



审美文丛

审美的悖反：先锋文艺新论

Betrayal of Traditional Aesthetics

王洪岳 / 著

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著 者 / 王洪岳

出 版 人 / 谢寿光

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序 言

梁一儒

20 世纪 80 年代前后，伴随着新时期改革开放的春风，中国文坛上兴起一股不大不小的先锋文艺思潮。“风乍起，吹皱一池春水”。这股新思潮搅得人心浮动，一时间有惊异，有赞美；也有诘难和声讨。熙熙攘攘，好不热闹。

“时间”真是宝贝。当年创作界千帆竞发的活跃场景，理论界众声喧哗的论战气氛，都已成为过去。当尘埃落定，蓦然回首，人们细细咀嚼回味着那场文坛风波的始末，这才渐渐地心平气和，仿佛达成了更多默契，取得了更多共识。其中之一就是，创作实践提供的正反面经验需要理性的思考；聚讼纷纭的论争有待严肃认真的理论总结。在这方面，王洪岳多年来孜孜以求，扩展充实他的博士论文写成《审美的悖反：先锋文艺新论》一书。可以说，这是一部从美学高度审视先锋文艺成败得失的学术专著，其选题的难度和论著的挑战性，必将引起学术界的瞩目。

先锋文艺喊出了一个惊世骇俗的口号——审丑。中国和西方传

统美学向来把美丑当成两个判然分明的对立范畴给以界定。现实中的丑往往同假恶共生，自不具备一丁点审美的资质；即使是艺术中的丑，它也必须经过艺术家化丑为美的理想烛照，现实的丑转化为艺术的美，这才获得了新的生命。这么说，现实丑对人的感官刺激，对人的意义，都只能限于负面效应；或者只能作为美的陪衬，自身不具独立地位。事实并非如此。自然界中丑的事物如穷山恶水，凄风苦雨，毒蛇恶枭，老树昏鸦，西风瘦马，它们的怪异或能振奋精神，激发悲情；或能触发联想，磨砺意志。即使如鲁迅所称的纯粹的丑物，如盘曲的蛇，蠕动的毛毛虫等等，它们作为大千世界、自然规律不可或缺的一环，也自有其存在的价值。对人而言，它们刺激求知欲、好奇心与陌生感，多方面地丰富了人的精神世界。社会生活中的丑更具独特性、深刻性，也更富人文价值。诸如奴役压迫，摧残弱小，尔虞我诈，巧取豪夺，以及人老珠黄，病人膏肓等等。其中，最具代表性的是异化给劳动者造成的畸形与精神创伤。这种千百年来不断上演的人间悲剧固然使人产生恐怖痛感，但同时也激发人的怜悯同情和爱心，提升人的道德感。这恰恰是审美与审丑合题而呈现出来的心理综合效应。荀子称：“形相虽恶而心术善，无害为君子也。”雨果也说：“万物中的一切并非都是合乎人情的美，她会发觉，丑就在美的旁边，畸形靠近着优美，丑怪藏在崇高的背后，美与恶并存，光明与黑暗相生。”一生沉溺于“温柔富贵之乡”、“钟鸣鼎食之家”的纨绔子弟，恐怕永难体验到这种复杂深刻的情感。

至于艺术中的丑，它的价值也不仅仅限于“化丑为美”。丑就是丑，丑自有它自身的资质与特殊效应。伏羲人首蛇身激起人对远

古祖先以幻想征服自然力的敬畏膜拜，龙的怪异昭示着神奇与威力。商周青铜器古拙沉雄的造型和吓人的饕餮纹样铸造成一种“狞厉之美”——激荡着神秘野性的历史超人伟力，又焕发出人类童年时期纯真稚拙的生命之光。还有，西方文艺复兴时期巨人们对人性善恶淋漓尽致的揭露，资本主义原始积累时期批判现实主义作家们笔下“人对人像狼一样”的殖民战争所呈现出来的残酷场景。这些“丑”作为历史，作为真实社会生活的组成部分，它们在各类艺术中的性质和位置是确定了的，是无可替代的。同西方现代派遥相呼应，中国先锋文艺明目张胆地试图突破传统的美学原则，对杀戮、乱伦、性虐待、心理变态等进行活灵活现的展示。“审丑”成为作者们摒弃静观而竞相追求的艺术理想。这种感性学意义上的审丑使中国人的神经受到莫大的刺激，一向神圣辉煌的审美理想国被“玷污”，甚至被蛮横地“解构”了。

审丑是一个历史范畴。古已有之，于今为烈。回顾西方百余年审丑主潮的崛起，对照中国改革开放社会转型期的时代特点，在这个大背景下来理解审丑的内涵及其必然产生的社会根源，我们就会对中国先锋文艺的评判更加切实，更加公正。如果承认丑在现实生活，在艺术创作与欣赏中的地位与作用，我们就可以进而认定，审丑大大扩展了人的感性认知领域，丰富了人的精神生活，提升了人的精神境界。无论对个人或对一个民族来说，不去回避丑，敢于正视丑，欣赏丑，这是其感性世界丰富性和趣味性多样化趋于成熟的标志。人类愈是进步，社会愈是向前发展，精神的渴求就愈是向多层次、高品位的方向迈进。如突破形式美的一般规律，从整齐、对称、平衡、和谐走向杂乱、无序、粗厉、变形；感性体验从单纯到

繁复，从具象到抽象，从精致到朴拙，从雕琢回归自然，从美扩展到丑。这种带规律性的普遍现象已经为近代美学发展所证实。

当然，审丑的前提是心理的健康纯正，而不是一味地放纵施虐。专注于对读者施行“精神上的苦刑”完全违背了艺术的天职，这不是本来意义上的审丑。

洪岳这部著作抓住中国先锋文艺的审丑本质而给以有理有据的分析论证，表现出他理论上的勇气。这一点对于立志献身学术的人既是一种禀赋，更是一种学养。因为不论审美或审丑，从严格意义上讲，都是“涉险”于未知领域而需要独立的人格和坚定的信念，舍此不足以论学或治学。洪岳天性淳厚质朴，于学问挚著严谨。这种精神在当前浮躁短视、急功近利的风气下弥足珍贵。下一步，我期待他对包括先锋文艺在内的任何美学思潮或文艺现象，更深入地从历史哲学的高度加以审视和评判。

2004 年 11 月

Abstracts

The vanguard-literature-art, which has been transformed the aesthetic mentality and psychology of the whole nationality has come into being in the last 20 years of the 20th century, so-called "the New Period" after the Chinese Culture Revolution. From the beginning of the New Period, the academic field including aesthetic field has been on research abundantly on the western modernism or vanguard-literature-art, and the conclusion of which from these aspects are imperturbable and scientific owing to these demesnes far away from our environment. But it is rare that comprehensive and scientific researches of Chinese modernism or vanguard-literature-art in the New Period are critic or informal studies from the aesthetic angle.

On one aspect, it has close relation with the subtle situation of our existence, and it is clear that a little right has been acquired only to study modernist or vanguard-literature-art introduced into China just from called "modern school" in stead of the "derogatory term" from the beginning. On the other aspect, we, the researchers, should also have the academic

reserve and audacity to accomplish this task.

This doctoral dissertation doesn't evade the difficulties of this problem and studies vanguard-literature-art that represents Chinese most modern and sensitive field of consciousness and aesthetics with the scientific method of theory linking with fact and history linking with logic from the actuality. The task of this dissertation is to analyze thoroughly the vanguard-literature-art and to discover or find its characteristics and special position in Chinese literature-art and even in the whole aesthetics through using and exerting philosophy, science of literature-art, psychology and semiotics from an aesthetic angle.

So this study doesn't follow blindly those conclusions but finds and analyzes the background of times, connotation of aesthetics, characteristic of form, characteristic of morphology, and value of aesthetics and anthropology in the world's macro-vision of science of literature-art and aesthetics. Because of starting from eastern-western background and from scientific academic conscience not from flattering, the conclusion or comment of this dissertation may have some differences from the general views of contemporary academic field.

In addition, this dissertation's aim isn't absolutely theoretical deduction and abstractness, but surveys and resolves those actual problems. It pays its attention to research method of comparison between Chinese and Western and the historical meanings of aesthetic value of vanguard-literature-art.

This doctoral dissertation consists of five chapters. Chapter one and

chapter five are parts of generality and conclusion. Chapter two, chapter three and chapter four are the main parts of this dissertation.

Chapter 1 Generality on Avant-garde Literature-art in the New Period

This chapter gives an exploration about the derivation of the term “avant-garde” or “vanguard”, probes the evolution of Western and Eastern Avant-garde and the difference and the similarity, illustrates the social and thought background and philosophical basis. And the aim to do this is to find the involved atmosphere of the birth of “avant-garde school” in the New Period.

The death of Sage and the disorder of social structure are the underlying and main social reasons of the generation of vanguard-literature-art, that differ greatly from the Western vanguard's generation reason — alienation from the merchandise production. The liberation of thought and culture, the discussion of alienation and humanism, the discussion of problem of subjectivity, etc. — Those provide thought basis to the generation and the development of vanguard-literature-art. Existentialism and psychoanalysis, the representatives of the Western modern philosophies, had been especially introduced into China and have been providing philosophical bases to the expanding of vanguard-literature-art. But the influences in the avant-garde texts are from the whole philosophical atmosphere and not from a certain philosophy school in terms

of the above aspect.

Meanwhile, research on aesthetics of the ugly in China also begins its paces. The arising of aesthetics-of-the-ugly is abundant in our acquaintance with the science of aesthetics, and thereof it carries out itsurgeons' arising of aesthetics comprising the two categories of the beauty and the ugly.

Chapter 2 Aesthetic Characteristics of Avant-garde Literature-art: Aesthetics of the Ugly

First, the dissertation distinguishes the differences between the psychology and the consciousness of aesthetics-of-the-ugly, observes the developments of the consciousness of aesthetics-of-the-ugly in Chinese history and in Western history, analyzes the concept of the aesthetics-of-the-ugly and even the relations between the two important concepts—vanguard-literature-art and aesthetics-of-the-ugly. Second, it discusses the establishment of the perverse phenomena— aesthetics-of-the-ugly, and ascertains the true starting point of aesthetics-of-the-ugly in the 20th century in China.

The emphasis of this chapter is to research deeply aesthetics - of-the-ugly's types of vanguard-literature-art, and dissects the aesthetics— aesthetics-of-the-ugly of characteristics of vanguard-literature-art from the nature and the human. The appearance of vanguard-literature-art in contemporary times concerns with Chinese traditional aesthetics'

transformation into modern one, therefore, as a literature-art of aesthetics-of-the-ugly, vanguard-literature-art is burrowing into the field of human negative psychology and culture constantly and being abundant in the human sense in aesthetics. And this kind of aesthetics has ardent modernity other than the characteristic of literature-art of aesthetics-of-the-ugly in the eastern or the western in old times. It is an anomaly outstanding content of aesthetics that the ugly replaces the beautiful, such as grotesque, sex disorder, violence, perish, absurd, etc., becomes the addictive “motifs”.

These contents showing in Vanguard-literature-art often assume with the types of consciousness, so the emphasis is to analyze them.

Chapter 3 Symbol of Aesthetics of Avant-garde literature-art: Aesthetics of the Form

This part emphasizes the relationship between the aesthetics of the ugly in vanguard-literature-art and form, discusses the aesthetic forms of the ugly of the angle of inherence of narration, deformation and grotesque, intertextuality and meta-narration, irony and satire mimicry, the compositions of dictionary style and revelry style, etc. Form does not include the probability and potentiality of new aesthetics. These form factors showing in vanguard-literature-art usually assume through a manner of deformation or grotesque and a strange manner. Although ferocious or broken or self-deconstruction or irony forms, etc., are taken the place of

the structure of harmony, symmetry, line and elegant forms in traditional literature-art. Literature-art comes into the revelry times not only in its contents but also in its forms.

Chapter 4 Coming of the Times of Tragicomedy: Aesthetics of the Ugly and Morphology

This chapter sums up vanguard-literature-art as pan-tragedy and pan-comedy. Pan-tragedy is the underlying transformation of morphology in vanguard-literature-art. The human being is up against its internal schismatic crisis since human-centralism had been deconstructed in modern society. It has brought on negligible sense and ugly sense and worm sense; it aggravates indignant sense that behaves in vanguard-literature-art as this kind of pan-tragedies. The vanguard-literature-art in China has its own characteristics of pan-tragedy, the first is the death of the sage, the mainstay of traditional value, having leaded up to the belief crisis in China, and having come into being indignant sense with the sense of melt-into-thin-air, that is an anti-tragedy.

The second is to conduce to a pan-tragedy hue in vanguard-literature-art because of its rejecting the interposing of "feelings". Pan-comedy may be divided into ironic-comedy and absurd-comedy as well. The main difference between the pan-comedy of vanguard-literature-art and the traditional comedy is that the former no longer directly to negate the ugly with laying over it by the beautiful, but the ugly comes into being a new

aesthetic field through acquiring ruled the core status of the comedic text. The ugly itself, that is to say, with its monstrous and deformed forms, and its form-and-content's grotesque integration. So, the pan-comedy is not ending up with failure or inanity of the aspect of the ugly.

The ironic comedy usually has "casual" feature and its aim is to satire itself of the subject (the self of human being). The absurd comedy is an ultra-morphology that makes the base on the tragicomedy and ironic comedy, it merges the feelings stimulating function of the two theatricals that results in the feelings tending to bereavement for their colliding with each other. Most vanguard-literature-arts are comedies in forms transmitting a tragedy connotation, or are tragedies in forms transmitting a comedic mentality. This actually is a tragicomedy's finesse.

Chapter 5 Introspection of the Vanguard-literature-art: Aesthetics of the Ugly and its Value

This chapter gives an exploration of the aesthetic values and meanings in vanguard-literature-art and why aesthetic psychology has changed tremendously and radically. It also analyzes the artistic ideal, creation and reception psychology of vanguard-literature-art and the denotation of its culture anthropology. Avant-garde uses arts of the ugly to resist the net of ideology existing in arts of the beautiful. This is an anti-art that behaves an anti-art-of-the-beautiful in contemporary China.

But through the uproar surface of vanguard-literature-art, we still can find an impression of nationality. The first is our Han language; the second is the psyche behind our nationality language, even if it emerges with an anti-traditional fashion.

In addition, vanguard-literature-art may perfect our psychology, amplify modern human's mental immunity. It not only brings despair to the man, but also contains confidence to the man.

Topic Words Vanguard-literature-art; Aesthetics of the Ugly; Absurd; Tragicomedy; Aesthetics

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