

On the Aesthetic Wonder and Unity at the Peak of Literary Theory in the Six Dynasties Key*

Yang Jiyong

Anhui Engineering University, Wuhu, China

The study found that the classics born during the turbulent Six Dynasties period, starting from Cao Pi's "The Classics" to "Wen Fu", "Wen Xin Diao Long", "Shipin" and other classics, can all be analyzed to have a common origin. Attributes, that is, the philosophical strategy of dualistic isomorphism of explicit and implicit, is also a pattern; it can be proven that this is the philosophical key to interpreting and studying the classics of the Six Dynasties. It not only governs many aesthetic principles and aesthetic methods, but also emphasizes the need to transcend the appearance of current existence, transcend the current utilitarianism, and pay attention to the hidden and non-existent, just like paying attention to dark matter and antimatter in the universe. Pay attention to the origin of Shipin and expand aesthetic horizons; this philosophical secret not only exists in the classics of the Six Dynasties, it has its unity, graphics and vitality, as well as its historical inheritance and continuous operation. Its trajectory marks the context of literary theory and aesthetics; the modern construction of contemporary literary theory must be based on its operating trends. Only by transcending all utilitarianism can we better demonstrate the natural characteristics of Chinese tradition such as nationality. Otherwise, literary theory, aesthetics, and philosophy will not be self-consistent.

Keywords: Six Dynasties Literary Theory, "Literary Fu", "Literary Mind and Diaolong", "Food", Explicit-Implicit Dual Isomorphism Philosophy, Graphics

Introduction

Those who study and interpret the classics of the Six Dynasties literary theory at all times and in the modern world can be said to have diverse methods and perspectives and numerous writings, and benevolent people have different opinions. The research strategy and findings of this study are different from the former: First, the methodology uses the explicit and implicit binary isomorphism philosophical strategy (Yang, 2015a); it not only pays attention to the superficial explicit meanings of words, sentences, and historical backgrounds. The so-called explicitness is objectified, present, real, and perceptible. Its aesthetic effect is like the beautiful scenery of mountains and rivers, but it pays more attention to the embedded meanings. The so-called hidden aspects, such as the hidden, the absent, and the absent, have attributes that are invisible, concealed, and require metaphysical aesthetic perception. They are often original and decisive (J. Y. Yang & X. J. Yang, 2012). The second is to use

* This article is part of the 2020 scientific research project of Anhui Engineering University: Research on the relationship between basic symbols of design, graphics, and text, Xjky2020112.

Yang Jiyong, Graduated from Shandong University, Ph.D., Professor of Art at Anhui Engineering University, Wuhu. He is a member of the Chinese Aesthetics Society and a member of the Chinese Literary Heart Dragon Sculpture Society; The Sixth Education Inspectorate of Linyi Municipal Government. <https://orcid.org/0000-0001-8868-1207>. Email: nnyndqgc@gmail.com.

the binary isomorphism strategy to systematically and comprehensively analyze classics such as “Classical Essays”, “Wen Fu”, “Wen Xin Diao Long”, and “Shipin”, and it has been found that the explicit and implicit binary isomorphisms of philosophical aesthetics can be extracted from them. The commonality is that its classic concepts, categories, and argumentation methods and strategies are all composed of explicit and implicit aspects. Literary commentaries of the Six Dynasties often compared poetic nature to the beautiful scenery of mountains and rivers and used the water of the abyss to hold pearls to describe its invisible, seemingly invisible, and full of vitality. The decisive cause of its original meaning is found in the logical relationships expressed in classic thoughts. Among them, the duality of explicit and implicit is the premise of each other, has an isomorphic relationship, and is indispensable. This article shows this isomorphic relationship as the explicit-implicit duality. It can be proved that because the aesthetics and cosmology of the Six Dynasties, as those classic theorists of a specific era, were based on the philosophical attributes of explicit and implicit isomorphism, they emphasized the origin at the beginning of the systematization of traditional Chinese literary theory, which also determined aesthetics. It is a grand foundation for theory, creative practice, and the cultural characteristics of the Chinese nation; it even fundamentally determines the historical characteristics of Chinese traditional literary and artistic aesthetics and artistic practice. This study incorporates the 2008 doctoral thesis on the comparative study of Liu Xie’s theory of beauty and Heidegger’s aesthetics between China and the West—looking for the unity between the two (Yang, 2008). And as later research found (Yang, 2020), the process is mainly as follows.

From the Very Beginning of the Systematization of Traditional Chinese Literary Theory in “Classical Essays” and “Wen Fu”, It Was Based on the Explicit-Implicit Binary Isomorphism Relationship

It Can Be Proved That the Ideological Platform of the Entire Argumentation in “Classical Essays” Is Based on Explicit-Implicit Binary Isomorphism

Time is the inevitable basis of all phenomena, and the appearance of the five elements in limited life is regrettable. In addition to the inevitability of the line segment from birth to death, there are also infinite secrets: Cao Pi lamented in “The Treatise on Classics”: “Life suddenly changes or even disappears like all things.” Rong and others have been moved. Passed away... This is also a huge pain for people with lofty ideals! Therefore, Cao Pi emphasized that scholars should pursue “thousands of years of merit” by writing articles and making arguments; they must not be academically impetuous and pursue vanity, because of the so-called “longevity”, it will end from time to time, and there is infinite nothingness beyond the years of life and death, so it is emphasized that the article should be expressed as an “immortal event”. The aesthetics of this binary isomorphic relationship between explicit and implicit is not isolated, but has its own cultural and philosophical reference to the background of the times. As his younger brother Cao Zhi said in “Fu of the Goddess of Luo”: The graceful steps of the goddesses dancing on the water. The appearance, the lineup was obviously grand and lively; however, when those cloud cars left, Luo Shen kept looking back and searching, and both parties were sad... After returning, the sad owner faced emptiness and helplessness, endless nostalgia and sad... Later, Gu Kaizhi’s painting theory also emphasized “writing the spirit with form”, as well as his painting “Luo Shen Fu Tu”. It is not difficult to find that his literary philosophy emphasized the need to show the nothingness between the universe, existence and non-existence arise from each other. Theory, Shipin, and painting complement each other, but in fact they

are all based on the isomorphic characteristics of the duality of explicit and implicit. The relationship between form and spirit, self and other, distance and nearness, mystery and Tao is full of tension. Comparison, interaction, isomorphism, and the analysis of its viewpoints contain the essence of emphasizing that literary and artistic creation and aesthetics should pursue the secrets and origins of all things; it can be seen that the duality of explicit and implicit isomorphism is that The era shows the basis of its literary aesthetics and is also the main theme of literary and artistic thought. This kind of concealment, that is, covering, nothingness, mystery, and distance, in aesthetics, creation theory, and criticism, this initial starting point is not material supremacy, does not pursue vanity and impetuosity, and does not have authority. That outstanding ideological cornerstone; and this profound understanding. The relationships between form-spirit, other-this, far-near, metaphysical-metaphysical, and Tao are full of tension; by contrast, interaction, and isomorphic relationship, the analysis of his views contains the essence of emphasizing that literary and artistic creation and aesthetics should search for the hidden origin of everything; it can be seen that the duality of explicit-hidden isomorphism was in that era. It unfolds the basis of its literary and artistic aesthetics and is also the main theme of literary and artistic thought. This kind of concealment, that is, covering, nothingness, mystery, and distance, in aesthetics, creation theory, and criticism, this original starting point is not material first, not pursuing vanity and impetuosity, and not authoritative. The kind of prominent ideological cornerstone; and this profound understanding (Yang, 2007), in this way, the horizon of truth can often be expanded (Yang, 2021a).

It Can Be Proved That “Wen Fu”, the Systematic Foundation of Chinese Literary Theory, Is Based on the Same Principle as Above

At the beginning of “Wen Fu”, it is emphasized that creation must first “stop in the middle area to read mysteries, and the emotions are in the tomb”. The relationship of manifest co-existence, it also includes the aesthetic appeal of “purifying the mysterious view” as mentioned by Laozi: That is, one should focus on the mysterious realm to understand the mysterious, mystical, mystical, mystical, mystical distance, mystical emptiness...and then understand the myriad things. The poetic nature of all things is revealed and everything is there, to obtain spiritual thoughts and poetic clarity. That is to say, it can be proved from the above evidence that the entire concept is based on the explicit-hidden binary isomorphism relationship, and this can evolve into the internal-external relationship of the spiritual universe, time, and space, and the covering-clarification synchronic isomorphic relationship in aesthetic effects.

Let's further analyze the idea of “seeking existence from the void, listening to loneliness for information”. Between nothingness and existence, between loneliness and seeking information, they all have the isomorphic characteristics of explicit and implicit dualistic isomorphic philosophy, for the same reason. The first two sentences are to understand the truth that “stones and jade form the beauty of mountains, and water contains the beauty of the Pearl River”. The premise of this aesthetic effect is the emptiness and loneliness of the previous inquiry, and the subsequent aesthetic effect. —The isomorphic relationship is clear. The above-mentioned binary isomorphic philosophical relationship between explicit and implicit, as well as the historical basis of the metaphor and painting techniques of holding beads and spreading plum blossoms. Its classic expression “stones, jade... mountains..., water containing beads... rivers...” seems to refer to everything, but in fact it is an echo of the written text, quoted with cross-reference, and contains the same logic. The ancients believed that beautiful stones, pearls, and jade were born and existed in nature. They all embodied spiritual light, divinity, and showed the inevitable sanctity of creation in the universe. Therefore, they were often placed in a kind of mysterious worship in mentality.

Lu Ji realized this historical intentionality and creatively incorporated the philosophical view of natural beauty into the theory of creation and appreciation; that is, those clearing-shielding relationships similar to Yunyu-Shanhui, Huaizhu-Sichuan Mei, etc., on the aesthetic depth effect are the universe. This is reflected in the isomorphic principles of interior and exterior, manifest and concealment created by time and space; Lu Ji included in his foundational work, “Beauty must be hidden in the vastness, so the stones contain jade and the mountains are full of brilliance, the water carries pearls and the rivers are all flattering, and pearls and jade are never alone” (Lu, 1979, p. 176), which uses seemingly absent underwater pearls with vitality and unifying power to express the core of literary and artistic aesthetic thought and philosophy and uses “hiddenness as the body” to conceive and develop. This is also a poetic diagram full of metaphorical, ecological, and rational brilliance. Its composition principles correspond to and interpret the ineffable mystery of Tao, that is, sorting out its internal and external aesthetic space, which are intertwined and hidden. Infinite dualistic relationships and interactive principles such as manifestation, text-Tao, up-down, virtuality-reality, meaning-image, presence-absence...belong to the concealment of the origin of existence under the influence of metaphysical ontology, and are oriented towards art. Isomorphic relationships are clarified by natural aesthetics. Although the way of contemplation during this period is an intuitive and logical understanding of the unity of heaven, earth, and man, the logical proof implicit in his intuition cannot be encompassed by the methodology of causality and subject-object relationship. The correspondence between the aesthetic landscape and the inner aesthetic psychology is the obtained clarity of the original isomorphism in the hidden secret, and the isomorphism of the mutual unity of the finite and the infinite. Looking back at the essence of literary and artistic philosophy throughout “Wen Fu”, it is also a metaphor for the principle that the text has no definite body—the body is eternal, based on the two-pole relationship between the nothingness of the body and the everything in literature and art, the two-way movement or counter-movement towards each other, annotating the Tao. It follows the principles of nature; it not only reveals the basic laws of creation, imagination, conception, etc., and is theoretically groundbreaking; it not only sublimates the focus of the literary and artistic mission from the “poetic ambition” that focuses on expressing social functional values to focusing on art. The “poetic affection” of the ontology, because it highlights the explicit-hidden isomorphic relationship underlying artistic activities, emphasizes the hiddenness that does not appear. The land of China is also called Shenzhou, which means that the Creator personally established the traditional Chinese culture on the land of China to save all sentient beings in the end. The divinely transmitted culture is so extensive and profound that it makes the mountains stand in awe, and it also contains the hidden things that have not yet appeared; Cao’s Xinghan The splendor cannot compare with its beauty, the mountain snow lotus on the roof of the world cannot compare with its purity, the vastness of the sky cannot compare with its vastness, and the vast sea cannot compare with its depth. Traditional culture uses the words “mysterious” and “yin” to express this profound meaning. The so-called concealment highlights the demand that artistic characteristics should depend on the origin, that is, the strategy of constructing its literary theory based on simple ontology seems to warn the world: To do great learning, one cannot fall into the trap of everything, brilliance, and popularity. You must be able to endure loneliness, ask questions with an open mind, accumulate knowledge, and develop a good atmosphere. Therefore, it is of foundational and pioneering significance. Comparing the above-mentioned classic attributes or strategies, Cao Pi’s discussion of poetic nature is still macroscopic, indirect, and hazy, highlighting social utilitarianism, and is mainly discussed in the context of life-literature-accomplishment; then when it evolved to “Wen Fu”, it was more conscious. In the form of a visual system, Shipin is demonstrated from the macro and micro perspective of life, literature, and the natural universe.

Liu Xie's "Wen Xin Diao Long" Inherits the Above-Mentioned Binary Isomorphism Principle

Liu Xie inherited the above-mentioned philosophical principle of explicit-hidden dual isomorphism, expanded it, attached it to the aesthetic schema of implicit-show dual isomorphism, and extended it to "Wen Xin Diao Long"; it can be proved that from then on, the relationship between literature and art and many principles of aesthetics contain this principle.

Its "Yinxu" Chapter Inherits the Philosophical Principle of Explicit-Hidden Binary Isomorphism

The remaining chapters of "Yinxu" also use metaphors such as "there are beads under the water, and the nearby mountains and rivers are more beautiful", and "when the husband's heart is far away, the literary sentiment is deeper...beautiful". Literature is both beautiful and mysterious. The hidden content lies outside the text. The key lies in whether the purpose can be revealed. The uniqueness of this chapter is: Hiding the meaning is merit, showing excellence is ingenuity... Hiding is the body, the meaning is outside the text, and the meaning is hidden outside the text. Passing the secret sound reveals hidden potential. There are endless changes between the explicit and the implicit, just like the Yao and Hexagrams in the Book of Changes, which are mutual entities. For example, mountains and rivers contain pearls and precious jade. It is difficult to find them from the outside; however, Yao and Gua are intertwined and can be transformed into four shapes, Bagua...; Pearls and jade are undercurrents, ripples represent squares and circles, which are hidden as the ontology and origin. It can be proved that Liu Xie's academic views are the same as the "Wen Fu" at the beginning. The similarities expressed in "Xuanlan" all reflect the ontological awareness of literary and artistic truths that trace back to their origins, that is, the basis of Lu Ji's theory of the unity of explicitness and implicitness; this made Liu Xie and his subsequent literary and artistic views pay more attention to infinity and origin, emphasizing Explore, reveal the hidden and revealed. Both discussions are based on poetic revelation and discussion, refracting and elucidating the corresponding dual categories: literature—emotion, inside—outside, up—down, far—near, invisibility—meaning beyond words, pearls and jade Undercurrent—ripples and circles... The artistic relationship covered by the above-mentioned poetic wisdom is further covered by the dual aesthetic category—Yin Xiu Guan. If its connotation and relationship are regarded as pure, then the composition of poetry is the philosophical principle of explicit and implicit consistency and meta-isomorphism; only in this way can the inconsistency between theory and aesthetics be avoided. It can be proved that the fundamental essence of poetic beauty is based on explicitness. For example, the "Three Beauties of the Mountain" ("Mountain Ghost") and the "Five Graces" of characters ("Book of Rites") are evaluated. Beauty can be interpreted as the brilliance of life and works. In other words, clarity is the premise. Performances in different contexts should have connotations such as natural ecology, characters, grammar and rhetoric, as well as literary theory, aesthetics, philosophy and other connotations; but the hidden part is the ontology, which needs poetic display to be more exposed, and Show by hiding. Pearl life is hidden under the water, making the bright beauty of mountains and rivers the external perception of people. The poetic expression is that materiality should be eliminated, and the clarity of the current and perceptible world is the premise. Further presentation and manifestation are based on infinite concealment, that is, the hidden presentation of aesthetics embodies the philosophy that should reveal the hidden. All relationships are like icebergs on the sea: most of them are hidden underwater. The hiddenness of absence is infinite, signifies origin, is the presence that opens up to us the world of divinity and humanity (Gadamer, 1999). Liu Xie once lamented that the world's articles are "obscure but not hidden" and lamented that articles that are both hidden and beautiful are "like a phoenix" and

are rare. He also emphasized that whether there is any hidden content in the article is the criterion for evaluating the quality. This does not mean that it is obscure, but that it is rich in information. It can also be proved that this article uses the isomorphism of Huaizhu-Sichuan Mei to show that the explicit-hidden effect of philosophy and the hidden-show effect of poetic aesthetics have the unity of historical origin and metaphysical connotation; it is intended to highlight the three dimensions of heaven, earth, human beings, and the universe. How do readers respond to the holographic mechanism? This, like what Lu Ji discussed, aims to emphasize that literature and art and everything in it should be tied to the origin, and they are also propositions that transcend the level of rhetorical techniques and text layout. The connotation of “the important purpose outside the text” shown by Huaizhu and Chuanmei is also the change of explicit and implicit forms of poetic space (Yang, 2002). It is intended to inspire, explore, and conceal. Tracing back to the original nature of “the important purpose outside the text” is “the Tao moves in reverse”; this principle is also transformed into the above-mentioned Huaizhu-Chuan Mei, Such as discovering hidden meanings, which is an important purpose outside the text; show also. In other words, hiding is not limited to “underwater”; hiding, as an ontology, is full of vitality and cannot be replaced by objective entities. The “hidden” pearls accumulated over time are the decisive factors of thousands of meteorological conditions such as “meaning comes from outside the words”, “externally, dense sounds circle around, and latent mining lurks”. Above is the “wave represents the surrounding” or the endless flow of ripples; the aesthetic pearl—Sichuan plum, static—dynamic, accumulated—change, hidden—explicit, hidden and bright, all contain the qualities of explicit and implicit. The lack of a unified whole often leads to inconsistency.

It Can Be Proved That the Symbolic Meaning of Binary Isomorphism in “Yinxu” Is Related to Buddhist Principles

The philosophy of explicit and implicit dual isomorphism is also related to space, symbols, and images in space. This calls for people to update their methods and abilities of spatial cognition. If you only focus on the explicit or implicit, and only get one or the other, relatively speaking, those one-sided and incomplete views often rely on observation and contemplation. The base point of the observer’s field of view, i.e. the relativity perceived from local space, affects observations, conclusions and effects. For example, Su Shi’s “Tixi Linbi” talks about space and image: when viewed from the side, there are ridges and peaks, with different heights and distances; when viewed from the other side, there are also heights, lows, distances, and only the appearance of hills, not high. But it’s always the same mountain; people’s perception of space is always relative. The space related to “Yinxu” is either explicit or implicit locally, and if the duality is grasped from the macro, overall, and systemic levels, different dualities can be unified into a macro unit, the explicitness of the connection view. In other words, hiding must be a systematic and indispensable part of it, because: from the perspective of images, the things contained under water belong to: hidden, void, mysterious, seemingly non-existent, but full of vitality, about pearls. In the “Yinxu” chapter, there are thousands of expressions - a unified system of dualistic coexistence. From the perspective of people in various fields such as aesthetics, philosophy, ecology, aesthetics, art, etc., facing the Buddhist world and the ten directions, they must be given a unified and holistic space. One should think about the entire universe, and its underlying nature. Facing these clear and specific local spatial images, instead of simply focusing on clouds, mountains, courtyards, and water sounds, present, and existing entities. Second, the relativity of space cognition: Once the base point of the observer’s field of view changes, the up, down, left, and right directions used to identify the direction in the universe are all different. The distance of the field of view not only involves space but is also related to people’s perception of time, speed, and other factors.

Just like observing the Buddhist swastika symbol, it is mysterious and extraordinary. Any part of the strokes: either vertical or horizontal, even if it is turned many times when the vertical strokes become horizontal, horizontal strokes become vertical, and the swastika is still a swastika, its central intersection is just like the pearls contained underwater discussed in “Yinxu” by Liu Xie, who is a Buddhist. This is a constant core, just like the core of the Buddhist swastika character, ensuring that the relativity of the structural concepts of each part ensures the endless changes of the graphics while surrounding the constant. In the same way, the observation effect when facing the pearl lurking in the water—the clarity on it, this dual isomorphic system of up and down, is very similar to the observation effect when facing the swastika symbol. It seems to be a simple space and symbol, but it may be different. I feel that I do not understand its connotation very clearly. It’s hard to say one of them. I can only understand it. Many of the Dharma principles at different levels can only be understood, but it is difficult to describe them in detail; therefore, Liu Xie’s “Wen Xin Diao Long—Zhiyin” plays a thousand tunes and then knows the sound, watches a thousand swords, and then recognizes the weapon; the difficulty of aesthetic perception, etc. This is due to the limitations of human thinking structure and the inherent capacity of language. The essence of “Yinxu” and its binary isomorphism is related to Buddhism, that is, to the picture of the prosperity of Buddhism in the Six Dynasties written by Du Mu in “Jiang Nanchun”: “Four hundred and eighty temples in the Southern Dynasties, many towers in the mist and rain”, are a blend of Buddhism, Taoism, and Confucianism, reflecting a great ideological construction.

And It Can Be Proved That This Attribute Is Not Limited to “Yinxu” But Applies to “Wen Xin Diao Long”

Based on the above principle of isomorphism and the quality of concealment-clarification aesthetics, if we trace this line of thinking throughout the book, we can find that this is also implicit in most of its chapters, as shown in the opening chapter “Yuandao”: The vastness in the sky. This isomorphism of Tao’s writings, geographical writings, and even “humanities”, and the principle of explicit-hidden isomorphism not only correspond to several chapters such as the key points discussed at the beginning of the book, such as the analysis of “the art of mind is formed, the Yinghua is the support” (“Qingcai”), the relationship between the mind and the Yinghua, emphasizing the dialectical nature of “training deeply to learn from the past, leading to transformation and unification” (“Zongjing”), “Jiang must exhaust the source, multiply one by one”, “To sum up ten thousand, we must control the complex by taking measures” (“Shensi”), “In the preface of the Spring and Autumn Dynasties, the yin and yang are miserable and comfortable”, “To sum up the few with more, the emotions and appearances are preserved” (“Wuse”), “The spirit resides in the heart, and ambition is the key to it” (“Shensi”), “From the hidden to the obvious, from the inside to the outside” (“Ti Xing”), “Creation gives shape, the branches must be double, the divine principles are used, things are not isolated...naturally paired” (“Shen Si”), “Follow the waves to find the source, even if it is dark, it will be revealed” (“Zhiyin”)...It can be seen that the elements, system, and hierarchical structure of the whole book contain the isomorphism of revealing-concealing, covering-clearing. It may be said that “Yinxu” is a fragment, and it is assumed that if it contains supplements, it is also presented by traditional aesthetic thinking (Yang, 2013). In summary, it can be proved that “Wen Xin Diao Long” is holographically consistent with the two mentioned above. The core conceptual relationships and methodological constructs of philosophy are all manifest-hidden isomorphisms and the poetic aesthetic qualities are all concealment-clarification isomorphisms. The philosophy of following nature that they pursue is the generation-concealment isomorphism...Only duality, only isomorphism can avoid the inconsistency between

aesthetics and art. On the contrary, the principle of binary isomorphism can be used to infer the classic rules and key points mentioned above for verification. Studying the book “Wen Xin Diao Long”, abbreviated as “Dragon Studies”, this article is an important attempt to reveal and explain the relationship between dragon studies and the literary theory of the Six Dynasties.

On the Presentation of the Philosophical Attributes of Explicit and Implicit Binary Isomorphism in Zhong Rong’s “Pin Shi”

Assuming that the philosophical attribute of explicit and implicit dual isomorphism is included in “Jingwen” and extends to “Wen Fu”, “Wen Xin Diao Long”, and Zhong Rong’s “Shi Pin”, this constitutes the “Wen Fu” contextual thinking. Are theories about context valid? Please change the comment: “On the Law of Explicit and Implicit Isomorphism—An Attempt on New Strategies of Humanities and Science” (Yang, 2021b), “Research on the Inheritance, Innovation and Value of Yin-Xiu—On an Important Aesthetic Principle and Its Construction in ‘Wen Xin Diao Long’” (J. Y. Yang & X. J. Yang, 2019), “The Discovery of the Combination Rules and Context of Ancient Chinese Aesthetic Categories” (Yang, 2016a). It has been proved that this context continues to run in the Six Dynasties and even in traditional Chinese literary theory.

The Opening Chapter of “Shipin” Asks About Subtle Concealment

Because the core of Lu Ji’s poetic theory is to emphasize the fermentation of poetry and its unique aesthetic function: it illuminates the three talents of heaven, earth and man, making all things show their beautiful brilliance; the gods in the sky rely on it to accept sacrifices, and the underworld of the underworld is waiting for it to be clear prayer. It seems that nothing can move the spirits of heaven and earth more than poetry. Among them, the dual isomorphic characteristics of implicitness and clarity based on poetic vitality are obviously the same as the aesthetic attributes of concealment and beauty discussed by Liu Xie, and the binary relationship between the two can be replaced by each other. Therefore, it later evolved into the spirit of Zhong Rong’s “Shipin”: the pearl of articles and the paradise of literary talent. The so-called Zhang Mingzhu means that literary and artistic works should be based on infinite origin and core concepts. The dual isomorphism of appearance and concealment is obvious: the result of the moistening of vibrant underwater pearls and the beautiful peach blossom forest are all there; they are two. The meta-isomorphic relationship is not only in the up and down direction, but also the internal and external relationship of space is substantive, achieving self-consistent perfection; Moreover, the theoretical inheritance of Zhong Rong’s poetry is essentially reflected in emphasizing: the hidden existence of natural creations - literary talent and The essential beauty of thought, the attribute relationship highlights everything, and the correspondence isomorphism. It can be proved that the philosophical potential jointly embodied by the above pairs of poetic categories is: the dual isomorphic attributes of explicit and implicit; in contrast, those determinations other than potential essence, even those substances that are regarded as material supremacy and lack origin, it’s all just an outline....

The Dual Isomorphism of Explicit and Implicit Is Also the Main Aesthetic Strategy of “Shipin”

“Shipin” emphasizes that if we want to realize “the beauty of chapters and the beauty of literary talent”, we cannot do without “direct search”, that is, relying on poetic wisdom “irrespective of reasoning” through the manifestation of surface phenomena in physical space, and then intuiting the true possibility of art hidden in the subsequent poetic space; “Most of the beautiful words in ancient and modern times are not supplements, but all come from Zhixun”. The so-called Zhixun is the application of “forgetting words when you are proud” advocated

by Wang Bi in the field of Shipin. It is different from logical reasoning, emphasizing the “invisible and nameless” behind “all things” and “finding the hidden”, which is different from the logical reasoning style, and avoids the inconsistency caused by the lack of one of them (Yang, 2015b). He also denounced the bad habit of “articles almost copied from books” that emerged in the Shipin world in the late Song Dynasty, which was far from realizing Deng Lin’s gorgeous ideal of literary talent. It can be proved that the logical relationship covered by the poetic wisdom of “Shipin” is also: an explicit-implicit isomorphism attribute, which is abstractly unified with the secret key based on and discussed above (Yang, 2015c).

In Summary, It Can Be Proved That Aesthetic Wonders Are the Aesthetic Strategies of Various Classics. Cao Pi, Lu Ji, Liu Xie, and Zhong Rong Are All Based on the Philosophical Principle of Explicit-Implicit Duality Isomorphism

Based on the above, it is found that no matter whether the above-mentioned classic authors used it consciously or not, the logic of explicit-implicit duality isomorphism can be deduced from it. What is surprising is that the three discussions after Cao Pi all relied on the illustration of there are pearls lurking under the water—nearby mountains and rivers must be brighter; or it can be said that an independent and self-sufficient symbol system represents the isomorphic attribute, that is, the quality of clarity and obscurity, which has the following meanings. Its metaphor of water is a poetic illustration of the spiritual universe; “Therefore, the entity of the self is its own Externalization, and externalization is substance, in other words, those spiritual forces that form themselves into an ordered world and thereby preserve themselves” (Hegel, 1979, p. 39). It can also be seen that the peak of literary theory in the Six Dynasties is not only Chinese, but also an aesthetic wonder towering in the history of human thought compared to what Horace and others discussed; moreover, the wonders are Cao Pi, Lu Ji, Liu Xie, and Zhong Rong... Each classic aesthetic strategy is based on the philosophical principle of explicit-implicit duality isomorphism. Its poeticization and illustration are similar to the presence-absence discussed in Heidegger’s comment on Van Gogh’s painting *Shoes* (Heidegger, 1991). That kind of explicit-implicit relationship is similar in intention. On the contrary, by illuminating the classics of the Six Dynasties through the philosophical strategy of explicit-implicit binary isomorphism, we can find that possibility is the same as impossibility, individuality is the same as generality, and presence corresponds to concealment. This is the basic principle that runs through it. The general rules of strategy and literary methodology, that is, the philosophical methodology of explicit-implicit duality isomorphism, can be used as the key to seeing through the inner logic of the classic system structure of the Six Dynasties such as “Wen Xin Diao Long” and reinterpreting its meaning. In this way, we hope to avoid the primacy of matter. The one-dimensionality, the inconsistency of the philosophical view that lacks unity, is also consistent with the truth of what Laozi said is the movement of the opposite way. The classics of the Six Dynasties came out one after another, laying the foundation for the philosophy of explicit-implicit relations into a great theoretical system. This was like a violent geological movement that created a peak. It was based on internal and external conflicts and frictions, armed separatism, social conflicts, people’s livelihood suffering, ideological emancipation, the contention of a hundred schools of thought, Confucianism, and Buddhism. On top of the diverse stirrings of Taoism, that kind of high integration of cultural spirits like the rise of geological plates is the sublimation of aesthetic ideas that reflect the artificialization of heaven and earth and reflect the spiritual code of the universe; the comprehensive belief system of Confucianism, Buddhism, and Taoism in traditional Chinese culture, the language before and after the unification of the Qin Dynasty, the cultivation culture that blended Taoism and Zen Buddhism, the way of kings such as

sleeping on fuel and tasting courage, knowing people well, making good use of people, and benefiting the world, models of human ethics such as the Seven Sages in the Bamboo Grove, and classic art from Lu Ji to “Shipin”, and other classics aesthetics, etc., are all creating people’s special ability to understand the divine secrets: the philosophical attributes of the dualistic isomorphism of explicit and implicit. Those scholars avoided the prominent life and talked about the ideology of mysteriousness and seclusion. Their life purpose and concept of survival were a social aesthetic interpretation of the coexistence and isomorphism relationship between the explicit and implicit, and their philosophy was the same as this.

The Historical Origins of the Philosophical Attributes of Explicit-Implicit Binary Isomorphism Can Be Traced Back and Its Flow Can Be Explored Downwards

So what is the historical basis for its explicit-implicit binary isomorphism? In addition to proving Buddhist principles, such as “Huainanzi”, “Topography” says, “Jade is in the mountains and the grass and trees are moist, pearls are born in the abyss but the shores are not dry”. Zhuangzi “Heaven and Earth” has the intention of using the Yellow Emperor’s Mysterious Pearl as a metaphor for Tao. Its meaning as a pearl in water is to metaphorize the ineffable Tao as: “the purposeful form of an object” (Kant, 1985, p. 74). As a clear and vague symbol that shows the duality of transmission and concealment, it actually illustrates the way of “seeing nothing is called micro; hearing nothing is called hope; fighting for it is called hope”, “the best is like water...so “It’s almost like Tao”, and “Knowing these two is also the purpose of Ji Shi. Always know Ji Shi” (Tao Te Ching). The common core of the classic philosophies of the Six Dynasties is human beings. It is human beings’ sacred mission to comprehend the secrets of the universe through the humanistic heart that human beings can understand the divine culture and the hidden things that are not present, and they can comprehend the heaven through possession and looking up; underground information, all phenomena and laws of the universe are included in it, including right and wrong, good, and evil; through the secret of manifest and hidden duality isomorphism, people can understand the celestial phenomena and understand the principles of the universe and the standard requirements of heaven—through the human heart—presented as Shipin and art. In the history of aesthetic thought after Zhong Rong, the principle of dualistic isomorphism of explicit and implicit continued to operate, but paired categories such as hidden-xiu, huaizhu-sichuanmei (bead-water) were rarely used after the Six Dynasties, and then expanded and evolved into some of the most popular traditional Chinese dual aesthetic categories and standards of appreciation and criticism, from the Tang and Song Dynasties and beyond, include: image outside the image, the word outside the..., rhyme outside the..., painting outside the..., taste outside the..., scene outside the..., string beyond that...many aesthetic criteria are isomorphic in binary categories. The element of Yin is interpreted by Hui as Zhu, Ti, Xuan, Wu, Zhen Zai, Zhen, Ming, Huan Zhong...or it can be rephrased as chest, heart, Yi, Ti...until Shen—Yun, Yi—although the expressions are different, the dualistic isomorphism of explicit and implicit in the unifying function can still be extracted from the colorful doctrinal discourses. “Hardness and softness push each other, and change occurs in it” (“Xici”); the secret key to the interpretation of this classic proves that the Chinese context also contains divine rationality that transcends logic in its poetic nature (Yang, 2022).

In Conclusion

If you ignore the above-mentioned context, you will essentially ignore the secret key. Then, you will often promote traditional culture through empty slogans, and you will essentially face the worry of losing the tradition. It is a pity that the dual isomorphism of explicit and implicit in traditional aesthetics, and the context of its

operation have been ignored for nearly a hundred years. For example, many classic studies are based on language, style, artistic image, etc., and only focus on words and sentences. There is an endless cycle of objectivity in paragraphs, and one is obsessed with being present, real, and prominent in all things utilitarian, and borrowing authority to create grand hype. If we fall into an era that lacks academic authority, then power will replace authority, and authority will replace academics nature. The fundamental characteristics of methodology are missing in operations, and the hidden origin is ignored, so that the theoretical significance shrinks, and there are still many unfinished meanings that become inevitable, or it is just a superficial fast food; a paranoid section, a subject dominated by inertial thinking, monographs, publications, papers, indicators, conferences, professions... The pursuit of normativeness, the corresponding strict administrative hierarchy, the Circle effect, prominent brand name effect, or monetary benefits, pursuing these outstanding and quantifiable hegemonies. Behind those grand things, there may be a lack of profound logic and abstract thinking ability, and disguised plagiarism is prevalent, that is, using the same logical ideas, the same reasoning and conclusions, and the same depth of thought to replace grand words and repackage them, and it seems shameless. I take the red pass, sign my name, participate in the selection, submit articles for publication, and apply for social science research projects and funds. With the care of reviewers who are similar to administrative officials in the academic world, it has been confirmed that many people plagiarize articles published by others in disguise. For example, in the study of Liu Xieyin's Yinxiu theory in just over 10 years in mainland China, Great achievements such as disguised plagiarism and infringement have occurred many times, and this even the idea remains the same, so there is no annotation; moreover, it is for publication in a grand manner, or it has already applied for a university scientific research project and its funding. Under the premise that the format is extremely standardized, they are tantamount to shamelessly claiming that these are my "original creations"; under very good circumstances, the other side and corners of many fields are difficult to distinguish from the Rakshasa Kingdom. The so-called academic achievements are not just a few. If those academic Not holding seminars, not conducting projects, not evaluating, and not publishing will not affect academic development at all—the proliferation of bubbles and the rapid emergence of stepping stones can even be called real academic obstacles in various scientific research fields; editors of academic journals It is not uncommon to show obedience to guiding ideology, current affairs, and authority, and disdain for ordinary scholars. There are also vulgar and perfunctory academic things; this is inconsistent with academic atmosphere in the above-mentioned era when articles were almost plagiarized from books. Even in the field of "Wen Xin Diao Long" research, it is not uncommon for Mr. Nan Guo and his academic achievements to self-proclaim themselves as the results of so-called dragon studies! On the contrary, the spiritual loneliness of those who are willing to stay away from fame and fortune and devote themselves to scientific research also belongs to the hidden category. This quality is the mainstay of modern academics and is lacking in many fields. Just as far as Chinese literary theory is concerned, if we ignore and ignore the nature of this dualistic isomorphism of explicit and implicit, we will also ignore the fundamental aesthetic attributes of "Wen Xin Diao Long" and its literary theory of the Six Dynasties and may end up in the so-called ancient literary theory. In theoretical research, literary theory classics are regarded as water without a source, and the divine culture on the land of China is regarded as a tree without roots; many so-called authorities are essentially drifting with the tide, but because of the images reflected by the halo, they become mediocre. Those who are the most authoritative, normative, and correct often have the upper hand in the hustle and bustle (Yang, 2017). And it can be proved that science and technology and humanities need to inquire about the place where truth occurs, and pursue the

determinants of order such as the mystery of life, nature, and the universe, so that they can inherit the Chinese cultural context and contribute to the world with exquisite products (Yang, 2016b). Based on this, it can be discussed: Regarding “Wen Fu”, does the study of “Wen Xin Diao Long” and the literary theory of the Six Dynasties need to be deepened to capture its potential? The above-mentioned research on the aesthetic wonders and philosophical commonalities of the peak of the Six Dynasties’ literary theory has discovered the secret key and secret recipe. One element of the dual isomorphism is the hiddenness of absence. Hiddenness is the same as Wu and Xuan...and is understood. This is the Six Dynasties. It is the peak of literary theory and is the essence of the Chinese cultural context. According to the primacy of matter, this seems to be difficult to quantify and after verification, it was fabricated and false statement! This principle is generally recognized in astronomy, physics and cosmology because dark matter, antimatter and black holes are invisible; it refers to matter that does not interact with the electromagnetic force, that is, it does not absorb, reflect or emit light; People At present, it can only be understood through the action of gravity and the dynamics of galaxy rotation, and it has been discovered that there seems to be a large amount of dark matter and antimatter in the universe. Dark matter and antimatter are invisible in the universe, but they are decisive and primitive in the universe; their existence often subverts traditional famous physics. This proves that in philosophy, aesthetics, and art aesthetics, the duality of explicit and implicit should be the same; the scientific truth of philosophical principles should be constructed accordingly. It, although invisible, is universally decisive and original—without which one would lead to many theoretical inconsistencies, paradoxes in astronomy and physics. This proves that the above philosophical principle of implicit-implicit binary isomorphism is credible and possible. Essentially, if we confirm that there is no origin, then it will be subversive to the obsession with all things and the primacy of matter. Obsession with the matter, the pursuit of all things, and its utility will obscure us. The dualistic isomorphism of explicit and implicit, the law and scale between the universe, is also the lofty aesthetic law, art law, moral law, and philosophical law that God has rooted in everyone’s heart. It can be proved that both literary theory, science and technology, and humanities need to inquire about the place where truth occurs, pursue the hidden secrets of life, nature, and the universe, and then search for the determinants of order, etc. Only then can we inherit the context and contribute to the world with exquisite works that are sacred and transcend logic. However, it contains rationality. This is the profound enlightenment value of the peak of literary theory and thought in the Six Dynasties to human aesthetics and philosophy. New conclusion: Not only in literary and artistic theory, aesthetics, and philosophy, what is obviously present should be dualistically isomorphic with what is not present, such as hidden nothingness; but also, in astrophysics, what is present is the planet and its galaxies should be isomorphic to the duality of Yinwu and other non-existent beings; according to Laozi, the opposite is the movement of Tao, and this is the case for all matter and spirit surrounding human beings, and even the vastness of the universe. Because the literary theory of the Six Dynasties contains explicit-implicit dual isomorphism, which is the highlight of the iron law of the universe, it belongs to the peak of human thought.

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