



比較文學與文藝學叢書

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SHENMEI XIANDAIXING SIXIANG YANJIU

阿格妮絲·赫勒
審美現代性思想研究

傅其林 著

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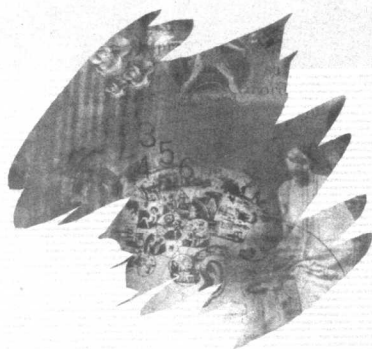


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四川大學十五“211工程”重點建設學科項目

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Preface

It is difficult to write a preface to a book which discusses one's own philosophy. I normally refuse to do it. This time I make an exception for two interconnected reasons. First because the book is in Chinese and I entertained for a long time a love relationship to traditional Chinese art. This was, and still is, a kind of unrequited love, since my acquaintance with Chinese art is sporadic, and reflects solely my subjective taste. For example, "The Story of the Stone" is one of my favorite novels, and whenever I visit the Metropolitan Museum in New York, I always spend some time in the company of the 18 century Chinese hanging scrolls, the landscape paintings. To put it simply, my relationship to Chinese culture has been so far aesthetic in character. And I confess, that my favorites, "The Story of the Stone", and 18 century landscape painting affect me as "modern", just as modern as Proust or Corot. This leads me to my second reason. The book by Fu Qilin discusses my work and the work of the Bu-

dapest School in general from the perspective of the aesthetics of modernity. No one has taken this perspective before him. At first I was surprised, yet very soon I came to realize that Fu Qilin's approach is not just justified but also enlightening. It can illuminate not just certain concerns for, or interest in, aesthetics which run through many of my works , but can also shed a new light on my theory of modernity, on my ethics and philosophy of history.

Aesthetics has been my first major interest in philosophy. My favorite professor, György Lukács was teaching philosophy of art and philosophy of culture. My first seminar as a 18 year "old" student was a course on 19 century novels, the second Kant's Critique of Judgment, both by Lukacs. I translated the third Critique into Hungarian. It is my good luck that this translation was lost, for I could not possibly understand the text without being familiar with the first and the second Critique, still, I have not chosen aesthetic as my major field but ethics and philosophy of history instead. The main reason of this choice was my historical experience. I chose to understand Auschwitz and the Gulag: what impulses or ideas are the sources of evil and which historical circumstances empower evil to dominate and get the upper hand. Shakespeare was already a great help: Richard III. was, and still is, the model case. Yet, in addition to this positive motivation I had also a negative motive to avoid aesthet-

ics as the central issue of my then philosophical life. I wanted to preserve a niche in my life for an entirely disinterested and entirely private pleasure and enjoyment. To look at painting naively, without the intention to write about them or to include them in a theory, to read novels just for reading's sake, to listen to music just for love. There was never ever a week in my life without such indulgences. But those indulgences could not be kept apart from my other , main, occupations.

Aesthetics, however, is not just philosophy of art. Originally, the word is related to sensual experience Kant still employs the term in this sense. It is in early modernity that "aesthetics" will be associated with beauty, taste, and the reception of artworks. In fact the famous Kantian "Copernican turn" was first performed in aesthetics; taste constitutes beauty , thus beauty is no more a metaphysical , transcendent idea. Yet already in the age of the Renaissance, where the term aesthetic was not yet employed in the 18th century meaning, the theories and the ideas of art were thoroughly interconnected with historical thinking, with the self identification of the "modern" as against the ancient. One could not avoid aesthetics without avoiding the problem itself. Whichever theme I chose I could not sidestep the questions of taste, culture, art, form of life, beauty.

Already the traditional /metaphysical /philosophical vocabu-

lary makes the inclusion of an aesthetic dimension indispensable. Since Aristotle, the matter /form, content /form binary opposition plays a central role not just in speculative philosophy, but also in political philosophy, the understanding of cultures and everyday life. One talks about forms of government, forms of life, cultural formations and so on. Yet matter /form, content /form are the categories of arts, not just of fine arts, but also of technical arts. The way those arts have been thematized in everyday life, in politics, in philosophy of art, and in theories of culture assume since the dawn of modernity a high historical significance. The aesthetic dimension becomes omnipresent. It plays the first fiddle in social criticism, such as the critique of division of labor, of “mechanical” human relations, of the dissolution of communities, the commodification of art. Yet it plays also the first fiddle in the apology of the new, modern age, in the praises of plurality of forms of life and of beliefs, of autonomy both in creation and in reception of artworks and of the individual’s newly won chance to create an artwork form himself / herself.

Thus the perspective chosen by Fu Qilin is entirely justified even in case of my works where aesthetics and arts are not directly, only indirectly discussed. The aesthetic dimensionis, indeed, omnipresent in my books and its analysis sheds light on other aspects of historical, social, political and philosophical dimensions

Preface

during the last few years, however, I turned more and more directly to the questions of aesthetics and art. My books on the concept of the Beautiful and on Shakespeare /discussed also by Fu Qilin /already signalize the new turn. My latest work, which is going to be published soon , “The Immortal Comedy” scrutinizes the manifestation of the comic phenomenon in daily life, in literature, painting, film, and naturally in jokes. I strongly hope that my public will like it. I will immediately send a copy to the author of this book hoping that he will like it too.

Agnes Heller

Budapest 1 January 2005.

Preface for Agnes Heller's Book

The publication of Fu Qilin's book on the aesthetics of Agnes Heller is a notable event for a number of reasons. Firstly, it is surprisingly the first ever treatment of the topic and so deserves critical attention on its own merits. Heller was a prodigious writer on art and the aesthetic and as remark in my own work on Heller these writings formed the basis for her social and political theory. The influence of Lukács on Heller can largely be thought of in terms her reflection on Lukács's work on aesthetic modernism and the potential of art to change our perception of the world. From this basis Heller developed her own distinctive account of 'objectivations', which was in turn the bedrock of her analysis in *Everyday Life* (1967). So without a sense of Heller's view on the aesthetic we are unable to ground historically or even analytically the origins of Heller as a social and political thinker. The second point would be about the category of

the aesthetic generally which as is evident has been recognised as of renewed importance in sociological terms. Commodity production dominates our lives in obvious ways and this is particularly true for cultural commodities: art, music, painting, design all are directly implicated in marketing and the channelling of desire. A form of critique that ignores the place of the aesthetic in ordering our lives, for selling the system, is as Frederic Jameson always reminds us, an impoverished one. It cannot hope to go beyond what exists; it cannot get outside or challenge the present. Again, Fu Qilin's work will of immense importance for those who see the aesthetic and critique as indissolubly bound. Finally, but perhaps less tangibly the release of the book is surely an event marking a new phase in the creation of a global reception for the ideas and works of contemporary theorists. Given the paucity of work on Heller in Europe and America, it is remarkable to think that a major milestone in the reception of a great European and American' thinker (Heller has been based in New York since 1986) should emerge from Asia. This fills me with wonder and optimism for the development of a global dialogue of a genuinely open and democratic kind one in which intellectuals in Asia stand on equal terms discussing the finer points of a European or American thinker. It is surely symbolic of the right kind of globalisation, a globalisation amongst equals, amongst those who share an interest in the fate of the world, one

Preface for Agnes Heller's Book

that listens as well as speaks. Heller herself is a tireless advocate of this kind of globalisation. It is thus entirely fitting that a major event in the reception of her work should symbolise this facet of her life and work to date so exactly.

Professor Simon Tormey
University of Nottingham
January 12, 2005

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第一章

赫勒現代性研究的歷程

全球化與後現代狀況是我們存在的條件，是我們不可回避的生存語境。無論悲，抑或喜，人們業已強烈地意識到，全球化藉着現代性的威力成爲一種不可逆轉的必然趨勢。經濟與文化的嫁接及其普遍化與日加劇。另一方面，20世紀50年代以降，學術研究在各個領域引發出合法性危機的問題，宏大敘事面臨普遍挑戰，社會學、歷史學、哲學、美學、藝術的學理基礎前所未有地受到質疑。這種社會、經濟與文化同謀與對抗的複雜的態勢必然引發人們對現代性、後現代性的根本問題的反思，即現代性到底是什麼，它究竟出了什麼問題，能否繼續存在，是否終結，後現代性是否是我們當代人選擇的理想的生存範式，等等。毋庸置疑，現代性問題，自它誕生起就有不少學者進行了深入的診斷，并形成了一門“現代學”^①。但是，在後現代語境下，思考這些問題更具有不同的意義，因爲後現代人的思考，是解決後現代的

^① 參見劉小楓《現代性社會理論緒論——現代性與現代中國·前言》，牛津大學（香港）出版社，1996年。

問題，是已經面對了本雅明（Walter Benjamin）所說的由文明與殘暴堆積的歷史之後的再思考^①。因此，後現代人思考現代性問題不僅僅是一個學術命題，亦是一個有關人類存在的難題，這可以說是我們時代的現代性的認識。審美問題包括美學的出路的選擇也必須應對這樣的現實，必須回應現代性提出的問題，正如法蘭克福學派（Frankfurt School）的哲學家韋爾默（Albrecht Wellmer）所說：“現代性在認識、審美和道德的意義上是一種不可逾越的視域。”^② 1992年召開的第12屆國際美學會議的主題就是“美學的現代性”^③。這表明，審美現代性（aesthetic modernity）不僅僅是一個口號與宣言，而且開始受到嚴肅地思考與研究。

作為布達佩斯學派（Budapest School）的主將，盧卡奇（Georg Lukács）的學生、助手、同事，作為經歷了法西斯主義、東歐社會主義與當代資本主義體驗的猶太學者，阿格妮絲·赫勒

① 本雅明說：“任何一部記錄文明的史冊無不同時又是一部記錄殘暴的史冊。”見陳永國、馬海良編《本雅明文選》，中國社會科學出版社，1999年，第407頁。

② Albrecht Wellmer, *The Persistence of Modernity: Essays on Aesthetics, Ethics, and Postmodernism*, Trans. David Midgley. Cambridge, Massachusetts: The MIT Press, 1991, p. vii.

③ 參見彭立勛《現代文化與美學的現代性——第12屆國際美學會議述評》，載彭立勛《美學的現代思考》，中國社會科學出版社，1996年，第399頁。

(Agnes Heller, 1929—)^① 在 50 餘年的學術生涯中都沒有離開對現代性的關注。她說：“從 1978 年開始，現代性的命運成為我與丈夫費赫爾討論的中心理論。”^② 她寫作了關於現代性的三部曲《歷史理論》(*A Theory of History*, 1982)、《破碎的歷史哲

① 阿格妮絲·赫勒 1929 年出生於匈牙利首都布達佩斯，父母均為猶太人，父親死於集中營後，母女相依為命。大屠殺的經歷對她一生的工作與思想產生了重要影響。二戰後，她信奉猶太復國主義，相信救贖來自於錫安山，於是計劃去巴勒斯坦。但是 17—18 歲時，她改變了主意，上了布達佩斯大學，學習化學和物理。在聽盧卡奇關於謝林、黑格爾等文化哲學的課中，她雖然不懂所講的東西，但是開始理解世界上最重要的事情即大屠殺，於是從自然科學轉向人文科學，拋棄了居里夫人的理想而跟隨盧卡奇，成為一個哲學與匈牙利文學的學生。赫勒 1947 年加入共產黨，兩年後被開除，1954 年再被接受，但 1958 年因“錯誤與修正主義思想”再一次被開除。1956 年的匈牙利革命對她的生活構成了重要影響。在盧卡奇的影響下，赫勒在 20 世紀 60 年代後期與 70 年代初期與其丈夫費赫爾 (Ferenc Fehér)、喬治·馬爾庫斯 (György Markus)、瓦伊達 (Mihály Vajda)、塔馬斯 (G. M. Tamás)、弗多爾 (Géza Fodor)、拉德洛蒂 (Sándor Radnóti) 等形成了“布達佩斯學派”，1973 年赫勒被批判犯有左傾與右傾錯誤，並因此失業，1977 年在朋友的幫助下與丈夫費赫爾移居澳大利亞，在拉托堡大學講授哲學與社會學，1981 年獲萊辛獎。1984 年，她應聘為紐約新社會研究學院政治學與社會科學研究生院的哲學教授，從 1988 年至今為阿倫特哲學教授，並於 1995 年獲阿倫特獎。關於赫勒生平更為詳細的介紹，請參見衣俊卿《日常生活·中譯者序言》，重慶出版社，1990 年；Csaba Polony, “The essence is good but all the appearance is evil: An Interview with Agnes Heller,” <http://www.wco.com/leftcurf/lczwebpages/heller.html>, 1997; Simon Tormey, *Agnes Heller: Socialism, autonomy and the postmodern*, Manchester and New York: Manchester University Press, 2001, pp. 3—7; John Rundell, “The Postmodern Ethical Condition: A conversation with Agnes Heller”, in *Critical Horizons*, vol. 1, no. 1 (2000), pp. 136—145; Agnes Heller, “Post-Marxism and the ethics of modernity” (with Simon Tormey), in *Radical Philosophy*, no. 94 (1999), pp. 29—40.

② Agnes Heller, *A Theory of Modernity*, London: Cambridge MA, Blackwell Publishers, 1999, p. x.