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- 作者：赵连昌
- 专业：中国现当代文学
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Ideology in His Late Years**

**Candidate:** Zhao Lianchang

**Major:** Chinese Modern Literature

**Supervisor:** Yuan Jin

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# 上海大学

本论文经答辩委员会全体委员审查,确认符合上海大学博士学位论文质量要求。

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## 答辩委员会对论文的评语

赵连昌同学的论文从文化保守主义的角度对梁启超后期思想进行了多方面的综合性考察和论述,对重新认识和评价梁启超后期思想有启发性意义。论文考察了梁启超前、后期思想的关联性,并从世界文化思潮、中国的社会文化背景、个人政治生活遭际等方面论述梁氏后期思想的因缘,材料丰富;具体分析了梁启超后期思想的文化保守主义倾向的相关问题,突出强调了梁启超后期对中国传统文化光大的价值与意义,并辅之以梁氏引进西方现代文化的眼光与观念,在综合前人论述的基础上多有独到见解,阐述清晰,有相当的说服力。论文探讨了文化保守与现代化的关系,提出了重要的文化命题,有一定学术意义。

赵连昌的博士学位论文选题新颖,具有较强的理论意义和实践价值;论文结构完整,层次清晰,逻辑性较强;论文资料翔实、丰富,分析深入,表明作者具有较高的理论素养和较强的科研能力。与此同时,答辩委员会认为这篇论文还需要在思辨性的分析、理论的提炼等方面进一步加以提高,文化保守主义理论也值得进一步思考。在答辩过程中,赵连昌同学较好的回答了答辩委员提出的问题。

## 答辩委员会表决结果

经答辩委员会评议和无记名投票表决,一致通过赵连昌的博士学位论文答辩,认为该论文达到博士研究生毕业论文要求,是一篇比较优秀的博士学位论文,建议授予赵连昌文学博士学位。

答辩委员会主任: **陈伯海**

2007年9月22日



## 摘 要

梁启超后期思想是一个相对独立的完整系统，具有独特的内涵和价值，表现出鲜明的文化保守主义倾向，在五四时期的思想争鸣中独树一帜，但长期以来被遮蔽了。

文化保守主义是中国近现代思想史上的一股重要思潮，对守护中国传统文化价值和反思现代性提供了新的思路。梁启超深受这一思潮影响，形成了“不中不西，亦中亦西”的独特中西文化观。《欧游心影录》作为梁启超后期思想的宣言书，表明他在文化取向上成为一个保守主义者，但对西方文明的基本精神仍然认同。梁启超后期文化保守主义思想的贡献在于站在全人类的立场上反思唯科学主义的弊端，肯定以儒家为代表的中国传统文化的价值，重思中国与世界，提出“东西文化化合论”。

梁启超后期思想是其前期思想的必然逻辑发展。进化论及进化史观、现代民族国家思想、新民说是构成梁启超前期思想的三大支柱，也奠定了他后期思想反思的基础。他对这些西方理论的译介，立足于中国传统文化进行了转化和批判，表现出中西文化对话的自信和魄力。

梁启超后期思想的形成具有深厚的世界和中国社会文化背景，同时也有他个人的政治生活背景。民国时期政治活动的失败刺激了梁启超文化意识的觉醒，他提倡“国民运动”和“尽兴主义”，试图在思想界有所建树。一战后西方思想界的非理性主义、反科学主义、西方没落论和东方文明救世论成为梁启超后期思想

的理论资源。五四前后西化思潮的泛滥,进而引发了梁启超的文化危机感,使他的文化保守主义动机具有丰富的内涵。

梁启超后期思想的突出贡献是对中国传统文化的光大。五四激烈反传统主义对传统文化的否定态度和全盘西化的价值取向,激起了梁启超整理国故的兴趣;战后西方思想界对理性主义文化的反思,则为梁启超重新认识传统文化提供了新的视角。梁启超基于对现代文明弊端的崭新认识,重新发掘传统文化的现代价值。他对孔子思想和儒家道术、道家和墨家为代表的先秦诸子思想、清代学术思想都有所创建,开始了创造性转化的可贵努力。

反思唯科学主义是梁启超后期思想的主要内容之一。欧游归来后,面对国内唯科学主义思潮的泛滥,他借鉴西方的非理性主义思想,进行了有益的反思,形成了自己的科学思想。梁启超重视科学精神和科学方法,一面从西方引进科学思想加以转化,一面挖掘中国传统中的科学因子进行阐释,努力传播科学思想。他对唯科学主义作了深入的批判,对科学方法的应用范围,因果律的适用界限,科学知识合法性之限度等等,都进行了深刻的反思,并进而通过对科学与人生观、科学与哲学的划界,由科学主义转向了人文主义。

梁启超后期思想认识到国家主义的弊害,更加体认中国传统的“天下观”,融合二者,形成了“世界主义的国家观”。梁启超早年的民族国家思想体系中,近代国家观念与民族共同体认同两个层面出现了分离:对于近代国家观念的建立,梁启超强调认同西方近代以来以主权在民、国家主权学说为核心的理念,而在民族共同体认同的层面上,却非常依恋传统文化。直到晚

年,他潜心于学术文化,以科学方法整理国故,在中西政治文化的对比中,坚定了维护传统文化的信心。进而,他实现了对民族国家观念的超越,站在全人类的立场上,发掘出传统的“天下观”所包含的不同于西方近代帝国主义的现代价值,提出了“世界主义”的口号。

梁启超后期的文学思想和文学研究,以“情感”作为文学的核心因素,主要是从审美层次上对文学进行探索的。他非常明确地主张:“艺术是情感的表现”,“情感是人类一切动作的原动力”。并从情感与创作的关系、情感的表现方式等方面进行论述。这种情感论文学观和他的趣味主义人生观密切相连。梁启超把趣味视为生活的基本价值,把趣味提到生命本体的高度、放置到人生实践的具体境界中来认识,提出了“趣味教育”的主张。基于这种文学观和人生观,梁启超形成自己的文学史观,他趋向于以审美的眼光重新审视传统文学,重视诗文长于传情的特色,与胡适的白话文学史观形成鲜明的对比。

梁启超的后期思想更加强调文化层面的建设,以开阔的世界主义的视野,看到了西方文明的弊端,转而向中国传统文化找寻力量。他提出振兴中国的精神文化,学习西方的长处,定位未来的中国应是独具特色的世界大国。他最终倾向以循序渐进、尊重传统的方式来推进中国的现代化。这种选择也是现代化道路抉择中的一种。这种现代化道路的选择,意味着更加尊重传统文化的主体地位,同时也开启了传统文化的现代化转化之路。

**关键词** 文化保守主义;唯科学主义;民族国家思想;世界主义;文学史观

## Abstract

Liang Qichao's ideology in his late years is a relatively independent system, which has its own unique value, highlighting his culture conservatism tendency. This ideology was actually very distinctive in the various competing ideologies in the period before and after the May 4th Movement of 1919. However, this ideology was concealed.

The culture conservatism tendency is one of important ideologies in China modern ideological history, which provides a new approach to preserve the traditional culture value and to rethink the modernization of China. Influenced by this tendency, Liang Qichao forms his unique Chinese-western perspectives-Not fully Chinese nor fully Western. That is to say, his viewpoint is the perfect combination of the Chinese culture and Western. As a declaration of his ideology in his late years, his work *Reflection of the European Travel* indicates that though he is a conservative he still acknowledges the elite part in the western culture. Liang's contribution of the culture conservatism ideology in his late years lies in the fact that, from the perspective of the entire human beings, he can fight against the disadvantages of scientism and affirms the value of Chinese traditional culture represented by Confucianism and rethinks the relation

between China and the world to advocate the combination of the Chinese culture and the Western.

Liang's ideology in his late years is an inevitable outcome of his ideology in his early years. The theory of evolution, the modern national ideology and new nationalism are the main three pillars of his ideology in early years, which also paves the way for his late ideology. He is devoted to translating and introducing these western theories and meanwhile, based on Chinese traditional culture he criticizes these two cultures. Shifting between the two cultures freely demonstrates his capability and talent.

The formation of Liang's ideology in his late years is based on the profound world and Chinese culture background and also absorbs his individual political background. The failure of the political movement during the Republic of China (1912—1949) aroused his cultural awareness. As a result, he advocates the National Movement and the Human Freedom, whose source is originated from the western ideology like irrationalism, anti-scientism, as well as the idea of western culture declining and oriental culture salvation. The prevailing of the western ideology before and after the May 4th Movement of 1919 caused Liang to sense Chinese culture was endangered and also endowed the rich significance of his culture conservatism.

Liang's salient contribution lies in that he enhances the Chinese traditional culture. In the period before and after the May 4th Movement of 1919 the mainstream value is the

radical attack of the traditional culture and the total acceptance of the western culture, which stimulates Liang's interest to reflect the rationalism and provides him a new perspective to rediscover the modern value of Chinese traditional culture, such as Confucianism, Taoism, Mohism and the ideology in the Qing Dynasty. He makes creative conversion of these traditional ideologies against the disadvantages of the modern civilization.

Protesting the scientism is the main part of Liang's ideology in his late years. On one hand, he values the scientific spirit and methods in the western culture and therefore, advocates, introduces the western science spirit. On the other hand, he extensively criticizes the scientism, analyzing the applicable range and limitation of science and the cause-effect rule. His ideology defines between science and outlook, between science and philosophy, turning from scientism to humanism.

Liang's ideology is clearly aware of the disadvantages of the nationalism and positively advocates Chinese traditional unifying ruling concept so as to form "cosmopolitanism nationalism". In his early years, his concept of the regime emphasized people's rights and the sovereign rights while his concept of national cognition stressed Chinese traditional idea. These two concepts are independent to each other. It was not until he compared Chinese and western political systems in his late years did he maintain the concept that the nationalism can be promoted to the global sense. He

discovered the Chinese traditional unifying ruling concept contained different factors compared with the modern western ruling concept. Further, this reinforced his conviction to protect Chinese traditional culture.

On the domain of literature ideology and literature research in Liang's late years, his core idea is emotion. He explores literature from the aesthetic point of view. He holds that arts are the manifestation of emotion and emotion is the motivation of all human actions. He discussed the relation between emotion and creation and the emotion and the way of expressing emotion. Basically, his emotion-oriented perspective in literature is closely connected with his delight outlook on life. He regards delight and interest as the basic value of life that he calls for education of interest. Based on this literature perspective and outlook on life, Liang reflects the traditional literature aesthetically. He stresses on the poets that are suitable to express emotion, making sharp contrast with the Hu Shi's literature viewpoint that writing in the vernacular is stressed.

Liang Qichao's ideology in his late years pays more attention to the cultural construction. With an insight of cosmopolitanism, he senses the disadvantages and limitation of the western civilization and resorts to Chinese traditional culture for the power to rejuvenate China. He advocates making use of the elite of western culture to develop China. The way of Chinese modernization advocated by Liang is based on the respect of Chinese tradition and it is only in this

way that the traditional culture can be in line with the modernization of China.

**Key Words** Culture conservatism; Scientism; Nationalism; Cosmopolitanism; Literature viewpoint



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