



文史哲博士文丛

◎ 王子铭 著

现象学 与美学反思

——胡塞尔先验现象学的美学向度

齊魯書社

本书系山东省教育厅人文社会科学项目

本书出版得到“山东工艺美术学院学术著作出版基金”资助

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图书在版编目(CIP)数据

现象学与美学反思 / 王子铭著. — 济南: 齐鲁书社,
2005. 5

ISBN 7-5333-1510-3

I. 现... II. 王... III. 美学 IV. B83

中国版本图书馆 CIP 数据核字 (2005) 第 052449 号

现象学与美学反思

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齐鲁书社出版发行

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日照报业印刷有限公司印刷

850 × 1168 毫米 32 开本 10.625 印张 2 插页 234 千字

2005 年 5 月第 1 版 2005 年 5 月第 1 次印刷

ISBN 7-5333-1510-3

B·195 定价: 22.00 元

序

子铭的博士论文《现象学与美学反思》经过三年的反复润饰提高,终于在山东工艺美院的支持下得以出版面世。我确实是非常的高兴。因为,子铭多年来的艰辛劳作终于有了成果。

我认识子铭是1997年夏,应邓承奇教授之邀到曲阜师范大学参加硕士论文答辩。其中就有子铭。当时我就发现,子铭是一位勤于思考,而且颇有理论见解的青年学子。1999年,子铭报考山东大学的文艺学与美学的博士学位,分到我的名下。经过两年的学位课程学习,子铭毅然选择现象学美学作为自己的博士论文题目。这个选题对于以中文为学术背景的学生来说是非常不容易的。我一开始也非常担心。但随着论文的进展,我终于同子铭一起有了充分的信心。因为,子铭本来就对哲学理论有着浓厚的兴趣,加上他的执着与投入,因此很快进入现象学美学的语境。子铭写出了一篇具有较高水平的博士论文,在答辩中得到答辩委员会的充分肯定,共同认为这是一篇具有较强理论性和开拓性的优秀博士论文。本来我希望他的论文能早一点出版。但子铭总对自己的论文有诸多不满,而且从毕业开始就着手修改提高。不断地探索现象学美学的有关课题。他甚至为了能够直接阅读胡塞尔和海德格尔等现象学大家的原文,而去从头开始学习德文,并请教了国内诸多研究现象学哲学—美

学的专家。在此基础上,又对现象学美学的审美经验等重要部分进行了补充,对其他部分也进行了修改。应该说,目前摆在我们面前的这本论著是具有相当理论深度与前沿性的美学论著。它必将对于我国当代美学的建设具有自己的独特作用。

众所周知,美学在当代承担着培养学会审美的生存的一代新人的历史重任,成为社会主义精神文明建设的不可分割的重要组成部分。但美学的发展在新时期以来却经历着艰难的转型。这个转型集中地表现为由认识论美学到存在论美学的转变。在相当长的时间中,我们较多地看到审美的认识内涵,而相对忽视了更为根本的它的有关人的存在的内涵。这就要求从认识论转向存在论,而且在方法上也要有所改变,从传统主客二分的认识论方法转向现象学的方法。主客二分的认识论方法,主要是一种科学的分析物质之本质的方法,并不太适合包括美学在内的人文学科。对于人文学科来说,更为适合的是现象学的方法。所谓现象学方法,即是一种消解主客二分的“意向性”方法。也就是所谓将主客加以“悬搁”,“回到事情本身”的方法。是德国哲学家胡塞尔在继承康德的基础上加以创新提出的。这种方法实质上是一种人学的方法,也就是人之本性在意向性之中由遮蔽走向澄明之境,得以自行揭示。这种所谓“本质直观”的方法,胡塞尔认为与美学的直观特别接近。实际上是与美学之对人之审美生存的追寻更为接近。因此,现象学美学研究有着广阔的天地。子铭的论文运用现象学方法对于审美对象、审美主体、审美特性与审美经验都作了全新的阐释,颇多建树。重要的是他将这一现象学的方法全面地运用于美学领域,对诸多传统美学观念进行了刷新。这应该说带有某种突破的意义。当然,现象学方法,还不可避免地有其局限性,应该运用马克思唯物

实践观与人学理论对其进行必要的改造。而且,也有一个如何使现象学方法中国化的问题,使之更好地结合我国实际和传统文化,以及如何使之更好地运用于美学领域。这些都是需要继续探索的。好在子铭已经将做学问作为自己的终生奋斗目标。我相信子铭一定会在这样一个良好的基础上,取得更多的成绩。我就写以上这些话,作为与子铭的共勉。

曾繁仁 2005年3月30日于济南六里山下

中文摘要

美学的诞生是个非常事件。它标志着自然主义的困难成为一个事实。一方面,美学是凭借自然主义的言说,另一方面它又基于对自然主义言说的超越。后者是美学诞生的根据,前者是美学诞生的媒介。这两者是冲突的,却又交织在一起,从而使美学呈现出异于其他学科的特殊风貌。

现今的问题是,作为根据的美学被遮蔽在作为媒介的美学之中。我们所能言说的无非是美学言说所赖以可能的媒介,即自然主义思维及其一般成果。可惜的是,这种言说距美学的根据甚远。超越自然主义,是美学的当务之急。而现象学提供了一种前进的可能。

现象学并非一般意义上的哲学。作为一门“严格科学”的哲学,现象学承荷着双重根本性的任务。一是要扭转哲学的自然主义立场,从而实现哲学的根本转向,即重现哲学的源初本质。这一本质被知性形而上学遮蔽了两千多年;二是展现一切学科的基础性工作,从而在根源上区别了哲学与科学,划清了哲学的界限。这使得哲学即无虞于科学的冲击,也无法代科学行使无谓的权限。这两项工作标志哲学的返回之途。

“重返理性之源”的现象学正好昭示着美学期盼已久的精神状态。

传统美学是自然主义美学,积累了一大堆关于美和艺术的知识,却从未触及过美和艺术的内在根据,反倒与美和艺术之创造了无助益。这种违背美和艺术创造本性的美学只是知性形而上学僭越的排泄物。而现代美学的确立一方面排除了自然主义的过度侵淫,另一方面却又陷入了新的困境。那种把对艺术和美感的知性研究视作美学现代任务的做法依然于美学的真正根基视而不见。美学的现代转型,必须超越自然主义立场,返回本源,在感性直观中实现理性的自身显现。美学就学科性质而言根本上是现象学的。

在现象学视野中,美学的对象、方法、范围及学科性质都应得以明确。我们认为,美学的对象是“纯粹意识活动”,即除了内在性的意识活动之外,它的任何现实的外在而超越的替代物都是虚假的理论构造。这种纯粹意识活动的界定,特别地可以与自然主义的超越的认识相区别,既可以与传统的知性形而上学的认识相区别,也可以与现代社会的具有普泛性的实证主义的认识相区别,从而确保了美学研究的独立性,使之既无须承担过分的职责,也不会迷失在众多的领域中丧失自身,它的特性就是通过现象学的还原而实现意识生活。而美学的方法应是现象学所确立的直观描述法,即对在意识生活的内在性中,通过直观而获得的被直接把握到的东西进行如实的描述,它突出地表现为三个要素:现象、现象的本质和对它们的直观领悟。它特别地与形而上学的演绎、推理的逻辑方法和实证主义的实验、测量的经验方法相区别。如此以来,美学研究的范围就被严格限制在纯粹意识领域及其展开的无限丰富性中。美学不再四处游荡,寄生别处,而是确立了自己的坚定的境域,而且还与一直与美学纠缠不清的艺术学区别开来。同时也不必担心美学会陷入狭窄

的领地,其实纯粹意识领域不仅自身具备无限丰富的内涵,而且还根本上与现实世界的任一领域紧相关联,它只是在现象学悬搁中展现出的意识领域而已,绝不是经验的世间的心理世界之外所附加的又一个意识领域。它具有直观的、原初的本质,是一切现实生活的真正的基础。如此,美学既是一门哲学也是一门心理学,但绝不是自然主义哲学,也不是实证主义的经验心理学,而是一门先验哲学和现象学心理学,它具有突出的人文学科的特性。由现象学所导引出的美学反思的基本的问题域包括以下几个方面。1. 现象学对意识的意向性结构的分析表明:审美对象既非实在对象也非观念对象,而是意向性对象,实即意识的意向相关项,具有内在的超越性。2. 审美主体不再是任何形式的世间的经验主体,而是具有先验本质的纯粹自我。它既是意识活动的承担者又是现实的经验主体的内在本源。3. 作为感性活动的审美意识是一种现象学分析中的图像意识,即感知性的想象。它具有两重性,其本质是“非设定的当下性”。4. 现象学的交互主体性意识分析也为我们重新认识审美特性提供了新视野,即我们认为审美普遍性是主体间的主体共识;审美交流性是主体间的主体互识;审美明见性是主体自识。5. 生活世界是实现了现象学还原的原初的本真的审美世界。它展示了审美的历史生成性及美学的人文本质。6. 审美经验是内在于生活世界的前谓词经验,它具有本然的原初性和自明性,绝非一个被理念化了的纯认识经验,而是具有丰富的情境,包含着实践活动、评价行为、情绪和信念等。同时,它首先意味着最素朴的外部经验,一个知觉世界,是对“我”的知觉的一种最切近、切实的观察和描述。而且,它自身从一开始就具有某种虽低级却必然的结构,即视域结构。7. 现象学在广阔的话语系统中,具体地讲,

在现代哲学诸种思潮流派和中国古代哲学中,都展示出相当的亲和性和互为对话、共生发展的可能性。在马克思哲学认识中,也可以找出现象学基本精神的内在表述。这为我们进一步推进现有美学的认识,建构一种真实有效的美学理论提供了坚实的基础。基于此,我们初步地提出了一种可能形态的美学研究的认知框架和原则。也许对真正的美学思考只是聊补助益吧。

而现象学之于美学的可能性的意义如下:

一、现象学把美学从自然主义思维中拯救出来。自然主义的扩张是美学出世的缘由。限制自然主义是美学的基础性工作。现象学在清除自然主义思维的工作中为美学展示了全新的方向。

二、现象学为美学奠定了先验基础。自然主义美学的无根基状态,使美与艺术的真正问题,始终处于我们的视野之外。世界与事物的先验根据是现象学所确立的真正的普遍必然的根据。缘此,人、世界、物的分割状态必然结束。而审美及艺术也将获得真正的奠基。

三、现象学将美学重新置于生活世界之中。美学面对的本就是先于科学的规范世界的更为始源的生活世界。而现象学将思想的触角透过科学世界直接探入到生活世界之中,这使得美学得以由孤绝状态中摆脱出来,“获得人间气息”,确立了美学的人文本质。

四、现象学恢复了美学的本来面目。为作为感性学的美学正了名。美学一直枉担着感性学的虚名,却一直从事着自然主义思维的勾当,把美及艺术视作可认知的物来对待,其结果是美学成了关于美及艺术的知识学。现象学对直观领域的深入开掘和透辟分析,将审美的本来面目呈现出来。

五、现象学的交互主体性意识分析为美学开辟了崭新的领域,使美学由主客二元思维(无论是主客合一还是主客二分)中超拔出来,转入主体际思维,在交互主体性中展开审美意识的分析。

六、现象学通过对前谓词经验的深入描述,及指出它的对于一切认识的逻辑结构的原初性和自明性,真正地把对审美经验的研究由一般实证意义的心理学认识推进到了一个原初的动机,即先验认识之中,这为美学研究开辟了真正属于自身的现实性领域。

七、被现象学所拯救出来的美学也预示着哲学的新方向。未来哲学与美学将在更高更深入的层次上融合在一起。

关键词:现象学 美学反思 现象学还原 纯粹意识 自然主义

ABSTRACT

It is an unusual event for the aesthetics to be given birth to. It marked that the difficulties of naturalism has become a fact. On one hand, aesthetics resorts on the discourse of naturalism; on the other, it is based on the surpassing of discourse. The latter is the basis for the birth of aesthetics while the former is the media. The two aspects are conflicted and mingled with each other, making aesthetics taking on special styles and features that differ from the other branches of learning.

The problem is that aesthetics as basis is hidden in the aesthetics as media. What we call here is none but media may be existed in the course of aesthetics, namely naturalistic thinking and its general achievements. It's a pity that this discourse is very far from the basis of aesthetics. It's a task of top priority for aesthetics to surmount naturalism. Phenomenology, nevertheless, has provided the capability of advancing.

Phenomenology is really not generalized philosophy. Being a strict science of philosophy, phenomenology undertakes double essential tasks. One task is to reverse the naturalistic position of philosophy, thus changing the fundamental directions of philosophy, reappearing

the original nature of philosophy. Another task is to reveal the basic tasks of all sciences of learning, thus distinguishing the differences between philosophy and science from its source, making a clear distinction of philosophy. And this made philosophy hadn't been dashed by science and hadn't exercised its pointless power on behalf of science. These two tasks marked the back tracking of philosophy.

Phenomenology of "returning rational source" just enough declared publicly the mental state that aesthetics had been expecting.

Traditional aesthetics is a naturalistic one, it has been accumulating lots of knowledge concerning aesthetics and arts, but never touched the internal grounds of them and did nothing to help the creation of the both. This kind of aesthetics violating beauty and the creation of art is nothing but sort of dejection of rational metaphysics. For one thing, nevertheless, the establishment of modern aesthetics eliminated the over violation of naturalism, for another, it has got hot water again. The method of taking the knowledgeable research on art and the feeling of beauty as modern tasks of aesthetics ignores the genuine bases of aesthetics. Modern change of aesthetics must surpass naturalistic stand to return its source and achieve rational self-presenting in the course of sensible intuition. As far as the property of discipline is concerned, aesthetics thoroughly belongs to phenomenology.

In the horizon of phenomenology, the object, method and scope of aesthetics and its discipline properties should be explicit. We consider that the object of aesthetics is a kind of "pure consciousness", it means that any external and bypassing replacement is the construction of false theory except for its internal consciousness. This definition for

pure consciousness can especially be made a distinction between any naturalistic surpassing cognations, for instance, the cognition of traditional understanding metaphysics and the cognition of general positivism in modern society, thus ensuring the independency of the research on aesthetics, making it not undertake excessive duties and not lose itself in other brunches. So, realizing its consciousness through phenomenological reduction is its trait. The method of research on aesthetics should be used intuitional description established by phenomenology, that is to say, we should accurately describe what has been acquired intuitionally in the inner nature of consciousness and it has three striking basic elements: phenomena, the nature of phenomena and to its intuitional understanding. It differs greatly from deductive and reasoning methods of metaphysics, experimental and measuring methods of positivism. Therefore, the research scope of aesthetics is strictly limited to pure consciousness and its developed boundless richness. For this reason, the definite scope of aesthetics is established and it is differentiated from the science of art without wandering or being parasitic. Meanwhile, we don't worry about that aesthetics can be trapped into a narrow realm. As a matter of fact, pure consciousness not only has a limitless rich connotation itself, but it can be connected closely with any field radically in the real world. It is only the sphere of consciousness appearing in transcendental deduction and it is never another region of consciousness beyond the mental world of experience. It has intuitional and original nature and it is the genuine bases in our real life. Hence, aesthetics is a philosophy and a psychology as well. And it never belongs to natural philosophy and empirio-psychology of positivism. It's a

transcendental philosophy and phenomenological psychology instead and it possesses striking features of human sciences.

The basic problems in aesthetics reflect resulting from phenomenology can be included the following aspects. 1. The analysis of phenomenology to intentional structure of consciousness indicates that aesthetic object is neither real object nor ideational one. It is intentional object, and as a matter of fact, it's a relative intention and it has a surpassing inexistence. 2. Aesthetic subjectivity is no longer any form of empirio-subjectivity, but the transcendental ego. It's not only the undertaker of consciousness, but also the real intrinsic source of empirio-subjectivity. 3. Being the aesthetic consciousness in perceptual activity, it belongs to pictorial consciousness in phenomenological analysis, that is perceptive imagination. It has double characteristics. 4. Mutual subjectivity consciousness analysis of phenomenology also provides us new vision to know aesthetic property again, namely we think of aesthetic universality as subjective common view between subjectivities, aesthetic exchange as mutual understanding between subjectivities and aesthetic sight as self-evident subjectivity. The present world has realized intrinsic genuine aesthetic world of phenomenological reduction. It reveals the generating course of aesthetic history and human nature of aesthetics.

The possible senses of phenomenology to aesthetics are as follows
I. Phenomenology rescued aesthetics from naturalistic thinking. The expansion of naturalism is the reason for aesthetics to be born. The basic works of aesthetics is to confine naturalism. In the process of cleaning up naturalistic thinking, phenomenology has demonstrated brand-

new orientation for aesthetics.

II . Phenomenology has settled transcendental bases for aesthetics. The non-root status of naturalistic aesthetics has been making the genuine issues of beauty and art being out of our vision. The transcendental basis of the world and things are common and certain foundations established by phenomenology. For this reason, the parting state of man, the world and things is bound to be finished. And the appreciation of beauty and art will be acquired actual foundation.

III . Phenomenology rearrange aesthetics in the present world. Aesthetics should be faced with the ancient world being prior to the normal world of science. Whereas phenomenology puts its feeler through the scientific world into the real world directly. And this made aesthetics be free from its lone state to “have rich flavor in human life”, thus defining the humanistic nature of aesthetics.

IV . Phenomenology regained the true features of aesthetics and rectified the name of aesthetics as sensibilities. Aesthetics had been taking on an empty name of sensibilities, but it had been going in for naturalistic think. People regarded beauty and art as cognitive things and as a result, aesthetics became the knowledge of beauty and art. It was the deep digging and thorough analysis of phenomenology in ocular fields that the original intention of the appreciation of beauty could be taken on a new look.

V . Mutual subjectivity conscious analysis of phenomenology opened a brand-new sphere for aesthetics, making it promoting from the subject and object, the two dimensional thinking, turning to mainstay thinking and developing aesthetic conscious analysis in mutual

subjectivity.

VI. Aesthetics saved by phenomenology also presages the new orientation philosophy. Future philosophy and aesthetics will be blended together in a higher and deeper gradation.

Key Words: phenomenology, reflection of aesthetics, phenomenological reduction, pure consciousness, future aesthetics, naturalism