

Developmentalist Guide Chapter 2 发展主义者指南

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Chapter 2. A Developmentalist's Practice

第二章 发展取向实践者的实践

Abstract: The topic of this chapter is what guides a developmentalist's practice. Each of four elements of the overall conceptual framework are presented and elaborated. First, "creating stages, playing and performing" puts forth a social-cultural, relational, and performative understanding of development, one in which the theatrical stage is the appropriate metaphor rather than a hierarchical ladder. Second, "engaging developmental dilemmas" draws the distinction between dilemmas as commonly understood to be either-or choices, and developmental dilemmas non-dualistic opportunities for growth. Next, "expanding emotional repertoires" discusses human emotionality as potentially transformable and expansionary, and argues that when we relate to emotions as something people create, the possibilities for creating new emotions are endless. The final element "accepting our sociality and embracing our relationality" discusses our radical relationality as human beings.

As a developmentalist, I invite people to expand their emotional scripts. We humans have created our emotionality. It is, potentially, ever-changing. We can perform new emotions into existence. We can expand our emotional repertoire.

Before proceeding to the letters I received and my responses, I want to share some of what guides how I read and respond, in other words, what being a developmentalist means to me. Each of the sections in this chapter present an element of the developmentalist conceptual framework: creating stages, playing and performing; engaging developmental dilemmas; expanding emotional repertoires; and embracing our relationality.

Creating Stages, Playing and Performing

A developmentalist's practice is based in a social-cultural, relational, and performative understanding of development. This is different from the common understanding of development that we have been socialized to. Whether you have studied psychology or not, you most likely picture human development as a series of stages that individuals pass through on their way to becoming adults (think of Freud and Piaget). These stages are believed to emerge in a fixed order, due to maturing of

摘要：本章讨论的是：发展取向实践者的实践由什么来引导。作者提出并展开了整体概念框架中的四个元素。第一，“创造舞台、玩耍与表演”提出了一种社会—文化的、关系性的、表演性的关于发展的理解。在这种理解中，最恰当的隐喻不是层级式的梯子，而是剧场里的舞台。第二，“面对发展性困境”区分了两种困境：一种是通常被理解为非此即彼选择的困境；另一种是发展性困境，也就是非二元的成长机会。接下来，“扩展情感剧目”讨论人的情感性如何可能被转化、被扩展，并指出：当我们把情感看作人们共同创造出来的东西时，创造新情感的可能性就是无穷的。最后一个元素“接纳我们的社会性，拥抱我们的关系性”，讨论了我们作为人的根本关系性。

作为一名发展取向实践者，我邀请人们扩展自己的情感脚本。我们人类创造了自己的情感性。它本来就有可能不断变化。我们可以通过表演，把新的情感带入存在。我们可以扩展自己的情感剧目。

在进入我收到的来信以及我的回应之前，我想先分享一下是什么在引导我阅读和回应这些来信。换句话说，我想说说，对我来说，成为一名发展取向实践者意味着什么。本章的每一节都会呈现发展取向概念框架中的一个元素：创造舞台、玩耍与表演；面对发展性困境；扩展情感剧目；以及拥抱我们的关系性。

创造舞台、玩耍与表演

发展取向实践者的实践，建立在一种社会—文化的、关系性的、表演性的关于发展的理解之上。这和我们被社会化后通常接受的发展观不同。不管你是否学过心理学，你很可能都会把人的发展想象成一系列阶段：个人在走向成人的过程中，要一个阶段一个阶段地经过（想想弗洛伊德和皮亚杰）。人们通常认为，这些阶段会按照固定顺序出现，原因是大脑逐渐成熟，再加上适量的养育。换句话说，主流观点认为，发展是

the brain and a reasonable amount of nurturing. In other words, the dominant view is that development is something that happens to us as individuated selves. In addition, while over the past half-century psychologists have expanded their interest and understanding of development beyond childhood, a stage-like and hierarchical view is still embedded in what has come to be known as life-span development. This is the case not only for Piaget and Freud, but also for other influential psychologists such as Kohlberg (1958) and his stages of moral development and the hierarchy of needs put forth by Maslow (1943).

A simple way to see the difference between this dominant view and a developmentalist's understanding of development is to picture two kinds of stages.

Stage theories fit well with an image of a ladder with its steps leading progressively upward. My social-cultural, relational and performative theory fits well with the image of a theatrical stage upon which a cultural activity, a performance, is created and shared. Through this social activity, the actors and crew are building relationships with each other and the audience.

A developmentalist incorporates this theatrical language into their way of seeing human life. I mean this literally. Performing, for me, is more than a metaphor. It's what people do. Creating stages and performing on them is, to me, what people do and how they develop.

Performing in this sense is closely related to playing in the way children do. This is easiest to see when children are engaging in free and imaginative play with each other, their toys and stuffed animals, and all kinds of objects. They create the stage for an elephant and a horse to dance and choreograph their moves, they create a doctor's office and become a doctor for their sick teddy bear, they stage a confrontation between two superheroes, they perform as Mommy making dinner for her babies, and so on. In situations like these, they are being who they are and other than who they are—at the very same time. They are themselves, but they are also performing "other."

A century ago, the renowned Russian psychologist Lev Vygotsky identified this kind of play as the leading activity of children's development—in play, he wrote, children perform "a head taller" than they are (Vygotsky, 1978, p. 102). While Vygotsky's insights give us a deeper understanding of what is easily identified as children's play, they do even more—they help us realize that this capacity to perform/to play is the key to all human development and learning.

To illustrate, let's look at the development and learning of language, something Vygotsky was very interested in as a cultural-historical phenomenon. He looked at language as a unique form of psychological activity, one in which people not only create words and meanings, but also continuously create new speakers (and signers

发生在我们这些“个体化自我”身上的事情。另外，过去半个世纪以来，心理学家对发展的兴趣和理解已经不再局限于儿童期，但一种阶段式、层级式的发展观，仍然深深嵌在所谓“毕生发展”的理解之中。这样的情况不仅存在于皮亚杰和弗洛伊德那里，也存在于其他有影响力的心理学家那里，比如柯尔伯格（1958）的道德发展阶段理论，以及马斯洛（1943）提出的需求层次理论。

要看清这种主流观点与发展取向对发展的理解有什么不同，一个简单的方法，就是想象两种不同的“stage”。

阶段理论很适合用梯子来想象：一级一级台阶，逐步向上。而我的社会—文化的、关系性的、表演性的理论，更适合用剧场舞台来想象：在这个舞台上，一种文化活动、一场表演，被创造出来，也被分享出来。通过这种社会性活动，演员和工作人员彼此建立关系，也与观众建立关系。

发展取向实践者会把这种剧场语言带入自己看待人类生活的方式中。我说的是字面意义。对我来说，表演不只是一个隐喻。它就是人们在做的事情。对我来说，创造舞台，并在舞台上表演，就是人们在做的事，也是人们发展的方式。

在这个意义上，表演和儿童的玩耍非常接近。当孩子们彼此一起玩，和玩具、毛绒动物以及各种物品一起自由地、充满想象地玩时，这一点最容易看见。他们为一头大象和一匹马创造一个跳舞的舞台，并为它们编排动作；他们创造一个医生办公室，变成医生，给生病的泰迪熊看病；他们安排两个超级英雄之间的对抗；他们表演成正在给宝宝做饭的妈妈，等等。在这些情境中，他们既是他们自己，又不是他们自己——而且是在同一个时刻。他们是自己，同时也在表演“他者”。

一个世纪以前，著名的俄罗斯心理学家列夫·维果茨基把这种玩耍视为儿童发展的主导活动。他写道，在玩耍中，儿童表演得“比自己高出一个头”（Vygotsky, 1978, p. 102）。维果茨基的洞见帮助我们更深入地理解那些很容易被认出来的儿童游戏。但它们带来的启发远不止如此。它们还帮助我们看到：这种表演 / 玩耍的能力，是所有人类发展和学习的关键。

为了说明这一点，我们来看语言的发展和学习。维果茨基非常关注语言，认为它是一种文化—历史现象。他把语言看作一种独特的心理活动形式。在这种活动中，人们不仅创造词语和意义，也不断创造新的说话者（以及新的使用手语者、写作者和阅读

and writers and readers). Building on this understanding, for decades I have pursued the topic of how humans become what I like to call “languageers” (Holzman, 2019). I use this term (which I think I made up) to convey more than learning and more than speaking. Languageers create language and use language to create other things—relationships, learnings, material things, and themselves. Languageers are speakers, listeners, conversationalists, readers, writers, poets, singers, creators, makers of meaning. Becoming a languageer involves acquiring skills and knowledge. But it's fundamentally a developmental, a qualitatively transformative, activity of becoming something and someone you weren't.

We can see this beautifully in the process of becoming a speaker when we are very young. I love inviting people to talk with me about this, since most of us have never given it a moment's thought. I especially like bringing this topic to groups of young people in college classrooms and after-school programs. I ask them, "How many of you were once babies?" (They all raise their hands and snicker a bit.) "How many of you learned to talk?" (Ditto.) I go on: "How many spoke English as your first language? Spanish? Korean? Chinese? Bengali?" When I ask how come we all didn't begin speaking the same language, they typically respond that we speak what the people around us speak. We learn the language we hear. I agree and go on to say that as babies we're anything but passive in this process, that we play an active role in creating ourselves as speakers. And we do it together with others around us—through playing and performing.

I tell them that each one of us played with sounds and words and sentences as an everyday part of what we were doing with our families in the house and on the street and playground. Each one of us creatively imitated mothers and fathers and brothers and sisters and grandparents and friends and neighbors and people on television, and they became part of who we were becoming, as the unique person that each of us is. Each one of us was related to as a speaker even though we didn't speak a language but merely babbled. It's as if we were in a scene of a play performing as characters carrying on a conversation. And even though only one character knows the language and neither one understands what the other is saying—we're performing that we do. And through this performance, we transform from babblers to speakers.

I've never spoken with a group that didn't love this conversation. Teenagers tell me that no one ever talked to them about language before and thank me for giving them the opportunity to think and speak about this new thing. College sophomores are intrigued by the idea that learning the subject matter of their courses might have something to do with learning to speak its language.

The fields of psychology, psychiatry and psychotherapy have done a spectacular job in teaching us and getting us to use their language. This is the case not only for individuated stages of development, but for how we name and understand our emotions, our pain and distress, our relationships and interactions—indeed, our lives.

者）。基于这种理解，几十年来，我一直在探索人类如何成为我喜欢称之为“语言活动者”的人（Holzman, 2019）。我用这个词——我想这是我自己造出来的——是为了表达一种比学习更多、也比说话更多的东西。语言活动者创造语言，也用语言去创造其他东西：关系、学习、物质事物，以及他们自己。语言活动者是说话者、倾听者、对话者、阅读者、写作者、诗人、歌者、创造者、意义的制造者。成为一名语言活动者，确实包含技能和知识的获得。但从根本上说，它是一种发展性的、质性转化的活动：你成为了某种过去不是的东西，成为了某个过去不是的人。

当我们很小的时候，在我们成为说话者的过程中，可以很美地看到这一点。我很喜欢邀请人们和我一起谈这个话题，因为我们大多数人从来没有认真想过它。我尤其喜欢在大学课堂和课后项目中，和年轻人群体谈这个话题。我问他们：“你们当中有多少人曾经是婴儿？”（他们都会举手，还会有点偷笑。）“你们当中有多少人学会了说话？”（也是一样。）我接着问：“有多少人的第一语言是英语？西班牙语？韩语？中文？孟加拉语？”当我问，为什么我们一开始没有都说同一种语言时，他们通常会回答：我们说的是周围人说的语言。我们学的是我们听到的语言。我同意这个说法，然后继续说，作为婴儿，我们在这个过程中绝不是被动的。我们在把自己创造为说话者的过程中，发挥着主动作用。而且，我们是和身边的其他人一起做到这一点的——通过玩耍和表演。

我告诉他们，我们每一个人都曾经把声音、词语和句子拿来玩。这是我们每天和家人在家里、在街上、在游乐场一起生活时所做的事。我们每一个人都创造性地模仿过母亲、父亲、兄弟姐妹、祖父母、朋友、邻居和电视里的人。他们也由此成为我们正在成为的那个人的一部分，成为我们每一个独特自我的一部分。即使我们还不会说一种语言，只是在咿咿呀呀地发声，别人也把我们当成说话者来对待。就好像我们在一出戏的场景中，表演成正在对话的角色。尽管只有一个角色懂这门语言，而且两个人其实都不明白对方在说什么——但我们在表演，好像我们明白。正是通过这种表演，我们从咿咿呀呀者转变为说话者。

我从来没有遇到过不喜欢这场对话的群体。青少年会告诉我，以前从来没有和他们谈过语言这个话题，并感谢我给了他们机会，去思考和谈论这个新东西。大学二年级学生也会被这个想法吸引：学习一门课程的内容，也许和学习说这门课程的语言有关。

心理学、精神病学和心理治疗这些领域，在教会我们并让我们使用它们的语言方面，做得极其成功。情况不仅体现在“个体化的发展阶段”上，也体现在我们如何命名和理解自己的情感、痛苦和困扰、关系和互动——事实上，也体现在我们如何命名和理解自

From a developmentalist's point of view, this is unfortunate in so many ways. It narrows our view and limits us to what we are told is scientifically proven to exist when, in so many cases, this is not the case. Psychiatric diagnosis is a glaring case in point. Critiques of it abound, not only of its lack of scientific validity and its disregard for the unique experiences of the individual, but also of its authoritarian role in maintaining the status quo of inequity and injustice, its gender, race and class biases, and its glorification of individualism and suspicious attitude toward collectives and groups. (See Chapter 15 for a description and references to some of these critiques.)

Psychological language socializes us to understand ourselves and relate to others as isolated individuals who commodify ourselves, who are driven to possess and compete with each other, who see the world in black and white, good and evil, us and them. Many of us feel trapped into certain ways of feeling and relating by this framework and wish there was a way out. For a developmentalist, what is required is to be other, so that we can become more and other than who we are. Perhaps individually and as a nation and as humanity, we can become less depressed, less lonely, less angry and more loving. In keeping with this, a developmentalist's practice invites people to imagine otherwise, to play with known language and ways of seeing in such a way as to see other possibilities and try out other ways of being that give expression to who we are becoming.

Engaging Developmental Dilemmas

This book is written to help you see, reflect and act upon life's dilemmas. Not the "damned-if-you-do/damned-if-you-don't" scenarios, as we commonly understand them. Not those situations in which we feel forced to choose between two actions, both of which we find unpleasant, distasteful or downright wrong. As a parent, you want to protect your children as much as you can and think that monitoring their screen time and activity will do this. But you also want to encourage them to think critically and develop responsibility—and to know that you trust and respect them. Do you control them or let them be? Or maybe you had a huge fight with a family member and neither of you can apologize or forgive each other. But you know that the two of you not talking is painful for the rest of the family. Do you pretend nothing happened for the sake of the family or do you continue to give the cold shoulder? In both examples, whichever way you choose to go, you are likely to have doubts or misgivings.

In a nutshell, that's how dilemmas have come to be understood in our either-or world. Two roads. No way out! We have been raised, taught, and shaped to see and think and feel and experience dualistically. Humans are not only bi-focal (having both near and distant vision), but we have also become "bi-polarized." By that I mean seeing and having to choose either this or that. Near and distant vision is great. "This or that" vision isn't. And so, while we often lament the fact that we are living in a polarized

己的生活。站在发展取向的角度看，这在很多方面都很不幸。它缩窄了我们的视野，把我们限制在那些被告知“已经被科学证明存在”的东西之内，而在许多情况下，事实并非如此。精神病学诊断就是一个非常刺眼的例子。对它的批评很多：不仅批评它缺乏科学有效性，忽视个体独特经验；也批评它在维持不平等和不公正现状中所扮演的权威角色，批评它在性别、种族和阶级上的偏见，批评它对个人主义的推崇，以及对集体和群体的怀疑态度。（关于这些批评的描述和参考文献，见第 15 章。）

心理学语言把我们社会化成这样的人：我们把自己理解为彼此孤立的个体，并以这种方式与他人相处；我们把自己商品化，被驱使着去占有、去竞争；我们用黑白、善恶、我们和他们这样的方式看世界。我们很多人都感到，被这种框架困在某些固定的感受方式和关系方式里，并希望能找到一条出路。对发展取向实践者来说，需要的是成为“他者”，这样我们才能成为更多，成为不同于现在的自己。也许，作为个人、作为一个国家、作为人类，我们都可以少一些抑郁，少一些孤独，少一些愤怒，多一些爱。与此一致，发展取向的实践会邀请人们想象别的可能，邀请人们和已知的语言、已知的看法一起玩。这样，我们就可能看见其他可能性，尝试其他存在方式，表达出我们正在成为的自己。

面对发展性困境

写这本书，是为了帮助你看见、反思并行动于生活中的困境。这里说的困境，不是我们通常理解的那种“做也不行、不做也不行”的局面。也不是那种我们觉得自己被迫要在两个行动之间做选择，而两个选择都让人不舒服、令人反感，甚至明显错误的处境。比如，作为父母，你想尽可能保护孩子，并认为监控他们的屏幕时间和上网活动可以做到这一点。但你也想鼓励他们批判性思考，培养责任感，并让他们知道你信任和尊重他们。你是控制他们，还是放手让他们自己来？又比如，你和一位家人发生了一场激烈争吵，你们谁也无法道歉，也无法原谅对方。但你知道，你们两个人不说话，会让家里其他人很痛苦。你是为了家人假装什么都没发生，还是继续冷处理？在这两个例子里，无论你选择哪条路，很可能都会有怀疑和不安。

简而言之，这就是困境在我们这个“非此即彼”的世界里被理解的方式。两条路。没有出路！我们被养育、被教育、被塑造成用二元方式去看、去想、去感受、去经历。人类不仅是“双焦”的（既有近距离视力，也有远距离视力），我们也变得“二极化”了。我的意思是，我们看事情时总是在“这个”或“那个”之间选择。近视和远视都很好，但“这个或那个”的视野并不好。所以，当我们常常感叹自己生活在一个两极分化的世界里时，我

world, I want us to also lament that our eyes have been trained to see polarity. To me, the two seem inextricably bound together. Minimizing or undoing one entails minimizing or undoing the other.

Engaging a life dilemma developmentally is something other, something different. It's the activity of viewing the world without our either-or glasses, without feeling that we have no choice but to settle for the lesser of two evils. Engaging life dilemmas developmentally expands our imaginings such that we catch a glimpse of another choice—the choice to grow. Let me explain.

In order to get out from under being trapped, frustrated and stuck, you need to move out of your usual ways of feeling and seeing and understanding and relating by creatively doing something you don't usually do, by being, if you will, other than “you.” We all have the capacity to create new feelings and emotions, new ways of seeing and understanding, and new ways of relating. To keep creating who we are. That is how “other than you” becomes you. With development as the continuous process of creating who we are, we can create new choices besides either this or that. A dilemma engaged developmentally (performing “other”) offers you the chance to grapple with whether and how to keep developing.

The letters and responses in the subsequent chapters will help you see the difference between dilemmas framed as “either-or” impasses and/or as opportunities for growth. Many letters are from people facing life challenges, people feeling stuck with seemingly bad or impossible choices who are wanting help in how to approach their problems. I respond to how they are telling their story; I wonder how they're understanding their situation and what assumptions they might be making that make them see it the way they do. And I tell them what I see as the particular developmental issue their situation is a part of and how they might need to grow around it— by doing something outside the either-or box in order to see and experience themselves and others in new ways, in order to see and act upon their (hopefully) developmental dilemma. I think of these “conversations” as providing a direction you can take to create a way out of bi-polarity and impasse—“a way out of ‘No Way!’” In my experience, our lives are enriched, and we all can grow ourselves and our relationships when we see and act upon the developmental dilemmas we face.

Expanding Emotional Repertoires

Growing ourselves and our relationships includes growing emotionally. Growing emotionally means creating new emotions. If development is the life-long, creative activity of people transforming who they are and what there is into something new, then human emotionality is potentially transformable and expansionary. When we see and relate to emotions as something people create, the possibilities for creating new

也希望我们能感叹：我们的眼睛已经被训练成会看见两极。在我看来，这两者紧紧缠在一起。要减少或拆解其中一个，就需要减少或拆解另一个。

以发展性的方式面对生活困境，是另一种事情，是不同的事情。它是一种活动：我们摘下“非此即彼”的眼镜来看世界，不再觉得自己别无选择，只能在两个坏选项中挑一个相对不坏的。以发展性的方式面对生活困境，会扩展我们的想象，让我们瞥见另一种选择——成长的选择。让我来解释一下。

为了从被困住、受挫和卡住的状态中走出来，你需要离开自己惯常的感受方式、看见方式、理解方式和关系方式。你可以创造性地去做一些平时不会做的事，也可以说，去成为不同于“你”的那个“他者”。我们每个人都有能力创造新的感觉和情感，新的看见和理解方式，新的关系方式。我们可以不断创造我们是谁。“不同于你”的东西，就是这样成为你的。把发展理解为一个持续创造“我们是谁”的过程，我们就能创造出除了“这个”或“那个”之外的新选择。一个以发展方式来面对的困境（也就是表演“他者”），会给你一个机会，去认真面对：是否继续发展，以及如何继续发展。

后面各章中的来信和回应，会帮助你看见两种不同的困境：一种是被框定为“非此即彼”的僵局；另一种是成长的机会。很多来信都来自正在面对生活挑战的人。他们觉得自己被看似糟糕或不可能的选择困住了，希望得到帮助，知道该如何面对自己的问题。我回应的是他们讲述自己故事的方式；我会去想，他们是如何理解自己的处境的，他们可能带着哪些假设，而正是这些假设让他们以现在这种方式来看待处境。我也会告诉他们，我看到他们的处境属于哪一种具体的发展性议题，以及他们可能需要围绕这个议题如何成长——也就是做一些跳出“非此即彼”盒子的事，以便用新的方式看见和体验自己与他人，也以便看见并行动于他们那个（希望是）发展性的困境。我把这些“对话”看作一种方向。沿着这个方向，你可以创造一条走出二极化和僵局的路——一条走出“没有路”的路。以我的经验，当我们看见并行动于自己面对的发展性困境时，我们的生活会变得更丰富，我们也都能够发展自己，发展我们的关系。

扩展情感剧目

发展我们自己和我们的关系，也包括在情感上发展。情感上的发展，意味着创造新的情感。如果发展是人们终其一生参与的创造性活动，是把“我们是谁”和“已经存在的东西”转化为新东西，那么人的情感性就有可能被转化，也有可能被扩展。当我们把情感看作人们创造出来的东西，并以这种方式与情感相处时，创造新情感的可能性就是无穷的。

emotions are endless.

As a developmentalist, I invite people to expand their emotional scripts. We humans have created our emotionality. It is, potentially, ever-changing. We can perform new emotions into existence. We can expand our emotional repertoire.

We are a long way from the days when Paul Ekman (1978) used facial expressions to identify six universal basic emotions. Social scientists have expanded Eckman's list many times over in their attempts to account for and classify the incredible complexity of human emotionality. And while the majority of researchers and practitioners now recognize the importance of societal and cultural factors in shaping human emotion, "nurture" is still seen as secondary to "nature." And fewer still acknowledge that the very way we conceive of emotions—and the language we have come to use to describe them—are also major shapers of "how we feel."

How do we conceive of emotions? What kind of entities do we take them to be? Would I feel differently if I conceived of my feelings differently? As a developmentalist, I take these questions to be—well, developmental! In my experience, they open us up to possibility. For example, must I name how I feel right now? Are emotions any less social when we "keep them to ourselves"? Is test anxiety the same as climate anxiety? What do we gain and what do we lose by classifying them both as anxiety? Is my anger something inside me? How can I control it? Did my brain/hormones/genes really make me do it? These questions, and dozens more like them, contain many of the assumptions of the dominant individualized and psychologized discourse of emotions that permeate our everyday emotional language. They can serve as invitations to play with this language, to move around and through the tried-and-true and imagine new possibilities.

For too many of us, too much of the time, our all too real emotional pain and distress is depressingly familiar. Like a theatre company that put up the same handful of plays year after year, we too have a stock repertoire. We lash out in anger when we feel wronged. We feel shame when we experience rejection. We panic when we don't know what to do. We are trapped by our societally shaped, well-practiced emotional life. It is hard to imagine not feeling this way, and so it is hard to imagine doing something different. But we can. We can perform. As one example, we can intentionally perform that anger, shame or panic. I guarantee you will feel different if you do. You will feel something new (and there's no need to name it!) and so will the people you are with—opening up the possibility that together you can create something new in your relationship. What happens to the anger, shame or panic? It is unlikely it will go away, but now it "has company." You have created a new feeling, expanded your emotional repertoire. Performing how you feel, as in the example just given, is just one way to create new emotions. There are many, many others. See if you can find hints to them in the letters and responses that follow in Part Two.

作为一名发展取向实践者，我邀请人们扩展自己的情感脚本。我们人类创造了自己的情感性。它本来就有可能不断变化。我们可以通过表演，把新的情感带入存在。我们可以扩展自己的情感剧目。

保罗·艾克曼（1978）曾经通过面部表情来识别六种普遍的基本情感。我们现在已经离那个时代很远了。为了说明并分类人类情感性惊人的复杂程度，社会科学家一次又一次扩展了艾克曼的清单。如今，大多数研究者和实践者都已经认识到，社会和文化因素在塑造人类情感中非常重要。不过，“养育”仍然被看作次于“天性”。更少有人承认：我们理解情感的方式，以及我们用来描述情感的语言，本身也是塑造“我们如何感受”的重要力量。

我们如何理解情感？我们把情感当成什么样的东西？如果我用不同的方式理解自己的感受，我会不会也感受得不同？作为一名发展取向实践者，我认为这些问题——嗯，都是发展性的！以我的经验，它们会把我们打开，带向可能性。比如，我此刻的感受一定要被命名吗？当我们把情感“藏在自己心里”时，情感就没有那么社会性了吗？考试焦虑和气候焦虑是一回事吗？把它们都归类为焦虑，我们得到了什么，又失去了什么？我的愤怒是我身体里面的某个东西吗？我怎样才能控制它？真的是我的大脑、激素或基因让我这么做的吗？这些问题，以及许多类似的问题，都包含了主流的、个体化的、心理学化的情感话语中的许多假设。这种话语渗透在我们的日常情感语言之中。这些问题也可以成为邀请：邀请我们和这种语言一起玩，在那些被反复验证、看似可靠的说法周围和内部移动，想象新的可能性。

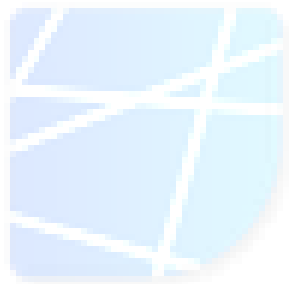
对我们很多人来说，在太多时候，我们那种非常真实的情感痛苦和困扰，熟悉得令人沮丧。就像一家剧团年复一年只上演同几出戏，我们也有自己的固定剧目。当我们觉得被冤枉时，就愤怒地爆发。当我们经历被拒绝时，就感到羞耻。当我们不知道该怎么办时，就陷入恐慌。我们被社会塑造出来的、反复练习过的情感生活困住了。很难想象自己不这样感受，所以也很难想象自己去做点不同的事情。但我们可以。我们可以表演。比如，我们可以有意地表演那种愤怒、羞耻或恐慌。我保证，如果你这样做，你会感到不同。你会感到某种新的东西（而且不需要给它命名！），和你在一起的人也会感到不同。这样就打开了一种可能性：你们可以一起在关系中创造某种新的东西。那愤怒、羞耻或恐慌会发生什么？它不太可能就此消失，但现在它“有了伙伴”。你创造了一种新的感受，扩展了你的情感剧目。像刚才这个例子一样，表演你的感受，只是创造新情感的一种方式。还有许多、许多其他方式。你可以看看在第二部分接下来的来信和回应中，能不能找到这些方式的线索。

Accepting our Sociality and Embracing our Relationality

Finally, we cannot be reminded too often that we humans are social beings. We might feel and even believe that our life activity is a series of encounters with others, our self-contained body-mind constantly bumping into other self-contained body-mind entities. I read that in many of the letters I receive, and it saddens me. But we are not self-contained. We are radically relational. We are born social, and we die social. Every step of the way in between is a co-creation with others, past, present and even future others. Our power lies in embracing this by co-creating some new ways to be together. Inviting people to do that—to take advantage of our relationality—is what ties together the other three elements of a developmentalist's practice.

接纳我们的社会性，拥抱我们的关系性

最后，有一点再怎么提醒都不为过：我们人类是社会性存在。我们也许会感觉，甚至相信，自己的生命活动就是一连串与他人的相遇：一个自我封闭的身心实体，不断撞上另一些自我封闭的身心实体。我在许多来信中读到这样的理解，这让我感到难过。但我们并不是自我封闭的。我们是根本关系性的。我们生来就是社会性的，死去时也是社会性的。在这中间的每一步，都是与他人的共同创造——这些他人包括过去的、现在的，甚至未来的他人。我们的力量，就在于拥抱这一点，通过共同创造新的相处方式来拥抱它。邀请人们这样做——利用我们的关系性——正是把发展取向实践中其他三个元素联系在一起的东西。



East Side Institute