



美学与文艺学研究

1994 • 第一辑

中华美学学会青年学术委员会 主办
首都师范大学中文系

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文艺作为美学上的研究对象，能否作出比较有特
战果，我社会的反映影响的
在研究过程中与写作过程的
关系，更应深入探讨。对于
前者而言，不是任何一
种理论，都应重视。但如
果是表现，那么，表现之
美学的健康发展，必须
从具体研究对象。在艺术
家，一个主题，一个形象，
不宜搞什么高深玄奥，只
此而已。像《围城》、《心》、
《太阳》等，宜做。

2- 10月 20日

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Exploration of Aesthetic Culture

- 3 "The Noumenonization of Technology": Its Significance
and Challenge

—*Wang Desheng*

Study of contemporary aesthetic culture turns out to be a new topic beyond aesthetic categories. Such study inevitably involves a consideration of the interrelations between the present state of technological development and that of the contemporary art. By the term "noumenonization of technology" is meant here the elements that render, directly or indirectly, the technical forces in art production and consumption into artistic and aesthetic values. Thus does this result in the legitimization problems concerning artistic activities in the context of contemporary aesthetic culture. "Noumenonization of technology" comes from the popularization of technology and the promotion of

publicity via mass media on one hand, and on the other hand, from the contemporaries' indulgence in the "image" of various technologies. As a result, it rephrases to a certain extent the concept of "art", shifting artistic "creation" into "duplication" or "production", which makes the historical depth or profundity of art works replaced by the exhibition and performance of artistic activities, and additionally forms up a complicated and "dialogue-fashioned" interrelations between artistic events and public life. Under such circumstance does it introduce the discourse employed in daily life into the discourse of art, only to disintegrate the right of kernel discourse in the main-current culture by "consumptiveness", and to bring about a type of "carneval" appearance in our sensuous time. It is therefore worth a penetrating consideration in the realm of aesthetic cultural research nowadays so as to reconstruct a new order out of chaos, and a humanistically value-oriented concern out of the privation of values.

23 A View of the State of Contemporary Chinese Culture
and Relevant Phenomena in Literature and Art

—Song Shengui

The contemporary Chinese culture is now involved in a special situation characterised with a

period of social change or reform. It is full of pulling force, stimulating people to take a choice. However, there are possibilities in regard of losing cultural norms, and restlessness as reflected in collective selection and judgement. In China today, the cultural quality of the public in general does not allow any optimism; and the primary mechanism of cultural market is not fully and healthily developed yet. It is due to this fact that it is not appropriate to submit to the market the right to accept, reject and assess literature and art. In practice China is now in greater need of a rational and effective policy in education and culture, which helps advocate and construct a good cultural environment and atmosphere for the whole nation. All the cultural beings or intellectuals in China ought to become the conscience of this age. Above all, they must foster noble traits transcending vulgar materialism, and cultivate on their part a serious conviction and persistent pursuit of humanism.

37 “Dialogue” and Contemporary Aesthetic culture

——Teng shouyao

Now we have entered into an age of “dialogue” instead of an age of “struggle”. The original meaning of “dialogue” is that people talk with each other freely, peacefully and e-

qually and finally enter into a state of mutual understanding. Its philosophical meaning or its meaning in the modern "Hermeneutics" and the ancient Chinese Taoism is that two different visions or "extremes" meet and become mixed with each other and finally produce a totally new vision or "being". The opposite way of behavior is "confrontation" or "struggle". "Dialogue" leads to peace, harmony or "mutual understanding" between man and nature and among people and people, countries and countries. etc. and in that case the world and its people will be always in a state of creation and its "face" will become newer and newer, its culture will become ever beautified. "Struggle" make them to be against each other and the best result of it is that "one side or extreme is overthrown by the other side (or extreme), or oppressors become slaves and slaves become masters" and obviously this state of things will repeat again and again because as we all know that so long as masters and slaves exists, the world will always be in a state of "fighting" and "tension" and in that case true liberation of human beings will never come.

61 Aesthetic Problems in the Chinese Culture of food and Drink

——Luo Yunyun

Food—and—drink culture functions as an important component of each national culture is general. The Chinese culture of food and drink features a long history. It is up till now that it remains in full vitality, able to satisfy people's material or sensuous pleasure on one hand, and to venturing its way into aesthetic realm as consequence of its impact on people's spiritual life in certain aspects. This paper attempts to offer an generalized discussion of the aesthetic aspects of Chinese food—and—drink culture, and to point out the observation that the act of "eating" is simply a means of social interaction, aiming to build up mutual trust among people, or to help them understand each other so as to achieve the state of harmony as its final objective. In order to justify these above—mentioned arguments, it initially analyses the concrete manifestations of some aesthetic problems as contained in the Chinese food—and—drink culture, such as the beautiful food, taste, dinner set, and significance; subsequently it goes on to interpret the philosophical values as descended in the culinary art concerned, for example, the crafts of mixture, harmony and flavour; Then it exposes the fundamental char-

acter of "harmony" (he) as the highest sphere of beauty reflected in the Chinese culture of food and drink.

- 75 Aesthetic Culture in Enterprise and Its Construction

—Zhong Bo

Literature and Linguistics

- 85 On the Change of Linguistic Theories in Sciences of Literature and Art Today

—Jin Yuanpu

In the 20th century Western philosophy experiences a change in linguistic theories, heavily affecting the development of literary theory and criticism of this century, and meanwhile regulating the general characteristics of its linguistic ontology. Discerned in the 1980's is the shift of linguistic theories in the sciences of Chinese literature and art, which is marked by the introduction of current methodology and research craze. However, we seem to have unconsciously neglected its historical context when translating and introducing new methods and theories in this field. There exists a great contradiction between the ontological philosophy and the criticism of contemporary linguistic doctrines in the West. Hence we must further investigate the interrelations between language and being, meaning, history as well as tradition while exercising such a shift of linguistic theories in the sciences of