的发生发展史中，西方空间马克思主义学者彰显马克思思想中长期被遮蔽的空间之维的意图和贡献毋庸置疑，但他们却在实现这一意图的过程中，有意或无意地在一定程度上遮蔽了马克思思想体系本身的一个重要部分，即经典马克思主义文艺理论体系中的文艺理论视阈下的空间批评。

值得琢磨之处有二。一，在现代资本主义兴起的历史时刻，恰恰是文学最先也最有效地做出了对时代的反映，并让空间问题成为一个大写的问题。在马克思主义理论史的空间转向之前，空间问题乃至空间批评早已存在于文学传统中，这一点不必赘述。罗伯特·塔利（Robert T. Tally Jr.）敏锐地捕捉到了这一点，并在此基础上指出“小说尤其为考察空间性、马克思主义和文学之间的相互关系提供了关键场域。”（塔利，2023, p. 20），认为小说的兴起恰恰是为了表征资本主义现代性所带来的深刻空间矛盾与危机。在这个意义上，在空间转向之前早已有之的经典马克思主义文本中的文学空间批评，在转向之后反而被遮蔽了太多。二，哈维实际上并非不推崇在文艺作品中考察空间要素。相反，在其著作《巴黎城记：现代性之都的诞生》（*Paris, Capital of Modernity*）中，他从空间维度着力分析了提香（Tiziano Vecellio）、马奈（Édouard Manet）、康定斯基（Wassily Kandinsky）、柯布西耶（Le Corbusier）、

蒙克 (Edvard Munch)、巴尔扎克 (Honoré de Balzac)、波德莱尔 (Charles Baudelaire) 等文学家、艺术家的作品。然而, 匪夷所思的是, 哈维对巴黎这座都市情有独钟, 却对马克思主义经典文本里一整章对描写巴黎的小说的文学批评视而不见。这一章来自马克思主义文艺理论的奠基之作——马克思、恩格斯于 1844 年合著的《神圣家族》(The Holy Family), 其中第八章对欧仁·苏 (Eugène Sue) 创作的时兴小说《巴黎的秘密》(Les Mystères de Paris) 展开了全面而深刻的文学批评, 其中不乏大量关于空间维度的论述, 足以彰显经典马克思主义文艺理论在空间批评中所能释放的重要理论价值。

鉴于此, 《神圣家族》对《巴黎的秘密》的文学空间批评亟待系统性地挖掘与梳理。如果说, 空间转向面对的是现代性与后现代性杂糅的时代, 那么在转向之前, 回到 19 世纪中期, 马克思、恩格斯则处在一个前现代与现代分野、现代性处于早期发展阶段、新的社会结构尚未定型的社会。本文将运用传统的文本学研究方法, 重新细读《神圣家族》第八章对《巴黎的秘密》的文学批评, 挖掘其中蕴含的空间维度, 从经典马克思主义文艺理论视阈出发, 激活经典马克思主义文本内部潜藏的空间生产与批判思想。

《巴黎的秘密》中的城市空间及其典型性批评

《神圣家族》第八章题为《批判的批判之周游世界和变服微行, 或盖罗尔施坦公爵鲁道夫所体现的批判的批判》。此处的“周游世界”对应的情节是鲁道夫与萨拉成婚而险些犯下弑父之罪, 幡然醒悟后为了赎罪而出国游历; “变服微行”则是指鲁道夫为了找到若尔日太太的儿子热尔门, 在家庭教师穆尔弗的乔装保护下进入巴黎的旧市区私访, 这也是小说的开头。从题目出发, 这两条线索精准地概括了《巴黎的秘密》整个小说所铺展的内外两个空间维度。

向外, 小说的叙事围绕巴黎展开, 将欧洲列国纳入背景, 使其具有广阔的地理维度。在后来的 19 世纪法国批判现实主义小说传统中, 无论是司汤达 (Stendhal) 笔下的于连一步步从外省跻身巴黎上流社会, 还是巴尔扎克《人间喜剧》对巴黎、外省、私人、军事、政治以及农村的诸部分划分, 都沿袭了这种以巴黎为中心向外辐射的空间布局。

在此, 我们需要从双重维度厘清《神圣家族》第八章作为经典马克思主义文学空间批评的“先声”这一理论定位。一方面, 从学术史考证的纠偏维度来看, 针对西方空间马克思主义学者站在政治经济学视角上普遍将马克思空间思想的起点定位于 1848 年《共产党宣言》这一观点, 发表于 1844 年的《神圣家族》文本对批判对象特征的选取足以证明, 早在《共产党宣言》发表之前, 马克思主义文学批评的视阈中就已内嵌了深刻的空间视野。另一方面, 从经典马克思主义文论内部的演进逻辑来看, 这一文本也潜藏着后来成熟的马克思、恩格斯现实主义典型理论的根脉。马克思、恩格斯强调, 优秀的现实主义文学作品不仅需要表现典型环境, 也需要表现典型环境中的典型人物。换言之, 不存在脱离了典型环境的典型人物; 而没有典型人物, 典型环境也不复存在。尽管“典型环境中的典型人物”这一命题在恩格斯 1888 年致玛·哈克奈斯 (Margaret Harkness) 的信中才得以完整表述, 但作为《神圣家族》第八章批判对象的《巴黎的秘密》, 恰好为典型理论从反题的角度提供了一个绝佳的文学创作样本。不过, 精准的批判视角并非一蹴而就。1844 年 1 月, 在《神圣家族》写作出版之前, 恩格斯在《大陆上的运动》中写道: “欧仁·苏的著名小说‘巴黎的秘密’给舆论界特别是德国的舆论界留下了一个强烈的印象: 这本书以显明的笔调描写了大城市的‘下层等级’所遭受的贫困和道德败坏, 这种笔调不能不使社会关注所有无产者的状况。”(马克思、恩格斯, 1956, p. 594)

恩格斯的这段早期评论主要肯定了欧仁·苏把目光投向了典型群体, 使得这部小说造成了良好的社会效果。但这种题材和描写对象层面的初步肯定, 很快在《神圣家族》中得到了基于空间视角的态度转变。这是因为, 马克思、恩格斯在对《巴黎的秘密》进行深入分析时, 深刻意识到了人物与其所

处空间之间的辩证关系。不仅如此，与玛·哈克奈斯的《城市姑娘》不同的是，《巴黎的秘密》的特点在于存在许多区隔明显的空间。如果人物在这些空间之间辗转，却没有受到其身处空间的影响塑造，没有造成生活方式、性格乃至命运的巨大转变，反而呈现出某种超脱于环境条件制约的虚假一致性，那么，现实主义小说就会沦为虚假的道德剧。据此，《神圣家族》第八章尖锐地指出，在小说中，作为理想化的资产阶级代表，鲁道夫拥有巨额财富和高尚的道德品质，这使他得以在巴黎的上下两层行走自如，用个人的高尚情操来感化罪犯、救助穷人。但他并不属于任何典型的空间，因而也不受其影响。也就是说，欧仁·苏试图用一个非典型的、贵族阶级出身的主人公形象，来掩盖和抹平由资本主义空间所必然生产出的深刻的阶级矛盾。

值得注意的是，小说中另一处外部空间——阿尔及利亚——与巴黎之间的深层矛盾也被抹平，或者说，至少是淡化了。鲁道夫在感化“操刀鬼”之后，建议后者前往阿尔及利亚的农场工作。小说中所没有言明的是，当时阿尔及利亚是作为法国的殖民地而存在的，殖民关系长达 132 年。从这个角度看，鲁道夫对“操刀鬼”的态度和举措正是殖民者与被殖民者之间关系的缩影——表面上的感化、启蒙与救助，实际上的奴役、操控与驱逐。在《共产党宣言》中，马克思对这一空间序列做出了精到的分析：

资产阶级已经使乡村屈服于城市的统治。它创立了规模巨大的城市，使城市人口比农村人口大大增加了起来，因而使很大一部分居民脱离了乡村生活的愚昧状态。正象它使乡村依赖于城市一样，它使野蛮的和半开化的国家依赖于文明的国家，使农民的民族依赖于资产阶级的民族，使东方依赖于西方。（马克思、恩格斯，1958，p. 470）

结合这一政治经济学背景，有助于我们理解《巴黎的秘密》中的空间布局——巴黎市区是整个小说矛盾发生的中心病灶，外省、欧洲列国和阿尔及利亚则构成了或被其排斥或被其辐射的外延空间。在隐喻的意义上，鲁道夫“周游列国”并非个人的忏悔与赎罪，而是以巴黎这个大都市为出发点开展的一场将阶级特权与道德伪善在全世界由中心向边缘扩张的华丽表演。

与“周游世界”相对，“变服微行”将目光聚焦于巴黎这座城市内部。它切开了巴黎的表面皮肤，揭示出其内部阶级分明的血肉肌理。从交易所桥进入旧市区，穿越胡同，来到白兔酒馆，再走上小路，经过司法部和圣母院教堂，到塔皮弗朗的酒馆区、监狱、地窖和小阁楼这些充满犯罪与贫困的隐秘角落，再到达尔维尔公馆、司法部、公证人事务所，以及大公国的宫殿等食利者的聚集地，小说中的不同空间各自承担着不同的阶级功能，它们共同构成了一幅泾渭分明而又犬牙交错的现代资本主义社会地形图。在《神圣家族》第八章，马克思精准地捕捉到欧仁·苏叙事中的虚伪之处，揭示了阶级权力如何在不同表征空间中运作，其中着力批判了鲁道夫和“校长”（即“教书先生”）几次博弈斗争的过程。一系列冲突集中在两处典型的空间中。一是位于“红胳膊”伤心酒馆下方的地窖；二是寡妇路上“一间挂着红帐幔的房间”（苏，1981，p. 164），这是鲁道夫的私室。两人第一次产生正面冲突，是鲁道夫被“校长”推下地窖，幸而获救。后来，“校长”在私室里被鲁道夫施以私刑，挖去了双眼。在布克伐尔农场（即“模范农场”），“校长”做了一场“梦幻”，在梦中回到私室又一次见到鲁道夫，被他的言语感化。再后来，“猫头鹰”因反对“校长”对“玛丽花”的保护，将他囚禁在地窖里。最后，也是在地窖里，“校长”在疯癫中杀死了“猫头鹰”而后被捕，送去了精神病院。可见，在小说中，地窖始终作为暴力萌生的物理空间存在，它不仅承载了人物恩怨的全部历史，也见证了“校长”从肉体到精神彻底崩溃的全过程。是仇恨将这地窖和私室两个空间串联起来。马克思的批判更进一步：

当审讯和惩处“校长”的时候，殿下就坐在自己那间异常舒适的私室里，穿一件长长的，黑得异常的袍子，脸色苍白得非常刺目，并且，为了完全和法庭的情景一模一样，他面前还摆着一张长桌，桌上陈列着各种物证。先前当把他弄瞎眼睛的计谋通知“刺客”和医生时所显露的那种野蛮和复仇的表情，现在当然应该从他脸上消逝得无影无踪。现在他在我们面前

必须表现得“沉静、忧愁而审慎”，摆出一副非常可笑的郑重其事的姿态，俨然以世界法官自居。（马克思、恩格斯，1957，p. 263）

这段评述深刻地揭示出，在金钱和权力的支撑下，仇恨是如何从私室这个实在的物理空间，转换成类似于审判法庭的象征空间，最终又凭空构建出一个感化被处刑者的梦幻空间。可见，列斐伏尔、苏贾等空间马克思主义者对空间的三分法，早已在空间转向之前，就被马克思在文学空间批评中娴熟运用。至于“校长”经历的“梦幻”这一空间功能和实际效用，马克思同样进行了深刻批判。欧仁·苏试图将这一梦境描绘为一种能感化人、给人带来救赎希望的精神空间，但马克思一针见血地戳破了这层幻象：“他硬说在布克伐尔的那一场梦感化了他。同时他又给我们揭穿了这个梦的真正的作用，他承认这个梦几乎使他发疯，而且将来也还是会使他发疯的。”（马克思、恩格斯，1957，p. 233）马克思一针见血地指出，这种虚假的感化不仅未能救赎人，反而成了精神异化乃至溃散的催化剂。欧仁·苏借鲁道夫之口所构建的梦幻空间，非但没有成为“校长”灵魂解脱的出口，反而将他推向精神崩溃的深渊。这一结局是必然的，其本质原因在于，在充满污秽与罪恶的资本主义城市腹地，即便是最精心设计的心理惩罚，也只能制造疯癫而无法达成和解。面对这种强硬手段的失效，欧仁·苏迫切需要寻找一个新的空间场域，以一种更隐蔽、更柔和的方式来完成对底层人民的精神驯服。于是，小说在叙事背景上发生了一次关键的空间转移——从阴暗逼仄的巴黎旧市区，逃向看似纯净的田野。然而，正如马克思随后所揭示的那样，这种逃逸并非通往自由的解放之路，而是引向了更为隐秘的灵魂规训——自然空间中宗教与道德的异化。

《巴黎的秘密》中的自然空间及其宗教道德批评

欧仁·苏在小说中描绘了许多田园诗一般的自然空间，如圣德尼平地、布老尼树林、外省的亚当岛、萨尔塞村和田野。“玛丽花”（即“夜莺”“唱歌的小姐儿”）对大自然有一种天生的亲近感。当“玛丽花”被鲁道夫从妓院赎出来，来到萨尔塞村时，展现在她眼前的景象是：

车停住了。唱歌的小姐儿机械地抬起了头。他们来到一座小山的高处。她感到惊奇！疑惧！……半山腰的小村，农场，草地，肥壮的奶牛，小河，栗树林，远处的教堂，全部的景色都呈现在她眼前……什么也不缺，连那只雪白美丽的、唱歌的小姐儿未来的喜爱对象——奶牛小铃铛也在那里……这幅诱人的美丽景色，被一轮十月的骄阳照得发亮……栗树紫黄色的树叶，在蔚蓝的天空中，特别突出。（苏，1981，p. 98）

马克思承认了这种描述的进步性，他写道：“到现在为止，我们所看到的都是玛丽花本来的、非批判的形象。在这里，欧仁·苏超出了他那狭隘的世界观的界限。他打击了资产阶级的偏见。”（马克思、恩格斯，1957，p. 218）在马克思看来，人首先是自然存在物，作为有形体的生命本身就具有一种占据空间的、能动的力量，能够“站在稳固的地球上呼吸着一切自然力”（马克思、恩格斯，1979，p. 167）。小说中，“玛丽花”对自然的喜爱被马克思看作是一种未被异化的情感。她对大自然之美的欣喜若狂，是人与自然空间的本真关系的体现，尚未被资本主义的罪恶与暴力所污染。

小说里的自然空间是批判资本主义社会异化的参照系。在《神圣家族》中，马克思认为，玛丽花对自然的喜爱被宗教信仰收编了。在小说中，承担对玛丽花进行宗教布道任务的角色是拉波特教士。小说中如是描述教士与玛丽花散步交谈的情形：

教士停在小山上，欣赏着美丽的暮色。凝思了一会，把一只颤抖的手伸向半隐在晚雾中的天空深处，对沉思地走在他身边的玛丽花说道：“你看呵，我的孩子！看那一望无际的天际……这天际的界限现在无法分辨了……这我觉得，万籁俱寂和无边无际几乎能使我们产生一种永恒的观念……玛丽，我对你说这些，是因为你易于感受造物之美……看到这造物之美在你心

中，在你那长久丧失宗教感情的心中激起了宗教崇拜，我常常是深为感动的……难道，你不和我一样感到此时雄伟的寂静吗？”（苏，1981，pp. 346-347）

对此，马克思批判道：“教士已经成功地把玛丽对于大自然美的纯真的喜爱变成了宗教崇拜。对于她，自然已经被贬为适合神意的、基督教化的自然，被贬为造物。晶莹清澈的太空已经被黜为静止的永恒性的暗淡无光的象征。”（马克思、恩格斯，1957，p. 220）在马克思看来，小说最终将自然的纯真导向了宗教的规训，让玛丽花失去了自我，走向了精神上的消亡，最终导致了她肉体的毁灭。因此，可以说，马克思对小说中自然空间的批判很大一部分导向了宗教批判。但结合整部小说来看，“玛丽花”的悲剧命运并不能直接归咎于她受到宗教的影响，因为事实上教士冗长的说教并没有对“玛丽花”的心灵产生多少效果，真正致使她饱受折磨的，还是她在社会现实中的不幸遭遇。

此外，即使抛开他本人对小说“反天主教”意图的说明，从小说本身的细节入手，我们也不难发现欧仁·苏本人对宗教的立场。如果我们把目光放到小说的主角鲁道夫身上，稍作分析就会得出结论：他始终是与宗教信仰保持一定距离的，不反对，也不持有皈依的态度。例如，当玛丽花想皈依修道院时，鲁道夫是出于“这条路也许会治愈她的心灵”这一角度同意的，而不是出于对宗教信仰的信仰。可见，马克思在《神圣家族》中所认为的，鲁道夫和若尔日太太也参与了这个罪恶的过程，在一定程度上是与小说文本相偏离的。不过，尽管如此，回到教士试图通过宗教感化“玛丽花”时的言语来看，我们确实无法忽视的是，原先在“玛丽花”眼里洋溢着生机的、富于浪漫主义气息的自然空间，被异化成了上帝与永恒观念显化降临的处所，这本身就颇值得玩味，因为它恰恰暴露了欧仁·苏以及他所代表的资产阶级改良主义思想的根本局限。

当小说试图为玛丽花这样一个被社会现实彻底碾压的个体寻找出路时，它无力从社会现实自身的空间展开任何解决方案。正是在这种现实空间缺席的窘境下，一种意识形态的、形而上学的解决方案才被迫作为一种浪漫化的空间表征登场。这也恰恰是马克思批判的真正深刻之处。马克思的批判并不着眼于鲁道夫或欧仁·苏本人是否信教，他所关注的是他们所代表的阶级在面对自己一手制造的社会苦难时，除了调用“宗教”“道德”和“永恒”这类“精神鸦片”来掩盖其在物质现实空间中的束手无策之外，别无他法。因此，教士的布道不是一个偶然的情节，而是这部小说背后的意识为自身赋形的必然产物。它试图用一种精神的、永恒的秩序或至高者的理念，意欲强行框起并稳定一个身处动荡与暴力的社会空间。由此，一个社会政治经济问题，最终呈现为一个神学—道德问题，并最终在文学作品的语言中再生动不过地原形毕露。

在这个意义上，被宗教道德异化的自然空间中，受害者必然不会只有玛丽花一人。回到文本，我们发现，真正因被宗教感化而走向灭亡的，实际上是小说的另一个重要人物——“操刀鬼”。在《神圣家族》中，马克思将“操刀鬼”称为“自然之子”。在这里，我们可以将“自然”理解为“自发”。与“玛丽花”同样出身于资本主义社会底层的操刀鬼，其最初的行为是自然的、自发的，在遇到鲁道夫之前，他主要活动于酒馆和胡同，这一空间是罪恶丛生的地带，源源不断地生产着暴力和危险。在这样的空间中，“操刀鬼”自然而然地遵循着身处环境弱肉强食的原始生存法则。因此，可以认为，他的暴力行径是一种前道德的状态。是未经社会道德规训的人性展现。如前所述，由于小说中存在的只有资本主义的虚假道德，只有宗教教化，因此“操刀鬼”归根到底就不可能寻找到任何一条救赎之道。实际上，只要仍处在资本主义社会这一空间中，只要不平等的社会关系依然在这一空间源源不断地生产出来，贫困、暴力和绝望就不存在彻底消失的可能。所谓的道德情操，也只不过是这一空间中重重矛盾的对应产物。因此，马克思批判道，鲁道夫对“操刀鬼”的道德感化，即所谓的“改邪归正”，实际上是对他人性的异化。他不再是自主行动的具有力量的个体，而是沦为了基督教教义的传声筒。被感化之后，“操刀鬼”立即被鲁道夫派往了阿尔及利亚，这一“善行”的主要目的并非为了让他过上安定甚至幸福的生活，而只是为了“给不信神的世界提示一个关于悔过的生动而有益的例证”（马

克思、恩格斯, 1957, p. 210)。在《神圣家族》第八章, 马克思细致梳理了“操刀鬼”人性变化的五个阶段, 细致阐述了他是如何从“屠夫”变成了“狗”, 或最终被人刺死的“刺客”。

总体而言, 马克思的批判具有双重性质——他既批判了前现代的宗教异化, 也批判了资本主义的道德异化。在他看来, 小说中作为物理事实而存在的空间往往为自我意识的宗教道德空间所掩盖、美化甚至颠倒。但反过来说, 这种异化不得不依凭于实在的物理空间, 也就会轻易显露出其内在的张力。然而, 欧仁·苏维护资产阶级秩序的野心并没有止步于此。毕竟, 仅仅依靠宗教和道德对个体的感化, 尚不足以抚平巴黎这座城市里存在的阶级裂痕, 无法回应底层民众对物质生存的迫切需求。在自然空间中被异化了的精神质料, 亟须寻找另一种更独立的形式将其自身固定下来。为了给千疮百孔的现实社会提供一套终极方案, 欧仁·苏不再满足于对自然空间的扭曲, 而是试图出离物理现实, 去创造一些纯粹由头脑臆造出来的空间形式。换言之, 形式本身成了创造空间的材料。这种空间不再是对自然的扭曲, 而是对社会关系的凭空重构, 代表了更深层、更虚妄的意识形态幻想。这便是马克思随后要拆解的第三重空间——试图用意识形态的幻象来掩盖资本主义生产关系本质的乌托邦空间。

《巴黎的秘密》中的乌托邦空间及其意识形态批评

《巴黎的秘密》创作于 19 世纪四十年代, 正值法国七月王朝, 是一个社会矛盾极其尖锐的时期。工业化带来的巨大贫富差距、普遍的犯罪与贫困, 构成了小说充斥着各种矛盾的多层空间。不仅如此, 欧仁·苏还虚构出了一些乌托邦式的理想空间, 以提供处理各种社会问题的方案。这些空间设想为施里加 (Szeliga Vishnu)、施蒂纳 (Max Stirner) 为代表的青年黑格尔派所大力褒扬。而对这些唯心主义思辨哲学家的深刻批判, 正是《神圣家族》的写作动机之一。在第八章, 马克思戳破了这些理想空间的虚伪外壳, 点出了其荒谬本质。

在小说中, 欧仁·苏将鲁道夫塑造成道德高尚人物的其中一个方法, 便是突出他“赏善罚恶”的高尚品质。在《神圣家族》第八章, 马克思对这一双重裁判列了一张表格, 对举“罚恶”与“赏善”的征象、目的、裁判标准等等。通过这张表, 抽象出了一个欧仁·苏构建的奖惩空间——一面是断头台, 用以“惩罚恶人, 监禁、凌辱、处死。人民当知为恶受罚之可畏”; 在断头台的正对面则是善行台, 用于“奖赏善人, 奖金、尊崇、保障生命之安全。人民当知为善载誉之可歌” (马克思、恩格斯, 1957, p. 241)。欧仁·苏十分满意这一对称的空间设想, 将其称为具有高度社会批判性的乌托邦。对此, 马克思以戏谑的口吻指出, 欧仁·苏似乎忘了, 这种双重裁判无非是资本主义现行制度的缩影——“从非批判的观点来看, 这种理论无非是现代社会的理论而已。在现代社会中, 赏善罚恶的事情难道还少吗?” (p. 239) 惩罚的裁判就是“现行的批判”; 而作为“批判地补充的批判”, 即赏善的裁判, 在现实中对高尚行为的物质奖赏也并不新鲜。因此, 所谓的新理论其实是旧学说, 毫无批判性可言, 遑论对资本主义治理体系的反思, 更无从解决社会存在的问题。而更恶劣的是, 鲁道夫既是立于断头台之下的审判法官, 又是高踞在善行台上的大善人。正因如此, 他才能对“校长”处以私刑而不受到裁判本身的惩罚。由此可见, 断头台只不过是资产阶级当权者暴力意志的集中体现; 而善行台在看似温情脉脉的善心之下, 掩藏着资本主义生产不可避免但欧仁·苏避而不谈的剥削与压迫, 否则这种空间的成立就是纯粹的空想。具体到小说里, 有两处具象的空间设想。在这里, 马克思的分析展现了其早期思想中政治经济学与文学理论的有机结合。他将处于萌芽状态的政治经济学方法引入文学空间批评这一具体场域中, 从而精准切中并剖析了欧仁·苏脱离现实的空想本质。

一是贫民银行。这是一个鲁道夫创立的、旨在解决工人失业困境的慈善机构。它的主旨是取代传统的施舍和当铺, 向巴黎第七区内遵守规矩且有家室的失业工人提供无息救济贷款。该机构每年总收入为一万两千法郎, 每笔贷款金额为 20 至 40 法郎。工人若想获得贷款, 必须持有前雇主的证明, 并

由另外两名工人提供担保。贷款的期限灵活，在借款人重新找到工作后，可按每月六分之一或十二分之一的比例自行选择偿还。马克思通过对这些细节的考察，精准地捕捉到了其内在的荒谬之处。首先，最直白之处是，该机构的管理者热尔门先生的年薪高达一万法郎，几乎占据了银行全部收入，这与它所提供的救济金额形成了鲜明对比。而救济金本身也十分微薄，马克思进行了一系列经济学计算，最终得出结论：“工人和他的家庭从批判的银行所得的全部现金，如果撇开其他一切需要不计，只够买不及他本人需要量的四分之一的面包，所以工人就只得饿死，否则他就得采取这家贫民银行所图谋防止的那些手段，即典当、乞讨、偷窃和卖淫。”（马克思、恩格斯，1957，p. 252）这表明，贫民银行在其慈善外衣下，不过是一种维系甚至加剧阶级剥削的金融空间，非但不能解决问题，反而将穷人更深地捆绑在债务和贫困的泥沼之中。

二是模范农场，即鲁道夫在布克伐尔建立的农场。其地点选择在“还保留着封建时代的遗迹——封建城堡”（马克思、恩格斯，1957，p. 253）。这并非偶然，它直接体现了欧仁·苏的解决方案并非真正的进步，而是在用封建主义的等级制和家長式管理来重构资本主义的生产关系，本质上是一种退步和倒转。在农场中，男工每人每年可获得 460 法郎，女工则为 180 法郎，此外还享有免费膳食和住房。膳食标准颇为丰厚，包括火腿、羊肉、牛肉、两种凉拌菜以及奶酪和苹果酒等。然而，马克思尖锐地指出，尽管待遇看似优渥，农场男工的工作量却是普通雇农的两倍。马克思通过与现实的简单比较，揭示了这一乌托邦的荒谬性：当时法国国民人均年收入仅有 98 法郎，小说中农场工人的工资远超这一水平。对此，马克思讽刺道，如果普遍效仿鲁道夫的模范农场这一“范例”，那么将引发一场国民财富分配和生产方面的革命。同样，如果按照模范农场的供应量来为法国居民提供每日的肉食，法国的畜牧业就要彻底消亡了。因此，模范农场并非一个可普遍推广的社会解决方案，在这个空间里别无他物，只有不可持续的、脱离现实的空想主义幻象，而这个空间之所以在小说中能够成立，只是因为欧仁·苏赋予鲁道夫的完美设定——“它的潜在基金不是布克伐尔土地的天然富源，而是鲁道夫所拥有的神奇的福尔土纳特的钱袋。”（马克思、恩格斯，1957，p. 255）“福尔土纳特的钱袋”这个比喻精准地揭露了模范农场的全部秘密：它不是一个脱胎于现实生产空间的改良方案，而是脱离了客观经济规律的慈善幻想。欧仁·苏由于自身的局限性，没有也不可能触及资本主义生产关系这一造成现代性危机的根本矛盾，他所能提供的，只是一个倒退回前现代封建主义家長制的浪漫空想，而这个空想的唯一动力，便是鲁道夫个人那取之不尽的魔法般的财富。因此，模范农场在空间表征上的功能就在于塑造一种乌托邦式的社会奇迹。

空间马克思主义学者对乌托邦并不陌生。从列斐伏尔到哈维、苏贾，再到塔利，所有空间马克思主义理论都涉及批评与构建乌托邦的尝试。从这个角度来看，马克思对欧仁·苏在小说中塑造的各种乌托邦空间的批判，正是一次对资产阶级乌托邦空想设计的早期解构。就这些空间本身而言，其本质上仍是服务于资本主义社会的既有体系，欧仁·苏的社会构想，不过是用来维系现有秩序的合理性从而麻痹大众并巩固资产阶级统治的虚伪幻象。

结语

《“空间转向”与当代西方马克思主义文学批评研究》中有这样一段意味深长的话：

早在 20 世纪 80 年代，当下所谓的“空间转向”在大陆知识界尚未引起广泛关注的时候，大陆就已经开始有敏锐的学人注意到了《资本论》中空间与效益的关系问题。因此，我们并不倾向于认为，今天知识界对“空间问题”的热情是西方马克思主义——勒菲弗、戴维·哈维、爱德华·索亚、曼纽尔·卡斯特尔乃至吉登斯等——“回流”至经典马克思主义之后才发生的。换句话说，对于一个有着庞大研究人群和漫长研究历史的中国马克思主义研究来说，即

便没有西方马克思主义的参照，伴随着“中国现代性”的曲折展开，这一问题迟早也都是能从对马克思、恩格斯经典著作的文本深犁中被读出来的。（刘进、李长生，2015，p. 72）

这段表述值得玩味，它准确地指出了马克思主义空间思想的内生性。本文对1844年的《神圣家族》中文学空间批评的追溯，恰恰为这一内生性提供了力证。以哈维为代表的空间马克思主义者将马克思主义空间思想的起点定于1848年《共产党宣言》，确实在一定程度上遮蔽了那个更早的、深植于马克思恩格斯经典文学批评文本中的先声。然而，追根溯源并非为了论证《神圣家族》中蕴含的与空间转向后的理论相类似的空间要素，而是要通过重读这一经典文本，在厘清《神圣家族》的文学空间批评方法与后世西方马克思主义空间理论的本质差异的基础上，确立经典马克思主义文艺理论空间批评的核心范式。

首先，不同于后世哈维等人在晚期资本主义语境下为应对全球化危机而构建的“空时”（space-time）框架以及具有本体论色彩的历史—地理唯物主义，马克思在《神圣家族》中确立的“时空”（time-space）逻辑，本质上是一套历史—空间的唯物辩证法，其核心特征在于历史性与总体性。《神圣家族》中的空间批判，始终深深植根于历史唯物主义的生成语境之中。这不仅意味着时间要在逻辑上优先于空间，这并非是对空间的忽视，更是体现了空间不能脱离时间而独立存在，而要在社会关系与阶级斗争的历史进程中具体展开。

其次，正是这种着眼于时间—历史性的理论特质，使得文学批评而非政治经济学成为此时马克思透视空间秘密的最合适的方法。在《神圣家族》中，虽然马克思顺应了《巴黎的秘密》以城市—自然—乌托邦为表征的空间叙事结构，但这并不意味着他“转向”了空间本体论。恰恰相反，他之所以要深入这些空间内部，正是为了揭穿欧仁·苏试图用空间的物理区隔或乌托邦的意识形态幻想来解决社会矛盾的虚妄。在马克思看来，一切空间形式本质上都是特定历史阶段生产关系的产物，因此，空间批判的最终归宿是为了揭示历史发展的必然性。

可见，《神圣家族》在马克思主义空间理论发展史上具有独特的双重地位。一方面，在内容的意义上，它证明了经典马克思主义文论本身就内嵌着丰富的空间维度。《神圣家族》对《巴黎的秘密》的批判，已内在涵盖了空间的社會性、阶级性、生产性的深刻洞察。通过对小说中地窖和私室的暴力、自然的宗教化，以及贫民银行和模范农场的乌托邦空想这些具体的空间展开分析，马克思将空洞而说教的思辨哲学和批判从云端拉回了坚实的地面。另一方面，在方法论的意义上，它与后世理论差异恰恰构成了其独特的理论标识。它向我们展示了一条将文学、空间、社会历史与意识形态批判深度融合的总体性路径。文学空间是社会关系生产的地带，是意识形态渗透的载体，也是阶级斗争发生的战场，在社会历史的场域中发生发展。自由人的联合与解放不能通过对空间表象的虚假建构或者在现有空间内寻求精神上的救赎来实现，而必须通过斗争引发并推动对生产关系和空间生产模式的根本性变革。

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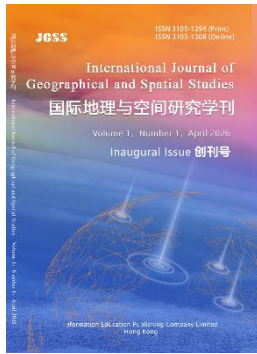
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从致郁到治愈：《教授之屋》中的治愈性风景研究

杨艾苒 (YANG Airan)

摘要：文学作品中的自然风景与实际地理空间之间呈互动关系，文学中的地域或风景书写不仅为地理学研究提供了丰富的人文资料来源，也构建起文学作品与外部世界之间的紧密联结。人文地理学家威尔伯特·格斯勒对“治愈性风景”这一概念做出界定，关注风景与人类身心健康之间的联系。风景是薇拉·凯瑟生命中的关键词之一，也是其作品不可或缺的一部分。她十分敏锐且颇具前瞻性地关注到风景对于人类身心健康以及人类发展福祉的治愈性作用，并将其诉诸笔端。本文以其《教授之屋》为研究对象，探讨面对美国社会现代化转型时期的迷惘、断裂、异化等危机，记忆中的自然风景、人造风景，以及域外的象征性风景所具有的治愈性：自然风景与人造风景成为现代人的精神家园与心灵归宿；象征性风景则成为唤起民族情感、塑造美国身份的重要载体。这些风景书写展现了作家对于现代性困境的深刻洞察，为人们提供了一条从“致郁”通往“治愈”的文学路径，揭示了文学在应对社会危机时的独特价值。

关键词：《教授之屋》；薇拉·凯瑟；治愈性风景；现代性

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Title: From Desolation to Restoration: Therapeutic Landscapes in *The Professor's House*

Abstract: In literary works, natural landscapes maintain a dynamic interaction with actual geographical spaces. Landscapes and regional writing in literature not only provide rich textual materials for human geography research but also establishes a close connection between the artistic fiction and the reality. Wilbert Gesler, a human geographer, gives the definition of “therapeutic landscape”, systematically elucidating the intrinsic link between the natural environment and human’s physical/mental health. For Willa Cather, landscape was not merely a key theme in her life but also an indispensable motif in her writing. With her pioneering literary sensibility, she profoundly revealed the therapeutic function of landscapes on individual and social well-being, transforming these insights into profound textual practices. This paper takes Cather’s *The Professor’s House* as its research object, focusing on the social crises during America’s modernization

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transition: existential disorientation, cultural fragmentation, and individual alienation. It analyzes the therapeutic dimensions of three types of landscapes: the natural landscapes within memory, man-made landscapes and exotic symbolic landscapes. The former two become a spiritual homeland for modern individuals, while the last one undertakes the vital function of evoking collective memory and shaping American identity. These landscape writings not only demonstrate the writer's profound insight into the dilemmas of modernity but also reveal literature's unique value in addressing social crises.

Keywords: *The Professor's House*; Willa Cather; therapeutic landscape; modernity

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当今社会,人类正深陷心理与精神困境。高速运转的技术文明与消费主义浪潮在创造物质丰裕的同时,也割裂了人与自然的原生纽带,个体在钢筋水泥的丛林中感到前所未有的疏离、异化与无根。现代性带来的不止是进步的神话,更有环境危机、意义虚无、身份焦虑等现代性创伤,如同无形的阴影笼罩着人们的心灵。面对此种境况,人们愈发渴望一片能够疗愈身心、修复裂痕的“治愈性风景”,它不仅是物理意义上的绿洲,更是重建联结、提供精神庇护与意义重构的精神家园。文学叙事始终是映照时代的一面镜子,然而,已有的文学研究,尤其是创伤叙事,往往侧重于对伤痛经验的揭露与再现,却相对忽略了创伤讲述本身所蕴含的修复与疗愈性指向,即创伤叙事的最终归宿在于疗愈,即使这种疗愈可能表现为与创伤共存的复杂状态。

对此,人文地理学家威尔伯特·格斯勒尔(Wilbert M. Gesler)的研究提供了有益框架。1992年,在《治愈性风景:新文化地理学视野下的医学问题》一文中,格斯勒尔首次对“治愈性风景”(therapeutic landscape)概念做出界定,探讨“在特定地方和场所中,环境、社会与个人因素如何相互作用达到治愈效果”(Gesler, 1992, p. 735)。其后,他进一步将其定义为与治疗或治愈相关的,在实现身体、心理与精神治愈方面享有持久声誉的自然与社会环境(Gesler, 1993, p. 171)。这一概念是自然因素与文化因素在特定空间中相互作用的结果,通常涵盖自然、人造、象征与社会四重相互交叉的治愈维度。其中,自然风景的治愈性主要指风景赋予人们的审美愉悦,与个体在风景中的具身性沉浸密切相关,如人们的感官体验;人造风景的治愈性主要指建筑的历史文化内涵及其赋予人们的安全感,如家宅的庇护作用;象征性风景关注人们用以表达意义的象征与符号,如情感、身份归属、地方感,也常与宗教的精神性有关;社会风景的治愈性则主要指风景作为一种具有支持性的社交网络。在“治愈性风景”研究中,学者们的关注点之一便是风景与人类身心健康之间的联系,探索风景在促进人类身心健康与人类发展福祉中的积极作用。将“治愈性风景”研究引入文学研究有助于扩大文学、地理学和医学多学科领域交叉点的视野。

作为亲历美国现代社会转型与现代主义文学兴起的作家,凯瑟的作品早已触及这一命题。其“危机小说”系列创作转向对现代性困境的揭露,通过呈现人际关系的疏离、人与自然的对立展现工业与现代化发展对拓荒时代文明精神的倾轧,以及现代人精神空虚、自我异化的生存困境,发起了对于理性、进步等现代性核心价值的诘问与反思。凯瑟不仅诊断了现代性带来的精神“致郁”,更在其文学世界中构建了具有“治愈”功能的风景叙事。凯瑟在记忆重构中寻找解方,通过自然风景与人造风景的乌托邦想象构建精神家园,同时将目光投向美国西南部古印第安文化遗址等域外象征性风景,从中汲取超验性的精神滋养。

目前,学界对文学作品中治愈性风景的探讨尚处起步阶段,尤其缺乏对凯瑟作品的研究。本文将凯瑟的“危机小说”之一《教授之屋》为分析文本,聚焦20世纪二十年转型时期美国社会的现代性“致郁”困境,如自然风景的消逝、人际关系的疏离与民族身份的焦虑,通过考察人物的体验、

情感与认知变化,以及风景在叙事结构与象征体系中所承担的功能,探究风景如何为个体和美国社会提供疗愈之道。在本文中,治愈性风景指小说中对个体与群体的身心健康发展起到治愈性作用,对美利坚民族甚至人类发展福祉起到积极调适与疗愈作用的风景,具体围绕美国西部草原、西南部沙壁等自然风景,家宅、花园等人工造风景,古印第安遗址等象征风景三个维度展开,而将社会维度紧密交织于前三类风景的叙事之中。上述风景所具有的治愈性皆是个体、群体与风景中的物理、人文、社会因素进行积极、复杂的双向互动的产物。其中,记忆中的自然与人工造风景成为现代人的精神归宿;具有民族符号意义的象征性风景则承担起唤醒集体记忆、重塑美国身份的文化使命;而记忆风景所维系的个人与共同体的情感联结,象征风景所承载的对理想化社群的想象皆是社会风景治愈性功能的体现。因此,本文将社会性治愈作为核心视角,贯穿于对各类风景功能的分析中。需要指出的是,凯瑟笔下的治愈并非是一个完满的终点,而是一个揭示现代精神困境复杂性、探索精神出路可能性的动态过程,在此过程中,妥协与坚韧共存。通过这一分析,本文旨在探讨凯瑟如何为读者提供了一条从“致郁”通往“治愈”的文学路径,从而回应永恒的人类诉求:在变动不居的世界中,我们如何寻觅并重建属于自己的灵魂栖居地?

自然风景的缺席与地域共同体的破坏

经济崛起,社会财富增加为美国社会生活带来的积极改变不言而喻,然而,随之而来的弊端也一览无余。20世纪二十年代美国步入消费社会,现代生活方式与一系列现代商品、新风尚的出现和普及重塑了国民的价值观与生活形态,消费最终内化为一种主导性的价值符号与生活方式。这一转变直接冲击了以清教伦理为基础的传统价值体系,导致享乐主义盛行与精神虚无的蔓延,生命意义被简化为对物质与感官的追逐,“我消费故我在”的异化现象成为时代注脚。理性与科学技术的结合,加之赫伯特·斯宾塞(Herbert Spencer)为代表的社会达尔文主义所倡导的物竞天择,使美国传统价值观念进一步被置换。对财富与个人成功的追求逐渐扭曲为一种竭力追逐金钱、身份与地位的意识形态,支配着民众的思维与世界观,最终演变为社会危机与个体精神信仰的双重崩塌。

在商业化与工业化的统摄之下,乡土文明日益瓦解、乡村空间逐渐被蚕食,凯瑟敏锐捕捉到这一现代性痼疾在美国中西部地区的渗透,并在其作品中进行揭露。精神家园的逝去,心灵的空虚迷茫,以及人与人、人与自然之间的疏离与敌对成为凯瑟这一时期的重要创作主题。在小说《教授之屋》中,这种危机通过具体人物与场景得以具象化:圣·彼得教授的家人将社交活动异化为对经济与社会地位的彰显,家庭沦为计算与交换逻辑的产物;大女婿路易·马塞卢斯作为拜金主义的典型,将商业主义与消费至上奉为信条,表面温文尔雅实则背叛友情,通过剽窃他人研究成果牟取暴利;大女儿罗莎萌婚后沉迷物质享受,购物成为一种如“拿破仑洗劫意大利宫殿”般的“获取的狂欢”(凯瑟,2011,p.107)。

凯瑟对资本向西部渗透的批判尤为深刻。她曾这样表达对于西部社会精神贫瘠的深切忧虑:

在内布拉斯加,我们必须面对的事实是:开拓者们的辉煌故事已经结束,代替它的新的有意义的故事还未出现。征服荒野开垦处女地的这一代人正在逝去。……第二代人正值中年,在艰苦岁月中长大,沉迷物质享受,喜欢购买昂贵但丑陋的东西。……这一代人坐在驾驶室中,驰过老一辈辛苦耕种的玉米地,厌恶生产,宁愿生老病死在汽车里。他们只想购买一切制造好的东西:衣服、食物、教育、音乐、享乐。(Cather, 1923, pp. 225-226)

边疆关闭,拓荒时代终结,其所认同的生产生活方式与价值观念正在消失,原本丰富美好的生活被单调丑陋取代,内布拉斯加沦为精神荒原。凯瑟在该时期的文学创作实质是对美国转型阶段的标记,即“从一个由田园、边疆、去中心化、生产型、乡村和农场组成的古老社会转向由大都市组成的现代化、

商业化、机械化、消费型的社会”（Dorman, 1993, as cited in 张健然, 2018, p. 46），亦是对美国现代化进程的回应。

《教授之屋》中，凯瑟展现了工业文明与商业文明如何扼杀了现代人的审美需求，使人们热衷于自然的实用价值，进而导致自然风景之美逐渐消失于人们视野，割断了人与自然的情感纽带。小说中，人们肆意改造自然面貌，索取自然资源，自然空间逐渐沦为资本空间。路易在密歇根湖畔建造的“挪威式庄园”便是典型例证：

我们正在乡下建一所房子，算得上是个大手笔，在密歇根湖畔的密林里。……我们那儿位置特别好，后面是原始森林，前面是湖泊，还有自己的湖畔呢，……我们特别走运找到一个设计师——一个年轻的挪威人，在巴黎学出来的。他给我们造了一所挪威式的庄园，与环境特别协调，配合那些起伏的松林和水边高地再合适不过了。（凯瑟, 2011, p. 21）

路易宣称建筑“与周围环境非常和谐”，实则暴露了重商主义对西部空间的殖民。此处，凯瑟使用“大手笔”“自己的湖畔”“设计师”等商业化表达体现路易吹嘘、炫耀性的口吻，与后文圣·彼得教授对旧居朴素、私密的描写形成了鲜明对比，呈现出两种截然不同的人地关系。自然空间在此沦为资本展示的舞台，奢华的庄园成为财富与时尚的空洞符号，而非人、地、物情感联结的载体。这种浮华自负的炫耀恰恰掩饰着精神世界的匮乏。凯瑟曾断言，如若任何一个拥有足够财富的人都可以购买并处置一块西部的土地，那么，由农民定居者所定义的中西部概念无疑面临着被破坏的危机（Shimotakahara, 2007, p. 72），西部草原共同体也必然随之解体。凯瑟的西部书写并非附和宏大叙事，而是以地域主义与人文主义视角，对现代性弊端进行诊断、揭露与反思。

记忆中的自然风景：找寻遗失的地域归属感

凯瑟是一位主动与记忆建立认同的作家，她曾多次在访谈与著作中坦诚，记忆在其文学创作中是至关重要的。1921年，她于一次访谈中直言，记忆与创作如影随形（Cather, 1986, p. 20）；次年，凯瑟更是公开表达，记忆乃文学创作的重要源泉（Cather, 1986, p. 178）。风景作为记忆的关键载体，构成了她创作版图中不可或缺的维度。离开生于斯长于斯的美国风景，凯瑟的文学世界便失去了根基。正如唐·米切尔（Don Mitchell, 2003）所言，风景是记忆的制造者和具象化（p. 790），这一论断在凯瑟的创作中得到印证。美国风景对凯瑟而言具有双重意义。一方面，美国风景能够唤起凯瑟深藏于潜意识的记忆，唤醒其进行文学创作必不可少的早年经历。“我只描写最熟悉的美国中西部生活。唯有在此，源源不绝的生活之流才能冲破闸门，释放我早年获取并吸收的种种印象。”（Cather, 1986, p. 84）另一方面，风景是其记忆的重要组成部分。书写记忆中的风景如同“一次愉快的生命之旅”，使其“回到童年，重温儿时的记忆”（Peck, 1996, p. 237）。自然风景中熔铸着个人记忆与社会性的集体记忆，文学创作由此成为记录并再现地域文化想象的载体。

面对现代生活中自然风景的消逝以及地域共同体的瓦解，凯瑟笔下的人物试图通过记忆中的风景想象，补偿地域情感的缺失，重构遗失的地域归属感。《教授之屋》中的圣·彼得教授便是典型例证。记忆风景可以被构建为一种地方感（Agnew, 1987, as cited in De Nardi & Drozdewski, 2019, p. 429）。小说开篇，凯瑟对教授的旧居进行了全方位的呈现，对房屋的布局、天花板的壁纸、地上的席子等细节进行描绘，却仅通过“被电灯照得通亮耀眼的白色小屋”（凯瑟, 2011, p. 18）、“在芝加哥买到上好的熟铁门把手”（p. 22）等零散表述暗示新家的华丽。凯瑟对旧屋与新房描写的详略对比表现出教授与新环境的疏离，以及对旧屋的熟悉与依恋，教授的情感所系之处在于承载记忆的旧空间，即旧屋窗外的密歇根湖。

这片碧蓝的湖水不仅是其童年记忆的具象化，更是他与故土联结的纽带。“想到自己的童年，他

就会想起碧蓝的湖水……不过当时生活里最大的真实，就是永远都能让他摆脱开无聊的湖泊。”（凯瑟，2011，p. 15）实际上，小圣·彼得初次看到这片风景时并未仔细观察，他“没有流连于细节，也不知道是什么让他如此开心”（凯瑟，2011，p. 15）。密歇根湖的蓝色记忆逐渐抽象为一种色彩符号，赋予教授无限想象的可能。身处风景之中的平静或愉悦或许是短暂的，但却并不易逝，它作为一种情感反应，往往能够在日常生活中产生超越其时间的回响，对个体产生持久且深远的影响（Foley, 2011, p. 475）。对于凯瑟而言，风景对于人物的影响并不仅仅存在于当下，而是一种持续作用，在某些外界刺激下被重新唤起。当现实中的自然风景被现代性侵蚀，圣·彼得教授通过记忆中的风景重构与童年的联结：湖泊的感知先于语言，无法完全传达给他人，却在其具有高度创造性的头脑中以幻影形式存在，成为回归原初生命状态、抵御现代疏离的精神港湾。风景与记忆彼此依附、共生共息。记忆附着在被个体感知的风景上，风景则承载着个体的记忆，并存在于个体的记忆与生命中。当个体遭遇身份模糊的困境时，风景便可以帮助个体重建身份认同、重构生命体系。

凯瑟指出，一个人最强烈的情感、最刻骨铭心的记忆皆是于15岁之前获得的，她最真挚的情感便属于内布拉斯加大草原那片乡土（Cather, 1986, p. 37）。湖泊之于圣·彼得教授正如草原之于凯瑟，他的身份源于它。幼年搬离湖泊时“刻骨铭心的伤心”，异国岁月中对蓝色湖水的深切思念，乃至“只要在湖泊附近，不论哪里，都适于生活”（凯瑟，2011，p. 16），皆印证着记忆风景如何成为现代人对抗异化的精神依托。当自然空间沦为资本展示的舞台，凯瑟通过文学创作，将记忆中的风景转化为超越日常的想象领域，为迷失于现代性洪流中的个体提供了一方重获归属感的精神原乡。

人造风景：自然风景的重建

健康地理学家的研究证实，人造风景对人类身心健康的影响不容忽视。作为自然与文化的复合产物，花园与家宅等人造空间不仅承载着审美功能，更成为现代人抵御精神异化的重要场域。自然与人文因素的交织赋予了人造风景独特的治愈潜力，这种潜力通过安全感、社会支持及身体实践得以释放（Marcus, 2014, p. 24）。然而，并非所有人造空间都具有治愈性。路易的挪威式庄园与教授的旧屋便构成了“致郁性”与“治愈性”的对立，因前者用于外在的资本与社会身份的标榜，后者则满足了内在的精神需求与情感联结。

在《教授之屋》中，圣·彼得教授在旧屋楼下建造的欧式花园便是这一理论的文学映照。窗外的花园风景令他内心愉悦，是灰暗生活中的心灵慰藉：

半英亩地里没有一片草坪，整齐划一，都是耀眼的沙砾、夺目的灌木和鲜艳的花朵。树木是肯定有的，有一棵东枝西杈的七叶树，后面的白墙边有一排修长的钻天杨，居中还对称地种了两棵圆顶菩提树。花园的边边角角里，种了一团团绿蔷薇，那多刺的枝蔓绞缠在一起密密麻麻的，形成一团团巨大的灌丛。……肉粉色的天竺葵铺泻下来，还有长势正好的法国万寿菊和大丽花——汉密尔顿没有人能种出这样的大丽花来。（凯瑟，2011，p. 4）

远离喧嚣的风景能够使人内心宁静、舒缓，它能够赋予人们独处的空间，与城市的日常生活节奏形成鲜明对比，增强了风景所具有的疗愈潜能（Staats & Hartig, 2004, p. 200）。教授的花园是一个由围墙包围的封闭空间，整齐划一、左右对称的设计与周围的美国环境形成了有意识的区隔，构成了教授短暂逃离外部世界的避难所，从而得到心灵上的慰藉。而其异域性，如鲜艳葱郁却不结果实的法式花园、法国万寿菊和大丽花则成为教授身份符号的具象化，象征着教授法裔加拿大血统与美国血统混杂的身份来源（韩松，2014，p. 139），也通过二十余年的精心打理，成为其对抗现代性疏离的精神依托。可见，花园作为一种人造风景，其治愈性来自于对致郁性社会关系的主动隔离，并在一个微观的、可控的空间内重建秩序感。

如果说花园是教授抵御现实的精神铠甲，那么家宅则是其身份认同的根基。凯瑟的文学创作始终深嵌着对家宅的自觉书写。其笔下的家宅从未局限于物理空间，而是承载着记忆与情感的“原初庇护所”（Bachelard, 1994, p. 5）。凯瑟辗转居住过数十所房屋，其生命历程与空间体验构成互文：弗吉尼亚州柳荫谷的三层砖房（Woodress, 1970, p. 23）是她幼年记忆的中心，柳树环绕、溪水潺潺的田园图景构筑起她对家的最初想象；而内布拉斯加红云镇的阁楼空则成为其自我意识觉醒的起点，正是这间堆满书籍的阁楼，后来成为小说《云雀之歌》中西娅一家家宅的原型，也见证了凯瑟从地方性叙事迈向普遍性文学关怀的转折。家宅是凯瑟的精神家园，她将对于家宅的情结诉诸笔端，使之成为其笔下的人物，尤其是男性人物角色的避难所与疗愈之所。

在小说《教授之屋》中，家宅的象征维度被推向新的高度，不仅是人物角色居住、生活的空间，更蕴含着丰富内涵。凯瑟通过多重空间并置，如圣·彼得教授的旧屋阁楼、路易的挪威式庄园、西南部古印第安人居所等，构建起现代性困境的隐喻体系。正如小说题目所暗示的，教授之屋，也就是教授的旧屋书房对教授而言具有至关重要的作用。这个堆满手稿、弥散着烟味与旧衣气息的私人领域，既是其学术生涯的见证者，也是传统价值最后的堡垒。当现代社会的拜金主义侵蚀家庭关系，当消费主义价值观冲击学术尊严，旧屋便成为教授身份认同与安全感的重要来源，是教授在世界之中找寻并确定自己位置的出发点，瞭望世界的立足点。巴什拉在《空间的诗学》（*La poétique de l'espace*, 1957）一书中对“家宅”与“住宅”进行了区分：前者蕴含着家的幸福意义，更关注内心空间；后者则是一个仅具有几何意义的外部空间概念（Bachelard, 1994, p. 6）。教授的书房虽简陋、破旧，却发挥了保护内心空间的作用，具有巴什拉所言的家宅的“原初性”（Bachelard, 1994, p. 5）庇护感，即当人类遭受外部的自然或人为侵袭之时，家宅天然地扮演一种提供安定与庇护价值的角色。凯瑟对旧屋的书写正是一种将“住宅”转变为“家宅”、将物理地点转变为情感容器的文学实践。从弗吉尼亚的田园家宅到红云镇的文学阁楼，再到《教授之屋》中象征传统价值的旧屋书房，家宅承载着凯瑟对现代性危机的深刻反思——当物质主义割裂人与土地的联结，当消费文化消解意义生产的根基，唯有回归空间的原初性，方能在记忆与现实的交织中，重构被现代性撕裂的主体性。

凯瑟笔下的人造风景的治愈性来源于其作为反现代性的微观空间实践，它们为个体提供了物理与心理上的双重庇护、承载着个体的文化记忆，与路易旨在炫耀、割裂情感联结的庄园有着本质区别。当自然风景在工业化中消逝，当地域共同体在城市化中瓦解，法式花园的异域性、旧屋阁楼的私密性是个体保持内在完整性的领地，也是作家对何处安放灵魂这一现代性命题的回应。这种空间书写不仅延续了凯瑟的人文主义关怀，更将文学的治愈功能从个体层面推向了对整个时代精神危机的反思。

域外的象征性风景：地域与民族身份的重构

风景不仅是一种客观的物质实在，更是一种具有象征性与社会性的文化建构。正如唐纳德·梅尼格（Donald Meinig, 1979）所言，“一切风景皆是符号性的，是文化价值、社会行为与个人行动在特定时间、地点中的表达”（p. 5）。治愈性风景中的符号环境指疗愈过程中的意识形态和价值系统（Wilson, 2003, p. 84），如仪式、代表符号的实物、意义的创造等（黄力远、徐红罡, 2018, p. 151）。古印第安部落遗址是一种具有象征性意义的治愈性风景。它融合了自然风景与文化景观，是内部和外部的平衡，是自然与文化因素相互作用的结果。它表达着广泛的习俗、叙事与意义，标志着土地与天空，人与上帝，日常生活与精神、想象的家园之间的联系，在水平空间与垂直时间上皆表达了典型而独特的概念（Shackley, 2001, as cited in Foley, 2011, p. 470）。印第安遗址可以被视为一种“非白人、非西方的”土著的治愈性风景，它承载了远离现代文明的土著居民对于日常生活与宗教信仰的渴求（Wilson, 2003, p. 83）。

建立与巩固美国身份是《教授之屋》探讨的重要主题之一，对于种族混杂的身份焦虑体现为对犹太人路易·马塞卢斯的排异叙事。西部拓荒赋予美国社会澎湃动能的同时，也催生了深层次的身份焦虑。作为典型的移民国家，美国谱系来源多元且复杂，其中也必然存在着矛盾与排斥。以基督教为主的欧洲移民的定居扩张与犹太人群体的持续涌入，加剧了美国民众对于种族混杂由来已久的恐惧。在该小说中，凯瑟赋予了诸多人物角色合法的美国身份。圣·彼得家族具有法裔加拿大和美国血统；小女婿苏格特·麦雷格雷是苏格兰裔白人形象；汤姆·奥栏则是中西部移民的后代。而路易却是一个“鲑鱼色调的人”“脸上没有什么闪族人的特征”（凯瑟, 2011, p. 25），这暗示了其犹太人血统，他也因此无法融入美国社会。而四处迁徙的生存状态与物质至上的商业伦理，更被视作对传统美国价值观的威胁。欧洲血统、可被同化的文化背景，与建立稳定家庭社区关系的意愿暗合了当时的美国对理想移民的想象。相较之下，路易的犹太身份与无根性恰成为现代性冲击下传统社群解体的隐喻。

除此之外，消费主义发展、工具理性传播导致的异化，以及一战后理性与进步神话的破灭使美国民众的身份认同与民族延续感岌岌可危。美国民众纷纷将目光转向国内，深入边疆腹地探寻身份之根与文化之源。作为一种与文明相对的、更为自然、更为接近人类“起源”的部落，土著印第安原住民成为美国身份想象的重要组成部分。20世纪初兴起的旅游业证实了这一点。1888年，美国西南部科罗拉多州悬崖宫殿遗址梅萨维德（Mesa Verde）的考古发掘被迅速纳入文化旅游的叙事框架。通过参观普韦布洛文明遗迹，白人游客得以幻想般地逃离与美洲原住民暴力冲突的历史，想象与印第安人之间的亲密关系。古印第安遗址使美国理想化的历史以及通过植根于这片土地以寻求身份认同的愿望成为可能。一战前，诸多艺术家与作家前往美国西南部探访或定居，与西南地域相关的艺术随之流行起来。美国作家梅布尔·道奇·卢汉（Mabel Dodge Luhan）搬至该地域，成为新墨西哥州陶斯镇艺术家聚居地的沙龙女主人，并邀请玛丽·奥斯汀（Mary Austin）、D. H. 劳伦斯（D. H. Lawrence），威特·宾纳（Witter Bynner）等作家以西南部风景与土著文化为灵感进行创作（Wilson, 2003, pp. 581-582），试图在美国白人与土著居民之间构建一种想象中的血缘关系，通过艺术呈现一个原始的、尚未被发现的美国，一个在印第安人血液中保存着的、鲜活着美国（Wilson, 2003, p. 582）。1925年，凯瑟与伊迪丝·刘易斯也加入其中。凯瑟的西南之行与文学书写参与了这一身份重构运动。她将美国大西南视为找寻人类意识的起点，那里的传统、风俗、风景所具有的完整性比世界上任何繁华喧嚣的事物都更具深意（赵君、朱哲, 2017, p. 57）。她曾指出，拓荒时代正慢慢消失，人迹罕至的台地与峡谷风景，依崖而居的原始社群及其以审美为中心的生活无疑为被物质主义吞噬、与土地疏离的美国社会提供了治愈与救赎的可能（VanderVeen, 2013, p. 147）。

《教授之屋》是凯瑟对美国白人身份焦虑的探索，汤姆·奥栏发现的蓝岩平顶山与悬崖城遗址为美国的未来提供了一个想象新乌托邦的可能性空间。凯瑟运用并置的手法，通过书写远离现代城市风景的原始自然的域外风光，西方文明之外的古印第安文明，将过去与现在连接起来。正如该书扉页所写：“一块绿松石镶嵌在哑银上”，“绿松石”象征着西南地域原始的自然风景，“哑银”则代表着灰暗死寂的现代城市生活，两者的并置反衬出西南风景的原始之美。凯瑟使用大量笔墨描绘了壮美瑰丽而又简单清新的美国西南地域风景。那里风景独特，万物有灵，美丽的植被生长于悬崖之上，宛若巴比伦空中花园；那里空气纯净自然，“软绵绵、麻刺刺、金灿灿，带着冰冷边缘的热烘烘，还充满了矮松的味道”（凯瑟, 2011, p. 165）；那里柔和静谧，如雕塑般“宁谧、凝止和沉静”（凯瑟, 2011, p. 139），以永恒的平静俯视着峡谷；那里开阔整洁，与世隔绝，目之所及皆是岩石，干净得只有自然的气息。

同时，这亦是两种不同的生活方式及其背后不同的文化与价值观的并置。彼此相异又相通的联结引发了读者的审视与思考，一方面使印第安文化获得现实意义，为美国未来发展提供有益的参考，另一方面使美国在历史中寻找到位置。美国西南部的印第安文化是贯穿凯瑟文学创作的重要元素，古印第安部落遗址风景表征着原住民天人合一的土地观与生存哲学。在白人文化中，土地是人们攫取资源

的场所，追逐个人利益、实现个人理想的途径，而印第安人却始终尊重土地、顺应自然。在印第安文化中，土地具有某种神秘的、精神层面的生命力，圣洁无比。他们渴望融入土地、融入自然，时空的悠远广博使其从容谦卑。汤姆·奥栏初次见到悬崖城便表达了对与自然浑然一体之美的崇敬之情：

我看到在崖壁上的一个巨大岩洞里，有一座石头小城安然沉睡，如雕塑般凝止不动。它们悬在那儿，看起来好像有某种布局：浅色的小石头房一个挨一个，一个摆在一个上面，平顶、窄窗、直墙，整个房屋群落的中央，有一座圆塔。那座塔比例美极了，凸凹起伏，对称而有气魄。这座塔，把那一团房子很好地统一起来，赋予它们意义。（凯瑟，2011，p. 138）

在建筑上，悬崖城依势而建，对周围环境没有丝毫破坏，体现出古印第安人尊重自然而非一味索取的敬畏之心。房屋布局井然有序，构造精巧，圆塔的曲线与房屋的平直线条完美平衡，遗留下来的物品陈设有序，手工艺品技术精湛，体现出古印第安人对艺术的追求以及耐心、谨慎地对待土地和土地上一切存在的生存智慧。根据悬崖城遗址，人们得以尽情想象曾经的灿烂文明以及井然有序、生机勃勃的社会生活。这片遗址呈现的并非印第安游牧文化，而是杰弗逊的农耕社会理想。它将道德、宗教、美学与日常相结合，将神圣、审美与实用原则相融合。古印第安人、日常生活的居所、用以进行宗教活动的圆塔与自然风景完美融于一体，共同构成和谐、有机的共同体。这种生活正是早期美国移民所向往的，是美国现代化进程中逐渐遗失的。凯瑟通过对古印第安文明的“解辖域化”（Deterritorialization）和“再辖域化”（Reterritorialization），使其成为美国社会的起源。

与之相对的是圣·彼得教授位于现代都市的家，呈现出了与原始自然风景截然不同的空间体验。教授的旧房子丑陋、破旧、灰暗，给人一种单调、了无生机之感。教授的新家表面上富丽堂皇，舒适有序，实则堆满毫无实际价值的奢华商品，家庭成员之间也彼此心怀嫉妒、算计与敌意。因此，教授感受到的并非家庭的温馨，而是空虚、乏味以及贪婪的人性带来的窒息感。凯瑟利用拥挤到令人窒息的“满”反衬现代人空虚的精神世界，用广袤的“空”凸显西南部深厚的历史文化底蕴与丰富的情感。在《无家具小说》（“The Novel D meubl ”, 1923）一文中，凯瑟这样阐释她所倡导的极简文风：“如果能将所有家具扔出窗外将是多么美妙啊；随之扔出去的还有所有无意义的重复、令人厌倦的陈辞滥调，让房间像希腊剧院的舞台空旷……把舞台留给情感、伟大或平凡。”（Cather, 2019, para. 11）¹

通过并置与对照，一方面，凯瑟表达了对个体身份的追问，对于现代美国民众如何安置自我的思考。随着现代社会发展，圣·彼得教授面临着来自家庭、友谊、理想幻灭等多重压力。而汤姆·奥栏在西南部的故事以及两人的西南探险之旅所具有的精神力量帮助教授走出狭隘的个人精神世界，找回原初的自我。另一方面，凯瑟指涉了美国国家与民族身份的建构。小说第二部分结尾处，凯瑟创造了一个神圣的时刻：

我在一块仿佛谷底的小岛一样孤零零的岩石上躺了下来，向上望去。我周围的灰色灌木蒿和蓝灰色的岩石已经隐入了阴影之中，但是上面很高的地方，峡谷的岩壁染着一层日落映出的火焰般的颜色，悬崖城则裹在一层金色的薄雾中，衬在黑暗的岩洞前面。没过几分钟，它也变成了灰色，只剩下顶端的岩石边缘留有红色的光辉。那抹光辉消失之后，我还能看见黄铜般的光亮在山顶岩石边缘的矮松间游动。山谷上方的天穹是银蓝色的，挂着淡黄色的月亮，这会儿星辰闪闪，就像水晶坠入了澄清的水中。（凯瑟，2011，p. 172）

汤姆·奥栏躺在谷底，随着观看视角上移，空间呈现出三个层级：最底部是位于谷底小岛的奥栏，中间一层是建于崖壁之上的悬崖城遗址，最高处是无垠的苍穹。从时间的角度观之，三层空间对应着三个历史发展阶段，由下至上分别指涉当下、古印第安人时期和永恒的人类历史。对风景所具有的精神

1. 该文收录在《薇拉·凯瑟作品全集》（*The Complete Works of Willa Cather*, 2019）中，该作品集的电子版本没有页码。

性的感知能够赋予个体治愈性作用。凯瑟常赋予其笔下的风景以神性，并使人物以双向参与的方式实现个体与风景之间的“移情共感与精神性投入”（谭晶华, 2021, p. 132），即通过与自然风景开展双向参与式的互动，达到与风景的移情共感以及更深层面的精神交流。通过这种方式，个体得以复归于生命源头，实现与宇宙的交融，同时也得以摆脱逻各斯中心主义的束缚，在与风景的相融相契中实现个体生命的完整与精神维度的升华。此处，凯瑟赋予平顶山空间以历史纵深感，通过古印第安历史观照美国现代社会。同时，她又将当下、历史与永恒在同一空间并置，将当下融入悠远的人类历史，将人类社会融入无穷宇宙。

可见，古印第安遗址是一种象征性风景，其治愈性在于为美国人提供了一个批判当下的参照系，一个可以投射民族起源与理想精神的符号，一种扎根于此地的想象性满足，慰藉了因文化混杂而产生的身份焦虑。同时，古悬崖城遗址也是一种具有治愈性的社会风景，建立在对土地的尊重、简单的相互信赖之上，提供了现代社会中稀缺的、具有疗愈力量的社会联结体验。人与人，人与风景在此交融，共同构成一个对抗现代性异化的疗愈环境。然而，凯瑟并未将这种“治愈”简单化，小说同样呈现出治愈性风景的脆弱性与治愈的限度。汤姆·奥栏的结局是悲剧性的，其发明的专利、发现的文物皆被商业化，其本人更是在第一次世界大战中战死，这暗示出基于原始文明的精神乌托邦，在强大的现代资本力量与全球性战争面前不堪一击。圣·彼得教授虽深受汤姆·奥栏及美国大西南风景的影响，却同样未获得一个完满的结局。小说结尾，教授在经历了一场近乎致命的事故、一次精神的崩溃后，获得了内心的平静，凯瑟称之为“没有快乐而生活”（凯瑟, 2011, p. 194）。这是一种妥协的疗愈，它承认了现代性困境难以彻底克服，亦承认乌托邦式的社会理想在现实中的易碎性。然而，这种没有快乐与激情的生活并非虚无，而是在与风景的对话中找寻到了一种继续存在的方式，即一种清醒的、与残缺共存的平静。疗愈也在此呈现出其最为复杂也最为真实的面貌，它并非裂痕的完全消失，而是与裂痕共存的方式与勇气。这种对治愈的建构与解构的张力使得凯瑟对治愈性风景的探讨超越了简单的二元对立，成为一种充满辩证智慧的思想。

结语

小说《教授之屋》创作时期，美国从西部拓荒的传统西部社会，过渡至现代化社会转型期的美国社会，从对地理地域的关注转向对精神地域的探索。该时期，人们的内心与精神世界倍受工业化与商业化发展的侵蚀，既无法重构过去，又无法直面当下，深陷美好往昔与残酷现实的冲突与矛盾之中苦痛挣扎。同时，现代化发展对于自然空间的占有与侵蚀、对于自然风景的破坏导致人与风景之间关系陷入困境。圣彼得教授在新房与旧屋之间的选择、记忆与当下之间的挣扎贯穿作品始终。对此，凯瑟以风景为疗愈之道，将人物、情节融于风景描写之中，塑造一系列具有治愈性功能的地理意象，治愈无根无源、无处可栖的美国民众，疗愈沦为精神荒原的现代美国社会，寻求理想中的家园。

从治愈对象的角度观之，凯瑟的风景书写具有对自我、对读者与对国家的三重治愈性。凯瑟的风景书写深深植根于其个人经历与心理需求，成为其应对现代性焦虑、身份危机和创作困境的出口。通过文学再现故乡风景，凯瑟在想象中重返精神家园，缓解都市生活的疏离感。作为共情的媒介，凯瑟的风景书写实现了对于读者的治愈，为读者提供情感慰藉、历史反思和存在主义启示，赋予欧洲移民读者族群自豪感，弱势群体亦能通过文本确认自身历史的合法性。作为超越个体生命的永恒存在，凯瑟的风景书写是存在孤独的慰藉。古印第安悬崖城的避世意象、其笔下人物对自然风景的迷恋皆回应了读者对于生命意义的追问。风景是一种集体疗愈叙事，凯瑟的风景书写不仅关乎个人，更参与了民族创伤的修复与社会价值观的重塑。其风景治愈性书写与美国社会政治走向、宗教复兴、资本主义矛盾及国族认同等问题紧密关联，既顺应时代潮流，又暗含批判性反思，是对美国社会核心思潮的回应。

与介入,始终与美国社会思潮进行互动。可见,凯瑟的风景书写不仅是文学审美的表达,更是一种多层次的治愈实践,个人疗愈、读者情感共鸣与民族集体创伤修复相互交织,共同构成其作品的疗愈力量,使其作品成为美国文学中自然与人文精神对话的典范。

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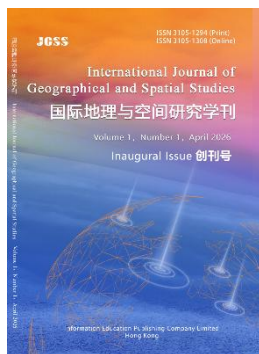
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MEI Xinlin and the Construction of Chinese New Literary

Geography

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Abstract: In response to the challenge of “Rewriting Chinese Literary History” in the late 20th century, Professor MEI Xinlin and his team have worked on constructing a disciplinary system, developing theoretical discourse, and innovating research methods for Chinese New Literary Geography, which has gained widespread recognition from Chinese academia. For many years, MEI has managed to cross the boundaries between Chinese and Western literature, integrating Chinese spatial research traditions with Western geocritical thoughts, making him a key figure in Chinese New Literary Geography. Core concepts in MEI’s Chinese New Literary Geography include regional criticism, geo-criticism, map criticism, and geopoetics, which demonstrate clearly China’s response and solution to the challenge of rewriting literary history. Therefore, introduction and promotion of MEI’s Chinese New Literary Geography is particularly crucial to keep the world up to date with the new achievement in Chinese literary theory.

Keywords: MEI Xinlin; Chinese New Literary Geography; theoretical genesis; future development

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标题: 梅新林与中国新文学地理学建构

摘要: 面对 20 世纪末“重写中国文学史”的时代命题，梅新林教授及其学术团队致力于建构中国新文学地理学的学科体系、理论话语和研究方法，得到了中国学术界的广泛认可。多年以来，梅新林游走于中国文学与西方文学、西方地理批评（空间批评）思想流变与中国文学地理学研究传统，展现出独到的学术思想。“地域批评”“地理批评”“地图批评”“地理诗学”是梅新林所建中国新文学地理学的核心概念，是应对“重写文学史”的中国声音与中国方案。因此，推介梅新林的中国新文学地理学

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对于世界学界了解中国文学理论尤为重要。

关键词：梅新林；中国新文学地理学；理论缘起；发展趋势

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Over the past two decades, New Literary Geography, characterized by a distinctly Chinese intellectual orientation, has emerged as an important paradigm in literary criticism within China. Initially proposed by MEI Xinlin, this framework marks a notable shift in a Chinese academic landscape long shaped by Western critical discourse. It challenges the entrenched assumptions of conventional literary historiography and opens up new avenues for rethinking Chinese literary history. Contemporary literary studies have often focused on the temporal dimension of literature while marginalizing the geographical one, thereby underestimating the significance of spatiality in both authorship and textual production. Yet literature, as a mode of representing both society and nature, remains deeply intertwined with geographical and environmental conditions. Against this intellectual backdrop, the rise of New Literary Geography in early twenty-first-century China can be understood as both historically grounded and theoretically significant. On the one hand, it provides a critical corrective to the tendency of literary historiography to become detached from local contexts. On the other hand, it directly responds to the persistent neglect of geographical factors in modern literary research.

This article aims to review and summarize the background and development process of this critical theory, and then distill the core concepts, theoretical framework and development trends of the New Literary Geography, thereby providing a window for the international academia to understand the distinctive contributions of Chinese literary theory.

Retrospective Review of Rewriting Chinese Literary History in the 1980s

The concept of “Rewriting Chinese Literary History” has emerged as a widely recognized proposition in contemporary Chinese literary studies. Since the 1980s, when scholars such as CHEN Sihe and WANG Xiaoming first put forward this concept formally, it has exerted a profound and far-reaching influence upon a large number of scholars. Around this scholarly discourse, prominent academics in China have offered diverse perspectives, collectively shaping one of the most significant intellectual trends in the 21st century. Among those, HUANG Ziping, a distinguished literary critic and one of the leading figures in this movement, observed that “the Rewriting of Literary History in the 1980s meant, of course, something rather special...since many believed that only high-end term like ‘movement’ was suitable to encapsulate its scope, ambition, impact and accomplishments” (DING, 2012, para. 8).¹ Indeed, the more a topic stimulates discussion, the more likely it is to hit the crux in literary research. With no exception, this raises a series of critical questions: What is literary history? Why does Chinese literary history need rewriting? And how should the rewriting of Chinese literary history be directed?

The term “literary history” refers to the systematic study and classification of literary works, progressive trends, and prominent literary phenomena within a particular temporal period and region, aiming to explore the cultural characteristics and spiritual ethos in different eras and in specific locales. At the dawn of the 21st century, YANG Yi (杨义, 2003), former editor-in-chief of *Literary Review*, introduced the concept of

1. The original text of the quotation is “八十年代的重写文学史当然是另一回事了……很多人觉得必须用‘运动’这种大词才能概括其规模、雄心、影响和成就了”。

“rebuilding the pedigree chart of Chinese literature” (重绘中国文学地图) and expounded the origins of the “Rewriting Chinese Literary History” movement.

Literary historiography should cultivate a twenty-first-century critical awareness, grounded in a creative understanding of the nature of literature and an innovative engagement with modes of historical representation...Conceived as a “practical-spiritual” mode of apprehending the world, literature does not merely record historical, social, and human realities; rather, it renders them through lived experience (p.17).¹

...

A twenty-first-century reorientation in literary historiography requires new modes of thinking that are integrative, multidimensional, dialogic, and dynamic, grounded in Chinese intellectual traditions and informed by modern rationality (p. 28).²

In the context of Chinese scholarship, YANG Yi’s insights can be read from at least three aspects. Firstly, the concept of “Rewriting Chinese Literary History” lays more emphasis on the value of pure literature and the de-politicization of literary studies. It challenges the evaluation systems and standards rooted in the revolutionary literary tradition that prevailed before the 1980s in China. By doing so, it resumes writers, works, phenomena, and literary movements as the center in literary history, focusing on the exploration of aesthetic values and the authorial subjectivity in literary creations. Secondly, since the current study of modern literary history prioritizes chronological criteria to classify, evaluate, and judge literary works, it may lead to oversimplification by blurring the boundaries among such grand terms as “World Literature”, “Regional Literature” and “Minority Literature”. As a result, many literary critics tend to focus on temporal changes in literary practice while neglecting spatial diversity, an oversight that requires correction. The concept of “Rebuilding the Pedigree Chart of Chinese Literature” is to find out a balancing way to explore Chinese literary history across temporal and spatial dimensions. Thirdly, with China’s turn toward rewriting literary history, the influx of Western literary critical theories, such as reception aesthetics, reader-response theory, structuralism, postcolonialism, to name just a few, led to an awkward situation in which Chinese literary criticism was dominated by these western theoretical frameworks. Consequently, most contemporary Chinese critics have suffered from theory aphasia (理论失语症).

YANG Yi’s thought-provoking remarks have attracted a lot of attention from many of his contemporary literary critics. Among a great number of pioneering Chinese scholars, MEI Xinlin initiated the concept of New Literary Geography, aiming to construct a new discourse system to study Chinese literature from a broader historical perspective. According to MEI (2010), in an era defined by spatial-temporal imbalance, New Literary Geography, which emphasizes the “intrinsic blending of the temporal and spatial forms of literature” (p.1)³, offers the most effective and reliable research approach for “realising the dual goals of reconstructing the paradigm of Chinese literary history and redrawing the chart of Chinese literature” (p.1)⁴. MEI is a professor of Chinese Literature at Zhejiang University of Technology, and he also serves as the dean of Research Institute of Ancient Capital of Southern Song Dynasty (南宋古都研究院), a leading research

1. The original text of the quotation is “文学史写作应该出现新世纪的自觉，这种自觉源于对文学本质的创造性理解和文学史表达方式的创造性把握……文学作为‘实践—精神’地把握世界的方式，它不是一般的历史社会人生的纪录，而是对历史社会人生的带有生命体验性的纪录”。

2. The original text of the quotation is “文学史写作的新世纪自觉，必须采取新的思维方式，采取具有充分的中国智慧和现代理性的综合、立体、对话、动态的思维方式”。

3. The original text of the quotation is “文学的空间形态及其与时间形态的内在交融”。

4. The original text of the quotation is “实现重构中国文学史范式与重绘中国文学地图之双重目标”。

base of literary geography in China. In the field of literary geography, MEI has published a series of works, including *The Forms and Evolution of Ancient Chinese Literary Geography* (《中国古代文学地理形态与演变》, 2006), *Principles of Literary Geography* (Vols. 1 and 2) (《文学地理学原理》(上、下卷), 2017), “Literary Mapping” (“论文学地图”, 2015), “Literary Geography: Theoretical Construction from the Perspective of ‘Space’” (“文学地理学：基于空间之维的理论建构”, 2015), “The Construction of Academic System in New Literary Geography” (“新文学地理学学术体系之建构”, 2017) and “The Reconstruction and Exploration of Chinese Literature History’s Model: in the View of Transition of Chinese Literature Geographic Map” (“中国文学史模型的重构与探索——以中国文学地理版图变迁为视角”, 2020). In a nutshell, the publication of his works demonstrates that MEI has progressively established a coherent theoretical framework in literary geography. It also shows that MEI has fulfilled one of his academic ambitions, i.e. to contribute to the rewriting of Chinese literary history.

Admittedly, MEI’s new research in literary geography has its origin in the conceptual reconfiguration of Chinese literary history studies. Besides YANG Yi’s “Rebuilding the Pedigree Chart of Chinese Literature,” it also encompasses the geographical research tradition in Chinese literary history, CHEN Zhengxiang’s (陈正祥) “The Three Southward Waves of the Chinese Cultural Centre” (中国文化中心三次南迁波澜), Michel Foucault’s “Space Era,” among others. In 1967, Foucault announced in an academic lecture that “the present epoch will perhaps be above all the epoch of space” (1986, p. 22). This tremendous revolution known as “spatial turn”, not only reshaped traditional category of space within Western academia, but also exerted great influence upon the theories and methods of space research among Chinese scholars. In 2006, MEI concluded in *The Forms and Evolution of Ancient Chinese Literary Geography* that the traditional criticism of Chinese literary history had “an overemphasis on the linear progression of the temporal dimension, coupled with a general neglect of spatial forms and the multidimensional configuration arising from their intrinsic interweaving with temporal structures” (p. 3)¹. MEI’s findings marked the logical beginning of Chinese New Literary Geography, and his insightful remarks encouraged more Chinese scholars to reexamine the limitations of the traditional linear historical perspective in Chinese literary criticism. Over more than a decade of rigorous research, MEI has refined and enriched his theoretical system. In July 2017, MEI formally introduced the concept of “New Literary Geography” in his article entitled “The Construction of Academic System in New Literary Geography”. In doing so, he sought to develop a renewed analytical perspective to examine spatial issues in literary texts that transcends both Chinese traditions and Western geographical criticism (p. 112). It is worth noting that MEI named the discipline “Literary Geography” with the character “New” (新), which not only acknowledges the historical roots of this research field in the Chinese literary tradition but also highlights the innovative academic insights he has put forward. Four months later, MEI Xinlin and GE Yonghai (葛永海) released *Principles of Literary Geography* (Vols. 1 and 2), marking the establishment of a systematic theory of Chinese New Literary Geography. The books provide a comprehensive review of the disciplinary history and research paradigms of literary geography in both Eastern and Western contexts, reflecting the authors’ profound scholarly expertise in spatial criticism. In reconstructing the theoretical framework of Chinese literary geography, the authors systematically elaborate the theoretical system of New Literary Geography by focusing on conceptual definition, disciplinary positioning, theoretical development, and methodological innovation, thereby indicating directions for future literary research. ZHAN Furui (詹福瑞, 2019), former director of the National Library of China, believed that the publication of *Principles of Literary Geography* (Vols. 1 and 2) “represents a significant breakthrough and maturity of the theoretical

1. The original text of the quotation is “过于注重时间一维的线性演进，而普遍忽视空间形态及其与时间形态内在交融的立体图景”。

framework of Chinese literary geography, offering substantial theoretical value and practical significance for the advancement of disciplinary construction and academic research within the domain of literary geography” (para.1).¹ With no doubt, MEI’s scholarship represents a pioneering contribution to the field of Chinese literary geography and a notable advancement in addressing the methodological challenges inherent to the study of Chinese literary history.

Academic Reasoning of Chinese New Literary Geography

Strictly speaking, the concept of literary geography is not the original product of Chinese scholars, whilst in the West, the notion and method of spatial study has undergone a long history. The historical development of Western literary geography can be divided into two stages. Firstly, from the mid-18th century to the 1970s, French geographers, such as Montesquieu, August Dupouy, and André Ferre, to name a few, focused on the study of regional literature in France. They examined the relationship between geographical environment and the distribution of writers through the division of administrative units. Secondly, since the 1970s, the ongoing enrichment of spatial critical theory has brought new perspectives and approaches to the study of literary geography. French scholars Bertrand Westphal and Michel Collot, in collaboration with American scholar Robert T. Tally Jr. and Italian literary historian Franco Moretti, elevated textual space and literary maps to the core of literary geography, elucidating the unique aesthetic value of literary geography for the practice of literary criticism. By reviewing the western spatial theories, MEI outlines the historical stages of Western literary geography, which can be summarized as follows: The 1940s saw the genesis of Western literary geography with France as its epicentre. After that, the United States emerged as the dominant force in this domain from the 1970s onwards, driven by the advent of spatial criticism. To further expound the differences between the French and American approaches to spatial criticism, Robert T. Tally Jr. offered his insights in an interview in 2020 with Chinese scholars ZHU Liyuan (朱立元) and LU Yang (陆扬). Tally asserted that French scholars “adopted a geo-centred approach, whereby a specific place, whether a city or an island, was selected as the focus for the collection of texts relating to it”. On the other hand, American scholars “favoured an ego-centred approach...It is possible to discern metaphorical social relations by examining how space and place are represented in a text”(ZHU et al, 2020, pp.143-144). He attributed the differences in the research findings to the methodological discrepancies in the application of spatial criticism and at the same time acknowledged that both approaches were subject to constraints and limitations.

China plays a distinctive role in the field of literary geography with significant academic contributions across four main areas: historical documents, literary theories, prefaces (集序) and monographs. To illustrate, one may consider *Historical Records: Biographies of Merchants* (《史记·货殖列传》) by SIMA Qian (司马迁, 145-90 BC) during the Western Han dynasty (西汉, 202 BC-8 AD) and *The Book of Former Han: Geographical Records* (《汉书·地理志》) by BAN Gu (班固, 32-92 AD) during the Eastern Han Dynasty (东汉, 25-220 AD). These historical documents are characterized of a consistent narrative style, faithful records of local geographical landform, cultural customs, historical figures and events in alignment with administrative divisions. Subsequently, *The Literary Mind and the Carving of Dragons* (《文心雕龙》) composed by LIU Xie (刘勰, 465-520 AD) during the Southern Dynasties (420-589 AD) established the research framework of literary theory from two perspectives: geographical distribution of writers and geographical description in works. New research hotspots such as “Literature School” (文学流派) and

1. The original text of the quotation is “标志着中国文学地理学理论建树的重要突破与走向成熟，对于推进文学地理学的学科建设与学术研究具有重要的理论价值与实践意义”。

“Literary Families” (文学家族) have come into existence. In addition, the sense of place is likely to be a distinct literary device or structural framework in the preface of a literary work (MEI & GE, 2017, p.74). For instance, when studying QU Yuan (屈原, 340-278 BC), one must mention Hunan Literature (湖湘文学) in the introduction part, and a similar close relationship can be seen between SU Shi (苏轼, 1037-1101 AD) and Guangdong Literature (广东文学), OUYANG Xiu (欧阳修, 1007-1072 AD) and Jiangxi Literature (江西文学). Finally, monographs—serving as a type of explanatory text for classic Chinese literary works—acquire significant reference value by virtue of their specific research focus. For example, *Mao Shi Pu* (《毛诗谱》) by ZHENG Xuan (郑玄, 127 - 200 AD) of the Eastern Han dynasty (25 - 220 AD) and *Shi Ji Zhuan* (《诗集传》) by ZHU Xi (1130 - 1200 AD) of the Southern Song dynasty (1127 - 1279 AD) both stand as exemplary studies of the geography found in *The Book of Odes* (《诗经》). It is evident that the critical practice of Chinese literary geography has a very long history spanning thousands of years, fostering an academic tradition with distinctive research methodology, clear-cut terminology, and coherent subject matters. In 2006, MEI published a pioneering article entitled “An Introduction to the Chinese Literary Geography” (“中国文学地理学导论”) in *Literature and Art News* (《文艺报》), which initiated an academic review of the long-standing practice of literary geography criticism in China. He highlights that Chinese literary geography encompasses both the French approach to regional literature and the American method of spatial criticism, while addressing two key questions: first, how does literary geography differ from cultural geography? And second, how does Chinese literary geography differ from Western literary geography? This pioneering essay has been widely regarded by Chinese scholars as a turning point in the study of literary geography in China, as it enabled researchers to move beyond the entrenched view of literary geography as merely a subfield of cultural geography and to begin constructing an independent research discourse and academic framework. In its wake, Chinese literary geography has developed a research orientation that diverges significantly from its Western counterpart. It is not simply “a cross-disciplinary critical theory and methodology with literature as the base and the study of literary space as the focus” (MEI, 2014, p.1)¹; rather, it has evolved into “an emerging interdisciplinary field that organically integrates literary and geographical research” (MEI, 2014, p.1)².

After clarifying the different evolving paths of literary geography in the West and China, MEI moved on to his next task, that is, to construct an applicable theoretical system. HUANG Lin (黄霖, 2007), president of the Shanghai Classical Literature Society (上海古典文学学会), argued that traditional Chinese literary criticism is strong in literary creation, yet relatively weak in explicit theoretical articulation and systematic construction. He therefore suggested that Chinese scholars should draw on Western modes of theoretical reasoning and expression (p. 206). In 2015, MEI paid several visits to Professor Westphal at the University of Limoges and Professor Collot at the University of Paris III in France. During these visits, he engaged in comprehensive academic discussions on the subjects of “literary geography” and “geocriticism”, thereby gaining new insights and a deeper comprehension of the concepts, origins, significance and future prospects of the relevant theories. Following a rigorous examination of Collot’s literary geography system, MEI put forth a novel proposition that the New Literary Geography can be understood as a general concept–sub-concept composite system. Within this system, literary geography functions as the overarching concept, under which four core sub-concepts are identified: “regional criticism”, “geocriticism”, “map criticism”, and “geopoetics”. The term “regional criticism” focuses on physical space, specifically the geographical distribution of writers and how external geographical elements influence their literary creation; “Geocriticism” explores fictional spaces to uncover how writers convey their understanding of the world through textual

1. The original text of the quotation is “一种以文学为本位、以文学空间研究为重心的跨学科研究理论与方法”.

2. The original text of the quotation is “一个有机融合文学与地理学研究的新兴交叉学科”.

spatial practices. “Map criticism” examines the complex relationship between the real world and fictional literary space. It bridges the empirical dimension of regional criticism and the fictional dimension of geocriticism, and responds to the specific phenomenon of literary maps in literary works. “Geopoetics” calls for “the development of a comprehensive system of concepts, categories, and research methods in the critique of literary geography, offering paradigms and practical guidelines for critical practice” (YAN, 2014, p. 115)¹.

In comparison with Collot’s theory, MEI posits that his innovation lies in introducing and explaining the structural role of map criticism in the compound system, displaying the narrative function and aesthetic value of literary maps for literary works. In his analysis, MEI started with the cartographic origin of Chinese characters proposed by the well-known British historian of science and sinologist, Joseph Needham (李约瑟, 1900-1995). He then moved on to highlighting the unique style of graph-text integration in one of the Chinese classics, *Classic of Mountains and Seas* (《山海经》), as well as the style with “maps on the left and history on the right” (左图右史) prevalent in local chronicles. Finally, MEI reached the conclusion that there was a long tradition in the history of Chinese literature that the narrative was unfolded in the form of maps, pictures, diagrams or schemes. His view can be verified by the vast corpus of Chinese literature, spanning from ancient texts to modern novels. In discussing the literary approach of map criticism, Franco Moretti and Eric Bulson both advocate the visual expression of literary maps, while Robert T. Tally Jr. insists on the textual narration of works as the invisible drawing process of literary maps. MEI believes that he has solved this issue. According to MEI, the aesthetic value of literary maps does not lie in the form of expression. Both physical maps and metaphysical maps can be employed to explore the ethical relationship underlying literary phenomena. It can be argued that “a sign doesn’t become useful until some shared meaning is attached to it, and a visual depiction of a space with place-names alone doesn’t become meaningful unless there is a narrative to go with those names, a literature to go with the cartography.” (Van Noy, 2003, p. 177) Consequently, MEI’s theoretical system not only undertook a comprehensive investigation of the research tradition of Chinese literature and the research focal points of Western literary theory, but also reconsidered the research pathways of the real, fictional and fusion aspects in the literary space.

In an effort to strengthen the theoretical framework of New Literary Geography, MEI defines his own key concepts, including “three-origin theory” (三原理论), “spatial layer” (空间层级), “inner space” (内层空间), “outer space” (外层空间), “geographical distribution of writers” (作家籍贯地理), “geographical mobility of writers” (作家活动地理), “geographical description in works” (作品描写地理), and “geography of communication of works” (作品传播地理). In the view of the American geographer Jeffrey Martin (2005), all studies of geographical phenomena are supposed to answer three fundamental questions: “Where is it?”, “What is it like?”, and “What does it mean?” (pp.2-5) The first question concerns the orientation of space. The second deals with the presentation of spatial form and the transition from spatial orientation to meaning pursuit. The third question addresses the significance of space research. Together, the replies to these three fundamental questions form an integral part of a cohesive theoretical framework upon which Chinese New Literary Geography is to be built. Specifically, MEI coins the term “three-origin theory,” namely “original map restoration” (版图复原), “original scene restoration” (场景还原), and “spiritual origin exploration” (精神探原). The issue of “original map restoration” aligns with Martin’s initial inquiry, which concerns the comprehensive depiction of literary space at a macro level including geographical distribution of writers, geographical mobility of writers and geography of communication of works. In response to the second

1. The original text of the quotation is “地理诗学从学理角度研究文学地理学的概念、范畴、方法、建构一套完整的理论体系，为批评实践提供规范与指导”。

question, “original scene restoration” focuses on a detailed analysis of geographical description in works at the micro level, answering what role of physical settings play in shaping the narrative, themes, and characters. The third question is addressed by the “spiritual origin exploration,” which delves into the metaphorical significance of the literary space. Based on the above methods, MEI finds that the subject, whether it is “literature in space” (outer or physical space), “space in literature” (inner or fictional space), or their interrelation, can be effectively examined. This theory facilitates the critics to decode the signifier and the signified in the literary texts, revealing both surface and deeper meanings. To illustrate, MEI applies the three-origin theory to literary analysis through a reinterpretation of the Jinling (金陵) in CAO Xueqin’s (曹雪芹) *Dream of Red Mansions* (《红楼梦》). As a special literary space, Jinlin can be understood on at least three levels. The initial layer of Jinling is set in the real city where the writer CAO Xueqin was born, grew up and received an education. The second serves as a crucial and fictional narrative backdrop in the novel. The third represents an extended space encompassing the author’s intention and emotion. It is characterized by a complex interplay of multiple dimensions, including childhood, family, national, historical, and Oedipal complexes, each occupying a distinct section within the narrative structure. By analysing Jinling from different geographical layers, literary critics have achieved a more comprehensive understanding of the work. This process entailed a detailed examination of the spatial design and creative intention embedded in the writer’s vision, as well as an interpretation of the aesthetic value conveyed in the work.

In addition to his efforts in defining the theoretical framework of Chinese New Literary Geography, MEI’s notable contribution to literary practice has also won acclaims from other scholars. In *The Forms and Evolution of Chinese Literary Geography*, MEI draws on an extensive collection of traditional Chinese literary works to examine two spatial factors: the geographical distribution of writers and the geographical mobility of writers. This book arouses new interpretations regarding the relocation of literary centre in Chinese literary history. Different from his earlier academic works which center on Chinese literary texts, MEI’s 2017 books entitled *Principles of Literary Geography* (Vols. 1 and 2) are welcomed as the first to incorporate western literary texts into his exploration of literary geography. For instance, MEI asserts that the motif of “leaving and returning home” is a prevalent theme in both Chinese and Western classical literary works. The concept of home entices a sense of place, or topophilia in Yi-Fu Tuan’s term. It can be traced back “from the early epic *Gilgamesh* in the Middle East thousands of years ago, to Homer’s *Odyssey*, Aeschylus’ *Oedipus the King*, and numerous other examples in literature. This pattern has been repeatedly observed in fairy tales, chivalric romances, and hundreds of heroic fiction stories (including legends and contemporary travel narratives)” (MEI & GE, 2017, p.464)¹. When discussing the process of urbanization, MEI proposed that cities are not merely locations where populations gather, but also repositories of imaginative materials for political novelists. This trait is exemplified in numerous western contemporary novels, including “*As I Lay Dying*, *The Sound and the Fury*, *The Sun Also Rises*, *The Great Gatsby*, *Gravity’s Rainbow*, *Sabbath’s Theatre*, and *Blood Meridian*” (MEI & GE, 2017, p.480). MEI and his follower’s grand research project is to write a monograph about comparative study of Chinese and Western literary geography, systematically analyzing geographical themes and spatial narratives present in Chinese and Western classical literary works.

1. The original text of the quotation is “从数千年前中东的早期史诗《吉尔伽美什》、荷马的《奥德赛》，古希腊悲剧埃斯库罗斯的《俄狄浦斯王》，直到我们可能想到的童话故事、骑士传奇和数以百计有着英雄情结的小说故事（包括传奇故事和现代的游记），一再演绎了这一模式”。

Future Directions for Chinese New Literary Geography

On the basis of inheriting the critical methodology of traditional Chinese literature while learning and adopting various thoughts in western geographical criticism, MEI hence constructed his own distinct theoretical system, which can be summarized as follows:

First, Chinese New Literary Geography should be regarded as an interdisciplinary study which integrates the two different disciplines, literature and geography.

Second, Chinese New Literary Geography is not a simple addition of literature and geography, but rather an organic integration of these two distinct fields.

Third, literature holds a more prominent position than geography, as it serves as the foundation in the field of Chinese New Literary Geography.

Fourth, as a general concept, Chinese New Literary Geography consists of four sub-divisions: region criticism, geo-criticism, map criticism, and geopoetics, which together formulate a compound system of general concept-sub-concept.

Fifth, Chinese New Literary Geography provides spatial positioning for literature and focuses on various spatial forms in literature.

Sixth, in the practice of literary criticism, key concepts such as “three-origin theory” (“original map restoration,” “original scene restoration,” “spiritual origin exploration”), “spatial structure,” “inner space,” “outer space,” “geographical distribution of writers,” “geographical mobility of writers,” “geographical description in works” and “geography of communication of works” have become the underpinning tools for critics to interpret and critique literature.

Seventh, the primary objective of Chinese New Literary Geography is not only to sort out a novel research method for literary criticism, but bring into existence a new cross-disciplinary field, ultimately becoming an independent and comprehensive discipline. With no doubt, this objective is different from western literary theories, such as French *géographie littéraire* (literary geography) in the 1940s and American spatial criticism in the 1970s.

MEI's theory of Chinese New Literary Geography has received a wealth of positive comments from Chinese scholars. According to HUANG Lin (2007), “The innovation of a subject does not mean acting recklessly or simply being unconventional at will. It must be based on the collection of sufficient materials, supported by original theories, and organized into a systematic framework.” (p.205)¹. He adds, MEI's New Literary Geography stands out as one of the models in academia. GE Yonghai (2007) acknowledges that MEI's theory is a breakthrough of “the stereotypical way of thinking to investigate and analyze writers' works from the angle of time”² and offers a fresh perspective to deal with “the puzzle of spatial belonging” (空间归属问题) in literary works. LIU Yuejin (刘跃进) also thinks highly of *Principles of Literary Geography* (Vols. 1 and 2). He asserts that MEI's new theory with theoretical innovations and multiple explorations is deeply rooted in the long-standing practice of literary criticism in the history of Chinese literature, which marks a new epoch of Chinese literary geography. In this sense, it proves that Chinese New Literary Geography led by MEI has acquired the ability to engage in theoretical dialogue with the French and American schools (MEI & GE, 2017, preface). Meanwhile, as a rapidly sprouting literary theory, Chinese New Literary Geography has been widely applied by scholars to analyze literary texts across various countries and genres. For example,

1. The original text of the quotation is “学科的创新不等于胡来，绝不是随心所欲地标新立异。这必须要收集充分的材料作基础，要自立原创的理论来支撑，要做好通盘的梳理成体系”。

2. The original text of the quotation is “打破了以时间的观念去考察和探索漫漫历史长廊中的作家作品”。

HE Rongyu and LIU Lihui (何荣钰、刘立辉, 2024) reread early modern British literature from the perspective of New Literary Geography and believe that “in the early modern British literature, writers tend to deem national geography as an essential component of political bodies, resulting in embodied rhetoric within national geographical narratives” (p.260)¹. In “Mapping: From Fantasy Literature to Story World”, under the guidance of MEI’s literary mapping, SHI Chang (施畅, 2019) argues that fantasy literature, including George R. R. Martin’s *A Song of Ice and Fire*, Dante’s *The Divine Comedy*, John Bunyan’s *The Pilgrim’s Progress*, Thomas More’s *Utopia*, exhibits close interactions between maps and literature. These interactions are characterized by spatial-temporal logic, a blend of visual and textual structures, and the function of intertextuality (p.48). Based on MEI’s “three-origin theory,” Yuan Junxuan (袁君煊, 2018) has undertaken a systematic investigation of Xinge (信歌) of the Yao People (瑶族). He claims that Xinge serves as an indicator of the spatial distribution and migration patterns of the Yao People, a record of their lives and sites, and a faithful reflection of the Yao People’s aspirations to explore their spiritual home (p.118). As of the present, the China National Knowledge Infrastructure (CNKI) database indexes 823 journal articles and 31 doctoral dissertations on the topic of “literary geography.” Notably, a significant portion of these works cite MEI Xinlin’s relevant theories and core perspectives. This phenomenon not only attests to the remarkable flourishing of research in literary geography but also underscores MEI’s important role within this development.

Indeed, formulated during the spatial turn in western countries and built upon the rich soil of the history of Chinese literature, MEI’s theoretical system of Chinese New Literary Geography has become one of the most popular critical approaches prevalent among Chinese scholars in textual analyses of both Chinese and western literature. In MEI’s words, Chinese New Literary Geography can be deemed as a transcendence of traditional Chinese and western literary geography. He adds, although Chinese literary history has a long tradition of critical practice in literary geography, Chinese New Literary Geography remains a nascent discipline, still in its exploratory phase. It requires ongoing, sustained efforts by successive generations of Chinese scholars to refine its terminology, define its theoretical framework, and innovate its research methodology. In this process, the contributions made by some other representative scholars in Chinese literary geography also deserve our attention. For instance, HU Axiang (胡阿祥, 2001) investigates the historical distribution, composition, and transformation of literary phenomena using geographical theory and methods (p.174). TAO Litian (陶礼天, 1997) focuses on the dual processes: one is how natural geography influences literature; the other is how literary geography evolves from natural space to artistic space (pp.6-7). In their critical explorations of contemporary literary geography, those scholars mentioned above have made insightful contributions based on academic research. In fact, it is the communication and debates among diverse ideas and perspectives that foster the inclusiveness and vitality of Chinese New Literary Geography, providing momentum for its future development and refinement as an original theoretical system.

In our recent interview with MEI, he stated that the emergence and rapid growth of Chinese New Literary Geography was not only the specific response to “rewriting literary history,” but also a positive endeavor made by Chinese scholars to utter their own perspectives on the global literary stage. In distinguishing itself from the spatial theories articulated by French and American scholars, Chinese literary geography still has a long and uneven path ahead toward internationalization. At the same time, a growing group of Chinese literary geographers is actively engaging with earlier Western scholarship while preserving distinct national characteristics through ongoing intellectual exchange. Against this backdrop, MEI expresses strong

1. The original text of the quotation is “英国早期作家都将国家地理视为政治身体的重要组成部分，由此生发了国家地理叙事的具身化修辞”。

confidence in the future development of Chinese New Literary Geography. It is also reasonable to anticipate that, with the increasing introduction and translation of Chinese cultural works, more Western scholars will become familiar with China's critical practice in literary geography. Through dialogues and mutual communications between Chinese and international scholars, Chinese New Literary Geography will fulfil the task of rewriting Chinese literary history and ultimately establish itself on the stage of world literature.

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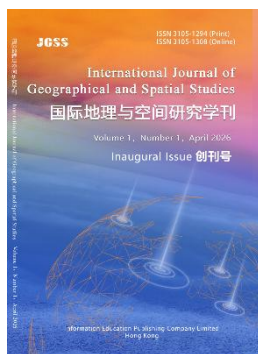
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文学地理学研究历史回顾与前沿探索——梅新林教授访谈录

徐超超 (XU Chaochao), 李莉 (LI Li), 梅新林 (MEI Xinlin)

摘要: 本文是对浙江工业大学梅新林教授的访谈。主要内容涉及文学地理学的研究缘起与概念界定、文学地理学的理论建构与研究路径、当前中国文学地理学的研究现状与研究趋势。关于文学地理学的研究缘起及概念界定, 梅新林教授结合中西文学地理学的发展趋势以及自己的学术经历与创新探索, 回答了建立具有自主创新体系的中国“新文学地理学”的逻辑基点, 西方空间理论对于中国文艺理论的重大影响与借鉴意义, 文学地理学与文化地理学异同的问题, 指明了文学地理学的学科定位。论及文学地理学的理论建构与研究路径, 他在访谈中扼要介绍了“总概念—亚概念”的设计逻辑, “三原理论”的建构与发展脉络, “双重空间”“三重模式”的学术理路, 并从批评实践维度阐释了地理信息技术在文学研究中的可能运用。访谈结尾, 梅新林教授总结了当前文学地理学的研究现状与研究趋势, 内容涉及四大失衡问题, 所主持国家重大社科项目的顶层设计与研究进展, 文学地理学的学科价值与现实意义等话题。以上问题的探讨将为中外文学地理学研究提供多元的思考路径。

关键词: 文学地理学; 学科定位; 理论建构; 研究路径; 未来趋势

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Title: History and Frontiers of Literary Geography Studies: An Interview with Professor MEI Xinlin

Abstract: This is an interview with Professor MEI Xinlin of Zhejiang University of Technology, which covers the following topics: 1) The origin and definition of literary geography; 2) The theoretical construction and research approaches of literary geography; 3) The current research status and future trends of literary geography in China. As for the origin and definition of literary geography, Professor MEI, integrating the developmental trends of Chinese and Western literary geography with his own academic experiences and innovative explorations, addressed the logical starting point for establishing a Chinese New Literary Geography with an autonomous and innovative system, the profound influence and referential significance of Western spatial theory on Chinese literary theory, and the similarities and differences between literary geography and cultural geography, thereby clarifying the disciplinary orientation of literary geography.

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Regarding the theoretical construction and research approaches of literary geography, he briefly introduced the design logic of “General-sub Concept”, the construction and evolution of “Three Originals”, the academic framework of “Dual Space” and “Triple Spatial Model”, and the potential application of geographic information technology in literary research from the critical practice dimension. At the end of interview, Professor MEI summarized the research status and development of literary geography concerning four major imbalances, the top-level design and research progress of National Major Social Science Foundation Program he directs, and the disciplinary value and practical significance of literary geography. His insights on the above topics will enrich the scope of researches on literary geography home and abroad.

Keywords: literary geography; disciplinary orientation; theory construction; research approaches; future development

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文学地理学的研究缘起及概念界说

徐超超、李莉: 梅老师,您好!非常感谢您接受本次采访。围绕“文学地理学”,您多年来潜心耕耘,发表了数量可观的论文与专著,请问您是如何在众多文艺理论研究中确定文学地理学这一方向?

梅新林: 当前国内学界对于文学地理学的讨论蔚为大观,与之相关的优秀论著层出不穷。我简单结合自己的学习经历谈几点原因:

一是从学术渊源看,人类自身及其文化创造都离不开时间与空间两大要素,时间维度产生了历史学,而空间维度则关注地理学,共同构成了所有学科之母题。西汉司马迁论其发愤著述《史记》,旨在“究天人之际,通古今之变,成一家之言”,即是强调时空交融中的学术创新。只是后来的史家多偏向于“通古今之变”的时间维度而淡化或忽视了“究天人之际”的空间维度。而承续“历史”母学科而来的文学史研究也多是如此,即往往纠结于“时间”主线,而缺乏对于“空间”的敏感性,所以需要回归本源予以反拨与矫正。

二是从学术新潮看,20世纪六十年代开始,质疑与反思传统线性进步史观的“空间转向”思潮席卷西方文化思想界,最具标志性意义的也许就是1967年福柯在一次学术演讲中提出的“当今时代或许应是空间的纪元”的著名论断。这一“空间转向”的重大学术变革,不仅深刻改变了西方学界对空间的传统认识和理解方式,同时也有力促进了西方文化观念与文学观念的重构,并通过相关论著的译介直接影响到国内学者的空间研究理念与研究方法。

三是从学术理路看,鉴于中国文学史研究长久以来存在时空偏失的问题,那么“怎样重构中国文学史”成了一只困扰国内学者的时代话题。实际上,早在1912年底至次年初王国维先生著述《宋元戏曲史》时即已专门设立“元剧之时地”,并前瞻性地使用了地理统计方法。再至1947年,陈寅恪先生进而在《长恨歌笺证》(《元白诗笺证稿》之一)一文中提出了文学史研究应考定“时间先后”“空间离合”两大要素之观点,但一直未能引起学界的高度重视。既往的中国文学史研究主要关注历史维度的演变进程,而普遍忽略了空间维度的意义探索,于是由“重写文学史”的讨论进而引发了对于重构文学史模式的思考与矫正。到了本世纪初,杨义先生归结为“重绘中国文学地图”的新学术命题,直接掀起了学术界的研究热潮。可以说,这股热潮不断开拓着文学史研究与文学空间性研究的深度、广度与精度。

四是从学术经历看,地理空间可以说是我一直重点关注的学术论题,也是我对于自身学术定位的优先选择。沿海地区的成长环境赋予我对于地理空间的敏锐感知,这一点可以见诸于我早期发表的《海洋母题与中国文学》(1989)一文。在此要特别感谢陈正祥先生所著《中国文化地理》(1983)对我的深刻影响,不仅是对作者所提的“中国文化中心三次南迁波澜”尤感震撼,而且“用图说话,图文互证”的写作方法也令人耳目一新,为我之后构思“文学地理学”提供了研究基础。严格来说,我对于文学地理学的理论建构与问题思考并不是一蹴而就。我首先将研究视域放置于“中国仙话”与“红楼梦”的文学空间之中,先后出版与发表了《仙话——神人之间的魔幻世界》(1992)《〈红楼梦〉神话新解》(1992)等。然后从2001年开始撰写《中国文学地理形态与演变》(2006),再到《文学地理学原理(上、下)》(2017)理论专著的出版,其间又经历了系统思考中国文学地理学的漫长过程。

就我个人而言,选择“文学地理学”一方面缘于学术渊源、学术变革以及先辈经验等外部因素,另一方面则凝结了我本人长期的思考与探索。可以说,空间研究中的重要理论、范式与方法共同给予了我对于“文学地理学”的深切感悟与激励。

徐超超、李莉:您的文学地理学研究浑涵兼容,成一家之言,其中既有对中国传统文学理论历史性的追溯,又有对于西方空间研究全局性的把握,真正做到了中国立场与全球视野的有机结合。我们注意到您不仅精心提炼了“新文学地理学”这一核心理念,而且明确提出构建中国“新文学地理学”的自主创新体系。您认为西方空间研究对于中国文学地理学具有哪些借鉴意义?

梅新林:我认为了解并且掌握西方空间研究对于建构中国文学地理学意义重大,不可或缺。

一是从文学地理学正式诞生的维度而言,我们需要锚定一个概念原点——“文学地理学”并非中国学者的概念首创,且在国内的空间研究史中源远流长。讨论文学地理学,我们绕不开两位重要的法国学者以及他们各自的学术专著,即奥古斯特·迪布依(Auguste Dupouy)《法国文学地理学》(1942)和安德烈·费雷(André Ferré)《文学地理学》(1946)。两书的相同之处在于共同聚焦法国历史悠久的文学地理学研究传统,其研究理念与研究方法也具有共通性。不同之处在于:前者着眼于法国区域文学研究,通过行政单位的区隔具体讨论地理环境与作家分布之间的关联问题;后者显然跳出了区域研究的实证探索,转而进入对于“文学地理学”的理论思考。此外,费雷在《文学地理学》中对于文学概念、文学地图的精心提炼与巧妙设计也有重要的启发意义。例如,费雷将“文学朝圣”视为文学家基于故乡空间或者著名景观进行的文本创作,可以引为阐释我国王勃《滕王阁序》、范仲淹《岳阳楼记》等创作意图与精神磁场提供重要参照。随着翻译工作的推进与完善,中国学者有机会接触到世界各国优秀的空间研究论著。鉴此,我们在坚持构建自主创新体系的中国文学地理学的前提下,可以从西方空间研究历史语境中找到相互借鉴、相互融合、共同发展的学术理念与研究线索。

二是从文学地理学理论创新的角度而言,西方空间研究学者的“地理批评”理论尤具学术借鉴意义。“地理批评”理论的开创者是法国贝尔唐·韦斯特法尔(Bertrand Westphal)与美国罗伯特·塔利(Robert T. Tally Jr.)。韦斯特法尔“地理批评”的经典之作是《地理批评:真实、虚构、空间》(*La Géocritique: Réel, fiction, espace*, 2007),此书提出“空时性”“越界性”“指涉性”三个重要概念,对于“地理批评”理论具有奠基意义。2011年,美国学者塔利率先英译了韦斯特法尔的《地理批评:真实、虚构、空间》。同年,塔利承麦克米伦出版社之邀主编《地理批评探索》(*Geocritical Explorations: Space, Place, and Mapping in Literary and Cultural Studies*, 2011),其中汇集了一系列美国地理批评的代表性成果,影响深远。在这个阶段,韦斯特法尔与塔利两个人在地理批评的概念、源流、意义等问题上具有高度一致性。值得关注的是,塔利之后推出了《空间性》(*Spatiality*, 2013)、《全球化时代的乌托邦:空间、再现与世界体系》(*Utopia in the Age of Globalization: Space, Representation, and the World System*, 2013)、《处所意识:地方、叙事与空间想象》(*Topophilia: Place, Narrative, and the Spatial Imagination*, 2019)等,这些论著围绕文学空间展开,以文学空间理论、制图理论、处所理论为核心,充分显示了塔利在“地理批评”理论上的独特思考与创新转向。在理论应然走向研究实然的过程之中,塔利的“文学制图”与弗朗科·莫雷蒂(Franco Moretti)所倡“文学地图”也形成了鲜明的对照,彼此在文学地图理念以及实践探索中的虚实不同取向都对文学地图批评多有启示意义。有鉴于此,我们

发现不同国家空间研究学者之间的思想交流、借鉴互证以及观点碰撞都可以成为各自学术研究新的生发点与增长点。

三是从文学地理学研究范式的角度而言，莫雷蒂《欧洲小说地图集：1800-1900》(*Atlas of the European Novel 1800-1900*, 1998) 颇有令人耳目一新之感。其一是莫雷蒂始终将文学文本内部视作文学地图的研究起点，将小说呈现人物、物体、动作、事件等一系列叙事元素视为地图绘制内容，并以此为基去观察地理空间施加于小说的力量，而狄更斯的《双城记》不仅成为莫雷蒂进行文学地图实践的最佳范本，而且是从文学作品“双城记”臻于文学地图“双城记”并由此引出“第三方”理论的“催化剂”。其二是莫雷蒂(1998)有关文学地图的学理思考与探索，包括文学地图定位、制作、功能、阐释等诸多方面，比如可以“先选择文本特征入手(此处为起点和终点)，找出相关数据，把它们放到纸上，然后观看地图”(p. 13)，这些的确是文学地图研究与制作的经验之谈。其三是莫雷蒂对于文学地图的精心选择与制作。此书正文共计 197 页，却配置了 91 幅地图，真正做到了“地图致思”的思考路径，堪称为文学地图尤其是文本空间地图的经典之作。在我看来，《欧洲小说地图集：1800-1900》的理论与实践在某种程度上能够弥补目前国内对于文学空间地图实践的不足之处，所以强烈推荐大家一读。

以上三个维度的根本归结点，即是基于“地理学—新地理学”“文化地理学—新文化地理学”“文学地理学—新文学地理学”的学理逻辑，提出“新文学地理学”的核心理念，然后构建具有自主创新体系的中国“新文学地理学”。

徐超超、李莉：目前国内对于文学地理学的讨论仍然纷繁复杂，一个根本争论点在于文学地理学与文化地理学的相互关系。您如何理解这两者之间的关系？

梅新林：文学地理学与文化地理学的关系一直是一个值得深究的话题。我认为应从以下两个层面来理解和定位：一方面，文学地理学可以作为文化地理学的一个重要分支学科。“文化”与“文学”的概念范围并不一致，文学是文化的重要组成部分。依此逻辑，视文学地理学为文化地理学的一个重要分支并无异议。例如，英国新文化地理学学者迈克·克朗(Mike Crang)在作品《文化地理学》(1998)中将第四章冠以“文学地理景观：文学创作与地理”，围绕文本创作、文学景观与表征系统展开讨论，其章节架构逻辑便建立在文学隶属文化的推断之上。就发展脉络而言，文化地理学主要经历了 20 世纪初期的传统文化地理学到八十年代后的新文化地理学的演变，从传统文化地理学的文化生态学、文化源地、文化扩散、文化区和文化景观五大领域，到新文化地理学的重点关注文化景观与隐喻意义的研究，都对文化地理学视野中的文学地理学研究具有重要参照与启示意义。一个有趣的现象是，国内的文化地理学研究往往并不重视文学地理学的相关价值，根本原因缘于文化地理学界的思维惯性以及文学地理学研究的外溢能力不足。

另一方面，文学地理学应该发展成为一个相对独立的新型交叉学科或综合性学科。文学地理学虽然后缀以“学”字，却尚未形成独立的学科门类，国内学界对此纷纷发表意见，大致分为文学本位、地理本位与双重属性三种不同取向与定位。在《中国文学地理学导论》之中，我(2006)尝试对“文学地理学”进行学科定位，提出应该“融合文学与地理学研究、以文学为本位、以文学空间研究为重心的新兴交叉学科或跨学科研究方法，其发展方向是成长为相对独立的综合性学科”(p. 6)。这一论点统摄五个重要理念：1. 文学与地理学的跨学科；2. 文学与地理学的有机交融；3. 文学本位；4. 文学空间形态为研究重点；5. 发展成为一门独立的综合性学科。

文化地理学与文学地理学尽管相互关联，但具有各自独立的发展脉络和论证路径，彼此在学科定位、研究内容以及研究重点等方面差异显著，因而不能简单地移植文化地理学概念进行文学地理学的体系建构。举例来说，伯克利学派指出文化地理学的五个重要研究领域包括：文化生态学、文化源地、文化扩散、文化区以及文化景观。那么我们能否认为“文学生态学”“文学源地”“文学扩散”“文学区”与“文学景观”便是文学地理学的研究重点与方向？答案当然是否定的。在广泛的文学地理学研究体系之中，文学文本始终占据文学地理学研究的核心位置，并综合运用科学研究方法与审美批评方法，最终完成对于文本空间形态与意义的描述、分析与阐释。显然，对于文学阐释方法的继承与运用

是文学地理学的独特策略，是区别于文化地理学研究的本质属性。

总而言之，文化地理学与文学地理学既具共性又各有个性，关键在于明晰各自的学科定位、发展脉络与论证路径。只有如此，我们才能推动两个学科门类的长足发展。

文学地理学的理论建构与研究路径

徐超超、李莉：中西方“文学地理学”发展史源远流长、各具特色。具体来看，法国学者米歇尔·柯罗（Michel Collot）将“文学地理学”系统划分为“文学地理学（狭义）”“地理批评”与“地理诗学”三个亚概念，您则是以“文学地理学”为统摄，划分出“地域批评”“地理批评”“地图批评”和“地理诗学”四个核心概念，首次将“地图批评”提升至与其他三者平行的重要地位，其内在逻辑是什么？

梅新林：2009年，米歇尔·柯罗曾应北师大之邀作“文学地理学”相关学术讲座。继之2015年，我曾赴法国利摩日大学和巴黎第三大学分别拜访了韦斯特法尔与柯罗教授，其间就“文学地理学”“地理批评”“地理诗学”等论题进行了深入的学术交流，由此对相关理论的概念、源流、意义以及前景等问题获得了新的认知与理解。结合姜丹丹所译米歇尔·柯罗的学术讲座《文学地理学、地理批评与地理诗学》（2014）以及颜红菲的阐释文章《开辟文学理论研究的新空间》（2014）等，我脑海中逐步有了文学地理学“总概念—亚概念”复合系统的雏形。第一，柯罗第一层面的“文学地理学”侧重于作家的地理分布以及文学活动地理空间，其内核与“地域批评”一致。第二，“地理批评”主要关注文学文本，关注作家如何通过文本空间实践来传达对于世界的理解。第三，鉴于世纪之交中西文学图志、文学制图、文学地图理论与实践的勃兴，尤有必要提出“地图批评”概念，贯通地域批评（外层空间）与地理批评（内层空间），激发出“图一文”合力、互释、互证的独特价值。第四，“地理诗学”则是“从学理角度研究文学地理学的概念、范畴、方法，建构一套完整的理论体系，为批评实践提供规范与指导”（颜红菲，2014，p. 115）。

关于“地图批评”的重要价值主要可以从以下多重维度加以探究：一是正如“地图”是地理的“第二语言”一样，文学地图也将担当文学地理学“第二语言”的重要角色，应充分发挥相应的重要功能。二是地图历史源远流长，先于文字而诞生。著名科技史家李约瑟认为汉字“圖”就是指地图。古老经典《山海经》也是图文一体化。三是中国具有“左图右史”、图文互渗的悠久传统。历代积累的海量地方志都配有地图，而且多以“图志”为名，其中“图”指的是地图、图画；“志”意为记录、记载。因此，“图志”意指富有地图的地志书，是古代地理学与方志学的一种重要载体。杨义先生《重绘中国文学地图》力图激活本土“图志学”，并推动“地理图志”向“文学图志”的转变，指向以“地图、图片、图解或图式的形式展开文学叙述”的文学作品（梅新林、葛永海，2017，p. 217）。四是“地图批评”契合西方“文学制图”与“文学地图”的研究思潮。以罗伯特·塔利为代表的“文学制图”学派认为叙事或者讲故事是一种制图方式，是人类赋予世界意义的基本方式，因此地理批评家应特别关注文学作品中的空间实践；以弗朗科·莫雷蒂与埃里克·布尔逊（Eric Bulson）为代表人物的“文学地图”学派则提出地理批评家应该运用结构主义研究方法，通过总结文学地理现象输出可视化地图。此外，“文学地图学”“诗性地图学”“生态地图学”等新提法也值得关注。五是从地域批评、到地理批评再到地图批评，三者合一更为完整，彼此相辅相成，相互发明、相互增值。正如我之前所述，按照“内层空间”与“外层空间”之“双重空间”的划分，“地域批评”侧重于文学地理学的外层空间研究，“地理批评”侧重于内层空间研究，而地图批评则力图将双重空间贯通起来，融为一体，进而探索和建构彼此的“图一文”互相阐释系统。由此可见“地图批评”在复合概念中不可或缺。这是柯罗“文学地理学”概念系统中的一个缺失之处，也印证了“地图批评”的枢纽性与兼容性。六是“地图批评”符合“读图时代”的阅读需求。不难发现，图像在现当代阅读语境之中已经部分取代文字，占据了读者的视野。彼此构成互文关系，文字阐释了图像内涵，而图像增强了文字的视觉张力。如果说图像已经变为读者的阅读偏好，那么“图像批评”也自然成了内蕴其中的阅读取向。

徐超超、李莉：您在“文学地理学”研究之中提出了一系列关键术语与研究理论，其中“三原”

理论尤为关键。请您介绍一下这个理论，并着重谈谈加入“精神探原”（第三原）的原因？

梅新林：“文学地理学”的重要理论问题包括概念界定、学科定位、理论建构、方法创新四个层面，其核心在于理论建构。鉴此，我重点凝练并提出了“版图复原”“场景还原”与“精神探原”的“三原”理论。追溯起来，“版图复原”“场景还原”的“二原”理论最初出现在我的《中国文学地理形态与演变》一书中，是基于文学地理学“注重现象研究，缺少理论建构”困境的一次突围。严格来说，“版图复原”致力于宏观层面上文学空间的整体描摹与呈现，“场景还原”则侧重于探索微观层面上作家之于空间的个体创造，两者交融贯通，互为补充。

在此之后，我一直在思考“二原”理论的未尽之处，即“空间研究的终极意义为何”“怎样进行文本意义的探寻与追问”，“精神探原”由此诞生，“二原”理论进一步扩容为“三原”理论，即“版图复原”“场景还原”“精神探原”的依次递升与有机统一。这一构想一方面是得益于自己对于文学地理学理论建构的持续思考与探索。其实回想起来，“精神探原”原本蕴含在“场景还原”之中，因为我在《中国文学地理形态与演变》一书所论“场景还原”时即已强调指出：所谓“场景还原”说，既是对一种鲜活生动、多彩多姿的原初文学样态的回归，同时也是对浸透其中的人文精神的回归。另外，同书还曾提出“精神磁场”这一概念，主要是指某一特定地域因为巨大的精神向心力而吸引不同时代、不同区域的文人群体纷纷汇聚于此。其中一个比较典型的案例就是唐开元四年（716年）张说被贬岳州刺史后，在岳阳城西门临湖修建了南楼，即后来的岳阳楼。当时张说常与文人登楼吟咏，蔚为风气之后，唐代流贬文人张九龄、王昌龄、贾至、刘长卿、张渭、顾况、韩愈、刘禹锡、白居易、元稹等纷纷吟诗作文。至北宋，滕宗谅贬岳州知府，重修岳阳楼，范仲淹为作《岳阳楼记》，于是岳阳楼即成为“迁客骚人”荟萃吟咏之所。加之屈原、贾谊流贬附近的地缘因素，又进一步强化了岳阳楼的“精神磁场”效应。当然，历史地看，岳阳楼仅仅是众多流贬文人荟萃之地中的代表而已，在历代各重要流贬之地中都会有如岳阳楼那样的精神磁场出现。此后我还曾一再思考文学地理学的“价值内化”与“意义重释”的问题。所谓“价值内化”，就是经过文学家主体的审美观照，作为客体的地理空间形态逐步积淀、升华为文学世界的精神家园、精神原型以及精神动力，诸如《红楼梦》的“金陵”之“价值内化”为“金陵情结”，鲁迅先生的系列“故乡”小说之“价值内化”为“故乡情结”等等（梅新林，2006，p. 6）。所谓“意义重释”，即是透过种种文学现象直趋精神内核，着力探寻文学本原的生命形态，重新发掘和阐释文学世界的深层意义。可以说，上述有关“精神磁场”“价值内化”“意义重释”等的理论思考与探索，实际上已为第三“原”——“精神探原”奠定了理论基础。另一方面则是受到美国地理学家杰弗里·马丁（Geoffrey Martin）与弗朗科·莫雷蒂的相关著述的启发。根据马丁（2008）所著的《所有可能的世界——地理学思想史》（*All Possible Worlds: A History of Geographical Ideas*）中的归纳，地理学所要回答的三个核心问题是：“它在哪里”“它是什么样的”“它意味着什么”（pp. 2-7）。首先，“它在哪里”指向空间定位；处于中间环节的“它是什么样的”涉及空间形态的呈现，代表着从空间定位到意义追寻的思考过程；而“它意味着什么”则表明了空间研究的意义追问与终极指向。三大核心问题依次递进而又相辅相成，这种内在逻辑关系对于文学地理学理论建构富有借鉴意义。与此同时，根据莫雷蒂《欧洲小说地图集，1800-1900》中所提的“空间中的文学”与“文学中的空间”的重要概念，又分别提炼出“外层空间”与“内层空间”的“双重空间”理论，彼此由外而内，内外贯通，共同构成了完整的文学地理空间。于是，基于文学地理学理论创新与建构的内在需要，借鉴马丁“三个核心问题”和提炼莫雷蒂的“双重空间”理论，终于至《文学地理学：基于“空间”之维的理论建构》一文完成了“三原论”的理论重构，并成为《文学地理学原理》的核心理论。后来，此书与《中国文学地理形态与演变》都曾获得浙江省哲学社会科学优秀成果奖一等奖、教育部高等学校科学研究优秀成果奖二等奖。

理论创新是任何学科建设的灵魂，而问题导向则是理论创新的方向与动力。从“二原论”到“三原论”的理论重构，不仅是对文学地理学理论建构本身的自我升华，而且可以对文学地理学的跨学科研究实践作出更有效的回答。“三原论”的内在学理逻辑是：“版图复原”立足于文学地理的空间定位，分别对应“外层空间”与“空间中的文学”概念。这一维度属于真实的历史空间，是“内层空间”与

“文学中的空间”的根基；“场景还原”立足于文学地理的双向互观，其实践意义在于将“外层空间”与“内层空间”、“空间中的文学”与“文学中的空间”贯通起来，达成形式研究与意义阐释的链接；“精神探原”立足于文学地理的意义追问，与“内层空间”“文学中的空间”相契合，标志着文学地理学理论的终极指向，具有开放性、深邃性与永续性的特点。

徐超超、李莉：您在《论“地图批评”的双重趋势与突破方向》中指明：“地域批评侧重于外层空间研究，地理批评侧重于内层空间研究，而地图批评则力图将二者融为一体”，“外层空间”与“内层空间”具体指向何种类型？是否与《原理》中的客体空间、主体空间、文本空间以及传受空间相互关联？

梅新林：鉴于“文学地理学”概念界说的复杂性，且论题所括对象、内容、外延、边界相关争论不断，我有针对性地提出了“双重空间”“三重模式”的空间研究理路，旨在探索和建构空间阐释学的新型范式与路径，同时也囊括了你问题中所涉及一系列原型空间。

所谓“双重空间”空间指的就是将莫雷蒂的“空间中的文学”与“文学中的空间”提炼为“外层空间—内层空间”的双重空间范式。莫雷蒂（1998）在《欧洲小说地图集：1800-1900》一作中指出：

“文学地理学包含两种截然不同的东西。它是‘文学中的空间’研究，又或者是‘空间中的文学’研究。在第一种情况下，占主导地位的是一种虚构的东西：巴尔扎克想象中的巴黎、非洲的殖民恋情、奥斯汀对英国的重构等；第二种情况，它是真实的历史空间：维多利亚时代大不列颠的省级图书馆，或者是《堂·吉珂德》或《布登波洛克家族》在欧洲的传播。以上两种空间可能偶尔有趣地重叠，但他们本质上是不同的。”（p. 3）

据此，我们可以更为简洁地提炼为文学地理学中的“内层空间”与“外层空间”。前者重点指向自成一体的文学文本空间，后者则兼容文人籍贯地理空间、文学活动地理空间以及传播地理空间。

所谓“三重模式”，意指以“双重空间”为基轴，进而系统建构“外层空间—内层空间”“叙事空间—隐喻空间”“文本空间—图本空间”相互交融的空间阐释学新型范式。第一维度“内层空间”的“双层空间”的区分与交融，除了比较科学而有效地回答了“文学地理学”融合“文学”与“地理学”的双重属性及其内在逻辑关系问题之外，也同样可以为重构新的“空间阐释学”体系奠定整体学术基架。第二维度是“叙事空间—隐喻空间”的相互交融。与上述“外层空间”与“内层空间”第一维度有所不同，“叙事空间”与“隐喻空间”的相互交融，旨在透过文学空间形式而深入其内在的因果关系，即可进而揭示蕴含于其中的各种隐喻意义。第三维度是“文本空间—图本空间”的相互交融。由“文本空间”拓展至“图本空间”，以及“文本空间”与“图本空间”的互构性与互文性，对于文学地理空间而言无疑具有开拓性与可视化的双重意义，同时也是对上述“内层空间—外层空间”“叙事空间—隐喻空间”相互交融的两个维度的有力呼应与升华。在此，除了重点关注图文之间的互释功能与效应之外，还要高度重视引入现代信息技术应用于文学地图制作，以走向数字文学地图以及图文互文效应实现对传统文学地图的突破与超越。

通过“双重空间”“三重模式”的空间阐释学新型范式的建构，文学地理学可以更有效地形成宏观研究与微观研究相结合、具象研究与抽象研究相结合、文本研究与图像研究相结合的空间研究路径。

徐超超、李莉：在《论文学地图》《论“地图批评”的双重趋势与突破方向》等雄文中，您以“借喻性地图”与“实体性地图”进行类型分野，预见性地指出两者相互结合或是未来地图批评的学术发展方向。结合时下火热的地理信息技术，您认为这些技术手段能否为两类地图的携手发展提供新助力？

梅新林：本世纪初，杨义先生率先提出“重绘中国文学地图”的重要命题，引发学界的广泛关注与积极探索。然而与之形成强烈反差的是，已有的学术成果多将研究对象集中于文学文本之中的借喻性地图，鲜有对文学地图本身诸多论题进行回应，忽视了学理上的历史分析与逻辑建构。鉴于此，我在《中国社会科学》2015年第8期发表了《论文学地图》一文，首先为“文学地图”给出了一个明确的定义：“‘文学地图’是移植和借鉴‘地图’理论、方法与技术应用于文学地理学研究的一种新的跨学科批评模式与研究方法，旨在以‘图—文’两大叙述语言系统的有机融合呈现和揭示文学地理空间的形态与意义，具有相对完整的图文结构与互文功能。广而言之，‘文学地图’兼有‘实体性’与‘借

喻性’两种取向和类型,可以分别归之于‘狭义’与‘广义’的文学地图”(p. 163)。然后集中探讨了“文学地图”形态演变、时空逻辑、图文结构、二元方法以及互文功能等重要问题。总体而言,无论是偏向文本意义阐释的“借喻性地图”,还是注重图文结构的“实体性地图”,它们都不同程度上移植和借鉴“地图”思维、理论、方法、技术与载体,具有相对完整的图文结构与互文功能,揭示出文学地理空间的形态与意义,因此对于文学地理学的理论建设和实践探索都具有重要的意义。与此同时,我们不能忽视文学地图实践长期处于彼此分离,双向发展的研究现状。“实体性地图”具备完整的图文结构与互文功能,而“借喻性地图”则是文学地图的一种变体,往往有文无图。相应的,从事“实体性地图”的文学研究者表现出对于制图技术与制图方法的热情,缺乏对于作品审美价值与作者创作理念的阐释能力;而从事“借喻性地图”的学者认为文学制图就是指作家叙事与写作的过程,所以排斥实体性地图。但正如 R.V.诺伊(Rick Van Noy, 2003)在《勘测内部:文学绘图者与地方感》所论:“只有当叙事和空间同行、文本与地图共处时,对空间的形象描述才有意义,一些普遍认同的符号才有价值”(p. 177)。两类文学地图作为鸟之双翼,不仅不可偏废,而且彼此的相互融合才能发挥文学地图的最佳效能,而地理信息技术恰是提供融合路径的一种优质选择。

拿地理信息系统(GIS)来看,浙江大学开发的“学术地图发布平台”即是一个颇为成功的例证。尽管塔利教授(2020)曾对这方面的探索深表担忧:

“地理信息系统与任何新技术一样,它既有令人期待的可能性,同时又有令人担忧的理由……比如在浙江大学看到他们做了一个‘学术地图发布平台’,上面可以看到汤显祖的行迹图,点进去甚至还能看到视频版的《牡丹亭》,它把许多信息整合在一起,做得很好。但我也担心,人们对科技如此着迷,以至于忽略了它所服务的‘人文学科’”(p. 148)。

但“学术地图发布平台”本身功能的不断升级及其赋能效应的快速提升,已为文学地图的发展作出了重要贡献。由于文学制图的专业性,我们必须承认文学信息与地理学技术深度融合的难度,因而平台的开发并非简单解决如何客观呈现文学空间的成像问题,更可藉此延伸至作家行迹图,作品写作地点分布图等新的文学空间,发掘出基于实体性地图本身而臻于文学新空间、学术新论题的深层价值。再拿虚拟仿真系统(VR)来看,浙江工业大学南宋古都研究院正致力于临安古都的空间复原与景观重建工作:团队首先广泛收集文献资料、地方志与文学作品,依托人工智能与地理信息技术开发临安古都虚拟仿真系统,最终目标是实现南宋临安古都实体空间与历史景观的数字化复原,既能为游客提供可观、可游、可居的沉浸式文化体验,也能为历史研究者提供可查阅、可考证、可分析、可复原的开放性研究平台。

正如我前面所分析,地理信息技术在文献处理、跨学科、跨语言、跨媒介等方面具有巨大优势,已经形成的地图还可根据数据平台的变化做到实时更新,帮助文学研究者还原、反思和建构新的文学空间,既强调身临其境之感,又追求超越现实的理解。

当前文学地理学的研究现状与研究趋势

徐超超、李莉:感谢您的精彩分享!总体而言,中国文学地理学研究成果颇丰,但仍有不少学者提出当前中国文学地理学研究存在不足,缺乏理论建设与学术高度。请问您如何看待这一问题?

梅新林:在对文学地理学进行理论建构与批评研究的过程中,数字时代的到来一方面为文学研究带来了便捷方法,另一方面也让人们陷入文学功能的焦虑之中。我认为尽管当前学界反响热烈,新见迭出,但仍然存在“四大失衡”问题需要给予关注与纠正。第一,虚实失衡。无论是关注人物活动轨迹的空间呈现,还是关注文学作品本身的空间分析,都重在基于文学现象进行的案例实证类研究,而面向文学地理学自身的理论探索与方法创新的成果不显著。第二,内外失衡。“外层”空间研究注重文献材料和数据统计,更受欢迎;而“内层”空间研究则需要全面把握文学文本,细致还原文学空间图像,难度颇大。结果导致重此轻彼的失衡。第三,古今失衡。这是指在选择研究对象时偏重于古代经典文学文本,而相对忽略了现代文学的空间研究价值。事实上,诞生于全球化时代的现代文学作品

往往表现出对于空间性与流动性更强的感受力，因而具备了更高的研究价值。第四，中外失衡。如何对待和处理本土研究与比较研究的关系，同时存在着主观认知与客观条件的双重制约。前者很大程度上缘于有关文学地理学“地方性”的视野局限乃至认知误区，于是“在地言地”或许是最简单、最可考的选择，后者则对从事比较研究的学者的文化背景、专业知识与语言能力都提出了更高的要求，是横亘于众多学者面前的一道难关。“他山之石，可以攻玉”，从本土走向比较文学地理研究势在必行，而应对跨文化、跨语言、跨学科的能力要求，任何学术个体都无法独立承担，唯有通过团队集体的协同攻关方能完成。

徐超超、李莉：中国文学地理学泽披深远，影响广大。相信成功建构中国文学地理学，将是中国文艺理论走向世界的重要一步。祝贺您再次获批国家社科基金重大项目，“中国文学地理学文献整理与理论研究”，请您简要介绍一下该项目将从哪些方面开展研究。

梅新林：衷心感谢学界对于这一国家社科基金重大项目的关注与支持！作为第一个以“文学地理学”命名的国家社科重大项目，它兼具基础理论与跨学科的双重属性，围绕“中国文学地理学为何”“中国文学地理学何为”“中国文学地理学如何为”三大核心问题，寄望建构出富有中国特色、中国风格、中国气派与自主创新体系的中国文学地理学。目前，我带领团队已经全面展开了关于文学地理学的学科研究，敬请感兴趣的学者予以关注和支持。

从本项目定位看，“文献整理”与“理论研究”处于研究核心位置。考虑到古代文学地理学文献的海量积累以及整理的难度，本项目的基础工作即是首先对于源远流长的本土文学地理学文献进行全面系统的收集与整理，然后在“古今通鉴”“中西通鉴”两个层面同时展开，前者意指中国文学地理学的古今贯通研究，致力于撰写第一部中国通代文学地理学研究史著作；后者意指中西文学地理学的比较研究，致力于撰写第一部中西文学地理学比较研究的著作，最后完成对于文学地理学的理论创新，建构富有中国特色、中国风格、中国气派与自主创新体系的中国文学地理学理论体系。

从项目阶段性成果看，本课题已于2025年7月在中国社会科学出版社推出“西方文学地理空间研究译丛”第一批6本译著，预计将完成30部以上外国著作的译介。该套译丛定位清晰、辐射广泛、内容丰富，希望能为国内对文学地理学感兴趣的专家学者提供一些灵感来源与启示意义，并在文明互鉴过程之中推动文学地理学的长足发展。

徐超超、李莉：我注意到您所提的“三大核心问题”意在观照文学地理学的学术价值与现实意义，请问您如何看待中国文学地理学的现实意义？

梅新林：这是一个很好的问题！学科体系建构离不开学术价值的现实转化，文学地理学也不例外。

首先，文学地理学可以赋能于中国文化地理资源发掘，弘扬中华文化精神力量。文学地理是文化精神的重要载体，不同的文化精神会塑造不同的文学地理景观，彼此相互影响、相互塑造、相互促进。围绕空间研究、地域文化与地理要素的文学地理学能够为中华优秀传统文化研究提供一条全新的进路。

其次，文学地理学可以赋能于绘制文学传播地图，推动中国文化“走出去”战略的实施。莫雷蒂的《欧洲小说地图集》曾就文学传播作了实证性研究，并据此绘制出文学传播地图。就文学地理学的学术谱系而言，文学传播地理是中国文学地理学的重要内容，将来可以进一步发展为“文学传播地理学”的分支学科。鉴于目前的中外文化交流以及中国文化海外研究多为文字表述，普遍缺少立体的、动态的、虚拟的传播地图支撑，则数字时代的地理信息技术能够帮助我们绘制出内容更丰富、信息更完善、形式更多样、效果更显著的文学传播地图，借助文学传播地图来推动文化交流的发展前景值得期待。

最后，文学地理学可以赋能于文旅空间规划，赋能文旅产业结构优化升级。追根溯源，现代文学地图原型之一来自于英国早期的一批旅游指南，通过在指南中插入文学典故以吸引和满足有文学品味的旅行者，从而把现实和想象的世界联系起来而赋予其“文学朝圣”的精神意义。随着文学地图的智能化发展，不仅可以通过中国文学地理的版图复原研究直接服务并优化文旅空间规划，包括文旅空间整体规划、重点区域板块规划、文化诗路带、文学景观遗产规划等等，提升旅游线路以及目的地的文化内涵与价值，而且可以通过地理数字图像系统建设，更形象、更直观、更智能地为文旅产业赋能。

总之，文旅空间的核心议题都在于平衡好文学文化的精神能量，历史遗产的物质力量以及地理系统的技术质量，进而打造出具有“精神磁场”吸引力的文旅产品，最终促进文旅产业的高质量发展。

徐超超、李莉：感谢您抽出宝贵的时间分享文学地理学领域的研究心得，再次感谢您的支持与指导！

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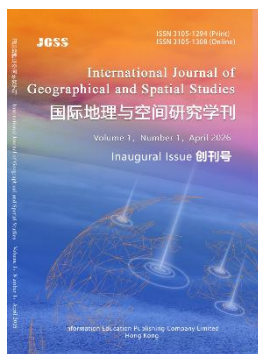
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Harmonizing Disparities, Rejuvenating Translating Verve: A Review of the Chinese Version of *Topophrenia: Place, Narrative, and the Spatial Imagination*

李敏锐 (LI Minrui), 李 冕 (LI Mian)

Abstract: *Topophrenia: Place, Narrative, and the Spatial Imagination* is an important theoretical work by Robert T. Tally Jr., a leading American scholar in the field of spatial literary studies. Integrating spatial theory, literary criticism, and geographical philosophy, the monograph introduces several key concepts such as *topophrenia*, geocriticism and literary cartography, exerting significant influence in the field of spatial humanities. Its Chinese version translated by FANG Ying proves the reliable textual basis for accurately understanding Tally's spatial theory and intellectual framework. Adopting the Skopos Theory as the theoretical perspective, this paper offers a review of the Chinese version from three dimensions: the Skopos rule, the coherence rule, and the fidelity rule. The study finds that, in order to introduce Western spatial theory to Chinese readers, the translator generally adopts a strategy that prioritizes domestication while incorporating elements of foreignization, thereby achieving a balanced effect between the two approaches. Through strategies such as the systematic translation of theoretical terminology, the adjustment of syntactic structures, and the transformation of culturally loaded expressions, the translation version not only preserves the accuracy of the original theoretical concepts but also conforms to the conventions of Chinese academic discourse. While ensuring a high degree of readability, the Chinese version successfully reproduces the theoretical depth of the original work. In this sense, the translation provides a valuable reference for the introduction and translation of Western learning into the Chinese context.

Keywords: *Topophrenia: Place, Narrative, and the Spatial Imagination*; spatial theory; Skopos Theory; translation strategies

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标题：“归异平衡，译韵新生”：《处所意识：地方、叙事与空间想象》中译本介评

摘要：《处所意识：地方、叙事与空间想象》是美国文学空间研究领军学者罗伯特·塔利的重要理论著作，该书融合空间理论、文学批评与地理哲学，提出了“处所意识”“地理批评”“文学绘图”等核心概念，在空间人文研究领域具有重要影响。方英教授的中译本为中国学者准确理解塔利的空间理论和思想提供了可靠范本。本文以功能主义目的论为理论视角，从目的法则、连贯法则与忠实法则三个层面，对中译本进行了介评。研究发现，为实现向中国读者引介西方学者空间理论的目的，译者在整体上采取了以归化为主、异化为辅的策略，最终实现了“归异平衡”的译介效果，通过术语系统化翻译、句法结构调整与文化表达转换等译介方式，使译文既保持了理论概念的准确性，又符合中文学术表达的习惯性。该中译本在保证译文很好的可读性同时，又较好地再现了原著的理论深度。一言以蔽之，此译著为“西学东译”提供了有益参考。

关键词：《处所意识：地方、叙事与空间想象》；空间理论；目的论；翻译策略

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Topophilia: Place, Narrative, and the Spatial Imagination (China Social Sciences Press, 2025; hereafter *Topophilia*) is one of the representative scholarly works of Robert T. Tally Jr., a professor in the English Department at Texas State University. The book has attracted considerable attention in the academia since its publication. As a leading scholar in the spatial humanities, Tally's long-standing engagement with spatial theory has yielded a substantial and influential body of work. In this book, Tally systematically explores the complex relationships among space, place, narrative, and imagination, introduces several influential concepts, including *topophilia*, geocriticism, and literary cartography, and further develops the theoretical and methodological framework of spatial literary studies. Integrating Marxist criticism, phenomenological geography, and postmodern spatial theory, the book stands out for its conceptual rigor and theoretical depth. As such, it holds significant scholarly and practical value for understanding contemporary spatial thought. Translating such a theoretical work into Chinese and introducing it to the Chinese academic community is not only an urgent task for the development of spatial studies in China but also an important channel for fostering dialogue between Chinese and international scholarship. At the same time, such a task presents considerable challenges for the translator. Obviously, the Chinese translation version by FANG Ying offers a reliable textual basis for Chinese readers to understand and study Tally's theoretical ideas. Using Skopos Theory as the framework, this paper systematically analyzes and evaluates the translation strategies in FANG Ying's Chinese version of *Topophilia*. On this basis, it further explores the distinctive challenges posed by the translation of scholarly works and proposes potential solutions.

Introduction

Insightful thought and practical value

Topophilia unfolds around three core concepts: place, narrative, and spatial imagination, presenting a progressive structure that moves from “spatial theory and criticism” to “spatial representation” and finally to

“spatial imagination”. At the theoretical level, Tally reviews key concepts and ideas concerning space and place from both human geography and literary studies. In doing so, he introduces the key concept of topophilia, which describes the complex emotional and cognitive state subjects experience in relation to place. Through this concept, Tally emphasizes that literary space is not merely a backdrop for narrative events, but a crucial dimension that shapes characters’ experiences and structures of meaning. Proceeding to the level of spatial representation, Tally develops the analytical framework of literary cartography. This perspective investigates how literary texts organize and express space through narrative structure, symbolic imagery, and narrative perspective. For Tally, literary works function, in a sense, like maps: they select, rearrange, and present space through narrative means, thereby constructing what can be understood as a meaningful “spatial configuration”. Building on this foundation, Tally extends his inquiry to the realm of spatial imagination. Here, he explores how literature constructs imagined spatial worlds through genres such as utopian fiction, fantasy, and adventure narratives. These texts not only present deformations or projections of real-world spaces but also offer readers pathways for thinking about “thirdspace” and possible worlds.

In terms of its scholarly contribution and practical value, the book synthesizes insights from human geography, literary theory, and cultural studies. Through its core concepts: topophilia, literary cartography, and geocriticism, it advances spatial studies from abstract theorization to the concrete analysis of literary texts. To this end, Tally analyzes a wide range of genres, ranging from classical epics to contemporary novels, demonstrating the value and function of literary narrative in the construction of spatial meaning. In doing so, the work offers a distinctive approach to the study of space in Western literature, one that combines theoretical depth with rigorous textual analysis.

Stylistic features and translation challenges

As a work of spatial theory, Tally’s writing exhibits a dual character: it possesses the theoretical rigor of academic scholarship while incorporating the rhetorical expressiveness of literary criticism. This stylistic fusion contributes to a certain level of complexity in the text, both conceptually and linguistically.

First, the original work is characterized by a dense concentration of terminology, much of which is neologistic in nature. Throughout the work, Tally employs or coins a range of spatial-theoretical concepts, topophilia being a prime example. These terms retain clear etymological features, are often introduced for the first time in many instances, and embody specific theoretical perspectives. Therefore, the translator must not only convey their conceptual meanings accurately, but also preserve the systematic relationships among the terms and reflect their theoretical depth, which poses multiple challenges in translation.

Second, the syntactic structure is complex, featuring frequent use of long sentences and nested constructions. When elaborating on theoretical issues, Tally often develops his arguments through multiple subordinate clauses and parenthetical elements. While such structures are common in English academic discourse, they often require substantial syntactic adjustment, and sometimes even radical restructuring in Chinese translation to ensure both accuracy and readability.

Furthermore, the text contains numerous literary and philosophical allusions spanning diverse disciplinary and theoretical traditions, which are highly culturally loaded and pose significant challenges for translation. The translator must therefore attend not only to the faithful transmission of scholarly ideas but also to the relevant cultural contexts and Tally’s subtle authorial intentions. In light of these textual characteristics, this study draws on the framework of Skopos Theory to provide an assessment of the translation strategies employed in FANG’s Chinese version of *Topophilia*.

Translation Strategies in the Chinese Version

The strong reception of FANG's translation, coupled with the rising interest in spatial criticism in Chinese academia, indicates that the translation has been highly successful. From a translation perspective, the success lies in the translator's clear grasp of the primary goal: to introduce Western spatial theory into the Chinese academic context in a systematic and accessible way, enabling Chinese readers to achieve a level of understanding and reading experience comparable to that of the original audience. This orientation aligns well with the core principles of Skopos Theory. Moving beyond the traditional focus on equivalence, Skopos Theory emphasizes the purposefulness of translation and is guided by three key rules: the skopos rule, the coherence rule, and the fidelity rule. (BIAN Jianhua, 2008). Within this framework, FANG flexibly employs a range of strategies, allowing these principles to work together in practice. Overall, the translation mainly adopts domestication to enhance readability and accessibility, while selectively incorporating foreignization in the rendering of key terms and core concepts so as to preserve the theoretical framework and academic norms of the original. In this way, it achieves a balance between domestication and foreignization. This approach not only ensures academic rigor, but also, as far as possible, retains the theoretical depth of the source text, demonstrating the translator subjectivity and creativity under the guidance of Skopos Theory.

Following the skopos rule: An overall translation strategy

The overall translation strategy adopted in FANG's Chinese version is clearly guided by the Skopos Theory. The translation purpose can be summarized in two aspects. First, it seeks to introduce Tally's spatial theory into the Chinese academic community in an accurate and systematic manner. Second, it aims to produce a readable and functional academic text that Chinese scholars can rely on for further theoretical discussion and research.

The former objective requires the translation to preserve, to a certain extent, the original work's academic terminology and theoretical framework, which necessitates the appropriate use of foreignization. The latter objective, however, requires the translated text to conform to the linguistic conventions and reading habits of Chinese readers so as to ensure clarity and comprehensibility; this, in turn, calls for the moderate use of domestication. Rather than favoring one approach over the other, FANG adjusts translation strategies according to different textual features. In the translation of key theoretical terms, foreignization is maintained to ensure conceptual accuracy. In dealing with complex theoretical sentence, domestication is appropriately employed to enhance clarity and readability. When handling culturally loaded expressions, multiple strategies are used to facilitate effective transmission of meaning. As a result, FANG's translation generally demonstrates a strategy of domestication supplemented by foreignization, ultimately achieving a balanced interaction between the two approaches. In this sense, the "fidelity" pursued in the translation does not lie in mechanical word-for-word correspondence, but rather in the reproduction of the original work's theoretical implications and academic spirit.

Adherence to the coherence rule: Strategies for ensuring readability

In Skopos Theory, the coherence rule requires that the translated text be comprehensible and acceptable within the target cultural context. In other words, the translation should conform to the linguistic conventions and cognitive expectations of the target readers. To achieve intratextual coherence, FANG adopts a strategy of domestication in the translation process. Through syntactic restructuring, adjustments in modes of

expression, and cultural transformation, the translation preserves the meaning of the original text while rendering it more consistent with Chinese linguistic and rhetorical conventions.

Example 1

ST: I map, therefore I am. (Tally, 2019, p. 1)

TT: 我绘图，故我在。(Tally, 2025, p. 1)

This sentence appears at the beginning of the book's introduction and serves as a crucial statement of Tally's conception of literary cartography. The original sentence clearly echoes René Descartes's (1596–1650) famous dictum “Cogito, ergo sum”, by substituting “map” for “think”, Tally underscores the fundamental role of mapping in human cognition of the world.

The challenge in translating this sentence lies in reproducing this philosophical intertextuality within the Chinese context. A literal translation such as “我制图，因此我存在” would convey the basic meaning but would obscure the connection to “I think, therefore I am”, making it difficult for Chinese readers to immediately recognize the parodic intent. FANG renders the sentence as “我绘图，故我在”，directly drawing on the familiar Chinese philosophical structure of “我思故我在”. Through this domestication strategy, the translation enables readers to readily associate it with the sentence written by René Descartes.

Example 2:

ST: Soja conceives of “thirdspace” as a way not only to bridge but also to transform and “Other” the divide between physical and mental spaces, which is to say, the “real” geography out there and the representations of space we carry in our minds (first- and secondspace, respectively). (Tally, 2019, p. 3)

TT: 索亚将“第三空间”(thirdspace)设想成弥合、转变和“他者化”的方式，作用于物理空间和心理空间之间的差异，即外在的“真实”地理和我们脑海中对空间的表征之间的差异(分别对应第一空间和第二空间)。(Tally, 2025, p. 4)

In translating Edward W. Soja's key theoretical statement, FANG demonstrates a clear sensitivity to the structural divergence between English and Chinese. This divergence is particularly evident in the contrast between English hypotaxis, which relies on explicit connectives to signal logical relations, and Chinese parataxis, which privileges semantic coherence and contextual flow over logical connectives. It is precisely in response to this difference that FANG undertakes a systematic restructuring of the source text, thereby effecting a shift from hypotactic to paratactic expression.

In handling the main clause, FANG restructured the original sentence “conceives of...as a way not only to...but also to...” into “设想成弥合、转变和‘他者化’的方式，作用于.....差异”，avoiding a direct replication of the “not only...but also...” structure and thereby creating a more natural rhythm. Regarding logical cohesion, the original's “which is to say” was rendered as a “即”，allowing the explanatory relationship to emerge naturally within the Chinese context and reducing reliance on explicit English connectives. In terms of verb presentation, the translator employed the parallel structure “弥合、转变和‘他者化’” to convey the original meaning and use Chinese commas to create a progressive semantic structure. Crucially, “Other” was translated as “他者化” rather than simply “他者”; the suffix “化” effectively highlights the dynamic process, accurately conveying the original's philosophical import.

Taken together, this translation reflects a strategy that combines domestication at the syntactic level with foreignization in the treatment of key terms. From the perspective of Skopos Theory, this approach primarily serves the coherence rule, ensuring readability and acceptability while preserving key conceptual meanings.

Example 3:

ST: This still spot—also known as Tuan's pause, or the site that delights, disturbs, enraptures, and haunts—is the place one might give a name to, investing it with subjective meanings while subjecting it to analytical scrutiny. (Tally, 2019, p. 27)

TT: 此处的静止点就是段义孚所说的停顿点,或是令人兴高采烈、惴惴不安和魂牵梦萦的地方,人们可以为它命名,对其进行观察研究的同时赋予其主观意义。(Tally, 2025, p. 22)

The source text uses four parallel emotional verbs—delights, disturbs, enraptures, and haunts—to describe the complex and layered relationship between people and place. The meaning moves step by step from pleasure to unease, then to intense joy and lasting attachment, showing how place can affect people in different ways. The main challenge in translation is how to deal with this series of verbs while keeping both the meaning and a smooth, natural style.

FANG handles this challenge in a skillful way. She turns these verbs into commonly used four-character Chinese expressions. For example, she combines delights and enraptures into “兴高采烈”, which keeps the sense of both happiness and excitement without sounding repetitive. She uses “惴惴不安” to translate “disturbs”, where the repeated form “惴惴” makes the feeling of inner anxiety more vivid and easier for readers to feel. For haunts, she chooses “魂牵梦萦”, which not only keeps the sense of something lingering in the mind but also adds a deeper emotional attachment in Chinese, fitting well with the strong connection between people and place. Overall, these three four-character expressions “兴高采烈”“惴惴不安”“魂牵梦萦” form a neat and balanced structure. This gives the sentence a clear rhythm and makes it more pleasant to read. Compared with the more straightforward listing in the original text, the translation becomes more expressive and more in line with Chinese writing style.

From the perspective of Skopos Theory, this example mainly reflects the coherence rule. By using natural and familiar Chinese expressions, the translation becomes easy to read and understand. Readers can clearly grasp the emotional meaning, while also enjoying the rhythm of the language. At the same time, the key meanings of the original text are well preserved. In terms of strategy, this approach is mainly domestication, as it adapts the expression to Chinese usage, but it still keeps the original meaning. In this way, a balance between domestication and foreignization is achieved.

Example 4:

ST: “You are a very fine person, Mr. Baggins, and I am very fond of you; but you are only quite a little fellow in the wide world after all,” to which Bilbo assents, “Thank goodness!” (Tally, 2019, p. 128)

TT: “但在广阔的世界中,你毕竟只是一个小人物而已。”对此,比尔博赞同道,“谢天谢地!”(Tally, 2025, p. 172)

This sentence is taken from *The Hobbit by Tolkien* and appears at the end of the novel, where Gandalf comments on Bilbo. Gandalf’s words show both warmth and appreciation, as seen in expressions like “very fine person” and “very fond of you”, while also gently teasing Bilbo’s identity as a “small” figure in a large world (“only quite a little fellow”). Bilbo’s reply, “Thank goodness!”, carries a light and humorous tone. It not only expresses his relief after returning safely from his adventure, but also shows his easy acceptance of being a “little fellow”.

The main challenge in translation lies in how to render the colloquial expression “Thank goodness!”. On the one hand, a direct translation such as “感谢上帝” conveys the basic meaning, but the word “上帝” carries strong Christian connotations, which do not fully fit the simple, natural life of the Hobbits. On the other hand, a version like “真是太好了” sounds too plain and loses the light, humorous tone of the original. The translator therefore needs to find an expression that matches both the character and the expectations of Chinese readers.

FANG translates it as “谢天谢地”, which proves to be a good choice. First, this is a common spoken expression in Chinese, often used to show relief or gratitude, which fits well with Bilbo’s feeling after his journey. Second, compared with “感谢上帝”, it carries a more natural and down-to-earth tone, closer to traditional Chinese ways of expression, and matches the Hobbits’ simple and nature-loving lifestyle. In addition, its short and rhythmic form helps to recreate the light tone of “Thank goodness!” in the original.

From the perspective of Skopos Theory, this example reflects the coherence rule. By using a natural and familiar Chinese expression, the translation reads smoothly and feels appropriate in the target context. Readers can easily understand Bilbo's emotion and sense the humor in his response, achieving a reading experience similar to that of the original audience. In terms of strategy, this is a clear case of domestication. The expression is adapted to Chinese usage to improve readability, while the original emotional meaning is preserved. As a result, the translation achieves a good balance between naturalness and faithfulness.

Observing the fidelity rule: Strategies for reproducing the style

Within the framework of Skopos Theory, the fidelity rule requires that the translation maintain a necessary semantic and textual connection with the source text, while still serving its intended purpose. For academic works, this kind of fidelity is not limited to the accurate transfer of information; it also involves preserving the system of key terms, cultural images, and ways of thinking found in the original text. *Topophobia* brings together literary allusions, philosophical ideas, and culturally loaded expressions, and its language shows a clear academic and rhetorical style. Therefore, in the process of translation, the translator needs not only to convey the meaning of the text, but also to retain, as much as possible, its underlying structure of thought and its mode of expression within the Chinese context.

Example 5:

ST: topophilia; topophobia; topophobia (Tally, 2019, pp. 22-24)

TT: 恋地情结; 处所恐惧; 处所意识 (Tally, 2025, pp. 14-16)

In the book, the author develops a set of closely related concepts about place and emotion, such as topophilia, topophobia and topophobia. Sharing the common root “topo- (place)”, these terms respectively point to love, fear, and consciousness. While distinct in meaning, they are also internally connected. More specifically, topophilia refers to a positive emotional attachment to place, topophobia describes feelings of fear or rejection toward place, and topophobia captures a more complex psychological state that combines an awareness of place with a sense of spatial unease. Together, these terms form a coherent conceptual network.

In translation, FANG handles this system in a careful and consistent way. Topophilia is rendered as “恋地情结”, following an established translation in existing scholarship, which helps readers recognize and trace the concept. Topophobia is translated as “处所恐惧”, forming a clear contrast with “恋地情结” while retaining the shared core element “处所”. Topophobia is rendered as “处所意识”, where the relatively neutral term “意识” captures its multiple meaning and leaves room for interpretation. Overall, what matters here is not just the equivalence of individual terms, but the preservation of the relationships within the conceptual system. The sequence “love-fear-consciousness” allows readers to clearly see both the differences and connections among the three concepts, and thus better understand the theoretical framework of the original work.

From the perspective of the fidelity rule in Skopos Theory, this approach successfully maintains the conceptual coherence of the source text. At the same time, in terms of translation strategy, the translator combines domestication and foreignization. On the one hand, established translations and natural expressions are used to improve readability; on the other hand, the shared root and structural relations among the terms are preserved. In this way, a balance is achieved between accessibility and academic rigor.

Example 6:

ST: A writer's country is a territory within his own brain; and we run the risk of disillusionment if we try to turn such phantom cities into tangible brick and mortar. (Tally, 2019, p. 27)

TT: 作家的乡土是他自己头脑中的一片领土; 如果我们试图把这些虚构的城市变成真实可触的砖块和水泥, 我们就冒着幻想破灭的风险。(Tally, 2025, pp. 22-23)

This sentence uses a set of spatial images to connect literary creation with the idea of space. A writer's "country" is not a real geographical place, but a kind of imagined mental territory. The contrast between "phantom cities" and "brick and mortar" further highlights the tension between imagined space and physical reality.

In translation, FANG largely preserves this way of expression, allowing the spatial imagination of the original to carry over into Chinese. The word "country" is rendered as "乡土", which conveys not only a sense of space but also emotional and cultural belonging. "Territory within his own brain" is translated as "头脑中的一片领土", maintaining the spatial way of expression. At the same time, "phantom cities" and "brick and mortar" are translated as "虚构的城市" and "砖块和水泥", clearly reproducing the contrast between imagination and material reality in the source text. By retaining these images, the translation keeps the overall logic of the original expression so that readers can naturally follow the author's thought and understand literary space as a kind of "mental map".

From the perspective of Skopos Theory, this example mainly reflects the fidelity rule. Instead of simplifying or rewriting the original, the translator keeps its form of expression as much as possible, thus maintaining a close connection in both meaning and style. In terms of strategy, this approach leans toward foreignization, as it preserves the original images and structure, while still keeping the language clear and natural where needed. In this way, a balance between foreignization and domestication is achieved.

Example 7:

ST: Like so many Dantes, exiled from our metaphysical or actual homes, we subjected subjects often find ourselves in a *selva oscura*, quite unable to take pleasure in the visceral sensuality of the place or to marvel at its supernal beauty. (Tally, 2019, p. 21)

TT: 我们这些受制的臣民/主体 (subjected subjects) 就像一个个“但丁” (Dantes) 那样, 都被逐出了我们形而上的家园或现实的家园, 常常发现自己处于一片“黑暗森林”之中, 无法对地方产生发自内心的感官愉悦, 也无法对超凡之美感到惊叹。(Tally, 2025, p. 11)

This sentence is characterized by literary expression. It draws on the well-known image of the *selva oscura* from the opening of Dante's *Divine Comedy*, where it represents a state of spiritual confusion and loss of direction. In the Western literary tradition, this image carries rich cultural meaning. Building on this, Tally likens modern subjects to exiled "Dantes", using the image to convey a sense of disorientation in both spatial and existential terms.

In translation, FANG handles this allusion appropriately. "Dantes" is rendered as "但丁" with quotation marks, preserving its symbolic function, while *selva oscura* is translated as "黑暗森林", which retains both the original image and its cultural associations. By contrast, if FANG rendered "selva oscura" as "困境" or "迷失状态", the meaning may be more immediately accessible, but this translation would reduce the literary depth and theoretical force of the original. The translation "黑暗森林", however, preserves a clear sense of spatial reference, turning an abstract state into a concrete spatial experience. In this way, it aligns more closely with the book's central concern with space and place.

From the perspective of Skopos Theory, this example mainly reflects the fidelity rule. By preserving key literary images, the translation remains close to the source text in both meaning and expression, maintaining its cultural context and intellectual depth. In terms of strategy, this approach leans toward foreignization, retaining the original's cultural features while relying on context to ensure basic readability, thus achieving a balance between fidelity and accessibility.

Conclusion

The above analysis shows that FANG, in translating *Topophilia*, consistently takes the accurate transmission of Tally's spatial theory and thought to Chinese readers as her primary goal. Guided by this objective, she adopts a flexible combination of translation strategies. Overall, the translation leans toward domestication while incorporating elements of foreignization, achieving a balance between readability and academic rigor. As a result, the Chinese version retains the theoretical depth and expressive nuance of the original, while conforming to the conventions of Chinese academic discourse, thus realizing a balanced and effective mode of translation.

From the perspective of the three rules of Skopos Theory, the translator's choices reveal a clear internal logic. Under the Skopos rule, the translation is oriented toward the introduction of theoretical knowledge, with particular emphasis on accuracy and consistency in terminology and conceptual expression. Under the coherence rule, syntactic restructuring and adjustments in expression enhance readability while maintaining academic precision. Under the fidelity rule, key terms and cultural images are selectively preserved, ensuring that the theoretical framework and cultural context of the source text are retained.

Overall, the translation successfully balances accuracy and readability, enabling Tally's spatial theory to enter the Chinese academia in a relatively complete form and contributing to the development of spatial criticism in China. In this sense, the monograph not only provides an important resource for Chinese scholarship, but also offers a useful reference for the translation of academic theoretical texts.

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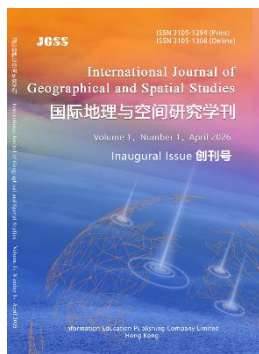
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A Book Review of the Chinese Translation of *The Routledge Handbook of Literature and Space*

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Abstract: *The Routledge Handbook of Literature and Space* stands as the first authoritative and comprehensive reference that systematically surveys major research paradigms, theoretical frameworks, and methodological developments on spatial literary studies. It provides a rigorous synthesis of current scholarly landscape while illuminating emerging trends and future trajectories in literary geography and spatial criticism. The publication of its Chinese translation responds to the growing enthusiasm for literary and spatial studies in China while promoting academic exchange and dialogue between Chinese and the Western spatial literary criticism. This book review outlines the principal characteristics and contributions of the *Handbook*, examines the translation strategies adopted in the Chinese translation, and discusses the significance of the Chinese version in fostering dialogue between Chinese and Western literary geography.

Keywords: *The Routledge Handbook of Literature and Space*; spatial literary criticism; literary geography

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标题: 《劳特利奇文学与空间研究手册》中译本书评

摘要: 《劳特利奇文学与空间研究手册》作为首部综合性的权威研究指南，系统梳理了文学空间研究领域的主要研究范式、理论框架与方法论进展。该书对当前的研究现状进行了严谨的综述，同时阐明了文学地理与空间批评领域的新兴趋势及未来发展方向。《手册》中文译著的出版，既回应了中国学界对文学与空间研究领域日益增长的研究热情，也促进了中西方文学空间批评的学术交流与对话。本

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文概述了《手册》的主要特点与学术贡献，分析了中译本所采用的翻译策略，并探讨了中译本在促进中西方文学地理学对话方面的重要意义。

关键词：《劳特利奇文学与空间研究手册》；文学空间批评；文学地理

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Introduction

In the 1990s, the “spatial turn” in the humanities and social sciences triggered the explosion of literary geography and spatial criticism. Issues related to space (spatiality), place, and mapping have become forefront topics in literary and cultural criticism, leading to the emergence of many spatial theories. In this intellectual backdrop, *The Routledge Handbook of Literature and Space* (2017) emerged as a landmark volume, bringing together cutting-edge theoretical discussions and methodological approaches and establishing itself as an indispensable reference for this field. As the first comprehensive and authoritative work to explore spatial literary studies, this book offers a thorough review of the research approaches and methodologies in literary geography and spatial studies, while also providing a forward-looking perspective on the latest trends and future development of literary geography and space studies in the digital age.

In 2025, the Chinese translation of this book was translated by Professors LIU Ying and ZHANG Jianping, and published by China Social Sciences Press. As one of the first academic translations in the “Translation Series of Western Geographical and Spatial Literary Studies”, this book not only provides important theoretical resources for Chinese academic circles, but also responds to the growing enthusiasm for literary and spatial studies in China, further promoting academic exchange and dialogue between China and the West.

This article will examine the Chinese translation of the *Handbook* from three aspects. First, it will summarize the principal characteristics and contributions of the *Handbook*. Then, the translation strategies of the Chinese version will be analyzed, with particular attention to the rendering of key theoretical terms and related concepts. Finally, it will evaluate the significance of the Chinese version for the development of Chinese spatial criticism in the Chinese academic context.

Characteristics and Academic Contributions

Over the past two decades, spatial criticism and spatial studies have exerted a profound influence on how we think about ourselves and the world. Nowadays, issues related to space and spatiality have become one of the mainstream discourses within and outside the humanities. The publication of *The Routledge Handbook of Literature and Space* came at a timely moment. Edited by Robert Tally, a leading scholar in international spatial criticism, this book brings together thirty-two top international scholars from eleven countries. For the first time, it systematically and comprehensively outlines the theoretical lineage and methodological practices of spatial literary studies, not only representing the latest academic reflections and explorations on literary geography and spatial studies, but also offering crucial guidance for the future trend of spatial criticism. The *Handbook* covers a wide range of topics, from spatial theories to specific cases of textual analysis, showcasing

its academic foresight and inspiration. Through in-depth discussions on multiple spatial dimensions, including geographical criticism, spatial philosophy, and digital spatial studies, the *Handbook* successfully positions spatial literary studies in the current academic landscape.

The academic characteristics of the *Handbook* are firstly reflected in its profound theoretical depth and broad academic vision. The book focuses on space (spatiality), place and mapping, addressing cutting-edge topics in the field. The structure of this *Handbook* is divided into five sections: “Spatial theory and practice”, “Critical methodologies”, “Work sites”, “Cities and the geography of urban experience”, and “Maps, territories, readings”. These sections encompass a wide range of important topics, from new interpretation of Henri Lefebvre’s spatial philosophy to the application of Geographical Information Systems (GIS) in digital humanities, as well as exploring significant issues such as the literary representation of island space and the spatial politics of some cities around the world. Through the comprehensive discussion of these topics, the *Handbook* effectively demonstrates its multidimensional and timely nature of spatial literary studies, which has a lasting inspiration in the current academic trend. In particular, with the advent of the digital age, the *Handbook*’s exploration of digital literary maps, particularly through the application of GIS technology, has further promoted the deep integration of digital humanities and spatial humanities, opening up new research paths for spatial criticism. Tally also pointed out that the combination of digital humanities and spatial humanities is a new field that literary geography may explore in the future. (FANG, LIU, & Tally, 2021, p. 9). This combination, especially in the context of the current popularity of digital humanities research in China, provides valuable insight.

Additionally, the *Handbook* breaks through the traditional types of spatial studies and systematically discusses the island spatiality for the first time. As a spatial type with unique cultural and social significance, the island is reinterpreted in its spatial literary representations and cultural connotations. By studying island spaces and island spatiality in the works of European and American writers, scholars not only discuss the literary function of the island as a utopian space, but also reveal its close connection with spatial politics. Moreover, the *Handbook* also makes initial exploration on the non-Western spatial experiences, and discusses the multi-sensory dimension of spatial experience, such as emotions and hearing, which is in line with the current academic trends of decolonization of knowledge production, non-representational theory and the emotional turn, thereby enhancing the global vision and intercultural dialogue of spatial literary studies.

Thirdly, while each chapter reflects its specific academic tendencies, the overall structure maintains a dialectical and open stance. Different views from scholars on the research methodologies and topics are interwoven, advancing a more diverse and open understanding of literary space criticism. This dialectical nature is reflected not only in the reinterpretation and innovation of existing spatial theories, but also in the introduction of new concepts and phenomena. Although the *Handbook* incorporates articles contributed by numerous scholars and covers diverse topics, each chapter stays closely focused on the theme of literature and space, forming an organic and cohesive whole. Notably, some core concepts are discussed across multiple chapters and this intertextual reference within the book provides readers with clues for in-depth reflection, enhancing its academic value and practical utility.

The *Handbook* not only summarizes the latest research achievements since the spatial turn, but also provides new direction for future research. Its interdisciplinary nature and conscious theoretical innovation

will undoubtedly offer new theoretical resources and ways of thinking for Chinese spatial studies. The publication of Chinese translation will also encourage Chinese scholars to reflect more deeply on how to position their research within the global academic context. As globalization, digitization, and ecological crisis continue to evolve, spatial literary studies will inevitably continue to develop in a more interdisciplinary and globalized way, and the publication of Chinese translation is undoubtedly an important reference and theoretical support for Chinese scholars in this ongoing process.

Main Characteristics of Chinese Version and Translation Art Analysis

The Chinese translation of the *Handbook* marks an important progress in promoting the intellectual dialogue between Chinese academic community and the international field of spatial literary studies. By introducing a systematic reference of key theoretical frameworks, methodological approaches, and interdisciplinary perspectives, the Chinese translation provides a shared platform where different traditions of literary geography can meet, exchange perspectives and engage in reciprocal learning. The *Handbook* covers the ideas from numerous scholars and literary figures, spanning fields such as philosophy, geography, sociology and literature, while addressing cutting-edge and complex concepts. Given the complexity of theories involved and the density of conceptual discussions, accurately conveying these topics and effectively transmitting the underlying meaning of these new concepts in Chinese will undoubtedly have a profound impact on the acceptance and understanding of the cutting-edge developments in spatial studies. How these concepts are translated and articulated will inevitably shape the ways in which cutting-edge spatial theories are received, interpreted and further developed within the Chinese academic context. To render this highly theoretical work in a fluent and accessible way for Chinese readers is not only a challenging task but also an important academic contribution.

The translators, Professor LIU Ying and Professor ZHANG Jianping, have undertaken this demanding task with notable scholarly competence, demonstrating their strong theoretical background and the immense effort invested in studying and understanding relevant materials. LIU Ying has long been committed to research in spatial criticism and literary geography. She is the Principal Investigator of several China National Social Science grants. One of them is “The Historical Research and Disciplinary Construction of American Literary Geography”. It is also worth noting that Robert T. Tally Jr., the editor of the original English *Handbook*, serves as the leader of one of its sub-projects. His participation has not only made significant contributions to the project but also further strengthened the intellectual exchange between Chinese and Western literary geography. Such academic collaboration thus adds a revealing dimension to the translation and enriches its significance.

One of the major challenges in the translation process is achieving a balance between fidelity and fluency. The *Handbook*'s style alternates between philosophical reflection and close textual analysis. In facing such diverse content, two translators have maintained consistent academic rigor while ensuring the language flows smoothly. Particularly in translating complex academic terminology and theoretical references, the translators have put considerable effort into making them clear, without sacrificing their depth. Their deep academic foundation and commitment to precision have ensured that the translation faithfully reflects the original work's

academic rigor while maintaining strong readability, offering a clear and understandable academic language to readers.

The success of the Chinese translation lies not only in its faithful transmission of the original work's academic ideas but also in its accurate translation of various key terms, its precise grasp of language, and its adjustment of specific terms and concepts to fit the cultural context. The translation fully reflects the advantages of scholarly translators: both translators have demonstrated their strong academic background and rigorous research attitude throughout the process. Before the translation, certain key concepts in spatial theory had already been thoroughly analyzed in Chinese academia. For these well-known concepts, the translators followed established conventions to provide their Chinese equivalents, thus avoiding confusion among readers. For less familiar or newer concepts, the translation provided accurate and appropriate equivalents, taking into account both the author's intended meaning and the actual reading experience of the target audience.

One notable achievement is the successful treatment of certain emerging concepts in the Chinese translation of the *Handbook*, especially where clusters of closely related terms require fine semantic differentiation rather than mechanical equivalence. For example, in chapter one, LIU Ying consistently preserves conceptual distinctions that are often blurred. "Literary geographies" is rendered as "文学地理", establishing it as a relatively independent interdisciplinary field which emphasizes the study of literature through methods of geography. "Geographies of literature", by contrast, is translated as "文学的地理", which places geography at the center and foregrounds geography as the analytical frame applied to literature. By employing the possessive particle "的", LIU's translation captures the relational meaning of "geography belonging to literature." Another example is the distinction between "imaginary geographies" and "imaginative geographies". The former stresses geography as an imagined construct. LIU Ying's translation "想象中的地理", with the character "中" (in/within), precisely points to a state of existing "within imagination". While "imaginative geographies" were introduced by Gregory, referring to the imagination itself and "the representations of other places—of people and landscapes, cultures and 'natures'" (Brosseau, 2017, p. 13). It highlights the imaginative mode of producing geography. The Chinese translation "想象地理" emphasizes it as a dynamic activity of geographical imaginative construction.

What's more, the title of this chapter "In, of, out, how, with and through: new perspectives in literary geography" is another difficult translating challenge. The lengthy string of prepositions is translated as clear Chinese expressions: "文学中的", "文学的", "文学之外的", "如何与文学对话和通过文学进行研究". This translation faithfully preserves the original structure while translating it into more comprehensible Chinese. All those distinctions pose a severe test for any translator. However, these Chinese translations demonstrate the translators' profound understanding of Western lineages and their sophisticated technique in translating these terms within Chinese linguistic context.

Another noticeable and successful translation lies in the rendering of "atopia" into "特应性", which reveals a remarkable instance of cross-disciplinary resonance that enriches its reception in China. "Atopia" derives from the Greek prefix α - (without, deprived of) and $\tau\acute{o}\pi\omicron\varsigma$ (place), denoting a space antithetical to habitable place, or manmade environments that poses less tangible dangers to human identity (Carroll, 2017, p. 159). In the medical context, "atopy" is also a core term referring to a hereditary allergic disease characterized by an abnormal and excessive immune response to environmental substances. Coincidentally,

in medical terminology, “atopy” is also translated precisely as “特异性”. ZHANG’s decision to translate it with the same term creates an intriguing parallel with this established medical usage. Whether this choice was a conscious borrowing remains uncertain. Yet the medical resonance does not distort the spatial concept but amplifies it, enriching its original meaning.

While the Chinese version of this book excels in conceptual translation, there are still areas for further improvement. The explanation and analysis of certain new spatial concepts could benefit from a more thorough discussion. An additional section discussing the translation of certain key words at the end of the book could allow translators to expound their translation and engage readers more deeply, which often help readers quickly and accurately grasp the main ideas of the original text.

Despite these minor issues, which in no way undermine the academic value of the translation, the overall effort is highly commendable. The translators have managed to preserve the original text’s scholarly depth while making it accessible to a Chinese-speaking audience, and they have succeeded in providing a comprehensive and thoughtful translation that contributes significantly to the academic field of spatial criticism.

The Significance of the Translation in Promoting the Exchange of Chinese and Western Literary Geography

The publication of the Chinese version must be understood in conjunction with the current state of spatial criticism in China. While Chinese scholars have increasingly engaged with spatial theories over the past two decades, such engagement has often been fragmentary, mediated through individual monographs or selective translations of key theories.¹ The availability of a comprehensive handbook changes this situation in important ways.

The publication of the Chinese version of the *Handbook* marks a successful “travel of theories”. Since Edward Said proposed the concept of “traveling theory”, academic translation has transcended its role as mere linguistic conversion. It now represents the adaptation, transformation, and even alienation of theories within new social and academic contexts (Said, 1999, pp. 138-159). In this process, the theory itself not only undergoes testing and selection in the new environment, but also reshapes the academic landscape of it. The translation and introduction of the *Handbook* is a successful embodiment of this “travel of theories”, which not only brought the latest research achievements to the Chinese academia, but also contributed to the construction and localization of the theoretical system of Chinese spatial literary studies.

Firstly, the publication of the Chinese version responds to the increasing interest of Chinese academia in spatiality and spatial criticism, and it also fills the gap in the field of Chinese spatial criticism. Its highly interdisciplinary nature provides new insights for Chinese spatial criticism, demonstrating that spatial criticism, as a dynamic and open research method, can continuously incorporate new topics and respond to real-world spatial experiences. Its fresh literary perspectives, theoretical frameworks, and research methods urge Chinese scholars to consider how to integrate cutting-edge Western spatial criticism with China’s

1. For example: Tally, Robert T., Jr (2021). *Spatiality*. (FANG Ying, Trans.). Peking University Press.

particular social realities and cultural characteristics, thereby promoting the localization of Western spatial criticism theories. For example, the discussion of digital spatial research and the application of GIS technology into literary analysis allows spatial literary studies to deeply integrate with digital humanities, further expanding the scope of Chinese spatial criticism.

In addition to facilitating the introduction of new academic concepts, the Chinese version also serves as a broader platform for fostering dialogue between Chinese scholars and the international academic community. As Chinese spatial criticism continues to evolve, its theoretical system has begun to integrate global academic insights while forming its own distinct characteristics. This Chinese version plays a vital role in expanding the academic horizons of Chinese scholars, especially in light of the current challenges such as globalization, digitalization and ecological crises. It not only allows Chinese scholars to engage with Western theoretical advancements but also prompts them to reconsider the positioning of Chinese literature and spatial research in the global academic discourse, thereby enhancing China's intellectual presence in the international academic scope.

Despite providing valuable academic resources for Chinese academia, the *Handbook* still has certain limitations, especially in its treatment of non-Western perspectives and unique spatial issues of China. Among the thirty-two articles, there are only a few chapters that explicitly take non-Western world literature as the object of analysis, and there is little discussion of Chinese literary experience. The vast territory, rich culture, and distinct social and historical background of China have led to the development of a unique tradition in spatial literary criticism, which have not yet received sufficient attention in global academic research. The explorations by Chinese scholars in fields such as literary geography, spatial narrative, spatial aesthetics, ecological criticism, and urban studies should be recognized within the global landscape of spatial literary studies. For this reason, the publication of the Chinese version provides an important opportunity for Chinese scholars to reflect on and construct a localized theoretical system.

With the further development of globalization, digitization and ecological crises, spatial literary studies will undoubtedly continue to develop in a more interdisciplinary and globalized direction. Emerging fields such as digital humanities and ecological criticism present new opportunities, and spatial literary research, with its inherent openness and diversity, has great potential to respond to these developments. The publication of the Chinese translation undoubtedly provides valuable inspirations for Chinese scholars, promoting engagement with international discussions while also encouraging reflection on Chinese spatial literary criticism. The Chinese translation of the *Handbook* provides a meaningful space for dialogue and mutual learning between Chinese and Western spatial literary studies. In the continuous exchange and dialogue between Chinese academia and that of the world, its enduring value will be further revealed.

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