

On the Philosophical Characteristics and Historical Context of Chinese Traditional Aesthetic Thoughts*

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In order to study the philosophical characteristics of traditional literary theory and aesthetic thought, and even the inherent characteristics of traditional Chinese civilization, how should we summarize it? What is the historical trajectory of its evolution? Starting from the classics such as *Wen Xin Diao Long* in the Six Dynasties, going back to the pre-Qin Dynasty, and then examining the Tang and Song Dynasties, it is found that the dual isomorphism that summarizes the explicit and implicit attributes and certain laws can be extracted from it; it can be proved that it dominates many aesthetic principles and psychology. The approach, emphasizing transcending the present appearance, paying attention to the origin, and expanding the aesthetic vision, belongs to the commonality of the psychological awareness of the national traditional culture. The contextual trajectory of contemporary literature and art and other modern constructions, only by following the trend of cultural context operation can it realize the transformation of literary discourse, highlight Taoism and tradition, and stand alone among the nations of the world.

Keywords: context clues, aesthetic psychology, pattern, explicit and implicit isomorphism, Chinese civilization, Wenxin carved dragon

Proposition Background and Research Significance

There is a realistic academic question: since 2000 or so, it has aroused extensive attention and discussion in the Chinese literary and art circles, that is, have the terms, categories and theoretical ideas of traditional Chinese literary theory been broken? For more than half a century, in the field of literary theory, traditional Chinese terms, categories and systems have been almost no longer used; without borrowing Western terms, it is difficult to express ideas, which is similar to aphasia. Therefore, many scholars have widely called for: The discourse system of Chinese literary theory must be reconstructed, and the almost lost literary theory tradition, logical strategy, and way of thinking must be restored in essence; the integration of China and the West, the connection between ancient and modern times, and the succession of modern Chinese literary theory...become water with a source. For the curative effect of aphasia and the reconstruction of the theoretical discourse system, the significance of this proposition is that if the context of traditional Chinese literary theory, aesthetics, even traditional culture is ignored. But if only the so-called "harmony between man and nature" is used to deal with

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all propositions, it seems to evade exact answers about the Chinese context and its essential characteristics, and it is also difficult to connect with reasoning speculative logic; then, the theories and practices of the so-called connection, transformation, and linking the source to become living water and stand on the forest of the world's nations, etc. Or it will become a castle in the sky.

Throughout the history of the world, there is only one of the four major civilizations. The survivors must have a reason for their existence: They have not been destroyed by force majeure factors such as natural disasters. Force and colonization have not conquered; ideological and ideological transplantation and enslavement, even violent destruction of traditional culture, continuous high-pressure ideological and ideological domination, forced forgetting of the spiritual mastery of the nation, while the once glorious Chinese civilization has not been exterminated and still has its charm. The inner mystery is the motivation of the subject worth exploring in depth.

Research Methods

This research strategy and discovery is different from the former: Chinese traditional literary theories and aesthetic thinkers of ancient and modern Chinese and foreign scholars have various methods and perspectives, and their works are numerous. I think the unity of man and nature is a category of traditional thinking and its way of thinking, not the most fundamental feature of traditional Chinese civilization. The first is to use the philosophical strategy and methodology of explicit and implicit isomorphism (Yang, 2021b), not only to pay attention to words, sentences, paragraphs, and their historical background, but also to pay attention to the explicit meaning of the presence of appearances. The so-called explicitness belongs to objectification, existence, and reality. Its aesthetic effect, such as beautiful landscapes, is also reasonable, but it pays more attention to the so-called hidden aspects such as the concealment of the house, and the people who are not present; it is the properties of the intangible, hidden, and appealing to metaphysical aesthetic perception; often original and decisive.

Using the strategy of binary isomorphism, he systematically and comprehensively analyzed the classics of the Six Dynasties such as *Dian Lun—Prose*, *Wen Fu*, *Wen Xin Diao Long*, and *Book of Songs*, and found that everything can be extracted from them. Concepts, categories, and argumentation methods and strategies consist of two main aspects, explicit and implicit. Literary theories of the Six Dynasties often describe the poetic nature as beautiful and beautiful, with the water of the abyss as its original meaning, seemingly invisible and full of vitality. The intermediate explicit and implicit dualities are mutually presupposed, and both are indispensable due to the isomorphism relationship. This paper calls this relationship explicit-implicit dual isomorphism. Taking the Six Dynasties as an entry point, they study the context of traditional Chinese culture, because traditional Chinese literary theory, painting theory, and aesthetics are presented in a systematic way in their works; the aesthetics and cosmology of classical theorists show the philosophical attributes of implicit isomorphism, presenting contextual characteristics, and emphasizing the origin of the systematization of traditional Chinese literary theory are more likely. It can be proved that this possibility is based on its profound meaning background. In not only social turmoil but also the frequent changes of dynasties, after the abolition of the Hundred Schools of Confucianism, the emergence of multiple free speeches of thought, metaphysics, and Buddhism prevailed; ideological agitation merged with primitive Confucianism, and even borrowed from Taoism. The occurrence of mutual interpretation of Buddhism, Buddhism, Confucianism, Buddhism, etc., is also the grand foundation that determines the aesthetic theory, creative practice, and cultural characteristics of

the Chinese nation; it even fundamentally determines the historical characteristics of traditional Chinese literary aesthetics and artistic practice.

This study takes philosophical diagrams as the starting point for specific research: Because some of the most primitive and simple axioms are often unprovable or self-evident, and often cannot be explained without the aid of diagrams, the expression is more concise, intuitive, and convenient; the *Wen Fu* of Wei, Jin Lu Ji. The same core is discussed with Liu Xie's *Wen Xin Diao Long*. *The Beauty of Yin and Yang*: the pearl of diving—because this is also about philosophical principles, a “picture” with historical origins (Yang, 2015, p. 171), in order to trace the pre-Qin period philosophy of water beads in the history of civilization: beads, symbolizing the source of Dao; Laozi and Zhuangzi once discussed the virtues of water, so the bead, water, obviously has a complex relationship with Dao.

This study of the historical context of cultural philosophy can also enter into other perspectives from a certain category that marks its operational characteristics, such as philosophical graphic images. *Zhuangzi—waitian—tiandi* discusses vagueness; the vague image seems to be invisible, and Wu means nothing or forgetting, that is, between the concept and reality and the possibility of logical reasoning, there is nothing and being in philosophy. Unintentional—intentional evolved into an aesthetic relationship and aesthetic activity, which is the unity of the tangible and the intangible, the real and the illusory; only ambiguity can obtain the Tao, that is, the presentation of the Tao is inseparable from the image, and the image can carry the Tao. On the contrary, only enlightenment can give the image vitality. The “fuzzy people” who clearly have both also express the inevitable requirement for the “realm” of art, and the image must have its own realm. Therefore, Tang proposed “realm”, which was influenced by the aesthetics of Laozi, Zhuangzi, and Liu Xie. Another idea derived from this is: Because the images and hexagrams of the *Book of Changes* are explained, the mutual transformation and metaphor between images and lines are also one of the research clues of literary theory.

All of the above are living systems. Since life is not determined by size, but only by the structure and function of systems, this problem arises endlessly. With the evolution of forms at all levels, only by asking questions can we liberate our thinking from the existing spatial level, break through into the universe of infinite space and infinite time, and search for a broader and deeper mystery of life: God. It will also reveal the part of the light that he should reveal to us, and guide us to understand these grand cosmic phenomena and their supernormal laws beyond the level of human knowledge (Yang, 2002)!

The Research Process and Its Findings

Ancient Books Related to the Chinese Context Dating Back to the Pre-Qin and Han Dynasties

Along the core of Liu Xie's theory of light and dark beauty in the Wei and Jin Dynasties: Aquatic Pearl, and then tracing back to the source: Xuanzhu, symbolizing the relationship between water and Tao, the traditional Chinese aesthetic view of Xuanzhu, Yin and beauty are both born in water, which proves that traditional Chinese aesthetics and water. There are endless causal relationships with water. Chapter 8 of Lao Tzu's *Tao Te Ching* says that the highest good is like water, that water is good to all things without fighting, and is hated by people, so it is almost said in Chapter 65 that knowing the second is also the fundamental rule; often knowing the fundamental rule is called Xuande. Profound virtue is deep, far, and antithetical. It can be summarized as the evolution of positive and negative, explicit and implicit laws.

The core of Liu Xie's yin and beauty theory is the diving beads, which can be said to have used the allusions of the mysterious beads of Chishui in Zhuangzi's "*In the World*", in which Zhuangzi used the mysterious beads to

describe the true way. Said: The Yellow Emperor went to Chishui in the north, and climbed Kunlun Mountain in the south. After returning, he found that the mysterious mysterious pearl was lost. So he sent ministers of wisdom, reason, reason, but could not find it. He sent another minister, Li Zhu, who had extraordinary vision and insight, but couldn't find it, and sent a minister who was good at rhetoric and debate, but couldn't find it. Then he discarded those seemingly non-existent, non-real, non-virtual, vague and chaotic images, and finally found Xuanzhu. Huang Di was very emotional... Xuanzhu is the incarnation or symbol of Dao, and the way to obtain Dao should be beyond logic, beyond reality, and beyond power, in order to gain something. The corresponding note of Sima Biao in the Han Dynasty is that Xuanzhu is Daozhen. The so-called Tao is invisible and nameless, that is, it cannot be seen in form and cannot be spoken. Knowing fate means high IQ; standing bead, vision, and will means good and clear observation; eating criticism, decree means speech and debate, which means being good at listening to voices and arguments; it is difficult to use rational methods such as vision and speech. Grasp the explicit and implicit ways. The so-called ambiguity refers to the form, and the ignorance refers to the absence or forgetting, that is, between the concept and the reality and the possibility of logical inference, the non-being and the existence, the non-intent and the intention, evolve into an aesthetic relationship, and the visible traces of aesthetic activities are invisible and real. The philosophical unity of the illusory and the illusory; the Tao of the Xuanzhu metaphor of the Yellow Emperor and the pearl in the water both describe the ineffable Tao as what Kant talks about: the purposeful form of the object; the explicit and implicit images are isomorphic. It is stated in the *Tao Te Ching*: If it is not seen, it is called it. If you do not hear it, it's hope; you cannot beat it... it's all idioms, commonly known as fundamental rule formula, purpose.

Zhuangzi's "Knowing the North and Traveling" has made it very clear: The Tao cannot be heard, but cannot be heard; the Tao cannot be seen, but cannot be seen; the Tao cannot be spoken, but cannot be spoken! Know that shapes are not shapes! Tao has no name; it can be shown that this is closely related to the spiritual essence mentioned earlier (Yang, 2013, p. 45). It also proves that the citation of this allusion shows that the intention of the "fuzzer" is consistent between the methods of grasping light and dark beauty. The "confused person" got the beads, proving that the sense of beauty does not depend on the concept, and the limitation of human beings is reflected in the fact that it is easy to limit the rationality of causal concepts and laws to experience, and distort the spirit into wisdom. The super mind is not limited by time and space, and can see through thousands of miles. It can be shortened to a forward distance that does not exist and does not appear on stage. It can be imagined and imagined in an "implicit" inner form (Yang, 2020), with great freedom of choice. It is true that the secret is boundless and neglected for thousands of miles. Well-meaning people often pursue peculiar destiny and imagination, and express their subjective purpose in the form of perceptual representations (Yang, 2013, p. 238).

Back before the Six Dynasties, it can be seen that "Book of Changes Xie Xian" proposed: Pearls and jades are moist, so Luoshui comes out of Danfu, and rivers come out of dragons and horses. Liu An's *Huainanzi* of the Han Dynasty not only inherited this theory, but also its "Drunk Travel Training" and "Said Mountain Training". They all think that the Tao takes nothingness as the body, sees nothingness, hears nothingness, and calls it a ghost. The underworld is a metaphor of Tao rather than Tao; it is also proposed that round water patterns have beads, square water waves have jade, clear water has gold, and dragon abyss has jade. The way of thinking, which contains vitality but has no unified name, is oriented towards nature and produces aesthetic relations and objects. The Tao is said to be like water, which is called pearl-water; obviously, Lu Ji and others have already brewed the category of pearl water. It is full of direct inspiration.

Examine the Aesthetics of the Six Dynasties

I can prove that the systematization of traditional Chinese literary theory by Cao Pi's *Dian Lun* in Wei and Jin Dynasties and Lu Ji's *Wen Fu* is based on the duality of explicit and implicit. The ideological platform of the whole argument of "Dian Lun—Thesis" is based on the dual isomorphism of explicit and implicit. Time is the inevitable foundation of all phenomena, and the manifestation of finite life belongs to the manifestation of the five elements. It is a pity that beyond the inevitability of life and death, it is infinitely hidden: Cao Pi sighed: With the rapid changes, thinking is also a big pain for people with lofty ideals! Rong et al. have passed away and have been hidden, because "the years of life sometimes end", so they emphasize that the article does not exceed the limit of life and death, and so emphasizes that scholars pursue the publication of articles to appear as "immortal events". This aesthetic and psychological perspective of explicit and implicit dualism is not isolated, but is drawn from the cultural and philosophical references of its era background, as written in his brother Cao Zhi's "Luo Shen Fu", "Meet Luo Shen, Personable Graceful, Lingbo Weibu", the lineup is huge, prosperous, and extraordinary, the cloud car has passed away... Luoshen kept looking back, the master looked at the broken heart in the distance, helplessness and endless attachment... Luoshen kept turning back and Cao Zhi watched gradually drifting away. Cao Zhi's poems composed of Luoshen, Gu Kaizhi's "Painting Theory" and his painting "Luoshentu" can be seen from literary theories, poems and paintings, which are based on the duality of explicit and implicit isomorphism, so In terms of the relationship between form-spirit, close-distance, far-near, metaphysical-metaphysical, it realizes the multi-isomorphic relationship and its visual tension of complementing each other, coexisting with Tao, and emotionally interacting. Gu Kaizhi's point of view analysis includes: emphasizing that literary and artistic creation and aesthetics should seek the hidden origin of all things. The essence of it can be seen; the duality of light and darkness is the ideological basis for the development of its literary aesthetics in that era, and it is also the main theme of literature and art.

The Psychological Principles Underlying the Chinese Literary Theory System Are the Same as Above

On the revealing of the psychological mysteries of creation: The opening chapter of *Wen Fu* emphasizes that creation must first be "centered on mystic thoughts and nostalgia". What the creation seeks is the coexistence of the implicit and the explicit; it also contains the aesthetic taste of "purifying all things, and seeing the mystery" as Laozi said: that is to transcend reality, focus on the realm, comprehend the mystery, and then look for the expression of all things. poetic way, thereby attaining spiritual thought and poetic clarity. It can be proved from the above that the whole idea of the article is also based on the explicit and implicit binary isomorphism relationship, which can evolve into the internal and external relationship of the spiritual universe, space-time, and the synchronous isomorphic relationship between light and dark in aesthetic effects. Re-analyzing "Wen Fu", "Lessons ask emptiness to seek existence, loneliness seeks voice", there is an isomorphic feature between emptiness-responsibility and soundness, and the same is true. The first two sentences are the premise of realizing the aesthetic effect of "the stone contains jade, the mountains are bright, and the water contains pearls, the river is charming", which is the emptiness and loneliness of the previous life. Proof: This is also a poetic pattern full of metaphors, ecology, and rational brilliance, intended to inspire people. Among them, the characteristic is that Tao is inseparable and conforms to nature. The inner principle, as a mystery, is always contained in the actual motion and changing state of scenes and things, that is, metaphysics and reality complement each other. In this interrelationship, life and its movement take place; its constitutive principles correspond to and interpret the unspeakable mystery of the Tao, that is, to clarify its

inner and outer aesthetic spaces, which are obviously intertwined, accompanied by the inclusion of time. Implicit, explicit, literary, Tao. The principle of infinite duality relationship is the interaction of upper and lower, virtual and real, likeness, existence, etc., which is tantamount to the ambiguity of the origin of "existence" and the clarity of art and natural aesthetics. The explicit and implicit binary isomorphism is accompanied by the influence of metaphysical ontology. Although the way of observation is the intuition of the unity of heaven, earth, and man, it seems that the logic is true, but the logical proof behind the intuition cannot be concealed by causality and subject-object theory. In the correspondence between the aesthetic landscape and the inner aesthetic psychology, the apparent clarity—the isomorphism of the original source in the hidden secret, and the limited isomorphism—the infinite mutual unity are obtained. Looking back at the essence of literary and artistic philosophy in the full text of *Wen Fu*, it also describes the indeterminate form of the text—the identity of the body. It is not only psychological, but reveals the basic laws of creation, imagination, conception, etc., and is pioneering in theory. When it comes to “poetry originates from emotion”, we pay attention to art itself, because it highlights the isomorphic relationship between explicit and implicit art activities, emphasizes the concealment of non-appearance, and highlights the appeal that artistic characteristics should be based on the source. That is, based on simple ontology. Based on his literary theory, it is of foundational and pioneering significance. In contrast to the above-mentioned classic attributes or strategies, Cao Pi’s discussion of poeticity is still macroscopic, indirect, and obscure, highlighting social functions, mainly at the occasion of life-literature-transaction; in the form of a visual system, from life. The literary-natural universe’s combined macro and micro perspectives exhibit poetic qualities.

Liu Xie’s “Wen Xin Diao Long” Inherits the Above-Mentioned Dual Isomorphism Principle

Liu Xie inherited the above-mentioned dual isomorphism principle, extended it, attached the principle as an implicit and explicit dual isomorphism aesthetic schema, and extended it to *Wen Xin Diao Long*; Psychological principles contain this.

Among them, the explicit-implicit binary isomorphism principle. The fragments of “Onmyoji” also use the pattern of water and bamboo—conveying beauty: The husband’s heart is far away, and the text is deeper... The text is beautiful; there is beauty and hidden. Concealment is the most important purpose outside the text; only cultivation is in the text. Concealment takes complex meaning as work, and show takes essence as ingenuity... Concealment is essence, righteousness is born outside the text, secret voices are detours, and hidden voices are hidden, such as the changes of Yaoxiang and mutual bodies, the water of Sichuan breeds pearls and jade. Change the line and turn it into four pictures; the pearl and jade dive, the orchid platform is in a square and a circle..., hiding as a body; this is similar to Xuanyuan at the beginning of “Wen Fu”, and its essence can be seen. Literature and art are oriented to the source. Ontological consciousness; Lu Ji’s exploration of the concept of explicit and implicit is the basis of his thinking, which makes Liu Xie and his later literary views pay more attention to infinity and origin, emphasizing concealment and revealing. The two borrowed water to transform pearls—the bright and beautiful rivers, refracting and illustrating the corresponding binary categories: text-emotion, inside-outside, up and down, far and near, invisibility-meaning life outside the text, pearls born in water-waves circular garden ...the artistic relation encompassed by the poetic wisdom contained in it is further hidden within the category of dualistic aesthetics—it is shown that its connotative relation, if it’s purely poetic composition, is consistent with the explicit and binary isomorphism philosophical principles. The essence of verifiable poetic ability is based on the manifest and beyond its immateriality. For example, Qu Yuan’s “Shan Guizi” “Choose

three beauties in the mountains”. Critics such as *Book of Rites* said that the beauty of the five elements, the so-called “show”, can be interpreted as the splendor of life, works, and landscapes, that is, the dominant prerequisites. Xiu in different contexts should have connotations such as natural ecology, character appearance, grammar and rhetoric, literary theory, aesthetics, and philosophy. To reveal to reveal, to conceal to reveal. Shui Xizhu’s discussion—the beauty of Chuanmei is human perception, which shows that the poetic quality of de-covering is clear and the premise of everything in the world. Visible presence is a prerequisite, explicit and implicit philosophy. This relationship is like an iceberg floating at sea. According to the laws of physics, they are mostly hidden underwater; the absence of hidden is infinite, which means that the source is often not the existence of an object that can be intuitive. Because it is underwater and invisible, it is easy to mistakenly believe that it does not exist. This is infinite; in Gadamer’s reasoning and method, it is also similar to what Zhong Rong said. Poetry is the spiritual connection realized between man and God. It does not describe or imply an existence, but rather opens up a world relationship in which the divine and the human are in harmony. Liu Xie expressed regret for the article “Xi Shao Rufeng” because of the article “Although it is profound, but not concealed”, and emphasized that whether the article is concealed is the criterion for evaluating whether it is good or bad, and concealment here does not mean obscure; it is historical. The richness of the real object is the indivisibility, potentiality, and immanence of the real object and its laws and possibilities. It can also be proved that this paper embraces the pearl-beautiful isomorphism through water, indicating that the explicit and implicit effect of philosophy and the implicit and explicit effect of poetry and prose aesthetics have the unity of historical origin and metaphysical significance; the mechanism of the holographic correspondence of the three; the purpose of the discussion is to emphasize that literature, art, and all things should be linked to the source, and it is also a proposition that goes beyond rhetorical techniques and chapter layout. Pearls in Water—Chuanmei shows the connotation of “the most important purpose outside the text”, and it is also a change in the poetic space of light and shade, which is intended to enlighten and conceal.

It traces the ingenuity of “another purpose beyond words” as stated in “Bright”. This is Lao Tzu’s philosophy of “the opposite of Tao”, and this principle has also been transformed into the above-mentioned “water cherishes bamboo—conveys beauty”, such as “hidden people, those who are not literary are also important; “complex” means ingenuity”, that is, hidden is not limited to “underwater” and “invisibility” is full of vitality and cannot be replaced by objective entities. The determinants of thousands of meteorological phenomena such as “collecting Tibetan hair” are all related to the place where the truth occurs. Change, concealment, obviousness, concealment, and clarity, all contain explicit and implicit characteristics (Yang, 2020b). Or do you still question whether the “brightness” after the Song Dynasty is a fragment? Relevant repeated research is necessary, but many repetitions seem to be superfluous ... I assume there are additions, which is also the intent of how traditional aesthetic authors interpret chiaroscuro.

“The Beauty of Light and Darkness” discusses Yisheng’s micro-wenwei and Shuihuaizhuan’s beauty, and its principle is also based on the *Book of Changes*. Yang (2013) believes that: Since the *Book of Changes* is a Taoist interpretation, the text is the way, to seek and explore in its hidden places, so its hexagrams and lines of change and literature and art are open. Symbolic relationship, light and dark aesthetics, image and line, and the mutual transformation of metaphor, the most abstract elements in their thinking are all rooted in the essence of Tao; later generations are pursuing breakthroughs in objective sensory experience, which is the concretization of textual meaning. That is, if we restore the Yin Beauty Theory to the long river of traditional aesthetics, we can find that it is different from the previous “image”, as well as the later image outside the image, the change of

literary sentiment, the important purpose outside the text, the outside of the poem...etc. Wait. Theories are on the same line and have to do with abstract unity (p. 54).

All the theoretical features of context, although the image and its ideals transcend reality, rather than escape all order and appeal to a greater order of universal unity; imagination in free creative activity often has a relationship with the laws inherent in the category of knowledge. The relationship of the possibility of such a fit can be analyzed in terms of the original Tao of Yin-Aestheticism: it is unified both in the complex representation of the universe and in the mediation of psychological patterns. In the Hidden Path, look for the highest category. Although there are differences between ancient Chinese mystical pearls and their philosophical characteristics, and the schema discussed by modern Western philosopher Kant (Deng, 2002, p. 199), the symbolic functions and derived meanings of the two are basically the same; Kant also believes that the category of rules must be based on the reality of the empirical material; otherwise, they may fall into fantasy and blindness. This fitting relationship makes creativity scientific and makes it possible to construct scientific knowledge. That is, imagination is also governed by categorical regularity. It can be used as a rule for constituting knowledge, not to let the free activities of imagination unrestricted, and to bring free creation into the track of knowledge composition, which is consistent with the regeneration of knowledge itself, and is unified with the world created by thought or the world created by consciousness. “*Zhuyu Sneak*”, Song “*Heaven’s Creation Story*” Chapter 18 Zhuyu “Yingyue is born... it is a materialless thing...a thousand miles of water”. Take the essence of the moon and transform its soul. It can be seen that the essence of nature and the vicissitudes of the world are indeed condensed. The god of the source is hidden and invisible, and the pearl is beautiful; its inner order and its dominance are isomorphic. On the other hand, it embodies the quiet and orderly order of all things, and the order where truth occurs, while regularity is controlled by core categories and internal control. The “show” corresponds to clarity. This homogeneous with the origin of the work of art discussed by Heidegger, it is the origin of the author and preserver, that is, the origin of the historical Dasein of a nation.

And it can be proved that this attribute is not limited to “cool and beautiful”, but also in the whole book of *Wen Xin Diao Long*. Because according to the above-mentioned isomorphism principle and the nature of explicit aesthetics, if we trace the whole book along this line, we will find that this is also hidden in most of its chapters, such as in its opening “Exploration”: In the vast and boundless literature of astronomy, geography, and even humanities, all phenomena are the same as the vagueness of Tao, and the principle of apparent and implicit isomorphism not only corresponds to several articles, such as the fulcrum of the thesis at the beginning of the book, but also analyzes it in “Emotional Glory”. In the book, “Mind Art is released, Yinghua supports”, the relationship between Xingyi and Yinghua, and its “General Classics” emphasizes the dialectics of psychology. “Guide the ancients deeply and become one”, etc., “Shensi” “investigation must go to the source, multiply one by one, prepare everything, grasp the key points, and control the complex”, “God resides in the mind, and ambition guides the key”, “Spring and Autumn Phases” Preface, “yin and yang are miserably unfolding”, looking for less but more colors, and nothing is omitted in appearance; “Material”, “Hidden but not obvious, because the inside is combined with the outside”, “Li Ci”, “Destined shape, the body must be paired, and the law of heaven is used by me, they are not isolated... a natural pairing; “Zhiyin” follows the source, although it is small, it must be obvious... It can be seen that the elements, systems, levels, and structures of the whole book all contain explicit traits. This isomorphism is an indeterminate law of literature, art, and aesthetic psychology; therefore, it can be proved that *Wen Xin Diao Long* proposes a series of corresponding categories and overall aesthetic propositions: Qi-zheng, Wen-dao, Hua-shi, emotion-reason, emotion-will, mind-material, talent-learning, emotion-gain,

body-potential, communication-change, more-less, one-ten thousand, wind-bone, text-quality, Tibetan-exhibition... The relationship with Tibet, that is, the law on which the aesthetic relationship is based, is based on: (1) Chapter 65 of Lao Tzu's *Tao Te Ching* "Two is also a constant, often knowing the routine", "Knowing the two is also routine. Knowing the routine often. It is called great virtue. Great virtue is deep, far, and opposite to things". Therefore, it can be concluded Liu Xie's discussion of the essential system: the artistic evolution of the two laws of positive and negative, explicit and implicit. (2) Liu Xie's discussion of the light-dark isomorphism above is well-founded. People-oriented is also based on the concept of the three talents of heaven, earth, and human beings; Zhou Dynasty's *Huangdi Neijing* and *Baoming Quanxing Lun* highlighted the importance of heaven, earth, and human. You must know it; "Pure Water". The sky is immeasurable, and the land is immeasurable. This is called. Between east, west, north, middle, upper, and lower, the breadth of the heights of the sky is not measured by humans; and it is proposed that "man is connected with heaven and earth, and the sun and moon are connected"; all these are related to the same principle.

Third, it also reflects a high degree of synthesis of various thoughts of Confucianism, Buddhism, and Taoism. Liu Xie wrote an inscription on the stone statue of Maitreya in Shicheng Temple in Shanxian County, which was included in the 76th volume of Ouyang Xun's *Wenyihui* in the Song Dynasty: "Fu Dao Yuan Kong"; Ghost Machine understands its meaning and has a deep divine nature; relies on developed virtue to comprehend its secrets... It can be seen that the Dharma shines in it. Liu Xie and Lu Ji once denounced the bad habit of "writing almost like copying books" in late Song poetry circles, thinking that this is far from the ideal of realizing the beauty of literary peach gardens. To sum up, it can be proved that *Wen Xin Diao Long* corresponds to the above-mentioned hologram; the conceptual relationship and method composition at the core of philosophy are all isomorphisms of explicit-implicit attributes, and the aesthetic characteristics of poetry are all isomorphisms of implicit-explicit. The philosophy of taking the law of nature is the isomorphism of generation and generation. ... On the contrary, I have confirmed that the principle of explicit-implicit duality isomorphism can be used as a research law and a key to interpretation, and can be reversed to the above-mentioned classics and verified.

On the Representation of Explicit and Implicit Dual Isomorphism in Poetry Tasting

Assuming that the philosophical attribute of explicit and implicit duality is the source of the pre-Qin period, then the meaning of "Dian Lun Lun" extends to *Wen Fu*, *Wen Xin Diao Long*, and then Zhong Rong's *Poetry Tasting*. This constitutes not only the psychological commonality of the three theorists, but also proves that this has continued to operate in the Six Dynasties, Chinese traditional literary theory or traditional cultural thought, and even the great Chinese civilization; it is a pulse-like rhythm.

The opening chapter of *Poetry Tasting* explores the unknown secrets: Poetry illuminates the sky, the earth, and people, and makes all things show their brilliance. There is nothing like poetry. In the obscurity—with poetic and psychological dynamism, with the hope of clarification, this duality and isomorphism are obviously homogenized and interchangeable with Yinxiu's aesthetic attributes, emphasizing that literary and artistic works must rely on infinite origins and core concepts, and the duality of explicit and implicit is obvious: Pearl Ze Peach Forest is not only an outer space; it also emphasizes: the hidden and invisible existence created by nature—the essence of literary thought with beauty; the attribute relationship is all-encompassing, corresponding to isomorphism; the philosophical potential embodied by the above-mentioned poetic categories is the explicit and implicit duality isomorphism attribute; in contrast, those other regulations beyond the potential are like outlines. Dual isomorphism of explicit and implicit is the main aesthetic strategy of poetry appreciation. It is emphasized

that if the effect of “the pearl of the chapter, the literary talent is like a peach orchard” is realized, the potential inner, outer, explicit-implicit categories and the relationship between aesthetics in the aesthetic style will be revealed. Evolution is obvious; it is inseparable from “straight exploration”, that is, using poetic wisdom “without involving reason”, through the representation of physical space, and then to psychological intuition, the possibility of implicit artistic reality in poetic space; the so-called “Direct search” refers to the application of “Ao Jian Forgetting Words” advocated by Wang Bi in the field of poetics (Yang, 2021a). Therefore, the poem has three meanings; one is called Xing, the other is called Bi, and the third is called Fu. The text has more than one meaning, that is Xing; because of the relationship between the materials, compare it and write it directly. Righteousness, use it with caution. The color is moist, the taste is boundless, and the person who hears it is tempted. This poem is the ultimate (Zhong Rong’s “Poems”), which means that the way of poetry expressing Fu Bixing is to make “the end of the text and the meaning infinite”, and even reach the realm of “poetry”. It is a metaphor, “the image is about to emerge, and the creation is already amazing” (“Poetry”), from which it can be inferred: The speculative logical relationship covered by the poetry of “Poetry” is also the same: explicit-implicit isomorphic attributes. It is abstractly unified with the key to the foundation and discussion above.

It Can Be Proved That the Aesthetic Principles of the Six Dynasties Are All Explicit and Implicit Isomorphism

To sum up, it is found that no matter whether the above-mentioned classics are used intentionally or not, the logic of explicit and implicit binary isomorphism can be extracted from them. Surprisingly, the three theories after Cao Pi are all borrowed from water and Huaizhu. It is an independent, self-contained symbol system. It represents the isomorphic property, the quality of clarity and concealment, and means continuous. It uses water to describe Tao, a poetic interpretation of the spiritual universe. Inaction, but it is divided into infinite levels of action. These movements transcend layer by layer, like clouds attached to distant mountains and return to the boundless... This kind of movement is connected with the heart; it is the image outside the image, and it is the realm outside. The world, Far away and back, in aesthetic psychology, appear as the mind and inaction; these returns are linked to the laws of nature and point to the place where truth occurs. The law of returning to China created by the author was later found to be related to: *Book of Changes* does not return, and heaven and earth meet; and Hegel’s discussion of spiritual phenomena: The substance of the self is the externalization of the self, and the transformation of the external is the substance, that is, those who form themselves into an orderly world and thus maintain their own spiritual power; there are some basic correspondences. It can also be seen that his poeticization, illustration, and Heidegger’s “The Origin of the Work of Art” and other comments on Van Gogh’s paintings have repeatedly emphasized: the intentional similarity between existence and absence, the relationship between explicit and implicit. On the contrary, using the philosophical strategy of explicit and implicit isomorphism to interpret the classics of the Six Dynasties, we can find that the possible and the impossible are the same, the individual is the same as the general, and presence corresponds to concealment. This is the basic strategy and art that runs through it. The general law of methodology, that is, the isomorphism of explicit and implicit, can be used as the key to understand the inner logic of six generations of classic architecture such as Wenxindiaolong and reinterpret its meaning. I have proved that: Implicitly, as the latter item in the language sentence expression of this study, should belong to the category of metaphysics in essence, not something that can be precisely defined, or something that can be analyzed with scientific concepts, rather than something that can be objectively and something against aspect. In the image of the Six Dynasties reflecting the aesthetic

psychology of literati, it is also a philosophical theoretical system. Each element is not independent but interrelated, and the whole formed by the relationship does not equal the sum of each element. It is the sum of elements, but between them often new effects arise; in the sense of life mechanism, aesthetic psychology and cultural philosophy. Throughout the six generations of classics, the philosophy of explicit and implicit relationship has established a great theoretical system based on the times; this is like a peak caused by violent geological movements. It is based on the multi-dimensional stirring cultural spirit of internal and external conflicts, social conflicts, and Confucianism, Buddhism, Taoism, and metaphysics. The high degree of religious fusion is the sublimation of the aesthetic thought reflecting the artificiality of the world; and those literati who avoided prominent people and talked about the mystery and seclusion, their philosophy of life is also a social aesthetic commentary on the coexistence of the explicit and the implicit, where it happened.

The Context Still Operates After the Six Dynasties

Continue to investigate the presentation of the Tang and Song Dynasties; or according to the unified law of induction and deduction, the above key can also be reversed to the Tang and Song dynasties; it was rarely used after the Six Dynasties, and then expanded and evolved some of China's most traditional dual aesthetic categories and appreciations criticism standards. In Tang and Song Dynasties and later, there are: outside the image, outside the word..., outside the rhyme..., outside the painting..., outside the taste... It is the pearl—meaning the place where the truth occurs; so many binary categories, no matter how the expression evolves, are actually derived from the aesthetic standards of the binary opposition between morality and morality (Yang, 2008). All phenomena are inquiries about where the truth happens.

Judging from the theoretical expressions after the Tang and Song Dynasties, it is indeed “inseparable”, that is to say, “beads” and water droplets—Chuanmei, Xiuyin and other expressions are rare. Expressed in other words, but its explicit-implicit isomorphism principle is transcribed into more categories, but can still be distilled from literary theory. Furthermore, according to the emergence of truth is the opposition between the explicit and the double concealment (Yang, 2021), The so-called isomorphism of explicit and implicit in traditional Chinese literary theory is the logical basis of its theory: not a single element (category), but duality: a symbiosis of scenery, mood and metaphysics, emphasizing explicit and implicit, isomorphic, mutual Penetration, transformation, dependence and connection coexist, and under certain conditions affect their opposites; this is recognized in aesthetic consciousness and manifested consciously. Therefore, this goes beyond the limitations of many aesthetic principles proposed by narrow philosophical aesthetics, beyond the limitations of theoretical methodology that simply reflects objectivity and emphasizes logical analysis, and stimulates people's attention to the enlightenment implicit in poetic time and space. At the same time, he pays attention to potential and comprehends the origin of artistic truth that has not yet appeared. Respect the implications of explicit and implicit duality and isomorphism. I have confirmed that elite and popular genres also develop vital characteristics such as synchrony, universality, stability, dynamism, and interactivity. The philosophical system is on which literary theory and aesthetic thought are based. Although everything is “end”, all poetic contemplation is based on the apparent reality, so “explicit” is used as the preposition, and it is named as explicit and implicit isomorphism. Even the theory of taste, the theory of charm, the theory of artistic conception... Although the expressions are different, the isomorphism is actually the combination of the middle term and the universal principle. Behind the colorful, explicit and implicit duality that dominates psychological functions can still be extracted. The construction method is the pattern whose philosophical essence is similar to the “beauty of light and shade”; on

the contrary, the stipulation obtained outside the essence is like a vague outline. Another example: Jiao Ran's "Sound of Poetry" is "the most beautiful and natural, the most painful and without traces", "not only two meanings, but all outside the text... the ultimate purpose of Tao", "emotions go beyond words"... edict in the sentence ("Style of Poetry"); Zhang Wei's commentary on the painting "Foreign Teacher Blessing, the Source of the Heart" ("Pictorial");...image painting exterior location, transcend image, enter the battle...authentic works, if you donot know. The image is about to appear; the creation is amazing ("Jade Jeep Book"), the jade in this office—the smoke, the middle of the ring—the outside of the image... The attributes of harmony are isomorphic. Jing Hao said: good at writing clouds and forests, landscape, must know the source of objects ("Bi Fa Ji"); Mei Yaochen and Ouyang Xiu emphasized that "there is an inexhaustible meaning". If you see a foreign language, it will end ("Six One"). "Book of Songs"; Huang Tingjian's "There is a potential of a thousand miles... The ancients thought they fled into an empty and uninhabited realm, and they were happy to see this picture ("Painting Landscapes");Zhang Huai said: The nature of nature, the subtlety of things, the blending of mind and spirit, the harmony of movement and stillness, the turbulent flow of shape and texture, and the rhythm of rhythm ("Shanshui Ji"). Zhang Jie emphasized that "love is hidden beyond words, and the current situation is called show" ("Sui and Han Tang Poems"); Lu You "if you want to learn poetry, kung fu is beyond poetry" ("Shi'er"). Yan Yu "The so-called non-reasonable, the people who don't speak and don't speak are also above... Such as the voice in the sky, the color in the painting, the moon in the water, the words in the image mirror have everything, and the meaning is endless" ("Canglang Poems and Poems Identify"). What needs to be avoided is that during its evolution, not only the concepts used have changed, but its duality is difficult to separate only in short texts, but only from the full text, such as Su Sushi's "After Painting", The Five Daoists, "The new ideas in the law, the spirit is the magic weapon"; his "Qianchibi Fu" believes that: Between heaven and earth, everything has its own place, if it is not due, even if it is a penny. You donot need a penny, donot ask for it, you can hear the wind, the wind, the mountains, and the bright moon, you can draw the shape in your eyes, and no one will forbid you to get it. This is the inexhaustible treasure that the creator (potentially absent) gave you and me. You and I can enjoy it together. The breeze on the river and the bright moon in the mountains are all obvious. The things that are transformed are of the same nature as "hermit", "derived from Xuanyuan", "deep text and hidden guard", "distant mountains and haze". Wang Ruoxu commented in the Jin Dynasty: Beauty is beyond form... without losing the point ("Nan Shihua"); in the Ming Dynasty, Gao Lian demanded that the image of the gods be in the shape of a deity without losing the meaning of the title ("Yan Xianqing Appreciation"); Ye Xie's "Original Poetry" said: The ultimate beauty of poetry lies in its subtlety and boundlessness, the thought is implicit, its sustenance is between the inexplicable and the inexplicable, and its meaning is attributed to the inexplicable and inexplicable encounter; in a state of indifference and trance, it respects the extreme of "the sound of the bell in the morning is wet outside the clouds".In modern times, Wang Guowei's "Words in the World" advocates meaning—words still exist, water drop metaphor—interdependence, transcending words, transcending the sound of strings, and cannot end. Praise the antelope hanging horns in the Tang Dynasty, without a trace... The moon in the water, the shadow in the mirror, the words are exhausted, the meaning is endless...; and then Huang Kan's "Wen Xin Diao Long Ji" of the Republic of China emphasized: If the word has meaning, it means hidden, meaning. If it is important, it is called obvious. Get rid of the surface and take its essential characteristics: elf, esoteric, poetic, purpose, pearl, source, and ring—are all safe havens where truth occurs. To sum up, it can be proved that the above-mentioned so-called isomorphism is the contextual feature of traditional Chinese literary theory, and it is also the inertia of the psychological clues of literary aesthetics.

Comprehensive Analysis of Alibi

The underlying core of the schema still corresponds to the “hidden” attribute—pointing to the place where truth occurs and reflecting inside-outside, form-spirit, inside-outside, simplicity-richness. The interaction between them is to realize the vagueness that has not yet appeared through the finiteness of presence, and realize the intention of poetic space on the basis of physical space. According to Liang Shiqiu’s “On Lu Xun”, Lu Xun’s words are concise and concise, but Lu Xun said to Xu Guangping’s “Book of Two Lands”: My works are too dark, because I often feel that only darkness and nothingness are very “real”... Won the Nobel Prize for Literature in 2000, the award-winning “Lingshan” is from a French-Chinese family. He is a lonely person who bears a huge physical and mental burden. Looking at the above-mentioned Tang and Song Dynasties and later, they are all explicit and implicit. The conceptual categories used in poetry theory and painting theory have changed, and the above Wei and Jin categories are rarely used directly. But the quality of its aesthetic experience is refracted, so it is described as having isomorphic features: Text-dao, inside-outside, artistic conception, image-image, image of all things, various aesthetic theories can be described as Cao Cao’s poem “starlight” brilliant, if it comes from within”, that is, the illusion leaves no trace, and presents the philosophical pattern with “shadow beauty”;but the idea is widespread. The last term of each pair of categories has nothing to do with the materiality of three-dimensional space, but with metaphysics and beyond reality. The basis of the context is the mystical diving pearl, which symbolizes the Tao. On the core origin proposition, even compared with contemporary Western philosophy and aesthetics, it can be seen that Chinese and Western ancient and modern aesthetics have their corresponding psychology; they can express people and things candidly, that is, try to say what others cannot say (Li, 2001, p. 208); this is also because this presented thing does not constitute the real existence of the presenter. Xuanzhu symbolizes the relationship between water and Tao. Xuanzhu, light and shade, and beauty all say that traditional Chinese aesthetics originate from water, which proves that both traditional Chinese aesthetics and water have an endless causal relationship with water. Chapter 8 of *Tao Te Ching*: “The ultimate goodness is like water, which is good to all things without disputing, and is disliked by people in low places, so it is close to the Tao”; this symbolic fruit is actually a proof of the existence of order in material and spirit; hidden. It is also interpreted by wisdom as bead, body, Xuan, Wu, Zhenzai, Zhen, Ming, Huanzhong... As in the title..., the highest level of charm, artistic conception... are all included in the dual isomorphism... Although the expressions are different, all belong to the category, rather than the concept of category class that can be precisely or strictly defined by logical reasoning. With this category-derived function, it can still be extracted from the wonderful theoretical discussion of the explicit and implicit isomorphism of the main function, Thus confirming the inseparability of the ever-changing.. In the field of academic reasoning, truth often changes; in other spatial levels than the level of human beings, the thoughts of Xuan, Wu, Zhenzai, Zhen, Ming, Huan, and so on can correspond to the meaning of life on multiple levels, so that the common psychological consciousness explores and interprets people, pointing out that life and its aesthetic meaning are yearning and caring for the place where truth occurs; out of narrow wisdom, those who deliberately leave the absence are obsessed with material desires and a fundamental misunderstanding of the source. We must break through the limitations of the physical hierarchy, understanding the interaction of higher-level spiritual meanings with life, and entering the system. Necessity appears in all the moments hidden but not obvious; in dialectical logic, The things in the world are not isolated, but interconnected, even deeply related, but interconnected. They are either original material, spiritual changes,

or temporary products of the historical stage. Proof: The above-mentioned so-called isomorphism is the essential feature of the Chinese context, and it is established.

Conclusions and Implications

The above isomorphism can be proved to be the Chinese context clues and the secret key to interpreting the classics; its characteristics are very close to the mysteries in the *Book of Changes*; the magnificent law of historical evolution and the law of unity of opposites are in it. From the works and philosophies discussed above, we can extract features of vitality, such as synchronicity, universality, stability, dynamism, interactivity, or the coexistence and isomorphism of explicit and implicit, possibly not the author's intention. But they are all interpretations and perceptions of the order of the universe, followed and used unconsciously. Then, this may be the author's perception of the true meaning of existence, which is involuntarily presented in his creation. Obviously, this can also prove the so-called context clues property, which corresponds to the intrinsic property of understanding all things in the universe. From the Wei, Jin and Six Dynasties, it can be seen that it was the three ideologies of Buddhism, Taoism and Confucianism that stirred and complemented each other, which produced a continuous lofty aesthetic spirit and a long-standing context; this spiritual liberation and its lofty theoretical achievements, and The arrogance and abnormal spiritual shackles under other conditions have formed a huge historical contrast! The implicit dynamic laws such as category isomorphism law, transmutation and interaction law, implicit generation law, ultra-far regression law are summarized. Because the so-called Chinese civilized China does not equal China, the People's Republic of China, the Republic of China, or a political party. There may be a slight relationship between the two, but they are not essentially the same concept. The former has a worldwide wide area. If there is a deliberate confusion about the relationship between the above concepts, it is not just a matter of personal stupidity. Therefore, the charm, philosophical model and ecological nature of context clues should become world propositions. One of the four major civilizations still exists. The unsolved mystery is that the reason why Chinese civilization is different from ordinary people has not been destroyed by the violence of the outside world. It should be a common concern of mankind. Both literary theory and aesthetics have their philosophical attributes. The psychological space of literature, art, and aesthetics is not only limited by its relation to a subject, but is infinite and universal; and since the above discussion attempts to connect the origin proposition of philosophy, the so-called Chinese context and its characteristics apply not only to traditional Chinese literature, art, and its aesthetic theories, but also to traditional Chinese literature and art and their aesthetic theories.

Summarizing the laws embodied in the above theories, as well as the so-called context and its historical Evolution, they are things that can withstand all kinds of disasters, can be preserved for a long time, and have immortal value because of their durability. At a deep level, it is based on the duality of explicit and implicit, which is the inherent abstract unity of the context that this research seeks and demonstrates; on this basis, the master key to interpreting traditional Chinese humanistic laws and aesthetic relations has been found, although it should also rely on the basic links of dialectical thinking such as induction, deduction, analysis, synthesis, abstraction, and concrete presentation. However, such generalization and presentation may become the link between the I Ching and the Five Elements and other dialectical logic systems, the nature and manifestation of explicit and implicit binary isomorphism.

And this study shows that explicit-implicit is universal in all disciplines and fields of practice; explicit-implicit theory and traditional Chinese culture such as Wenxindiaolong contain universal

explicit-implicit relations and order. As well as the law of category isomorphism, the law of transmutation and interaction, the law of latent generation, etc., this is also the premise of the above theories such as Hidden-Show; moreover, the author's findings are not only in literary theory and aesthetics, but also in the field of art and even culture. For example, what I have seen is also very suitable for traditional landscape architecture, environmental art to interpret the characteristics and context of Chinese civilization, and even natural science (J. Y. Yang & X. J. Yang, 2012), antimatter, and matter isomorphic universe. Surprisingly, this does not belong to an authoritarian regime, a party with a certain color and its ideology. The contrast of reality is melancholy: The cultural context of the duality of light and dark contained in traditional aesthetics has been ignored for nearly a century—many people in the field of propaganda, education, and cultural construction have been influenced by current events, under the guise of a Marxist-Leninist revolution, obsessed with highlighting struggle and weapons, or creating hot spots with bureaucracy, ignoring historical and cultural origins, leading to self-disdain for the national spirit; even many classic studies are mostly based on language, style, and artistic imagery, just superficial words and paragraphs. The objectivity of the real estate, borrowing Western terms and looping endlessly within the framework, is similar to the paranoid and superstitious assertion of the existence of the real estate JDP, but in the real utilitarianism, in the wave of technological revolution, attempts to pursue everything, outline and hype. Some masterpieces are superficial in nature and only resemble fast food. If the methodology copies and borrows foreign theories and ignores traditional sources such as hidden, non-existent, and mysterious, it will artificially lose many unfinished meanings, reduce the classical background, and seek development from ignoring the origin, and then it will become inevitable that the original technology will be far behind. And it can be proved that science and technology and humanities inevitably need to explore the place where the truth happened, inherit the Chinese context, and pursue the order and determinant of the mysteries of life, nature, and the universe. Only in this way can we make spiritual contributions to the world with fine products; for example, the invisible but decisiveness of dark matter, antimatter, and black holes with the Earth and major galaxies can prove the duality of explicit and implicit duality. The universality of this philosophical principle is something. I also support evidence can be obtained from natural science cosmology. Only one of the four major civilizations exists, and there must be a reason for it to exist; under the enslavement of culture, economy, and even ideology, even under continuous high-pressure rule, its context, historical operation, and its derived characteristics still have vitality; the inner mystery of infinite charm is worth exploring in depth.

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