

# 行政院國家科學委員會專題研究計畫 成果報告

## 臆測的思維，天地演化的描繪以及音樂的空間(II-I) 研究成果報告(精簡版)

計畫類別：個別型  
計畫編號：NSC 99-2410-H-034-003-  
執行期間：99年08月01日至100年07月31日  
執行單位：中國文化大學英國語文學系(所)

計畫主持人：史文生

報告附件：國外研究心得報告

公開資訊：本計畫可公開查詢

中華民國 100 年 11 月 03 日

中文摘要： 此份關於猜測，質詢的計畫〈形而上學的，最初的質疑〉起源於某些假設，因此在本計畫中將會針對於此進行探究，分析，並且尋找其中的關聯性，以及所隱含的連續性。在此次計畫中，我將對此四項觀點作衍伸的探討：( 1 )人類的 Sqing 起源於遠古時期的人類。這也就是說，撇開原始人類，以及猿人類的行為不談，其實這是可被解釋為較為簡單的有機體。( 2 ) 多項遠古時期較為我們所熟悉的對於 SQing 的形式，觀念或是原始活動(a)我們對於驚嘆，震驚的表示法是先有言語，但卻不是先有聲音，以及( b)在所有人類的語言中，質疑的問句皆為不同的抑揚頓挫，以及有聲句而有所區別。( 3 )在某種程度而言，在進化及原始人類的質詢模式的應用是較‘回答’抑或是‘了解’的模式來得喧鬧；而這樣的喧鬧會被視為與( a )吸氣/呼氣，( b )會於某人〈身上〉透露初與外界相異的一種警示，像是爾後隨繼而起的不友善，以及不確定。( c )這也就是說不管是外在的身軀抑或內在的心靈，形成一種分離，一種界線。( 4 )質詢自我秩序更形成某種形式及理論自然的形成‘回答’，而這樣的回答會通常會形成某種規律而冗長的旋律，爾後又再回復到原本的失序的狀況。

在計畫中，我將證明全新，以及疏離的概念。在這樣的概念中，將證明其實有機體也是有可能不自覺得藉由原本熟悉的議題進而形成質詢；在此同時，當然，這樣的有機體其實也有可能被有意的‘質詢疏離’這其實就是與俄羅斯的形式主義所提及的中心‘Ostranenie’類似。除此之外感官喧鬧以及疏離的混合及結合或多或少都可與詩中隱喻相似。因為其中的變形，尤其特別是最為精華以及具豐富經驗的詩中型式讓在熟稔以及未曾預料中的強力變形中與形而上學產生連結。這也就是說，變形在此是種詩意的變動，並藉由這樣去熟悉化且未曾預料的方式，讓我們重新感官完全不同，但卻又與其緊緊相貼。

我想要在兩種‘質詢的形式’詩意/敘述異同 尋找相異處；也就是說對於 SQing 以及敘述中這兩種模式而言，當然是包含許多藉由不同的元素以及帶來許多可預測以及同時發生的因素。我以為這喧鬧的推測以及原始的質詢其實是有些詩意語言模式。更為發展完全的原始科學以及哲學質詢像是( 甚麼？哪兒？為什麼？誰？如何？) —就像是每天生活中的對話，有種‘敘述’的形式，而這樣的形式可以回溯到的預測需求。以及預測未來(有沒有可能有敵手藏在樹的後面呢？如果真有的話，我該怎麼辦呢？)。換句話說，對於解釋如何發生以及對解釋未來又該做何解釋？

總觀之，只要如同爾後提及般的方式進行質詢，聲音，文字甚至是語言的進化舞台都必須得與人類言談及句法有所琢磨，如此一來，在我的喧鬧 SQing 理論中所提及的神話，詩意就有

某種程度上的優先詮釋權，因為不論是詩意還是神話它們都如同語言形式，模式以及瞬間剎那的模式都同等重要。

英文摘要： This project on speculative questioning developed further certain key hypotheses from my 2006–2008 project. One of these concerned two of the more 'primitive' forms, aspects or signs of SQing with which we are very familiar: (a) our pre-verbal but not pre-vocal expression of shock ('What?' but also 'Huh?' 'Oh?'), and (b) the fact that apparently in all human spoken languages, question-sentences are marked by a different intonation from that of declarative sentences (e.g. the rising voice at the end in English yes/no questions). I took an organism's sense of its own difference from what lies outside of it as a shock of 'defamiliarization,' defining this to mean simply the shock of that which is new and unfamiliar to it (that which is a 'noisy' disorder or meaningless 'noise' from its perspective); and here it is also possible that the organism might purposely defamiliarize, by 'questioning' it, something that should have been already familiar (the Russian formalists' *ostranenie*, estrangement, central to their theories of poetry, narrative, painting and photography). Moreover, I hypothesized that the shock of an organism's initial view of a new and different surrounding world will be atemporal (synchronic) as well as primitive (primordial), and that we thus could correlate it with the act of poesis. The noisy because unfamiliar 'mixture' of the scene's more-or-less familiar components is analogous to the function of metaphor in poetry: with metaphoresis, more especially in the most abstract and experimental modes of poetry where the metaphorical 'connections' between already-familiar words are the most unexpected or violent, we are jumping or breaking 'across language (langue)' to tie one term (word) with another. That is, with metaphoresis there is a kind of (poetic) shock of unexpectedness (defamiliarization) that may be analogous to the shock we feel on seeing a scene that is totally unfamiliar in the way that it combines

or connects the already-familiar visual components. Then the case of the newly-born infant who first gazes upon any scene at all will be a special case, for now the viewer cannot even make sense of the components (trees, clouds, buildings etc.); it might be comparable to the case of a poem many of whose words (not to mention the unexpected metaphorical connections between them) are unfamiliar to the reader.

## ABSTRACT for 2010-2011 NSC Project

My August 1, 2010-July 31, 2011 NSC project was a continuation with variation of my projects since 2006; for reference, please see my end-of-project report submitted one year ago for the 2008-2010 project. As I mention in the Abstract of that October 31, 2010 report, a key aspect of the whole issue of the arising of speculative questioning out of background noise has to do noise-into-voice, and two of the more “primitive” forms or signs of such questioning with which we are very familiar are (a) our pre-verbal but not pre-vocal expression of shock (“What?!” but also “Huh?!” “Oh?!”), and (b) the fact that apparently in all human spoken languages, question-sentences are marked by a different intonation from that of declarative sentences (e.g. the rising voice at the end in English yes/no questions). But just as the human voice arises out of a background in/of noise, so does music thus arise: the harmonious sounds of music are a sort of “specification” or greater “focusing” of all sounds and, behind these (prior to them in biological and evolutionary terms), background noise.

Thus in the 2010-2011 project I was pursuing the whole notion of a “musical space” which can also be seen as a “space of open (speculative, exploratory) questioning.” A key idea here, also emphasized in my project proposal submitted in December 2009, is that whereas music itself can be closely tied to sexual desire, curiosity is also a form of desire, a desire-for-knowledge, and one which also gives a sense of satisfaction upon fulfillment yet is also impossible to ever be fully satisfied, i.e. it is “continual.” (See Freud on sexual pleasure in “Three Essays on Sexuality.”) The connection of music to sexual energy/desire is an old one; Schopenhauer and Nietzsche both tie music to the Will; the idea fits in complex ways with the Deleuze-Guattarian theory of music in *Mille Plateaux* as the deterritorialization of animal communication, though here they would see sexuality (which also is not only survival-based) as just one aspect or “ground” of animal communication; Elizabeth Grosz in *Framing the Earth: Chaos, Territory, Art* refers not just to Deleuze-Guattari but specifically to Darwin in support of the theory that birdsong and other forms of animal music have an evolutionary origin in survival and more specifically in sexual reproduction (mating calls, etc.). It is also common sense that curiosity is a “desire for knowledge” but as far as I know curiosity, more specifically the lust for open-ended or speculative questioning, has not heretofore been directly tied, and in the context of evolution and proto-human behavior, to sexuality, nor have both been tied to music.

Part of my desire to relate the repetition and open-ended circularity of musical space not just to “speculative orientation”—which has to do with the origins of speculative questioning in self-orientation, as we see in questions like “Where am I now?” “Who am I (now)?” “Why am I (now)” and which also relates to my May 2010

IAPL paper on the role of questioning in relation to directional (N,S,E,W) orientation in Native American creation myth—but also to “earth-sky framing” comes from Grosz’s view of all the arts, most obviously architecture, as being primordially grounded in a human connection with the earth and earth-sky horizon (my research into Native American creation myth, again), with which works of art in some sense “vibrate.” The vibration of any organism’s outer surface or “membrane” I have taken in the earlier projects to be the primary (proto-human) locus of the human awareness of noise and the human forming of this noise into sound and voice, where questioning is tied to the self-ordering (as into answers) of this noise. Vibration of course plays a crucial and again primordial role in both sexuality and music; I am saying it also plays just such a role in speculative questioning.

Especially in the spring of 2011 I became increasingly interested in the modern poetry of Wallace Stevens, which was really a further development of my research into *poiesis* in the 2008-2010 project. One file included in this end-of-project report is my paper on his poetry (“A being of sound: Silence, Questioning and Musical Space in Wallace Stevens’ Poetry”), which will be published very soon in Chinese Culture University’s Hwa Kang Journal. This paper also refers at the end to Mallarme, and here we a connection with my paper on Mallarme and Stevens presented at the IAPL conference at Cheng Gong University in Tainan on May 24, 2011. (This paper is also included in this report in another file.) In the IAPL paper I am looking at Mallarme’s notion of the “numbers on the dice” in *A Throw of Dice*, specifically tied by Deleuze in *Difference and Repetition* to a kind of open-ended predictive or speculative questioning, in relation to the role played by “numbers” in Zhuangzi’s passage (in *Wai Wu*, “External Things”) on the Sacred Turtle, where the king’s diviners kill the turtle and then use its shell to perform ritual divination, always getting the answer that “Yes, this is truly a sacred turtle”—as this had been the point ‘in question’ for the king. (Shang divination of course uses Yes/No questions, so the problem that the “reader” can “determine” (or “already knows”) the answer” arises here, a form of redundancy which we assume is different from the Nietzschean (eternal return)-Deleuzian “redundancy”—namely, that, with the (human-cosmic) throw of dice “the whole of chance is confirmed each time” or, as Deleuze also puts it, the dice always fall back down (from the sky against which we’ve thrown them) with an “affirmative answer.”

So this is also part of the wider context in which I have been exploring the notion of speculative (metaphysical) questioning in relation to musical space, speculative orientation and earth-sky framing. More recently I have written a short paper on “The Spatio-Temporal Horizon in Kafka’s Parabolic Journeys” for a November conference at National Jung Shan University: this also has a connection to earth-sky framing and speculative music. (See my old *Concentric* essay on Kafka’s “speculative music.”)

## Self-Evaluation and Potential Contributions

I have been using, as in my earlier projects, established scientific theories such as chaos, information and evolution theories, theories of *poiesis* and the psychology of music, etc. and then also bringing to bear an inductive and intuitive method which attempts to connect normally unrelated ideas and even fields into a larger whole. I do feel that my theory of speculative or metaphysical questioning, which sees this in relation to music insofar as questioning and music are both forms of desire—a desire that is in a sense continual, with no absolute beginning or end, no final satisfaction—and more specifically in relation to musical space as a sort of circular, self-repeating, self-returning, “exploratory” space, is very original and potentially very significant.

### May 23-29 IAPL Conference at Cheng Gong University in Tainan

This conference was very intellectually stimulating on several levels, one of which was that of classical Chinese philosophy, which of course played a relatively more prominent role here than in past IAPLs which were mainly in Europe or the USA. Indeed, there were some very nice sessions on Confucianism (also in relation to the Comparative Philosophy of Education) as well as Indian and Chinese Buddhism. The theme of ritual, including ritual sacrifice (e.g. in relation to Bataille and Kristeva), came up in some of the sessions, and I was led to reflect further on my discussion of Zhuangzi’s sacred turtle, which had been “sacrificed” so that its carapace could be used to perform ritual divination, in my own talk on Mallarme and Zhuangzi. This invited session, of which I was also the host, went very well, I thought.

For me the most exciting event of the whole conference was the final “event” or “presentation” by Alphonso Lingis, who combined a kind of silent, solo theatrical performance with readings of his own poetry and prose. The theme of ritual sacrifice played a dominant role here, and I had a nice discussion with Lingis afterward. He did not know much about Chinese philosophy so was very interested in my paper on Mallarme and Zhuangzi; he has written much, in part coming from a kind of Merleau-Pontian perspective, on noise and voice, so we share an interest in this sort of (“phenomenological” but also “anthropological”) perspective. Over-all I thought the conference was very exciting and provocative. Perhaps, ideally speaking, there might have been more papers dealing directly with East-West comparative philosophy, ostensibly the main conference theme.

## Research at the University of Washington in Seattle

In August 2010, February 2011 and July-August 2011 I was doing research related to my “Musical Space” project at the University of Washington in Seattle. However, due to factors beyond my control I had to stay in Taipei for most of July 2011, but in late July and August I did a good deal of reading in the UW library. At that point (this past summer) I was especially focusing on musical space and *poiesis* as I was revising my paper on “silence, questioning and musical space” in Wallace Stevens’ poetry for final submission to the *Hwa Gang Journal* in mid-September (see the above discussion). In August 2010 and February 2011 I was reading more in areas related to Deleuze-Guattari on music as the deterritorialization of animal communication—and thus more generally in the area of animal communication and anthropology—and Elizabeth Grosz on architecture, music and the other arts as “vibration” and “framing the earth” and on music as “desire”; in this regard I was reading a bit more in the field of creation myth in Native American and other cultures. In February and August of 2011 I was also reading some things on Mallarme and Wallace Stevens. (See the above discussion.)’

The Suzallo-Allen graduate library at the University of Washington is a very nice place to do research. Sometimes I also have a chance to talk with professors or graduate students in the Comparative Literature, Philosophy and other departments, and generally around the campus. I also occasionally attend lectures in those and other departments, and see films in the evening, not connected with specific departments, that may be related to my intellectual interests. All in all, the time I can spend at the University of Washington is very valuable to me.

Frank Stevenson  
English Department  
Chinese Culture University  
National Taiwan Normal University



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# 國科會補助計畫衍生研發成果推廣資料表

日期:2010/12/07

國科會補助計畫	計畫名稱: 臆測的思維 , 天地演化的描繪以及音樂的空間(II-I)
	計畫主持人: 史文生
	計畫編號: 99-2410-H-034-003- 學門領域: 文化研究
無研發成果推廣資料	

99 年度專題研究計畫研究成果彙整表

計畫主持人：史文生		計畫編號：99-2410-H-034-003-					
計畫名稱：臆測的思維，天地演化的描繪以及音樂的空間(II-I)							
成果項目		量化			單位	備註（質化說明：如數個計畫共同成果、成果列為該期刊之封面故事...等）	
		實際已達成數（被接受或已發表）	預期總達成數(含實際已達成數)	本計畫實際貢獻百分比			
國內	論文著作	期刊論文	100	100	100%	篇	
		研究報告/技術報告	100	100	100%		
		研討會論文	100	100	100%		
		專書	0	0	100%		
	專利	申請中件數	0	0	100%	件	
		已獲得件數	0	0	100%		
	技術移轉	件數	0	0	100%	件	
		權利金	0	0	100%	千元	
	參與計畫人力 (本國籍)	碩士生	0	0	100%	人次	
		博士生	100	100	100%		
		博士後研究員	0	0	100%		
		專任助理	0	0	100%		
國外	論文著作	期刊論文	100	100	100%	篇	
		研究報告/技術報告	100	100	100%		
		研討會論文	100	100	100%		
		專書	0	0	100%		章/本
	專利	申請中件數	0	0	100%	件	
		已獲得件數	0	0	100%		
	技術移轉	件數	0	0	100%	件	
		權利金	0	0	100%	千元	
	參與計畫人力 (外國籍)	碩士生	0	0	100%	人次	
		博士生	100	100	100%		
		博士後研究員	0	0	100%		
		專任助理	0	0	100%		

<p>其他成果 (無法以量化表達之成果如辦理學術活動、獲得獎項、重要國際合作、研究成果國際影響力及其他協助產業技術發展之具體效益事項等，請以文字敘述填列。)</p>	<p>無</p>
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	成果項目	量化	名稱或內容性質簡述
科 教 處 計 畫 加 填 項 目	測驗工具(含質性與量性)	0	
	課程/模組	0	
	電腦及網路系統或工具	0	
	教材	0	
	舉辦之活動/競賽	0	
	研討會/工作坊	0	
	電子報、網站	0	
	計畫成果推廣之參與(閱聽)人數	0	

# 國科會補助專題研究計畫成果報告自評表

請就研究內容與原計畫相符程度、達成預期目標情況、研究成果之學術或應用價值（簡要敘述成果所代表之意義、價值、影響或進一步發展之可能性）、是否適合在學術期刊發表或申請專利、主要發現或其他有關價值等，作一綜合評估。

1. 請就研究內容與原計畫相符程度、達成預期目標情況作一綜合評估

達成目標

未達成目標（請說明，以 100 字為限）

實驗失敗

因故實驗中斷

其他原因

說明：

2. 研究成果在學術期刊發表或申請專利等情形：

論文： 已發表  未發表之文稿  撰寫中  無

專利： 已獲得  申請中  無

技轉： 已技轉  洽談中  無

其他：（以 100 字為限）

3. 請依學術成就、技術創新、社會影響等方面，評估研究成果之學術或應用價值（簡要敘述成果所代表之意義、價值、影響或進一步發展之可能性）（以 500 字為限）

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I have been using, as in my earlier projects, established scientific theories such as chaos, information and evolution theories, theories of poiesis and the psychology of

music, etc. and then also bringing to bear an inductive and intuitive method which attempts to connect normally unrelated ideas and even fields into a larger whole.

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' exploratory' space, is very original and potentially very significant.