

『神味』说新审美理想理论体系
要义萃论

——当代中国「本土化」文论话语体系之建构

于成我·著

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内 容 提 要

“神味”说乃于成我(于永森)以诗学为最初之贯彻领域、表现形态(现已延展至所有文艺领域),以突破、超越中国传统文艺旧审美理想“意境”理论,建构新审美理想为根本宗旨之理论创造,为王国维“境界”说后百年而来唯一基于作者之创作实践、批评实践、理论研究实践,以中西文论之广阔视域为参照,建构并呈现为“本土化”、系统化、逻辑化,深具“现实性”指向、品性之新审美理想理论体系,其理论探索、建构、阐释,迄今已逾廿载。其产生之背景,则20世纪以后中国文艺之主流已然不以“意境”为最高最上之追求,传统文艺已然有以“神味”为最高最上之追求者,20世纪以来新审美理想“缺位”及文论“失

语症”“强制阐释”益为深重之事实。

“神味”说与“意境”理论根本区别甚多,如:“神味”说以批判王国维“境界”说之以“无我之境”为最高境界为基础、切入点,揭示其内里所隐藏、寄寓之以消极、柔弱、平和意蕴为主之中国传统文化思想,推导出“有我之境”“无我之境”“无我之上之有我之境”为文艺逐次而高之三种境界,以“无我之上之有我之境”为文艺之最高境界,而“意境”以“无我之境”为最高境界(以王国维之“境界”说为代表形态);“神味”以超出于“有无之辨”之二元辩证思维之“三段式”思维为根本,而“意境”则以老庄哲学之“有无之辨”之二元辩证思维为根本;“神味”以“将有限(或局部)最佳化”为根本之思维方式,其特征为“以小见大”,而“意境”以“以有限追求无限”为根本之思维方式,其特征为“以少总多”;“神味”以“细节”为建构之基本单位,“细节”之本质特征为“不可复”,乃无限丰富、复杂、深刻之现实世界社会民生意蕴之凝集,为“无我之上之有我之境”及“将有限(或局部)最佳化”内外合一之最佳载体,而“意境”以“意象”为建构之基本单位(最小质素、最小单位),“意象”之本质特征为“可复”(“意象”之能建构成熟之意境,有赖于其本身之成熟,然“意象”成熟之后,

即陷入“可复”之境界,此一问题不得解决,乃遂导致唐代而后吾国诗歌之每况愈下),乃现实世界之“物性化”“狭隘化”,为“无我之境”及“以有限追求无限”内外合一之最佳载体,相较而言,“细节”之质量更高;“神味”之最高诗性为“叙事性”(以“叙事性”为主,可兼容“抒情性”),其本质为“主体性”之“现实性”,其最佳载体为“细节”,“细节”之质量标准为“九度”(密度、力度、强度、深度、高度、厚度、广度、浓度、色度),其最高境界为结晶态势之质变,而“意境”之最高诗性为“抒情性”(以“抒情性”为主,“叙事性”极少),其本质为“主体性”之“现实性”之弱化,其最佳载体为“意象”(“情景”),“意象”之质量标准为情景交融、虚实结合、动静结合,其最高境界为严羽所言之“兴趣”即外在各要素之最佳凑合;“神味”可涵盖“叙事性”文艺之最高境界,故可适用于诗歌、小说、戏剧、影视、杂文、漫画、网络段子诸文体领域,而“意境”则不可涵盖“叙事性”文艺之最高境界,其最适用之领域为艺术(如山水画、园林)或文学中之抒情诗;“神味”之最高意蕴为主体之“豪放”之精神(其理想、实现及文学中之表现),即“现实性”精神、批判之精神,见为人之主体性力量抗争(讽刺、揭露、批判)不合理甚或荒诞之人自身所造成之社

会层面之束缚、压抑乃至摧残,以冲决、超越旧而僵化保守之思想、秩序、社会形态为的,以彰显人之高贵之主体性、人性与生命之庄严邃美,成就“无我之上之有我”层面之个性,而“意境”之最高意蕴则为老庄、禅宗哲学义理(其理想、实现及文学中之表现),以人之主体合乎自然之层面(“天人合一”“物我合一”)为的,其关涉社会之层面者亦无不以合乎自然之层面之根性为最高原则,取美而弃切乎现实之真、善,无限削弱主体之“现实性”精神、批判之精神,以求弥合、压制世俗之现实世界之矛盾、冲突,以维护其既有不合理甚或荒诞之社会现实、秩序、利益格局,见为僵化、保守之思想、思维态势;“神味”之最高风格以壮美为主,尤以“深閼伟美”、磅礴浩荡之悲剧性为主为上,又以喜剧性最大限度以活其形式而更益其悲剧性,而“意境”之最高风格以优美为主,尤以平和、超旷、空静、淡逸为主为上,虽或意蕴能见为悲剧性,然形式乏喜剧性,其悲剧性亦难臻极致;“神味”以豪放烂漫、淋漓尽致之表达方式为主,故能于诙谐、夸张、象征之义,能于大写意,而“意境”以含蓄蕴藉为主,求言外之意、韵外之致、味外之旨,仅能至于写意之境;“神味”为大雅大俗之美,其根性为“现代性”,其所寄托者为主体之在世俗之现实世界

提升历程之中所凝集之无限丰富、复杂、深刻之社会民生意蕴,而“意境”为大雅之美,其根性为“复古性”,其所寄托者为中国传统文化思想熏染之文人、士大夫精英阶层以“雅正”为主之审美意识、趣味;“神味”以矫正、弥补中国传统文化思想之弊端、缺陷、不足为根本态势,并以探索、建构新文化主义思想为根本宗旨,“意境”以固守、强化、狭隘化中国传统文化之弊端、缺陷、不足为根本态势,于文化及理论本身乏深刻之反思性,根本原因为以物为本(而非以人为本)之利益固化,故乏“现实性”。

又西人之“典型”理论,较之“神味”说理论体系,其失至少有三:不能涵盖“神味”艺术境界最高境界之所有领域、文本形态;其艺术建构虽以“人物形象”(性格)为核心,而其最高境界则趋指于共性意蕴;“典型”理论无特定崇尚之最高意蕴,乃“技”而非“道”之理论境界。

凡此上述所论之种种,均足证“神味”乃高出于“意境”“典型”两大旧审美理想并昭示、引领未来文艺最高境界之新审美理想也。

ABSTRACT

The Essentials of the “Spiritual Implication” (“神味”): A New Aesthetic Ideal and Its Theoretical Framework

As a new theory first put forward by Yu Chengwo (Yu Yongsen), the “Spiritual Implication” (“神味”) is a new aesthetic ideal which based itself on poetics as the initial implementation domain and manifestation (which is now extended to all areas of literature and art) as well as an attempt to break through and surmount the “Artistic Conception” (“意境”) theory-the traditional aesthetic ideal in Chinese traditional literature and art. Based on his creative practice, critical practice, and theory research in the past twenty years, the new aesthetic ideal is the only theoretical system

proposed after Wang Guowei put forward the “Realm” (“境界”) theory over 100 years ago, which has the characteristics of localized, systematic, logical dimensions and realistic significance in the context of Chinese and Western history of literary theory. It grows out of the fact that the mainstream of the Chinese literature and art in the 20th century has cast away the “Artistic Conception” (“意境”) theory as its highest and supreme ideal, while the traditional Chinese literature and art have valorized the “Spiritual Implication” (“神味”) theory as its supreme goal, and that the new aesthetic ideal was missing in the 20th century and the Chinese theory of the literature and art are increasingly in the grip of aphasia in face of the West and compulsory interpretation.

The “Spiritual Implication” (“神味”) makes contrast with the “Artistic Conception” (“意境”) in various ways. For instance, the “Spiritual Implication” (“神味”) theory starts with a critique of Wang Guowei’s “Realm” (“境界”) theory and presents “Selfless State” (“无我之境”) as its supreme realm by exposing its negative, weak, peace-based implication inherent in traditional Chinese culture, and de-

duced the “Self State”(“有我之境”), the “Selfless State”(“无我之境”), and the “Self State above Selfless State”(“无我之上之有我之境”) which are the three realms of literary and art ranking from low to high. On the contrary, the “Artistic Conception”(“意境”) theory hold the “Selfless State” in high esteem. The “Spiritual Implication”(“神味”) theory bases itself on a three-stage way of thinking which is beyond the dichotomy of “being and not being”(“有无之辨”) in dualistic dialectics; nevertheless, the “Artistic conception”(“意境”) theory takes the “being and not being”(“有无之辨”) as its fundamental way of thinking. With the optimization of finitude or portion as the fundamental way of thinking, the “Spiritual implication”(“神味”) theory features seeing the whole through details; by contrast, the “Artistic Conception”(“意境”) theory attempts to pursue infinitude through finitude, extracting the general through the particulars. Details function as the basic unit in the construction of the “Spiritual Implication”(“神味”) theory, which are unrepeatable. They epitomize the infinite richness, complexity and profundity in society and the

real life of people, and embody the “Self State above Selfless State” (“无我之上之有我之境”) and the way of thinking of optimizing finity or portion by reconciling inside with outside. On the opposite, the basic unit in “Artistic conception” (“意境”) theory is image with repetition as its intrinsic feature (Image can be used to construct the more mature “Artistic conception” (“意境”) theory, and therefore falls into the repetitive situation so that it resulted in the deteriorating of poetry since Tang dynasty.) It reflects the materialization and parochialism of the real world, and embodies the “Selfless State” (“无我之境”) and “pursuing infinity through finity as an unity of inside and outside”. The supreme poetic quality of “Spiritual Implication” (“神味”) theory is its narrativity (which dominates but is compatible with lyricism). Reality is its intrinsic quality, and details are its best carrier which are delimited by nine dimensions (density, intensity, intensity, depth, height, thickness, breadth, concentration and color), the supreme form of which is the qualitative change presented as state of crystallization. But lyricism which means lyricism dominates while narrativity is meager is

the supreme poetic feature of the “Artistic conception”(“意境”) theory. Its intrinsic quality is the weakening of subjectivity and its best carrier is image(feelings and scene). The image of the highest level is a blended state of feelings and scene, unreality and reality, animate and inanimate, exemplified by “Interest”(兴趣) theory upheld by Yan Yu who infuses all external factors into one image. The “Spiritual Implication”(“神味”) theory dwells in the supreme realm above narrative literature and arts so that it could be applied to such genres as poetry, novels, drama, film and television, essays, comics, network scripts, while the “Artistic conception”(“意境”) theory cannot do that, and is usually used to analyze the art(such as landscape painting, garden art) and the lyrics. The supreme implication of the “Spiritual Implication”(“神味”) theory is the “Bold and Unconstrained”(“豪放”) spirit within human beings, that is, the realistic and critical spirit. It is manifest of human being’s subjectivity to protest against (satirize, expose, critique) the social dimension caused by the unreasonable or absurd people, rebel the constrictive, repressive and even destructive forces in so-

ciety, and break and transcend the old, rigid, conservative ideology, order, and social forms, so as to highlight noble subjectivity, humanity, beauty and solemnity of life, and to achieve the unique “Self State above Selfless State” (“无我之上之有我之境”). The supreme implication of the “Artistic conception” (“意境”) theory is the Taoist and Zenist Idea (ideals and literary representation). It aims at merging human being and nature (“the unity of man and the universe”, “oneness between object and ego”), and its supreme principle is that the social content accords with nature. It mainly seeks beauty at the expense of truth and goodness in reality, and infinitely weakens the realistic and critical spirit in human being by aiming to bridge the contradictions and conflicts of the secular world, maintaining its unreasonable or absurd social reality, order, interest pattern, and retain the rigid, conservative thinking and mental inclination. The “Spiritual Implication” (“神味”) theory gives priority to the magnificent beauty, and advocates the style of “profound, grand, great and beautiful” (“深阔伟美”) and majestic. However, the “Artistic conception” (“意境”) theory gives

priority and highest position to the graceful beauty, especially the placidness, broadmindedness, void and tranquil style. Its implication can manifest the tragic but can't achieve the supreme realm due to the lack of comic in form. The “Spirit implication”(“神味”)theory advocated the “Bold and Unconstrained”(“豪放”),unaffected, incisive and vivid way of expression so that it may achieve the humorous, exaggerated, symbolic and even great freehand effects. The “Artistic conception”(“意境”)theory advocates implicit ways of expression which pursues subaudition, purpose beyond tastefulness and effectiveness beyond lingering charm, and achieves freehand brushwork effects at best. The “Spiritual Implication”(“神味”)theory is a great vulgar and elegant beauty which roots in modernity, demonstrating the infinitely rich, complex, profound meaning in the people's livelihood in the course of writers' and artists' representation of the secular world. The “Artistic conception”(“意境”)theory is a great elegant beauty which tries to restore the ancient aesthetic ideal. It represents the aesthetic consciousness, and aesthetic taste of the traditional elegant legitimism in ancient Chinese

literati and scholar-bureaucrat. The “Spiritual Implication” (“神味”) theory aims to rectify, revise the dross in traditional Chinese culture and to explore and construct the new cultural ideals, but the “Artistic conception” (“意境”) theory adheres, strengthens the defects, deficiencies in Chinese traditional culture, and the lack of profound reflection of culture and theory. It weakens the reality of literary and artistic works due to its material-oriented rather than human-centered inclination in traditional Chinese culture.

Moreover, compared with the “Spiritual Implication” (“神味”) theory, the western Typical Theory is defective in three aspects: it cannot cover all areas of art, and text forms; despite “character image” (character) as the core, it is apt to value universality; it gives up a concrete ideal, and is only a “Skill” rather than a “Tao” (“道”).

All aforementioned can testify the “Spiritual implication” (“神味”) theory is a newer aesthetic ideal higher than the older ones-western Typical Theory and the “Artistic conception” (“意境”) theory, and can predict the new aesthetic ideal of Chinese literature and art in future.

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