

On the Philosophical Discussion Inside and Outside "Wen Xin Diao Long"

-- On Yang Jiyong's Exploration of Chinese and Western Literary Theories

Zhenjing Qiu^{1, a}

¹Wenjin Publishing House, Taiwan, Taipei, Republic of China

^atwenchin@ms16.hinet.net

Abstract: In order to test whether the so-called dualistic isomorphism philosophy of explicit and implicit and its transmutation law established by "General Theory of Chinese and Western Literature and Art" is effective, this paper examines the brewing process and its principle composition of the book, and finds that its research path is based on Chinese and Western, not limited to The Wei, Jin and Six Dynasties in terms of time are the history of aesthetic thought, and the space is not limited to the East. The aesthetic system we try to create is not limited to the academic theoretical interpretation of "The Hidden Show" and "Wen Xin Diao Long", that is, around the integration of all things. The relationship between light and dark is unfolded, and its aesthetics and understanding of Tao are not limited to literary theory, but extend and connect reality to the meaning that does not exist and has not yet appeared, and is contained in the hidden meaning. The presentation of light and movement, connecting the origin, attaching great importance to the essence of poetry, avoiding only seeking truth in the presence, so criticism is a one-sided pursuit, focusing on presence, plain, material interests first; "Wen Xin Diao Long" is applicable both inside and outside; I hope that the literary and art theoretical circles will pay more attention and criticism.

Keywords: Wenxin Diaolong, hidden show theory, Secret key, Explicit and implicit isomorphism philosophy, Explicit and implicit transmutation law.

1. Introduction to the Proposition

Check its brew and ingredients. For the so-called explicit and implicit isomorphism philosophy and its law of evolution, see the book "Exploring the Principles of Chinese and Western Literature and Art", Volume 266 of the Department of Literature, History and Philosophy. The so-called big books are a set of systematic books in the fields of literature, history and philosophy published regularly by Wenjin Publishing House of the Republic of China. Among them, the 266th volume published in 2013 is "Exploration of the Principles of Chinese and Western Literature and Art"[1]hereinafter referred to as "Exploration", the book is about 250,000 words, and the author is Yang Shijiyong, a teacher at Anhui Engineering University, who is also the author of his 2008 doctoral dissertation "The Theory of Hermitism and A revised version of "A Comparative Study of Explicit and Implicit Theory", now published on CNKI[2].The sixth chapter of this book, "The Esoteric Theory", is the summary of the explicit-implicit gradient theory; the so-called explicit-implicit dualistic isomorphism and its law of evolution, its name has evolved several times before the publication of "Exploration", As discussed in Chapter 6 of "Exploration" called Formal Multiple Structure [3]in 2000, the transmutation is still carried out between several levels of formal philosophy, that is, the so-called explicit-implicit binary isomorphism in "Exploration". loration" and its law of transmutation, in many of its previous discussions, have been referred to as explicit and implicit gradient theories. Before and after the publication of Discovery, and in other papers by Yang, he also proposed and elaborated on explicit and implicit gradients. The contours of isomorphic philosophy are also related to the related concepts of form transmutation; this is also the basis for the analysis of

this article.

2. Criticism

Since 2008, Yang's research has been based on the duality of explicit-implicit isomorphism and the transformation of form, and draws on the findings of the study of the esoteric theory of "Wen Xin Diao Long" and the contemporary German philosopher Heidegger's philosophy. The similarity between Chinese and Western is the starting point to deduce and absorb the abstract unity of Chinese and Western characteristics; hence the title of the book is "Exploring the Principles of Chinese and Western Literature and Art". And because the author emphasizes that the dualistic isomorphism of explicit and implicit philosophy is universal, and at the same time explains that the theory in it is not limited to "The Hidden Show" and "Wen Xin Diao Long", and the time is not limited to the Wei, Jin and Six Dynasties, but the entire history of traditional Chinese aesthetic thought. ; In space, it is not limited to the East, but tries to connect contemporary Western existentialist philosophy with the abstract unity of China and the West, and observes many other fields, the so-called universal, is to try to make it not only applicable to literary theory, aesthetic theory not only Limited to the humanities and social sciences, and even into the natural sciences is also established. In view of the viewpoints and methods involved in the explicit and implicit isomorphism philosophy and the law of transmutation contained in this book[5] P349, this paper will make a research review from the following aspects.

3. Expand Criticism

3.1. Emphasize That Recessiveness Is the Basis, Background and Origin of Explicitness

The main basis and creation of Yang's No. 1: Taken from Yin Xiu in "Wen Xin Diao Long". Since ancient times, many scholars have interpreted the definition of Yin Xiu. Some people think that Yin Xiu is a literary style with a biased structure. Some people interpret it as a literary image. It's a cryptic show... This century, it's been argued that aesthetic style... and theorists who authoritatively revolve around various viewpoints have their own grounds, and so have been discussed. The difference is that Yang created a multi-level system of hermeneutic interpretation, trying to integrate various theories into this unified system, namely the sentence theory, text theory, and style theory of monasticism. They are carried out at different levels and get systematic explanations, and opinions will not contradict each other; the various forms involved are a comprehensive discussion of the implicit and explicit interactive relationship in the theory of literary aesthetics[4]P32.

3.2. The Main Idea and Basis Is to Insist on The Dual Isomorphism of Implicit and Explicit

In the aesthetic field of Yin Xiu's theory, discussing the meaning of "hidden" must be related to beauty, that is, it cannot be separated from the aesthetic relationship between the two elements; Yang's new exploration of Yin Xiu theory regards Yin Xiu as hidden-xiu, That is, the binary isomorphism relationship that can only be said relatively. "Hidden" and Xiu are an inseparable dual interaction; this duality is not only the two artistic techniques and styles, but more importantly, the mutual unity of the two, as well as the multiplicity of hidden-show in the vast space and time. The transmutation of the hierarchical form also implies the occurrence of a truth of the horizon[4]. Regarding the interpretation format created by Yang, namely implicit-show representation, some scholars have published papers discussing how to translate it into English to accurately express implicit-show binary isomorphism[6].

3.3. Yang's Third Key Point Is to Insist on Expanding the Horizon of Truth

While insisting on the duality and isomorphism of Yin Xiu, Yang also confirmed that Yin Xiu's yin is original and decisive. The difficulty lies in emphasizing that "hiding" is the source and hiding is the body. There are multiple interpretations of "body" as a canonical system. An interpretable subject is a basic system, pattern, and domain of ideas, principles, and methods? This is the basis of "explicitness" and the background of poetic clarification. The so-called "concealment" is the source. It is like an iceberg floating on the sea, most of which are hidden below the horizontal line. No matter how magnificent and beautiful the landscape on the water is, if there is no "concealment" as the basis, it will not be poetic. How can the clarity of truth and the clarity of truth be possessed like skin without hair[5]? The so-called show in P348 is a poetic transcendence, rooted in concealment and premised on explicitness. According to Liu Xie's chapter, the relationship between the hidden beauty is: Pearl and jade diving - the surface ripples of the landscape... The tree in the

yard... The fog floating in the distant mountains... The basis still lies in Lu Ji's "Wen Fu", "Huainanzi", According to the textual research of Zhuangzi, the "beads" in the water...is the aesthetic relationship between the hidden and the present, and the underwater pearl is a symbol of Taoism, or another name. When discussing the hidden and obvious truths of the classics, the profound meanings, bright and dark, must be understood; perspective is like opening up a sun-drenched road in a dense forest that blocks the sky and sun, so as to expand the horizon of truth[7] P177. Following the above line of thinking, it can be found that the connotation of Yin Xiu theory contains many essentials, which are interpreted as the coexistence of its essence: elegance and beauty; revealing. Liu Xie has already emphasized that the "hidden" of "hidden show" is implicit, including not only the requirements for content, but also the requirements for form; the purpose of classic articles is far-reaching, and the reasoning in them is often obvious and obscure. The so-called "show" is the kind of unique, clear, bright, outstanding that presupposes its dominance. Yang's theoretical creativity emphasizes expanding the horizon of truth, that is, highlighting the fundamentality of the source; it can be seen that it also integrates and transforms the theory of formal multi-structure that he founded in 2000[3]; This theory emphasizes the interaction between the levels of formal and multi-structure and transmutation, the visible corresponds to the inner form of being and mind; this corresponds to "implicit"; while the visible form in reality belongs to the "explicit" nature. From the confinement to the explicit, we expand our horizons of aesthetic reality and perception to cover the mysterious and hidden that seem to be absent and yet to appear. This, then, directly expands the aesthetic horizon and the possibility of comprehending truth.

The book is titled "Exploring the Principles of Chinese and Western Literature and Art". The so-called mystery of Western literature and art principles is mainly due to Yang's discovery in 2008 that the contemporary philosopher Heidegger's aesthetic thought also contains two characteristics: explicit and implicit, while Liu Xie's yinxiu The theory also has two aspects: implicit and explicit, which belong to the isomorphism of the two aspects; therefore, after careful research, it is found that these two theories correspond, are isomorphic and similar to each other[5]P348. Further research found that Heidegger's writings contained references and explanations to Tao Te Ching and Zhuangzi. Therefore, Yang proposed that since Lao and Zhuang's theory influenced Heidegger's theory, Heidegger profoundly influenced contemporary Chinese Philosophy and Aesthetics[8]; That is to say, the secret discovered and proposed by Yang is that many of Liu Xie's hidden show and fundamental Heidegger's aesthetic views are similar because they are based on the principles of Lao-Zhuang thought; therefore, we can A lot of attention, emphasis and discussion on concealment and absence can be found in Heidegger's aesthetic thought. In addition, Liu Xie's proposal of Yin Xiu theory was obviously greatly influenced by Tao Te Ching and Zhuangzi, including the exploration of basic propositions such as Yin, Wu, Xuan and Dao. That is to say, Yang found for the first time that Heidegger and Liu Xie had many similarities in world outlook and aesthetic thought, based on similarities. The theory has a reciprocating historical dialogue in time and space, profoundly affecting foreign civilizations, and its mechanism is mysterious and thought-provoking. In other words, the thoughts of Tao Te Ching and Zhuangzi have had a profound influence on Liu Xie's "Wen Xin Diao Long".

Liu Xie pays attention to the origin and can absorb the explicit and implicit aspects from his works. Laozi and Zhuangzi also influenced contemporary Heidegger's Western aesthetics. Heidegger attaches great importance to origin, and from his theory we can absorb its equivalence of concealment-clear, explicit-concealment, presence-absence; therefore, Liu Xie's and Heidegger's two aesthetics are not only objectively huge differences, and the philosophical theories based on the above have many in common[5] P350. Yang proposes and argues that the terms used in China and the West are not similar, but the similarity lies in the fact that their abstract unity is based on the strategy of the unity of man and nature, which can inspire us to analyze literature from new perspectives and ideas Art, as well as the theoretical phenomena of literature and art, deepen the understanding of the nature and characteristics of literature and art. The common points of the two can be abstracted, and the historical logic of binary isomorphism can become the elements and strategies of constructing a new philosophical methodology. This new philosophical strategy focuses on the implicit, non-existent, and absent, even if the fundamental meaning does not appear to emerge. Young specifically connects Heidegger's emphasis on the coexistence of concealment and representation: Heidegger repeatedly said that it is better to keep the light of darkness than to simply be bright; there is no aggregation; Body distortion reduced to knowledge, reflection, which is a decisive misunderstanding. The appearance and the hidden form constitute a realm, and the realm is the origin of all things[5] P351. Through comparison, we find that the two theories have many similarities, and many of them have logical relationships that allow us to obtain historical and valuable insights from them[8]P184.

3.4. Absorb the Ideological Factors That Both China and The West Are Concerned About

Because it can be proved that both China and the West take "Tao" as their logical starting point, and both take "miscellaneous objects" and "all things in one" as their profound ideological foundations. The "hidden" of "hidden show" is far mysterious and not revealed. It is divided into two levels: the first level is based on "invisibility" as the source point, and the second level is "show" and "emotion" in addition to performance. "Outside the word", "heavy righteous work" and "outside the text" are classified as "hidden". When talking about "hidden", we must start with "existing", and when talking about "existing", we must explore "hidden", and only "explicit" can reveal "hidden". "Hidden" is like the sea, and "show" is like an iceberg exposed on the water... "Show" does not require logical judgment, but it can do whatever it wants, but it must be classified as a second-level "hidden". This is similar to advocating the use of poetic language to present the "concealment" of "absence" to gain clarity of thinking and connotation. "Hidden repair" emphasizes whether there is "hidden" in the article, which is the standard for evaluating the quality of a work. "Hidden" is not the obscurity of creation, but the richness of meaning, the purpose is far-reaching, clear and infinite; it depends on appreciation and contemplation, and it is a manifestation of whether it can break through the shackles of determinism; and this is similar to the connotation and interaction of concealment and non-existence, It's an unspeakable mystery. The Yinxiu theory is the unity of nature and man before the emergence of the Chinese philosophy of subject-object relationship, and the explicit and implicit theory is the unity

of nature and man after the Western philosophy of subject-object relationship; the "invisibility" of the East is related to the concealment of the West. The realm of explicit and implicit is both deep and homologous, and both can be obtained by inversion. They are both reference frames for enlightenment, and they not only have enlightening value for the construction of literature and art. This masterpiece of classical Chinese style, "Wen Xin Diao Long", is now accompanied by contemporary Heidegger's events about the emergence of openness, clarification and truth, and the conflict between the opening of the world and the covering of the earth etc, in There are similarities in multiple meanings such as attributes and relationships[7] P177; is a similar way in which the brilliance of existential truth appears. It can also be comprehensively verified that the intentions of the two theories are the same: explicit-implicit, explicit-implicit, which is a corresponding relationship, revealing that human beings face a wide range of revealing and hiding; the life image of "show" and its spatial relationship To clarity, life, thinking about nature, poetry, and the origin of art, it can be explained in terms of art, nature, and life[5]P352. The way of speaking is full of lifelike icons, embodying the beauty of life with the beauty of all things, and praising the unity of nature and man; people are the bearer of display and the sender of "hidden" behavior, but display, existence, and appearance must be classified as hidden and non-existent. ,mystery. Therefore, we must transcend the limitations of experience and life, and then ask questions of life and truth, and avoid seeking truth only between the physical properties of the scene[8]P182. Young proves that both are based on the Tao, or the isomorphism of the generation and the concealment of nature, that is, the relationship between the explicit and implicit changes between all things, that is, the abstract unity of the two novels (corresponding to Young's subtitle) presents the tension between conservative and innovative tendencies. This relationship is also reflected in the words "hidden feelings beyond the language", "hidden and complex meanings are regarded as superior works", "like changing lines", and "there is another important purpose outside the text" in "Yin Xiu", while "Wen Xin" Carving Dragons is in the whole book; this is similar to Heidegger's aesthetic analysis of temples and Shoes, that is, true and not true[7] P175; is based on "Xuan and Xuan"; in general, it can be seen that The two are similar in art. Both the concept of truth and the ontology try to reflect the ever-changing concealment and sublimation of expression among all things; Etc, Du Siyuan, emphasizes that the breakthrough is limited and extends to infinity[4]P34; This is also reflected in the historical characteristics of the two, namely dynamic, open and incomplete. The interpretation methods of Yang's above-mentioned commonalities and interrelationships should attract the attention of the philosophical and aesthetic circles, and conduct further theoretical analysis; looking back on the long-term research on "Wen Xin Diao Long", it is possible that beads, shadows, and metaphors have been neglected. The interrelationships are restricted by the explicit, ignoring their potential and isomorphic verification. Therefore, one-sided emphasis on the explicit often ignores the origin of the potential at the same time[8]P187.

3.5. Yang's Research Strategy May Be Applicable Both Inside and Outside Wenxindiaolong

Yang believes that the long-term research strategy of "literary mind and dragon" needs to be improved. The occultism is intended to explore the generalized text, that is, the characteristics of literature and art, and analyzing its connotation is the premise of researching its theory. Yang also believes that the texts discussed in "Yuan Dao", the first part of "Wen Xin Diao Long", are divided into broad and narrow senses, that is, their meanings have multiple levels, and multiple levels of texts occur between them. change of form. Taking Tao as the foundation and coexisting with heaven and earth is a vast and broad text. What forms are there? Wen, in a broad sense, refers to the manifestations of all things in the universe, namely: Profound Sky, Di Huang, these colors, shapes, and ways are different, the sun and the moon are like a combination of high hanging, the image of the sky is very beautiful, it is in the sky. In the article; those mountains and rivers, splendid and beautiful, make the earth pave the shape of the earth, showing a colorful atmosphere, this is the text of geography; Hua, animals and plants are texts, the text of all things...but all things follow the Tao The accumulation of principles and nature. Exploring ancient and modern Chinese and foreign literature and art, and expanding the horizon of truth, we can see the duality of explicit and implicit duality, which is similar to Kant's theory of "beauty is the perceptual expression of ideas", because the emergence of "Tao" is the essence of all things. characteristics, so that "wen" and the external form of all things reflect each other. The so-called "Pearl Water Charm" is based on a philosophical prototype, showing the characteristics of Taoism[5]P347. According to the relationship between words and Dao, Dao does not appear or is visible, but is embodied in words, including beautiful images hanging in the sky, geographical mountains and rivers, animals and plants, and behind the obvious natural phenomena, or There is something hidden, there are many secrets. Life is between heaven and earth, and people from heaven and earth are collectively called the three talents. Human is the "heart of heaven and earth", because among all things between heaven and earth, only human beings can think, and human thinking corresponds to the transmutation and evolution of all phenomena and their multi-level forms between heaven and earth. The sacred mission of man is to comprehend the vast words between heaven and earth, and then create humanities, so that the humanities that have not appeared are clearly manifested[8]P186; The secret thought and creation of human beings should be consistent with the order of astronomy and geography. The order of the texts corresponds to each other, and the relationships presented by the humanities also follow and are isomorphic to the order of all texts and their affairs contained in the broad universe; That is to say, the mission and purpose of human beings and their humanities should replace heaven and earth to express the profound inner truth, and to reveal and clarify the inner laws between heaven and earth. Classical prose should not only have appropriate language and realism, but also have literary grace. It should also have lofty aspirations and point to clear and infinite truth. It should be written in a broad sense, including prose, geography, mountains and rivers, animals and plants. It is not limited to humanism in the narrow sense. Humanities in the broad and narrow senses may present "show", which proves that people, literature, and

show are mutually reflected and unified, and show can also become the essence of the humanities. Attributes. This is because the explicit and implicit binary isomorphism between them is: the astronomical, geographical text is splendid, magnificent, beautiful and dominant; however, its origin master is always absent, hidden, Similar to the potential connotation of pearls, pearls are born underwater; and because people's thoughts and ideas have both the ability and attributes to express and create culture, as well as hidden and intrinsic attributes such as consciousness, perception, memory, thinking, and brewing; therefore, the philosophy of human beings should also be explicit-implicit dualism, astronomy-geography-literature-human prose, in which the evolution of order can also be said to be the transmutation of various forms. Therefore, it can be proved that the chapter "Hidden Show" corresponds to the chapter "Yuan Dao", that is, the relationship between Pearl Han and Shui Meimei corresponds to the relationship between the text present and the present Dao. does not exist; its logical properties are explicit and implicit; binary isomorphism emphasizes that while focusing on the explicit, also pay attention to the implicit. Only by focusing on the source can we effectively expand the horizon of truth[5]P350. therefore proposed in his article that "originating from the source, prosperous at the root, literate by writing, both explicit and implicit"; that is, the sublimation and serenity of the Yinxiu theory and the texts it discusses, as well as the Wei and Jin Dynasty embodied in it. Humanistic spirit, light and darkness change with Tao; Suspension of a cloud boat" (Cao Zhi's "Locking the Wind"), who dominates the ups and downs? Although Tao Yin is not present, this is what literature, philosophy, and science have pursued and demanded infinitely since ancient times" Purpose". According to "Yuan Dao" and "Hidden Show", the description of the natural phenomenon of Guangyu... What is the internal cause? Is it possible to confirm that "hidden" is the original source? In the article "Original Dao", it is found that the hidden beauty corresponds to the beauty of the sky, the geography, landscape, and flora and fauna. In a broad sense, the connotation of "wen" also includes art; and "hidden" is the origin of words, and it will be revealed when displayed. If you take "concealment" as the main body, then you can cultivate the bright and use the bright; in the face of the vast area, seek enlightenment and concealment.

Commenting on Yang's inclusion of Yuan Dao and its entire book into the study of the law of transmutation, he re-examined the research strategy perspective of "Wen Xin Diao Long" for thousands of years, and tried to break through the corresponding research methods. my country's research on "literary mind and carving dragon" is often referred to as "Dragon Study"... The interpretation, textual research, special research and translation of ancient and modern literature in terms of words and phrases have achieved fruitful results. Nowadays, it is urgent to get rid of the original scope, into a relatively broad field of vision, the isomorphism of explicit and implicit duality and its so-called transmutation law, etc., not only suitable for studying the chapter "Hermitage", "Exploration" also proves that the "Zongjing" exposition: the sage's articles are rich and colorful, each has its own characteristics, and those scriptures vary in character, form, and content. The scriptures are like trees, the roots are deep and the branches grow. And go deep into the esoteric and mysterious places, so that the article can be written as a template, and the ideas it expresses can also be consistent with the multi-level form of objective things[4]P36. The works of

the sages sometimes use less language to express their main ideas, and sometimes use more words to express their feelings in detail. The dynamics are obvious, the so-called strategy can indeed be applied to the research of "Yuan Dao", "Shen Si", "Physical Properties", "Quan Fu", "Xiao Xue"...even from a new study "Wen Xin Diao" Dragons, for new perspectives and insights. What Yang proposed is the key to a new conclusion; it is not even limited to chapters such as "Wen Xin Diao Long", nor is it limited to literary theory. In addition, the dualistic isomorphism and its transmutation theory of Ming and Yin philosophy are not limited to literary and artistic theory, but try to expand on the truth. Poetic theories such as "realm" have a humanistic spirit and spiritual connection[7]. Yang, the author of P173, also confirmed that: explicitness, concealment, revealing, concealment, etc., are not defined by narrow conceptual methods, but categories; if you adhere to that philosophy that emphasizes materiality and the presence of everything, it is usually not possibly precise. Therefore, it has a natural essential relationship with the metaphor of Xuanzhu in traditional aesthetics. Based on the above investigation, Yang has stated many times in his thesis that he has discovered and revealed that traditional Chinese culture is dominated by literature and art philosophy, and there is a continuous existence of a distinctive "context" context; in contrast, in today's world, people are often paranoid about the immediate, explicit, and material interests, while ignoring the implicit, seemingly absent, and dematerialized spiritual interests. In a series of pursuits, potential is interrelated; appearance to appearance is often the manifestation of crisis, and it is often too late to regret! Does the context hold? How to improve its demonstration process and strategies should attract the attention of researchers of "literary mind and dragon", scholars of traditional Chinese literature at home and abroad, and even the Chinese aesthetic circle; in the spiritual space, what we see inspired us to think about the above propositions idea.

3.6. Emphasize That It Cannot Only Be Revealed by The Explicit Presence of The Presence

One of Yang's main points is the emphasis on enlightenment and concealment. The corresponding statement is as follows: The so-called enlightenment is to remove the veil of truth and remove the factors that hinder the understanding and perception of truth. Whether it is relative to the explicit or relative to the show, the so-called "concealment" includes seemingly absent, hidden, and generally illegible fundamentals, such as light can also lead to being obscured; since it is such a state, it must be To reveal, and to reveal is to remove the element that conceals the truth. To this end, Yang established the use of explicit and implicit binary isomorphism philosophy and its transmutation theory[5] P353: First, in the second section of the third chapter "Creating a multi-level interpretive display", three researches around the hidden display theory An explanation system with coexisting levels; the second is to apply it to all chapters except "Hermitage" and even "Wen Xin Diao Long" as the key to thinking. Both have the essence of major innovation in basic theory and research strategies; third, the strategy relies on the realization of internal evidence, integrating belief and rationality in thousands of forms. In Chapter 1, Section 5, "The Evolution of Hermitism", the textual research finds and confirms that the Chinese context and its inherent logical features that are implied and continue

to operate in various fields of traditional culture are called the language of the time. territory. as the main line; this can be compared with the discovery of Yang's "The Discovery of the Core Composition of Traditional Chinese Literary Theory and Philosophy and Its Historical Main Line"[9] and "On the Law of Combining Ancient Chinese Aesthetic Categories and Their Contexts"[10], "On the Philosophical Characteristics and Historical Context of Chinese Aesthetic Thoughts"[11] Cross-referenced with other papers. Fourth, Mr. Yang examined all fields except literature, history, and philosophy, and confirmed the universality of explicit-implicit dualistic isomorphism and its transmutation theory; The category of literature and art outside of the book Heart Carving Dragon. The form contains aesthetic ideals, which are always combined with specific and diverse images, otherwise it will only be "hidden" in the mind, virtualized and virtualized by illogical and super-rational methods. Conveying, disregarding the invisible creative intent and turning it into a tangible image, that is, a philosophy of direct inquiry beyond the fields of literature, history and literature, "where the truth occurs"; it is a systematic attempt to hide and inquire about the truth[7]P174. The example of Yang's argument is: Electricity clearly exists, which is a duality and transmutation of forms with invisible electricity and magnetism, otherwise it might be nothing..."Hidden" is the origin of all phenomena in the universe, not a lie - not a modern physicist thinks that the big bang originated from the invisible "nothing"[4]P33;the hidden, non-existent and mysterious connotations are similar. The transmutation occurs and the transmutation law targets Criticism of sexuality, Yang tried to expand the applicability and value of the law of transmutation to various fields? The purpose of the pursuit is multi-faceted, one is aesthetics, and the other is the need to expand literary theory[11]P593. The second is the appeal of philosophical construction. It is conducive to expanding the field of practice. If you ignore the hidden potential and the hidden that do not appear, and deny that "hidden" is the source, then, under the infinite time and space, you can only believe in the existence of the prominence and the prominence of everything, it seems Carrying everything, even using material to remove everything in the universe, he especially worships money and material possession, and even pursues humble material by unscrupulous means, creating a vicious circle between possession and material desire. While chasing and possessing, he Extreme worship of power and contempt for everything in the universe. If this kind of thought ignoring concealment spreads to and occupies the social realm, then society will be a primary material flow, trampling on each other for the sake of existence, and it will inevitably become inevitable; the public's outlook on life It is difficult to get clarification and truth. Human knowledge is endless, and human beings are unknown in many fields, or in the process of exploration - these two states are not yet at the stage of scientific proof, which can be logically demonstrated, then, This is the performance of the two states. The best way of expression is literature and art, that is, the mission of literature and art is not simply to reflect reality, not limited to serving the class, serving the ruling party, and singing the truth; the greater mission of literature and art lies in The strategy is to rely on understanding and internal evidence to integrate belief and reason, to show the allegory about possibility and the clues that it may appear before it appears. This can be called the inevitable trend of historical development on the macro level, and can be said on the micro level. An ionic power, so there is

no big or small difference in the sense of literature and art. The mission of literature and art is not limited to literature and aesthetics, but should also be home to allegory and the possibility of revealing truth. The functions of various modern electrical appliances are prominent today, but in ancient society they have not yet appeared, have not yet appeared, have potential, and also suggest possibilities [11] P597; However, in literary and poetic expressions, clairvoyance and wind The ear has already appeared in the creation - so poetic literature and art are the homeland of allegory and the expression of truth, between the visible and the invisible, the real and the invisible. The illusory, explicit and hidden, illogical, and poetic manifestations have undergone infinitely complex formal evolutions in the history of human thought, and these evolutions also prove the difficulty of human search for "concealment" and enlightenment[7]P172; also proves that "concealment" is the origin of all things in the universe. Taken together, it can be shown that the way in which literary secrets are revealed in "Exploration" bears some resemblance to Horace's poems about possible future events. Poetic The experience of "realm" and the difficulty of revealing the secret of "hidden"; "hidden" and "yan", "hidden as a work", "hidden beyond words", all include affirmation and denial, similar to the method of analysis and the acquisition of truth The mechanism in that field is both clear and vague. Both have the spirit of anthropology, and they both believe that life is too short, and the "explicit" must be "hidden". The iron law of fact is to record all things. Infinitely rich life; everything beyond the line is attributed to the hidden and the non-existent. The saints know the "hidden" well and seek to make the life "explicit", they attribute literature and art to the study of human existence. The classics created are a treasure trove of profound philosophical theories[8]P187. Enlightenment, Exposure and Exposure - The important premise is to recognize that the truth is in the hidden state of the underlying information; that is, the truth is covered up and needs to be revealed. Revelation and revelation - the greatest difficulty lies in the lack of the aforementioned premise - that people mistakenly believe that there is no shadow and that everything is there. According to metaphysics and other principles, it can be proved that because the meaning is in the heart, it is hidden; therefore, the relationship between semantics also corresponds to the relationship between representation and concealment. Implicit-explicit relations are also multiple contradictions that evolve between various forms of meaning, language, and image. In the underlying logic, there is a unified hidden and explicit system, and their mutual progressive relationship[11]P562; "Hidden" guides aesthetic expectations and artistic conception of the subject, better than exploring and observing the secluded; Zhong Rong, Liu Xie, Lu Ji and others lived in the Six Dynasties period, when Buddhism was prosperous. From the poem "The Four Hundred and Eighty Temples in the Southern Dynasties, how many towers are in the mist and rain" by Liu Yuxi, a poet in the Tang Dynasty, we can see that the grand occasion was intertwined with Confucianism and Taoism. It is exciting and sublime. The height of thought and unprecedented vitality are very helpful in dispelling the fog of thinking and understanding on paper, that is, enlightenment, and making the truth shine even more. This philosophical phenomenon is a pomp and circumstance beyond the reach of a tyrannical regime. It is more fully possible. Beauty is a poetic prelude. It is based on the appearance of all things and transcends

reality. But concreteness is not necessarily excellent Artistic performance, the focus of poetic programs is more poetic than general images, and artistic images are more abstract and more transcendent than form; therefore, poetry creation has the difficulty that it is not coincidental that it is always conceived 10,000 times[2]; It's a non-utilitarian aesthetic that tries to reveal the hidden and let the truth shine through. This dimension of thinking also requires that people's thinking must go beyond the established knowledge, revealing beyond the known range, requiring forward-looking, oriented and revolutionary[7]P176, is based on the obvious, facing the metaphysical and invisible spiritual concealment (covering) realm, we should not only pay attention to the humanistic spirit of people, but also need extraordinary courage to resist the stubbornness of the world. This spiritual trend is extremely precious. Through the above investigation and establishment of the overall structural system, Yang's research has discovered and revealed the historical context formed since the Yinxiu theory began to operate: just like "an antelope hangs its horns and can't be found", "no words are spoken, all are romantic ", the logic of this historical inheritance is operating; the singularity, transparency, and illusion of simplicity and vulgarity are all in harmony. It seems that the origin of the invisible, the invisible, and the nameless, and the "hidden" that does not appear, is the origin of the distant ineffable mystery, and they are binary isomorphisms[8]P186. insists on duality. Attention is not limited to empirical facts, not only to the "reflection" of explicit and simple materiality, but also to hidden places, transcending the limited orientation of current utilitarian values, volatile, That is, this strangeness, transparency, and illusoryness is itself the appeal and enlightenment of enlightenment. Therefore, the research on "literary mind and carving dragon" cannot be limited to a few specific aspects, and the academic community needs to pay attention to the potential; the interpretation of poetic space, the expansion of poetic dimension and the acquisition of truth. Yang applied the law of the two images of the bright and the hidden and the theory of transmutation and return to the middle to the study of the chapters of "Wen Xin Diao Long", and even the study of the whole book, as well as the study of the history of traditional Chinese aesthetics; many of his papers have already proposed the so-called The philosophical unification clue of the literary theory of the Six Dynasties, claiming to have discovered and proposed the overall context and contextual prospects of traditional Chinese aesthetics, literary theory and even aesthetics[11]P599, and its historical background and evolutionary trend; it is recommended that theorists pay attention to this attempt and what they see What I heard, in order to reflect on and criticize the innovation of its dragon study methodology, and to try the possibility of opportunities.

3.7. Enlightenment Should Be the Primary Strategy for Seeking Truth

Yang's argumentation and interpretation: Based on Liu Xie's "Yinxiu", the wave form or the square or garden and other landscapes, he believes that this is the dual isomorphic aesthetic philosophy pattern of underwater pearls - beautiful mountains and rivers, which can be further deduced and realized. Pearls and jade are hidden underwater. This is a process of comprehending concealment. We seek the depths according to the form, and infer and understand the concealment according to the presence[4]P34. advocates "the

reincarnation of concealment as a work", because the ripples on the water surface have long been perceived and understood. Furthermore, the brilliance of the courtyard is reflected on the top of the tree, as far as the mist floating around the distant mountains, which requires further meditation - resorting to a level of reflection that transcends all current methodologies... The strategy is to rely on the realization of internal evidence to integrate beliefs and rational. The purpose of this kind of meditation or reflection is how to find refuge in the light of warning; Heidegger has a similar advocacy and warning: from now on, to reflect from the light, it is like opening a path in a dense forest, The road in the forest is also a sunny zone; the reflection on the shadow, the questioning has not yet appeared, it is like looking at the stars during the day, during the day people think there are no stars - but in fact it is the light that causes the shading, and the light blinds people; this is Liu Xie Yinxiu The gist of the "most important purpose outside the text". Faced with hiding and appearing to be non-existent, this is the number one priority for people to free themselves from their own limitations; in addition, pay attention to the shading brought about by the radiance and the light itself, so that the stars can be seen during the day. Restricted second-level commands. Insisting on looking at the stars in the daytime, making the reasoning of the article as clear and broad as the stars, just like the twenty-eighth chapter of the Tao Te Ching said to know the white and keep the black, and become the style of the world; and Heidegger's criticism and advocacy of scientific arrogance[8]P188 has similar philosophies to that of the Wei-Jin Gao clan who were born and returned to seclusion, etc. as well as the thoughts of Kaixi and Suoyin. Yang's above-mentioned so-called universal view and its theoretical vision have gone beyond the academic scope of Yin Xiu and "Wen Xin Diao Long" research, involving humanities and even natural sciences, and more importantly, different from understanding the ideological basis of prose art, many opinions and so-called conclusions are fundamentally negative, and everyone needs to comment and analyze. Different from general philosophy, Yang's so-called transmutation does not discuss the mutual transformation of the real material world, but emphasizes connecting the real master behind the reality's explicitness, who does not exist and who does not appear[11]P604. affirms that the higher forms of art and beauty should be definite, present, beautiful, and nonexistent, vague, both of which share a system that explores the relationship between the two types in conjunction with the philosophy of graphics; this system It is a combination of explicit and implicit existence, both realistic and surreal, explicit and open, inclusive and poetic. The so-called transmutation, reversal, concealment, and generation are the poetic dynamic generation of de-shielding, clarification, and manifestation, and are the expression of order[5]P347. Examining Yang's explicit and implicit binary isomorphism theory, it can be seen that it contains obvious criticism of reality, criticizes the pursuit of material interests first, and pays attention to the existence, flatness and one-sidedness of all things; the study of "Wen Xin Diao Long" also needs Take root and further expand the dominant vision, including those that have not yet appeared, those who seem to be absent, the public outside of academic research should also pay close attention to connecting in real life; comprehend the source and essence of poetry, there will be many useful enlightenments and valuable philosophical references. The so-called "hidden" potential, in the near term, is to not repeatedly plagiarize other people's opinions, ideas,

strategies, and observations in the paper, and then try to borrow and praise each other, and openly convert other people's scientific research topics into their own academic achievements, and deliberately. Unmarked and anonymous; this is actually the worship of explicit power and the bad behavior of pursuing material interests, not only the negligence of individual editors, but even the ignorance of some authoritative intellectuals themselves; this also needs to be opened up. comprehend. It can be seen that "exploration" also has its practical significance.

4. In Conclusion

Yang's so-called "exploration" is profound and subtle, without far-fetched explanations, and has not yet been found to be arrogant to explain; from the comparative research topic of his hidden show theory and explicit and implicit theory, it was included in the doctoral dissertation column of CNKI. has been downloaded more than 1,000 times [2]. It can be seen that the analysis of its academic rationality has received extensive attention; it has tried to apply the explicit-implicit duality isomorphism and its transmutation theory and regression law to chapter research, and even the study of the whole book, as well as the research on the history of traditional Chinese aesthetics, all of which are applied to the field of truth. expansion. What he got from this attempt was that he launched the so-called "literature of traditional Chinese aesthetics, literary theory and even philosophy"[11]P607. preliminarily demonstrated the feasibility of its research strategy by observing the mysteries of Chinese and Western literary theory, and also preliminarily demonstrated the credibility of its arguments through deduction and induction; The historical context of the continuous operation of aesthetics, I hope that the academic community will pay attention to and examine this view.

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