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Reflections on Paolo Santangelo's Research into Chinese Emotional Culture

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Abstract

In *Sentimental Education in Chinese History: An Interdisciplinary Textual Research on Ming and Qing Sources*, Paolo Santangelo seeks to reinterpret emotional cultures within Chinese history through a taxonomic study of affective vocabulary in classical texts from the mid-Ming to mid-Qing periods, along with comparative analysis with corresponding Western terminology. Combining textual analysis with methodologies from linguistics and psychology, Santangelo categorizes Chinese emotional culture into five fundamental types. Using glossaries and textual analysis, he establishes a typological framework, offering a valuable interdisciplinary research approach for future studies on emotion.

Key Words

Emotional culture, Ming and Qing dynasty documents, interdisciplinary, typology

Paolo Santangelo's *Sentimental Education in Chinese History: An Interdisciplinary Textual Research on Ming and Qing Sources* (hereafter referred to as *Sentimental Education*) stands as a landmark work in systematic comparative studies of Chinese and Western cultures. Building upon the large-scale international project "A Study of Emotional and Mood Vocabulary in Ming and Qing Texts," Santangelo employs a comprehensive methodology integrating linguistics, psychology, and history to conduct a thorough examination of classical texts including operas, novels, and literary notes. Through this approach, Santangelo establishes a categorization framework comprising five emotional types: positive anticipation and sympathy (love-desire-hope complex), aggression-antagonism (anger-scheme-disgust complex and jealousy), negative volition (fear-terror-doubt-anxiety complex and astonishment), dissatisfaction (sadness-regret-shame complex), and satisfaction (joy-pride complex). Through extensive case analysis, he reveals the pivotal role of the integration of emotion and reason concept in shaping traditional Chinese society. Santangelo further emphasizes the inherent orientation towards social order within China's emotional culture and its conflict with individual passion, thereby elucidating the rich connotations underlying

the Chinese pursuit of balance and harmony culture. This article outlines the research approach, methodology, and findings of Santangelo's *Sentimental Education*, enabling readers to appreciate its significant value within the field of Sinology studies abroad.

1. Identifying and Interpreting the Emotional Code in Traditional Chinese Culture

In the introduction to *Sentimental Education*, the research objectives, subject matter, and scope of the entire work are delineated. The Santangelo contends that "emotion is a complex, contradictory, ambiguous, and disordered experience."¹ Taking this as the point of departure, he drew extensively upon traditional Chinese culture to link emotion with "yin energy," thereby incorporating both hereditary and social factors into the analysis. The author observes that unlike the Western spectrum of nuanced synonyms—emotion, feeling, affect—China's concept of emotion appears to be a composite encompassing physiological, psychological, and social dimensions. Whereas Western emotional classifications are grounded in modern scientific methodologies, traditional Chinese theories of

emotion draw more extensively from a vast and intricate tapestry of humanistic experience. Even invoking phenomenological experience or Ludwig Feuerbach's "sensibility" can only partially illuminate certain facets of traditional Chinese emotional culture. The relationship between name and nature at the level of social customs, however, requires more historiographical work to clarify.

Furthermore, Santangelo endeavors to establish a standardized and comprehensive classification system by identifying and interpreting various emotional codes within classical texts from the Ming and Qing dynasties. The author first theoretically defines the cultural structures that shape these emotional codes, asserting that "emotion is intrinsically linked to 'lived experience'."² This lived experience arises from the dual influences of genetic inheritance and cultural transmission. Thus, emotion is not only a vital impulse actively establishing interpersonal interaction systems but is also constrained by existing ritual norms. In this process, humans as emotional agents interpret the social function of emotion through active selection and evaluation of the external world. This constitutes a process of synergistic cognition jointly shaped by the inner self and the social environment, thereby forming socially attributed and effectively operational emotional codes. Serge Moscovici termed this driving force behind emotional culture the cognitive element, positing it as essentially self-awareness of emotion influenced by collective will, where inner life and social existence become interconnected. Diverse cultural structures yield distinct emotional code systems. Through the participation of the "audience," society shapes sentiments in conventional ways via imitation and socialization. "Song and lament are within the power of all; once uttered, they enter the ear and stir the heart."³ The implicit shaping power of culture renders emotional expression universal within fixed cultural boundaries. Universal emotional concepts, encompassing individual variation and diversity, provide a translatable code system for interpreting emotional culture. Language serves as the medium for emotional communication. Vocabulary becomes the paradigm for expressing moods, yet simultaneously participates in constructing emotions by offering meaningful models for analysis, possessing readability and transmissibility. "The articulation of emotional experience becomes an integral part of life's structure. For the history of emotion can only be the history of the terminology through which it is expressed."⁴

Max Scheler categorized the description of emotional experience into two stages: social sharing and spiritual

contemplation.⁵ The former encompasses outward forms of emotional interpretation ranging from the most rudimentary to the most complex, identifying emotional codes through the universal patterns of social affective expression. The latter may be regarded as the decoding process of emotional codes, denoting an inward form of recalling collective emotional memory through three levels: unfolding, social sharing, and repetition. The concepts of "latent codes" and "eternal imprints," derived from Plato's latent knowledge and Theory of Recollection, may provide theoretical foundations for researching and analyzing emotional expression in literary works during the sharing and contemplation phases. "The emotions experienced by the elite and subsequently experienced by the masses through imitation are both products of literary works."⁶ The inherent linguistic characteristics of Simplification Discrepancy, Slicing Discrepancy, and Negation Discrepancy mean that emotional codes often diverge from direct experience during decoding. Semantic limitations and conscious or unconscious suppression mean concrete emotions and archetypal emotions do not always align harmoniously. Differences in cultural contexts and individual experiences present multiple challenges for emotional codes during classification, decoding, and cross-cultural translation. Simultaneously, phenomena such as the repetition of metaphors and internationalities endow emotional codes with diachronic evolution, posing greater challenges for their precise identification and interpretation.

However, Santangelo contends that "in China, emotion constitutes a central theme in narrative works, with literary texts serving as essential elements for understanding and adapting to the human psyche."⁷ Through the cyclical relationship between author, work, and public, literature—as our fundamental cultural medium for studying China's historical emotional culture—forms relatively stable channels for emotional transmission. This renders the categorization and analysis of emotional codes both possible and feasible. Thus, against the backdrop of the Ming and Qing periods where the rise of urban commerce fostered the prevalence of moral education, the cultural expression of emotion supremacy emerged as a new trend. The proliferation of literary works provided abundant linguistic material for constructing an emotional code corpus. The cognitive elements within these emotional codes are established through multiple corroborations across extensive textual materials, providing models for identification and interpretation. The cultural shift towards emotion supremacy is thus manifested in literary creation and the enrichment of emotional code meanings.

2. The Contradictions and Regulation of Emotion Supremacy in Chinese Culture during the Ming and Qing Dynasties

Santangelo contends that during the Ming and Qing periods, society, economy, and ideology were all undergoing transformation. The emergence of new economic factors led to the manifestation of urbanization characteristics in both the vertical and horizontal dimensions of society. Against this backdrop, literary discourse gradually shifted its focus from the debate between rational supremacy and emotional supremacy towards examining the internal contradictions inherent in emotional supremacy. Specifically, it explored “the roles played by emotion and desire within literary works, and how these should be evaluated.”⁸

The Western tradition maintains a dualistic opposition between reason and emotion, with passion and rationality perceived as opposed. Yet the Chinese definition of emotion is not grounded in opposition to the concept of reason. Confucius held that emotion constitutes a legitimate, natural expression of human ethical nature. “Only the benevolent can love others and detest others.” As an ethical disposition, benevolence (ren) plays a foundational role in the generation of emotion. Simultaneously, benevolence possesses certain idealized characteristics, demonstrating that from the outset of traditional Chinese discourse on emotional culture, emotion was elevated to a metaphysical plane, achieving a dialectical unity between the moral and emotional realms. Consequently, throughout Chinese history, emotional culture has consistently possessed both natural and moral attributes. The inherent contradiction lies in differing standards for emotional expression within the public and private spheres, rather than in a conflict between reason and emotion.

During the Ming and Qing dynasties, such concepts became further accentuated. Neo-Confucianism centered on the concept of Li (Principle), wherein Heavenly Principle manifested as the concrete expression of Dao (The Way) in all things. In human beings, Heavenly Principle manifested through Xing (Nature). As a metaphysical symbol of natural order, Li was internalized as humanity's own moral code to guide emotions. Emotional behavior became intrinsically linked to the Four Beginnings proposed by Mencius, manifesting as outward expressions of human nature. The dynamic Qi served as the driving force behind the shifting states of emotion within the Heart-Mind and Harmony. Emotion, recognized as a controllable faculty, gained further acknowledgement for its significance in personal cultivation and social order. “Moreover, benevo-

lence, righteousness, propriety, and wisdom are aspects of nature... compassion, shame, modesty, and discernment of right and wrong are fundamentally emotions.” Value judgments categorized as rational in the West were placed within the realm of emotional ethics in China's historical tradition. Zhang Zai stated “The mind unifies nature and emotion,” positioning the mind as a convergence of the multiple attributes of nature and emotion—a perspective akin to Stoicism. Though opposing elements coexist within the mind, they do not inherently clash. Like passions, the mind possesses the potential to deviate from nature and the Dao. This raises a new question: how to distinguish emotion from desire? Traditional Chinese emotional culture often equates emotion with Qi, encompassing both passions and sentiments as two facets of the same emotional phenomenon. Neo-Confucianism, however, regards the Dao-heart, Heavenly Principle, and the cosmos as an integrated whole, positioning the heart as the source of this phenomenon. The heart's commanding role renders emotion controllable—establishing a dualism of principle and desire where nature constitutes the substance and emotion the function. Moral public desire constrains individual private desire, creating a balance between the idealized human and the actual human within their opposition. “The desire of one person is the shared desire of all under heaven; hence it is called ‘the desire of nature’.”⁹

In such a perspective, both free expression and the fulfillment of instinctual desires are discussed under the precondition of subordination to societal needs. The unification of morality and proper sentiment provided room for the survival of the concept of “supremacy of emotion” in Ming and Qing literary creation. Expressions of emotions in more private domains gradually increased in Ming and Qing documents. The popularity of dramas and novels such as *The Peony Pavilion*, *The Plum in the Golden Vase*, and *Dream of the Red Chamber* directly reflects the exploration of private desires and emotions in literary creation under the influence of the supremacy of emotion trend. If the exploration of ways of perceiving emotion in Western literature is primarily manifested through tragedy, placing the interaction of morality and emotion within an existentialist dilemma, then in China, passion—a crucial driving force of tragedy—does not attain an equally important status in the works. The absolute binary opposition of the rational and the irrational in the West is transformed in China into a focus on overall balance. Consequently, the demand placed on the concept of supremacy of emotion in China is that of cultivation and transformation. Similar to the emphasis

in Platonic philosophy on the sublimation of Eros as a means to tame passion, traditional Chinese emotional culture inherently requires the cultivation of emotions to achieve the goal of “refining emotions to return to innate nature.”

Under this imperative, emotional regulation becomes a necessary means. “The sage’s joy arises from what ought to be joyful; the sage’s anger arises from what ought to be angry. Thus the sage’s joy and anger are not bound to the heart but bound to external things.”¹⁰ Emotions, stripped of subjective passion, become the essence of socialized character. Though the mind responds to external stimuli, it must perpetually maintain a state of emptiness and stillness to discern external objects, thereby enabling moral self-reflection of emotions. This purges the influence of Buddhist asceticism and nihilistic extremes. “Attaining the Middle Harmony” becomes the goal of understanding emotions and intentions, while true joy becomes the pursuit of innate knowledge and innate capacity. This self-regulation naturally avoids the Western dichotomy of rational versus irrational, mutually exclusive opposites. Instead, it emphasizes the harmonious integration of private and public desires within an orderly, ritual-conforming framework. The heart-mind governs emotions by discerning good from evil and evaluating inclinations. This regulation conceals an inherent contradiction within Chinese emotional culture: societal openness relies on a doctrinal system that suppresses emotions, aiming for a perfect society. Underlying this is a fear that the elevation of emotion to supremacy might degenerate into unrestrained passion. Neo-Confucianism addresses this by binding individual emotions to societal ones, thereby internalizing the social emotional system as a mechanism for personal self-regulation. While this approach resolves the fundamental conflict between individual liberty and socialization in the emotional sphere, its secularist nature mitigates the intensity of this conflict, allowing emotion to be discussed within a broader conceptual space.

3. Classification Methods for Chinese Emotional Culture

As the core section of the book, Santangelo’s classification of emotions in chapter two of *Sentimental Education* constitutes the key focus of the work. The author first addresses the challenge of establishing classification criteria and identifying representative emotions that serve as prototypes. Chinese emotional vocabulary is grouped according to relational proximity, followed by

the identification of rhetorical, symbolic expressions and idioms constructed from these terms. Subsequently, emotions are categorized into two broad types based on their interpretive characteristics: positive emotions and negative emotions. Positive emotions are subdivided into positive anticipation and sympathy (love-desire-hope complex), and satisfaction-based emotions (joy-pride complex). Negative emotions comprise negative intention (fear-horror-doubt-melancholy complex), aggressive-antagonistic emotion (anger-aversion-disgust complex), and discontent (sorrow-regret-shame complex). Under each classification, the author further subdivides several groups. For instance, within the aggression-antagonistic emotions (anger-aversion-disgust complex), the vocabulary is refined into three groups: anger, hatred, and jealousy, each capable of further subdivision. For instance, the emotion of anger is further subdivided into three subcategories—righteous indignation, vehemence, and fury—based on differing perspectives regarding this negative reaction. This layered classification method encompasses all emotional vocabulary in Chinese. This typological approach mirrors the classification methods widely employed in biology and archaeology.

Santangelo recognized certain limitations in this classification. “Emotional processes are pan-cultural phenomena, yet certain cognitive phenomena and responses remain culturally specific.”¹¹ Consequently, while classifying Chinese vocabulary, the author also cross-referenced English terms. The author is well aware that emotional terminology in Chinese and English lacks strict comparability, and that existing Western psychological classification systems for emotions are inapplicable to traditional Chinese emotional culture. Within Chinese culture, the process of emotional emergence is frequently accompanied by the objectification of emotions, which are understood as supra-individual entities. Consequently, understanding Chinese emotions necessitates simultaneous consideration of both the subject expressing the emotion and the subject receiving it, contextualized within specific scenarios. This raises a new challenge: the same emotional lexeme conveys different meanings across subjects and contexts. The inherent subtlety of Chinese culture and the frequent use of irony in literature complicate the application of uniform standards for defining emotional vocabulary.

To address this, Agnata Fischer first constructs general models of mental expression, seeking highly typified mental prototypes as targets to distinguish fundamental emotions like pleasure and displeasure. “These models comprise a series of evaluative, expla-

natory, and reflexive materials that prescribe when a particular emotion must be felt and manifested, and which inexplicable yet highly effective emotional strategies must be employed.”¹² China possesses its own systems of emotional classification. For instance, Xunzi categorized six emotions: joy, pleasure, liking, sorrow, anger, and dislike. Ji Kang, in his *Treatise on the Absence of Sorrow and Joy in Sound*, discussed eight categories: joy, anger, sorrow, pleasure, love, hatred, shame, and fear. There also exist classifications linking emotions to physiological phenomena, possessing a degree of scientific rigor. Examples include the five emotions—joy, thoughtfulness, fear, worry, and anger—associated with the five viscera and six bowels in the *Yellow Emperor's Inner Canon* and other medical texts. By examining traditional Chinese classifications of emotion, one observes that emotions frequently appear in odd numbers and paired configurations. This reflects a Chinese emphasis on equilibrium within emotional expression. The triad of liking and disliking, joy and anger, and sorrow and pleasure—the most frequently occurring sets of emotional terms—form the foundation for further categorization of Chinese emotions.

Santangelo sought to establish psychological foundations for classifying emotions, integrating traditional Chinese emotional categorizations into the framework of modern Western science. Thus, joy was classified as a satisfaction emotion; anger became an aggressive-antagonistic emotion; affection-love-desire were consolidated under positive anticipation and sympathy; fear-dread-terror constituted negative intentions; while sorrow-grief-mourning were classified as dissatisfaction emotions. Whilst this classification establishes a scientific framework for emotions, it remains insufficiently attuned to China's historical emotional culture. The most glaring issue lies in its oversimplification. Take the categorization of worry (憂): though classified as dissatisfaction, in terms like “worry and fear” (憂懼), it predominantly conveys negative intention. Similarly, the surprise (驚) in “surprise and delight” (驚喜) leans more towards satisfaction than negative intention. The high linguistic entropy of Chinese characters necessitates considering intertextuality between characters when interpreting emotional vocabulary. The meaning of emotional vocabulary also requires contextual interpretation. Viewed thus, Paolo Schwartländer's classification work may be more appropriately regarded as research into the categorization of Chinese emotions. That is, emotions are first classified, then corresponding Chinese terms are sought to name them, and finally synonyms and derivatives are categorized based on these foundational

emotional terms. This research approach is precisely why Schwartländer's work is termed typology rather than structuralism. Fritz Schweiger contends that the purpose of constructing a typology is not to invent new things, but to discover certain new things that already exist. This indicates that by dissecting, analyzing, and extracting from pre-existing elements, one uncovers certain existing valuable aspects—things previously unknown or unused today, and thus arguably new. Beyond mere organization and classification, such discoveries can be further developed. Typology involves the imposition of new categories, whereas structuralism seeks to uncover pre-existing structures. The classification attempted in this chapter endeavors to redefine and categorize China's indigenous emotions according to modern psychological models, whilst subdividing related vocabulary into sub-types.

Whilst this approach offers a clear and viable pathway for research into China's affective culture, it also carries the drawback of obscuring the dynamic evolution of affective vocabulary. The static description of phenomena constitutes a defining feature of typology, representing the second shortcoming of this study. When classifying affective vocabulary, both temporal and spatial dimensions warrant careful consideration. Furthermore, the relationships between types should be described with due attention. Affective flows possess inherent ambiguity and mutability. Any conceptualized emotion relies to some extent on the lexical rules and interpretative frameworks provided by one's native language. The emotion of love, defined as positive anticipation and sympathy, shares expressions in Chinese culture which are akin to pity (怜) and tenderness (疼). Yet within Western emotional frameworks, these sentiments would more appropriately fall under emotions of dissatisfaction. Similarly, weeping (哭) in Western contexts tends to be viewed as the outcome of instinctual passion. Conversely, bowing and weeping (包徇泣拜) represents a specific ritualized norm for crying within ceremonial settings. The precise meaning of identical emotional vocabulary undergoes dynamic shifts across different contexts. This necessitates defining emotional expressions through multiple dimensions, yet excessive dimensions and overly granular typologies render distinctions difficult to elucidate, thereby undermining analytical value. Santangelo's simplification of Chinese emotional culture, coupled with his approach of identifying components through hypothetical special attributes, may also address this challenge. He reduces the initial criteria to the fundamental structure of liking-disliking. As recorded in the *Zuo Zhuan*: “Grief manifests in weeping,

joy in song and dance, delight in giving, anger in contention; delight arises from what is good, anger from what is evil.”¹³ This dichotomy of liking and disliking encompasses a broader spectrum of emotions. Moreover, liking-disliking can be interpreted both as psychological reactions and physiological manifestations; their unity establishes it as the foundational framework for defining other emotions. However, this simplification also limits the connections between emotions and overlooks the temporal and spatial evolution of the connotations within Chinese emotional vocabulary.

Concurrently, typology demands that attributes be mutually exclusive yet collectively exhaustive. This necessitates the unambiguous categorization of emotions. For instance, melancholy may only appear within the category of dissatisfied emotions or negative intentions. Consequently, assigning emotional vocabulary to its appropriate emotional category presents another research challenge. This process reveals cultural differences in emotional cognition stemming from divergent Chinese and Western cultural contexts. Take losing face as an example. Santangelo categorizes it under dissatisfied emotions, yet describes it as “an individual acting without regard for morality to achieve personal ends.”¹⁴ While both terms denote shame, the Chinese conception more frequently views losing face as an expression of embarrassment rather than emphasizing its moral connotations. Though losing face does carry moral implications, this definition and categorization eliminate its multi-layered meanings that should belong to the category of negative affect. Furthermore, the study in *Sentimental Education* incorporates female literary works such as *Selected Works of Qing Dynasty Female Poets*, interpreting historical texts through a female perspective. For instance, jealousy is defined as “an aspect of traditional Chinese culture’s legacy of discrimination against women.”¹⁵ While the *Shuowen Jiezi* defines jealousy as a husband’s legitimate jealousy towards his wife; serving to uphold marital bonds, the author equates both emotions as aggressive-antagonistic sentiments—expressions of aversion. This questioning of the legitimacy attributed to jealousy transcends traditional Chinese patriarchal notions and the suppression of women within Cheng-Zhu Neo-Confucianism. Whilst this approach risks oversimplifying emotions, it undeniably offers fresh perspectives and methodologies for studying China’s emotional culture.

Shi Hua Luo has compiled an extensive and detailed comparative glossary of emotional terminology, substantiating and elucidating its validity through relevant examples from Ming and Qing dynasty texts.

By employing typology to construct a framework for classifying emotions, she has provided clearer standards and points of reference for emotional culture research. This also offers directional guidance for subsequent sub-categorization studies of emotionally charged vocabulary within the specific context of Ming-Qing texts. It should be noted, however, that Chinese emotional vocabulary often exhibits characteristics of oppositional emotional congruence. This inevitably leads to classification overlaps and instances where terms appear across different categories. Typological classification prioritizes the mutually exclusive attributes between words, basing categorization on lexical differences in meaning. This approach conflicts to some extent with the emphasis in emotional culture studies on the interconnectedness of emotions. Consequently, when utilizing the glossary, greater attention should be paid to the specific definitions of emotional vocabulary and the layered meanings arising from their contextual usage. Furthermore, the typological research process involves a progression from the concrete to the abstract and back to the concrete. Santangelo’s current work has completed the concrete to abstract phase, situating specific vocabulary within broad affective frameworks. The unfinished research may, in subsequent stages, undertake the task of reconnecting affect to the concrete referents of affective vocabulary through specific contextual scenarios.

4. From Dualism to the Doctrine of the Equality of All Things: The Pursuit of Harmony in Chinese Emotional Culture

As a phased research outcome, although the author of *Sentimental Education* has yet to reach definitive conclusions, the work has established an effective classification system and compiled an extensive, detailed glossary. Through analyzing specific emotions and emotional vocabulary within representative texts, it presents readers with a panorama of emotional cultural life in late imperial China.

The book’s core structure revolves around three interrelated concepts: the reciprocal dynamics of society, culture, and emotion; the language of emotion and its manifestations; and societal regulation of individual affect. Chinese emotional perception exhibits distinct social characteristics, functioning as a means of communication between the individual and their social environment. The ambiguity inherent in Chinese emotional culture is further revealed in the shared shaping of affective experience by both private and

public spheres, as well as by the interplay between the individual and the community. "As a result, emotion creates a system of cognition and communication."¹⁶ The reciprocal structuring of the external world by emotion constitutes the second hypothesis in *Sentimental Education*. Creative texts, as mediators of emotional transmission, possess an openness to emotional sharing, permitting readers to both share and supplement the author's sentiments. Moreover, the emotions depicted in literary works represent Santangelo's typological selection based on personal emotional experience, thereby carrying social representativeness. In this process, creators—constrained by the inertia of China's intellectual class—attempt to mediate the emotionally conflicted social environment. They incorporate broader emotions and desires into discussable structures of social recognition, continually creating and recreating paradigms through self-education that internalizes societal values. This also demonstrates the non-antagonistic nature of reason and emotion within Chinese affective culture. When viewed through Friedrich Nietzsche's Dionysian-Apollonian dichotomy, traditional Chinese culture aligns more fundamentally with the rational Apollonian pole. Santangelo contends that "the Chinese regard moral sentiments and virtuous habits—which we perceive as non-emotional attitudes, where form takes precedence over spontaneity—as the primary emotions or fundamental human sentiments."¹⁷ This stems from the traditional Chinese conception where the self is not opposed to society, but rather constitutes a synthesis of one's social roles and behaviors, forming an integral part of the social fabric. From Plato's theory of the soul to René Descartes' dualism, Western discussions of emotion largely follow a emotion-reason dichotomy, presenting an opposition between the individual and society, or between the ideal order and the real order. Yet within China's pragmatism-dominated traditional culture, the focus lies more on methods for emotions to conform to social order rather than on the opposition between material and spiritual. Thus, equilibrium versus extremism replaces reason versus emotion as the dualistic paradigm in Chinese emotional culture. The universalization of moral and civic values renders it no longer a transcendental human condition; heightened social responsibility among individuals may explain why Chinese society exhibits a more pronounced collectivism than Western societies.

The extreme fear of imbalance and the relentless pursuit of equilibrium gradually rendered emotion an objective factor, rendering humanity passive in its presence. The relationship between emotion and the self-evolved into an interaction between two distinct entities,

perpetually transforming into one another within an indivisible unity. Ultimately, this convergence achieves oneness through the forgetfulness of self-inherent in the Dao. Social and individual emotions find harmony within the unifying Dao. Shihua Luo's exploration in this volume remains unfinished; the analysis of emotion, like emotion itself, defies exhaustive conclusion. Perhaps the closing quotation from Zhuangzi's *On the Equality of All Things* better represents our proper attitude towards emotional culture:

Joy, anger, sorrow, and delight;
Anxieties, sighs, and shifting moods;
Elegance and ease, expressions revealed. Joy springs from emptiness,
Like vapor forming fungus.
Day and night they alternate before us,
Yet none knows where they arise.
Alas, alas!
Morning and evening we encounter this—
Is this not the very source of our existence?

No longer fixated on seeking specific human origins for emotions, they are instead attributed to the natural expression of the Dao. By deconstructing the rootlessness and illusory nature of emotions, one transcends attachment to joy and anger, attaining the carefree state of "forgetting emotion and uniting with the Dao."

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ENDNOTES

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史華羅中國情感文化研究的省思

魏心萍

摘要：史華羅的《中國歷史中的情感文化——對明清文獻的跨學科文本研究》一書嘗試通過對明中葉至清中葉典籍文獻中情感性詞彙的分類研究，以及與西方相關詞彙的比較，重新詮釋了中國歷史中的情感文化。基於文獻分析和語言學、心理學等方法，史華羅將中國情感文化分為五種基本類型，以術語表、文本分析等詳略結合的形式，建立了一種類型學的視角，為後續的情感研究提供了一種可資借鑒的跨學科研究視野。

關鍵詞：情感文化；明清文獻；跨學科；類型學