

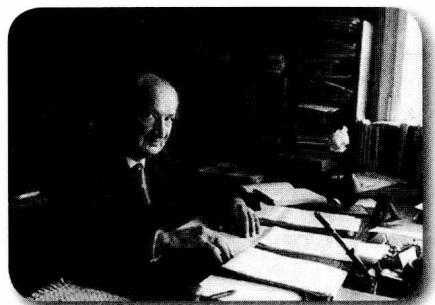
海德格尔
现象学
美学研究

肖朗
著



上海三联书店

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序

彭富春

海德格尔研究在中国曾经是显学,但在今日已经逐渐无人关注了。与此不同,肖朗的著作则是关于海德格尔的美学研究。这倒促使人们再次把目光投向海德格尔,回忆他思考了什么?他如何颠覆了西方形而上学的传统?同时,他对于我们,尤其是中国人,还有何意义?

海德格尔追问的是存在。但存在既不是存在者,也不是存在者的存在,而是存在自身。如此理解的存在就是虚无。但虚无不是空无,而是虚无化,是最根本的生成。因此,存在的发生就是虚无的发生。这在早期为世界的拒绝,在中期为历史的剥夺,在晚期为语言的沉默。

与此存在的思想相应,海德格尔关于艺术和诗歌的思想(我们现在用他所反对的“美学”一词来指称)也发生了变化。他早期并没关于艺术和诗歌的思考,但其思想为现象学和解释学美学提供了依据;中期的美学在探讨艺术作品的本源时,提出了美或艺术是真理自行设入作品;晚期则阐释了人诗意地居住在大地上,显明了何为诗意的居住。

在西方历史上,海德格尔关于艺术和诗歌的思想是反叛性的

和颠覆性的。海德格尔的思想不同于古希腊的诗学。这种诗学是关于诗歌创造的学说。创造是一种生产和制作。海德格尔的思想也不同于近代德意志唯心主义时期的美学。这种美学是关于感觉的学说，而区别于关于理性的学说。与理性的高级相比，感觉是低级的。同时，感觉最终被理性所规定。海德格尔的思想还不同于一般的艺术哲学。艺术哲学是关于艺术的哲学。但哲学被理解为理性的科学，而且是一种世界观。当人作为主体观照世界的时候，世界是作为客体被设立并被观照的。在这样的理解中，艺术不过是主体设立客体的产物，或者说是一个独特的精神世界。但这些理论都被海德格尔所否定。他所理解的美既非感觉，也非精神的设定，而是存在自身的生成。在这样的意义上，海德格尔的美学是关于存在的美学或诗学。其核心是，在天地人神的四元世界中，人如何诗意地去居住。海德格尔认为，所谓诗意并非激情或者想象，并非“赋予尺度”，而是“接受尺度”。从此出发，人诗意地居住在大地上，就是人接受天地神所赋予的尺度，而达到天地人神的共同和交互生成。

海德格尔在上世纪早已死了，我们当然需要向他告别，事实上，我们也已经向他告别。但是我们还要纪念海德格尔的诞生和死亡吗？对于人类历史上这样一位伟大的思想者，我们的确不能遗忘。但纪念的最好方式就是倾听他的言说并作出相应的回答。海德格尔没有说出其他的话，只说出了唯一的语词：存在。我们倾听了吗？我们回答了吗？让我们的思想思考存在吧，思考我们自身所处的这个世界吧！由此，中国的哲学和美学才找到了思想的根基。

这是由肖朗的著作所引发的一点思考。

凡 例

1. 引用海德格尔德文全集版著作缩写为 GA 加数字(卷数)。
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中文摘要

海德格尔在胡塞尔那里学习了现象学,对现象学一词依照其希腊词源作了自己的阐释并将之贯穿其全部思想。本文将海德格尔美学依照海德格尔本人的现象学方法作现象学的阐释,以避免主客二分对象化等传统美学的思维方式和解释方式。对于近代产生的美学,海德格尔将其归为近代主客二分的意识哲学范畴而很少提及,因此本文所谈美学不是传统意义上的美学学科,而是力图呈现海德格尔的现象学美学,海德格尔美学思想揭示了现代美学思想的存在维度。

导论:海德格尔在其思想开端的1923年夏季学期讲稿、1925年夏季学期的马堡大学讲课稿、早期代表作《存在与时间》等地方都明确地根据古希腊词义将现象学一词解释为:让人从显现的事情本身那里如它从其本身所显现的那样来看它。相对于现象学的流行口号:“面向事情本身”,“面向”二字还是有一个主客对立的预设,而海德格尔的“事物自身的显现”彻底抛开了主体和对象化思维,这无疑更符合现象学追求的事物本身之义。海德格尔后期放弃了现象学一词,一方面是海德格尔要放弃胡塞尔的意识哲学,而其根本的原因是为了避免使用传统概念使人造成误解,并不是放

弃了现象学的宗旨,海德格尔力图以一种更基本的方式来思考现象学,而不是仅仅拘泥于表面的文字。我们把海德格尔的思想分为早、中、晚三个时期,他的美学思想在这三个时期是有转变的。海德格尔思想的第一阶段主要谈的是人生在世的问题,人生在世就是人理解自己的生活,理解当中自然还关涉到解释,因此在海德格尔早期思想中并没有直接牵涉到美学,而是为解释学美学提供了基础。海德格尔的美学思想主要表现其思想的后面两个阶段:一个是在海德格尔思想的中期阶段,以《艺术作品的本源》为代表的美学思想,他提出了一个很著名的判断:艺术是真理自行设入作品,艺术作品是真理的发生也就是人与物的本性的显现。海德格尔的晚期美学,最重要是引用德国诗人荷尔德林的一句诗:人诗意地居住在这个大地上,讲人的存在本身应该是审美的,美是人的存在自身的显现。

第一章:艺术与真理。海德格尔早期并未谈美和艺术,但是后来海德格尔的思想转向了艺术诗歌语言等领域,特别是其中期专门探讨了艺术,代表作是《艺术作品的本源》。海德格尔的现象学是存在自身的显现,海德格尔追问艺术作品本源的思想道路是追问存在自身,即借助现象学的方法,让事情自身显示出来。因为现象学的原则是从已有的东西出发,对艺术来说已经给予的东西是艺术品。因此海德格尔将问题还原到艺术作品本身,寻找其本源即真理。其现象学方法可简单分为三步:1. 艺术作品作为物;2. 通过还原,艺术作品不是一般的物,而是器物,并找到其与一般器物的区分;3. 回到艺术作品本身,作为艺术的艺术品是真理的发生地,是世界(人)与大地(自然)的争执,在争执中,人和自然都进入一种无遮蔽状态,真理发生了。海德格尔称这种无蔽的真理为林

中空地(Lichtung),意指真理的显现是不断的遮蔽和显现的生成游戏,因此真理是发生的事情。在艺术作品中,存在者的本性越是在其无遮蔽状态中纯粹地显现,作品就越美。追问艺术作品的本源,实际上是追问作为存在者的存在,其实就是追问历史性的人的命运,历史性的存在相关于真理在历史中的意义,归结为人的历史性的存在是什么。《艺术作品的本源》标志着海德格尔思想的转折,但并非海德格尔的美学代表作。

第二章:诗意语言与语言。海德格尔区分了两种语言:Sprechen和Sagen,前者是陈述、描述、反映事情;后者是道说,道说是指引,指示,显示事情,是合于存在的道说,因此是语言的本性。道说意味着带出和显露,把在场者带入其在场中而使之显现和呈放,海德格尔称为宁静的排钟(Geläut der Stille)。语言跟物的关系是语言让万物存在,并将事物带给我们;语言和人的关系是人倾听语言的指引,从而逗留于世界中,获得他居住的地方。海德格尔将语言划分为自然语言、理论语言、纯粹语言,纯粹语言是语言自身的言说,是诗意语言。

海德格尔对诗意语言的分析集中在他对诗歌(主要是荷尔德林的诗歌)的分析中,认为诗歌的本性是道说,诗歌是对存在者无遮蔽状态的言说,在诗歌中,语言通过第一次给存在者命名,从而首次将存在者带入言词而显明自身,而人正是从语言的言说中接收到这种物的本性,由此语言把我们引向事物的本性。诗歌还通过呼唤,将天空、大地、诸神和要死者聚集到自身之中,聚集便是物的物化。思和诗通过它们的道说把存在之敞开状态带向语言并且保持在语言中,以便终有一死的人能重新学会在语言中居住。在诗歌中,本真的建筑和居住才得以出现。

第三章：居住与四元世界。现代人的居住首先面对的却是无家可归，但这里的无家可归并不是因为缺乏房屋，而是人忘记了居住的本性。人不断地用技术改造了人的居住，反而使得居住的本性离我们越来越远。海德格尔从词源入手得出建筑自身就是居住，建筑本身是居住的一种方式，是让居住。也就是说建筑本身应该是诗意居住，而现在的建筑却不是诗意居住。海德格尔的诗意居住是从四个维度展开的：即在大地上，在天空下，与其他人为伍，同时等待神灵。而且四元是一种共生和游戏的关系，这四元的聚集就是物，居住就是逗留于物。海德格尔追问物的本性就是追问存在，在海德格尔这里，物物化，物是生成的事情，即自身显现的事情。正是技术化导致了人失去了家园，无家可归唤醒了乡愁，使还乡成为可能。但是在海德格尔看来技术化的根本原因在于人的主体性、意愿、意图，因此还乡的根本是思想的还乡。人的生活，应该是去聆听存在，去接受存在的馈赠，做存在的守护和看护者，泰然让之，让显现，让存在，感恩存在给人的馈赠。

第四章：原物之美：海德格尔与老庄思想的对话。无论是海德格尔还是老庄都是力图回到主客二分对象化之前的事情本身的美。海德格尔的现象学是要将物从现在单一的科学化对象化客体化思维中拯救出来，让事物保持为自身，事物自身开启而不受人的干扰。因为事物是先存在才被我们看成对象的，在一种先行敞开的层面上，人和物本性上是亲切的，人与物的本性在此显现，美也在其中显现出来，因此海德格尔的现象学本身便带有很强的美学意味。海德格尔现象学的“事情本身”坚决反对主客二分的认识方式，现象学经由他的发展，就和中国古代思想特别是老子庄子的思想不谋而合了。因为中国古代的思想是一种以时间为本位的现象

思维,在老庄那里并非一种主客二分对立的思维模式,而是主张顺其自然,随物而游,是人和物共同的自由。在美学方面的表现就是更为本源的天地之大美,人则顺应天地之美。海德格尔在他的文本当中引用过老子和庄子的话,同时通过对老庄文本的分析,我们也可以说中国古代道家思想同海德格尔的现象学有很多相通之处。

结语:柏拉图首次提出了“什么是美”的问题,从此拉开了西方二千多年对美的本质的追问历史,但是到了海德格尔这里,美的本质这个问题被消解了,也就是说美是自身的生成和显现,美自身以自身作为根据,而不是被另外的东西规定的。海德格尔美学的两个主要部分,中期谈艺术,是真理的生成;晚期谈诗意居住,是天地人神四元世界的生成,美的显现都不需要设定外在的根据。西方传统美学的根本特征是理性,现代美学的出发点是存在,海德格尔的现象学美学在对传统的反动和超越中大大推动了现代美学的发展。

关键词:海德格尔;现象学;美学;艺术;诗意

Abstract

Heidegger learns the phenomenology from Husserl, and offered his explanation of the phenomenology according to its Greece word origins, which through all Heidegger's life thought. The paper makes the phenomenology explanation to Heidegger's aesthetics by Heidegger's phenomenology method, which can avoid the traditional aesthetics thinking and explanation method as subject and object duality. To the aesthetic appear in modern times, Heidegger says little owing to modern subject and object's consciousness philosophy's catalogue. So the aesthetic discussed in the paper isn't the traditional aesthetic, but Heidegger's phenomenology aesthetics that the author of this paper tries to present. Heidegger's aesthetic thought discloses the Being dimension of modern aesthetic thought.

Introduction: The 1923 summer semester speech, 1925 summer semester lecture and early representative work *Being and time* can be considered as the beginning of Heidegger's thought. In these works Heidegger explained the word

“phenomenology”, and his explanation was obviously based on its original Greek meaning: To let what shows itself be seen from itself, just as it shows itself from itself. Comparing to the popular slogan “Zu den Sachen selbst”, the word “Zu” remains the preinstall of subject and object’s duality. Heidegger abandons completely the subject and the objectification mind, which is more accordant with the phenomenological meaning of “Sachen selbst” undoubtedly. The reason why Heidegger abandons the word phenomenology is that Heidegger wants to abandon the Husserl’s consciousness philosophy, and the more basic cause is that Heidegger wanted to avoid the traditional conception which may make misconception rather than abandons the phenomenology aim. Heidegger tries to think phenomenology by a more basic method rather than limit the superficial word. Heidegger’s thought can be divided into the early, medium and later periods. Heidegger’s converts his aesthetic thought in the three periods too. In the first period, what Heidegger discussed is mainly is the being-in-the-world problem, which means people understand his life. The understanding is related to the hermeneutics, so Heidegger’s early thought is not related to the aesthetic directly, but provides the basis for the hermeneutics aesthetic. Heidegger’s aesthetic mainly lies in the two later periods of his thought: one is Heidegger thought’s second period represented by *the Origin of the Art*, in which Heidegger advances a famous judgment: the truth established itself in the work. The art work is the

occurring of the truth which is the appearance of man and thing's nature. Another is Heidegger's later aesthetic, the most significant part in which is Heidegger's quote of the German poet Holderlin's word: poetically man dwells on this earth. Which means man's existence itself is esthetical, and the beauty is the show of the Being itself.

Chapter One: Art and Truth. Heidegger did not discuss beauty and art in his early period, but later Heidegger's thought converts to the art poem and language and so on. Especially Heidegger discuss the art exclusively in one of his masterpieces *the Origin of the Art* . Heidegger's phenomenology is Being's show itself, and Heidegger seeks the art work's origin is seek Being itself too, that is to say let thing show itself by the phenomenology method. Because the principle of phenomenology is beginning from the given thing, and for art the given thing is art work, so Heidegger restores the problem to the art work, and seeks the origin and truth. Heidegger's phenomenology method consists of three steps:1, the art work is thing. 2, the art work is not general thing but implement, and Heidegger seeks the differences between the art work and general implement. 3, returning to the art work itself as art is the occur place of the truth, which is the dispute of the world (man) and the earth (nature). In the dispute, both man and nature enter a unclose state so as to the truth occurring, Heidegger calls the disclose truth as *Lichtung*, which means the appearance of truth is the

erignis play of closing and showing distantly. So the truth is occurring thing. In the art work, the more the nature of being is shown in its unclosing state, the more beautiful art work is. In fact to seek the origin of the art work is to seek the beings Being, which is the historical man destine actually. The historical Being is related to the truth's meaning in history, and boils down to what is the man's historical existence. *The Origin of the Art* can be regarded as a turning point of Heidegger's thought, but is not Heidegger's aesthetic masterpiece.

Chapter Two: Poetic Language and Language. Heidegger distinguishes two languages: sprechen and sagen. The former states describes and reflects the thing; The latter is guidance which indicates and shows the thing, and is accordant with Being, therefore is the language's nature. The sagen means bringing and showing, which brings the presence to the presence and lets to show. Heidegger calls Geläut der Stille. The relation between the language and things is that the language let thing exist and bring things to us; the relation between the language and man is that man listens to the language's guidance, and stays in the world, and gains him dwell's place. Heidegger divides the language into natural language, theory language and pure language, the pure language is the language speak itself, and is the poetic language. Heidegger's analysis of poetic language mainly lies in his analysis of poems, especially poems written by Holderlin. Heidegger believes that the nature of poem is sage,

and the poem is unclosed speak to Being, in which the language name the beings and bring the beings to the words and show itself firstly. Men accept the nature of beings from the language speaking, so the language brings us to the nature of things. The poem aggregates sky, earth, divinities and mortals to itself by calling, which is thing things. The thinking and poem bring the Being's openness to language and remain it in the language through they sage, so as to mortals can learn to dwell in the language again. In poem, the nature's architecture and dwelling can appear.

Chapter Three: The Poetic Dwelling and the Fourfold (das Geviert). The dwelling of modern people is firstly characterized by a homelessness state. The homelessness is not the absence of the houses, but people forgets the dwell's nature. People reconstruct their dwelling by the technique constantly, but the nature of dwelling is kept further and further away from us. Heidegger educes from the etymon that the build is dwelling, the build is a way of dwelling, which means let dwelling. That is to say the build is the poetic dwelling itself, but now the build is not poetic dwelling. Heidegger's poetic dwelling is deployed from four dimensionalities: "on the earth", "under the sky", "remaining before the divinities" and "belonging to men's being with one another". The fourfold's relation is commensalism and playing, the fourfold assemble is thing, the dwelling is stay at the thing. Heidegger's seeking of the nature of the thing is to

seek the Sein. To Heidegger, the thing things, the thing is generated thing, and the thing show itself. It's technicalization that has caused people's losing of their home. The homelessness awakes the homesickness, which make the return of the native possible. But to Heidegger, the basic cause of the technicalization is the subjectivity desire intention, so the return to the home is thought's return. People living should listen to the Sein, to accept the Sein's gift. People let being and let showing, and thank the gift of Sein as the keeper and the guardian of Sein.

Chapter Four: The Original Things' Beauty: The Thought Dialog between Heidegger and Lao Tze, Chuang Tze. Both Heidegger and Lao Tze, Chuang Tze endeavored to pursue the beauty of the thing itself prior to the subject-object dichotomy and objectification. Heidegger's phenomenology is to save the thing from the single scientization and subjectivity, to let the thing keep oneself, and to let the thing unlock without the people's disturbance. The thing things before as a subject by people, so in the surface of antecedence openness, the people and thing are intimate in their nature. The nature of people and thing is appearing, and the beauty appearing too. So Heidegger's phenomenology has the deep aesthetic significance itself. Heidegger phenomenology "Sachen selbst" is against the object and subject's understand method, so the phenomenology developed by Heidegger is similar to the Chinese traditional thought especially the Tao, because the traditional thought in