

马克思主义与人道主义

第二届中英马克思主义美学双边论坛论文集

主编

王杰

[英]斯宾塞 (Robert Spencer)



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序 言

2012年已经过去。这一年中人们经历了关于“世界末日”的恐惧，也体验了太阳照样升起，空气依旧清新的复杂感受。对于英国而言，成功地举办了第30届奥林匹克运动会，这是伦敦第三次举办奥运会。伦敦奥运会让我们感受到中国和英国的文化差异，也让我们重新思考人道主义。2012年4月10日我与朱立元教授、陈飞龙教授、胡亚敏教授、孙文宪教授、朱国华教授等一行15人动身赴曼彻斯特大学出席论坛的第二届年会。在伦敦转火车时，在King Cross Station车站与上海交通大学媒体设计学院的李亦中教授会面。李亦中教授带着两名学生到伦敦来拍《伦敦奥运会倒计时100天》的短片。李亦中教授告诉我，他很吃惊地发现，伦敦完全没有我们2008年奥运会前的激情四射，整个城市没有宣传奥运，甚至还有一些市民在发起“抵制奥运”。他们要找上一届伦敦奥运会的旧址，居然很难找到，因为许多人都不知道这样一个地方。看来中英两国在文化上的差异还真的很大。这种文化上的差异我想也会影响到对许多事物的看法，包括对本届论坛的主题“马克思主义与人道主义”的不同看法，这也是我们这一届论坛的参与者们所共同期待的。下面是我在第二届中英马克思主义美学双边论坛上的致辞，放在这里可以帮助感受当时的语境。

尊敬的主席先生、女士们、先生们：

早上好！

去年4月我们在上海举行了这个马克思主义美学论坛的第一次会议，讨论了许多有意思的话题，例如关于毛泽东在70年前发表的《在延安文艺座谈会上的讲话》，我们听到了许多不同的意见，启发我们思考许多新的问题。今天我们中国学者15人按照一年前的约定如约来到曼彻斯特出席论坛的第二次会议，感到十分高兴。中国学者除了来自上海交通大学《马克思

主义美学研究》编辑部的同仁外，还有中国美学学会副会长朱立元教授，中国艺术研究院马克思主义文艺理论研究所所长陈飞龙教授，中国马列文论研究会会长胡亚敏教授和秘书孙文宪教授，中国文艺理论学会副会长兼秘书长朱国华教授，中央编译出版社王忠波先生等。我们希望就共同关心的问题做进一步的交流与对话。

因为一些不同的原因，一些中国学者不能出席我们此次会议，但他们都十分关注会议的主题，打算在了解我们会议情况的基础上撰写论文参与讨论。

与英国马克思主义文学批评和美学的情况相类似，马克思主义与人道主义是近半个世纪以来中国马克思主义美学的基本主题之一。自中国现代化以来，在20世纪20—30年代，50年代和80年代，中国学术界经历过三次美学大讨论，这三次讨论都与马克思主义与人道主义这个主题密切相关。这三次美学大讨论有相当不同的社会背景和理论背景，但涉及面都很广，对中国社会的发展产生了重大影响，其中的许多理论的成果我们至今还没有完全理解和消化。这是我们今天重新阅读卡尔·马克思《1844年经济学哲学手稿》，重新讨论“马克思主义与人道主义”这个主题的原因。

当代中国正在快速发展和迅速现代化，“全球化中国”正在成为一个引人注目的社会现象和文化现象，在对当代中国理论问题和文化问题的思考过程中，马克思主义与人道主义的关系具有特别重要的意义。在1989年之后，中国的马克思主义美学出现了分化而走向了低潮。中国马克思主义美学的分化集中在对路易·阿尔都塞提出的“两个马克思”的争议上面。对《1844年经济学哲学手稿》的理解和评价以及对人道主义的理解和评论，成为区分不同理论阵营的关键点。值得特别注意的是，在相当长的一段时间里，中国学术界的左翼和右翼都从阿尔都塞学派的马克思主义那里找到自己的理论根据。左翼从阿尔都塞的立场出发批评各种所谓的“非马克思主义”理论化倾向，右翼则从解构主义和后结构主义的理论中获取自己的理论资源。有意思的是，双方都从马克思的著作中寻找根据。事实上，随着中国社会主义市场经济地位的确立，在当代社会生活条件下重新研究审美、人道主义、人性以及文化习性等理论问题具有十分重要的意义。我们期待在这次会议上对这些问题有一个深入的交流与沟通，从而在共同应对当代资本主义社会的各种问题时发出我们的声音，在马克思主义的旗帜下团结起来。感谢 David Alderson, Mike Sanders, Robert Spencer 为了这次论坛做出

的努力，感谢许多学者和同仁为这次会议召开所体现的奉献精神。

祝会议取得圆满成功！

2012年4月12日

这届论坛英国学者作了较为充分的准备，除了请著名学者凯文·安德森（Kevin Anderson）教授作了《卡尔·马克思和现在时刻，超越“抵抗”走向人的解放》的主题演讲和珍妮特·沃尔夫（Janet Woff）教授作了《社会学的第三立场：正视文化理论中的效果转向》的主题演讲外，20多名学者宣读了会议论文，以及由四名中英学者分别对马克思的《1844年经济学哲学手稿》、莫里斯的《生活之美》、朗西埃的《歧见》和马尔库塞的《审美之维》作出引导性发言，然后大家作讨论，这个过程的许多交流和互动是非常有趣而生动的，可惜我们的这个论文集无法再现当时的情景。

论坛的最后一次讨论，组织者安排在马克思和恩格斯当年在曼彻斯特会见的地方举行，这是一个古朴的小楼，现在是政府资助的英国工人阶级的图书馆（Working Class Movement Library），馆内有许多特殊的藏品。图书馆也是曼城的马克思主义者与工人群众讨论问题的地方。迈克告诉我，他们经常来这里。那一天阳光格外明媚，我们的会议也举行得十分顺利。临近中午12点，会议结束，走出图书馆后院的会议室，我吃惊地看到一别三年的杨乃扩、周红芬夫妇，以及他们的小女儿妞妞守候在门外。我在曼城访问研究时经常到他们家吃火锅，当时乃扩的博士论文正进行到最后阶段，一边还在找工作，没想到一晃妞妞也已经三岁了。他们一家三口的突然出现，让我十分惊喜。

收在这里的论文都是在会议上宣读过的，作者作了适当修改和调整。论文大致反映了中英双方学者的学术兴趣，关注的问题以及论证方式等方面的特点和风格，我想读者会从中找到“知音”并从中受益。

再过几个月，到今年4月6—8日，来自英国、美国、法国、德国、比利时、俄罗斯、斯洛文尼亚、韩国的学者将再次相聚上海交大思源湖畔，第三届中英马克思主义美学双边论坛的主题是“马克思主义与未来”，会议将在如下议题展开讨论和对话：

1. “真实”的美学意义和社会意义；
2. 马克思主义与乌托邦思想；
3. 当代悲剧观念与马克思主义的阐释；

4. 审美资本主义批判；
5. 马克思主义与“美学的革命”；
6. 社会思想的文学艺术表达及其理论意义；
7. 马克思主义与当代大学教育改革；
8. 其他。

在经历了所谓的“世界末日”之后，在新自由主义破产后，在中国的作者也获得了诺贝尔文学奖之后，“未来”并没有变得更为清晰，但人们对“未来”的期待和依赖却更为强烈了，我们相信，今天的马克思主义者有必要对这个“全球性”的问题作出自己的思考，让我们抛掉犹豫，积极地参与对话和争论。

当年马克思在巴黎写作《1844年经济学哲学手稿》时，曼彻斯特正在经历第一次工业革命的洗礼，上海则处在第一次鸦片战争之后的社会动荡之中。今天，上海和曼城都已经极度繁华，但马克思当年提出的问题依然存在，仍然在激励所有正直而有良知的人们的思考，我想这正是这本论文集的意义所在。

王杰

2013年1月20日

于上海交通大学美学与文化理论研究所

Preface

Robert Spencer

(University of Manchester, UK)

The second Manchester-Shanghai Forum on Marxist Aesthetics took place in uncharacteristically clement spring weather in Manchester in April 2012. The discussions were, as ever, both intense and rewarding. Once again, these discussions may not always have resulted in consensus. But the spirit of solidarity compelled everyone present both to reach for mutual understanding and also to rethink their ideas in the light of the thoughts and perspectives of their interlocutors. Over three days of strenuous and good-humoured conversation, intellectual connections were made, knowledge was shared and insights were refined. Speaking for my British colleagues and I hope for our distinguished Chinese visitors too, the participants in this latest instalment of a venture hatched three years ago by Prof. Wang Jie and Dr. David Alderson took away from the conference a sense that something important had taken place; a sophisticated and eclectic tradition, that of Marxist thinking about aesthetics, had been nurtured and perhaps extended a little.

This year's theme was Marxism and Humanism. You are holding in your hands the evidence of the sheer range of eclectic responses and variations that this theme prompted from the delegates. The first day of the forum consisted of introductions to the work of three figures from the European Marxist tradition whose work, in quite different ways, tackles the question, the answer to which is not immediately obvious, of why Marxists should concern themselves with art and with the analysis of art. Tony Pinkney gave a splendidly lucid presentation on the ideas of the English Marxist artist and intellectual William Morris, who British colleagues were delighted to introduce to their

Chinese counterparts. There followed two equally stimulating talks on the Frankfurt School Marxist Herbert Marcuse by Malcolm Miles and on the French philosopher Jacques Rancière by Mike Sanders. After each of these presentations, wide-ranging discussions touched repeatedly on two questions that would occupy our attention again and again over the next three days: To what extent does the European Marxist tradition deal with similar concerns addressed by Chinese scholars and activists? More specifically, can we define the aesthetic not just as a realm of creative experience fenced off from the routines of everyday life but also as the preliminary or even premonitory form of an existence in which human beings will be able to liberate their own potential for creativity, imagination, sensuousness and play?

Those questions were pursued implicitly in the first of the plenary lectures, given by Prof. Janet Wolff. Whilst observing the so-called “turn to affect” in cultural theory and the revival of interest in phenomenology in literary and visual studies, Prof. Wolff reasserted the primacy of a broadly Marxist and therefore socio-historical approach in visual and cultural theory? The discussions that followed the lecture and which then spilled over into an extremely congenial and animated dinner that evening focussed on what one might call the twin responsibilities of Marxist aesthetics: firstly, to explain the origins of works of art, in classic materialist fashion, in the social and political world in which they are composed and in which they, more or less obliquely, refer; and secondly, to construe aesthetic experience, which might best be summarised with the aid of a Marcusean idiom of sensuousness, imagination and play, as an anticipation of “disalienated” forms of subjectivity.

It would, however, be inaccurate to state that the panel sessions on the second day restricted themselves to discussing these questions. Instead, the talks ranged over many different but related themes. Marx’s *Paris Manuscripts*, contemporary English poetry, sexuality and popular music, Chinese opera, anthropology and the works of Adorno; these and many other themes received illumination in a series of thought-provoking talks. In extraordinarily productive ways, the contributors took care to complicate and broaden the Forum’s main themes just as the participants might have thought those themes had been firmly secured. The second plenary lecture was given on the evening of the second day by Prof. Kevin Anderson of the University of California, Santa Barbara. Like Prof. Wolff, his talk on “Karl Marx and the Present

Moment: Beyond ‘Resistance’ and Toward Human Emancipation” threw open the windows of our discussions in order to think about how the Arab revolutions and the Occupy movement have placed anti-capitalism at the forefront of global social consciousness? Prof. Anderson bemoaned the way in which a non-Marxist cultural theory, at least in the Anglo-American academy over the last three or four decades, had left us with a politics of resistance rather than one of full human emancipation. The relevance of Marx’s critique of capital was reaffirmed and delegates were reminded that Marx’s critique had always been accompanied by a vision of a radically humanist future beyond the exploitative, alienating, and reified world of the capital relation. What resources, in short, does the Marxist aesthetic tradition provide for this project of human emancipation?

With these thoughts in mind, the delegates reconvened the next morning for a final session at the Working Class Movement Library in Salford. The library is home to a unique archive of material attesting to two hundred years of working-class economic and political activism. Its collection of books, pamphlets, banners and so on is a priceless record of working-class struggle but also of working-class creativity and culture. It was a very fitting location therefore for a thorough and deeply felt as well as comradely discussion of the principal themes of Marx’s *Paris Manuscripts of 1844*. Prof. Wang Jie got proceedings underway with a stimulating paper on the Manuscripts that served to encapsulate the Forum’s focus on the capacity of aesthetic experience to “fight against” capitalism’s one-sided development of human nature.

How the study and experience of art might contribute to the attainment of human liberty is a very large question indeed. It is to their credit that the scholars assembled in Manchester last April had the wherewithal to ask it and to venture some provisional answers. Their thoughts are contained within the pages of this volume. It remains only to say that it was a great pleasure to welcome our Chinese friends to our city. That pleasure is unalloyed when I recall that they not only helped to address this hugely topical problem but that the discussions they made possible wrote a new chapter in the extremely fruitful and fraternal relationship between the students and academics of Manchester and Shanghai.

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Resistance versus Emancipation: Foucault, Marcuse, Marx, and the Present Moment

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Abstract: The concept of specific forms of resistance, rooted in Foucault, has come to the fore in radical thought, replacing earlier concepts of emancipation rooted in abstract universals (Marcuse), but at a tremendous cost. Marx's emancipatory but concrete dialectic of class and ethnicity goes beyond both of these one-sided perspectives.

I . The Changed World of 2011—12

We live in a far different world than just a few short years ago. Not only have we suffered the greatest economic downturn since the 1930s, but we have also witnessed the emergence of new forms of mass struggle. Foremost among these have been the 2011—12 Arab revolutions, still ongoing. Not since 1848 has the world experienced such a wave of revolutions crossing borders in such a short period. Moreover, unlike some of the other democratic upheavals of this century (Iran 2009, Ukraine 2004, Serbia 2000, etc.), the Arab revolutions have articulated not only political but also economic demands. The spread of these revolutions countries whose governments boasted of their anti-imperialist credentials like Libya and Syria has also tested those on