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“趣味”范畴与中国美学现代性

吕宏波

(中国人民大学哲学院, 北京, 100872)

摘要: 在西方,“趣味”由味觉范畴向美学范畴的转化,是现代性美学话语开始建立的标志之一。而在中国,“趣”和“味”很早就有“审美鉴赏”的意思,但它们并不是在现代美学意义上的“趣味”范畴。“趣味”作为现代美学范畴,它暗含了作为人生意义的现代人文主义的内容,而这一意义必须建立在现代性结构的基础之上。因此,中国古典美学的“趣味”范畴需要经过现代转换,才是现代美学范畴。梁启超关于“趣味”范畴的界定是在现代性兴起后新的文化和心性结构下作出的,他所谓“趣味”具有支撑人生意义的内容,因而成为现代“趣味”范畴意义转折的开始。而在朱光潜那里,趣味范畴融合古今和中西的意义,“趣味”理论实现了综合之后,开始向现代美学范畴转变。

关键字: 趣味; 审美鉴赏; 审美现代性; 现代美学

The concept of taste and the aesthetics modernity of China

LU Hongbo

(Philosophy School, Renmin University of China, Beijing100872, China)

Abstract: In the west, the taste comes from sense of taste. When taste comes into Aesthetics, it indicates that the modern aesthetics appeared. In Chinese culture, the category of taste means aesthetic appreciating ever since its earlier period. But as a matter of fact, the concept in Chinese is still not a modern aesthetic category. The concept of taste implies that it has the meaning of modern humanism, which must be founded on the architectural basis of modernity. Therefore, the taste, the Chinese classical aesthetics category, require modern transition. Only by this, can it really become a modern aesthetic category. Liang Qichao defined the category on the background of modernity, thus becoming the transition of this category. Zhu Guangqian synthesized the category of the ancient and modern meaning, the western and Chinese meaning. With their efforts, taste became a modern aesthetic category.

KeyWords: taste; aesthetic appreciation; aesthetic modernity; modern aesthetic