

Criticism of the Philosophy of Dual Isomorphism of Explicit and Implicit and Its Evolution Law: An Interpretation of Yang Jiyong's Thesis and Works from Literary and Artistic Viewpoints

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Abstract: To evaluate whether the book "Literary Aesthetics from the Perspective of Explicit and Implicit Philosophy" and its related papers have academic rationality and theoretical value, this article relates to theoretical foundations of Liu Xie's "Wen Xin Diao Long", Taoist thought in the pre-Qin period, classics in the Han Dynasty and Wei and Jin Dynasties, and The Six Dynasties Metaphysics and so on. Adopting specific methods such as induction and deduction, analogy analysis and synthesis, and the combination of theory and history, it is discovered that the theory of explicit and implicit binary isomorphism (as well as its evolution and hidden theoretical composition), the view that it emphasizes the way things are spoken and the pursuit of clarity must also be based on the hidden as the source, the aesthetic diagram of the relationship between life vitality and the hidden, the research methods that emphasizes the metamorphosis of metaphoric light and dark, embodying the real possibility of poetry, and confirming the invisible origin of all things are related to modern natural science do have certain theoretical and practical enlightenment value. For example, it shows that it has theoretical significance for exploring, arguing, summarizing, and inheriting the clues of Chinese traditional culture and the essential characteristics of history, and it has the highlight and enlightenment of the essence of historical philosophy; so, it can be seen that the academic circles highly value this monograph, indicating that attention to and in-depth criticism are both very necessary.

Keywords: philosophy of art; "The Literary Mind and Carving of Dragons"; dual isomorphic philosophy of explicit and implicit; Chinese traditional cultural context

1. Introduction

Fundamentals of propositional research. This study attempts to break through the differences between Korean culture and traditional Chinese culture and investigate the so-called dual isomorphic philosophy of explicit and implicit. This is the strategy and methodology conceived and created by Yang Jiyong at the beginning of this century; this concept is used to study the operation of aesthetic history, in which the principle of literature and art is the main one, and it may also be universal; mainly found in *Philosophical Perspective of Dualism of Explicit and Implicit Literary Aesthetics under the Context*, Chapter 8 "Conception of Tangible and Intangible Exchange Theory and Its Practical Value of Intangible Inspiration", [1]P348-369, "On the Philosophical Features and Historical Context of Chinese Aesthetics in American Psychological Research and Clues"[2]P606, and "The Creation of a Multi-structural Theory of Formal Ontology"[3]P37, it is necessary to coordinate, synthesize and analyze Yang's works and papers, so as to criticize and test whether Yang's so-called conceived theory is reasonable.¹

The gradual academic process he experienced can be confirmed to have evolved from his relative theory of dividing the form ontology into multiple levels and the multi-level evolution of philosophical forms. It can express the implicit order in the universe, and there are accumulation relations, evolution relations and transcendence relations between the orders of various levels. Later, the author Yang's work simplified the multi-level forms in his theory of multi-structural forms, [3]P35 turning them into explicit and implicit binary duals, which is the main strategy. The two elements are isomorphic, ordered, and have the property of interconversion between the two elements. Some of the shape, order, and evolutionary characteristics of thousands of meteorological phenomena in the universe have physical or

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chemical properties while others can only be understood through aesthetics and poetry which prepares for the concept of explicit and implicit binary isomorphism philosophy. After the author self-transformed the multiple structure theory of formal philosophy, he highlighted the law of evolution.[3]After adopting Liu Xie's implicit and explicit theory, he found that ancient Chinese theories and contemporary Western theories are both explicit and implicit; this is theoretically conducive to the establishment of explicit-implicit binary isomorphism philosophy, mainly seen in his *Martin Heidegger and The Discovery of the Similarity of Appearance and Disappearance in Literary Mind and Carving of Dragons—A Study on the Convergence and Influence of Chinese and Western Aesthetics* [4]P181, summarizing the two into an abstract unity, and used this structure to express. Yang's works confirm that by tracing the history of traditional Chinese aesthetic thought, thus discovering the commonality of philosophy from the pre-Qin period to the Han, Wei and Six Dynasties, and in the Tang and Song Dynasties and after that, one can search and discover the context and development of Chinese traditional philosophy and its aesthetic culture. In this context, the philosophy of explicit-implicit binary isomorphism and the continuous operation of its evolution law [5]P349, and its application in various eras and fields of literature and art is not accidental but is based on the "secret key" of explicit-implicit binary isomorphism, which explains evolution and operation on the basis of transcending nature, realizing the revelation of the existence of truth in Chinese traditional culture and classics [2]P603, and many historical intersection of revelation and philosophical meaning.

2. Research process

2.1. Potential of origin

The philosophical creation of Yang's works confirms the implicitness of the source. Mr. Yang's works have been tested and confirmed as follows. *Xiu* in *Yinxiu* theory is a kind of poetic transcendence, a kind of clear light. In the theory of *Yinxiu*, the relationship between *Yinxiu* and invisible cover is a causal relationship, and it is also a definite relationship between the source and the appearance characteristics, and the relationship of non-existence set determines the current existence. If there are dark beads growing in that water, there will be beautiful scenery in and around the water. "Hidden" is the foundation of "manifest" just like the background and origin. The main points are as follows. The first main basis is the discussion of the 40th chapter of "Wen Xin Diao Long" "Yin Xiu"; this is the relationship between its explicit and implicit binary isomorphism in the historical nature of literary theory and aesthetic theory; That is to say, in the aesthetic principles of Buddhism and Taoism, the theoretical significance of "hidden" and the aesthetic relationship with *Xiu* are discussed; if you want to discuss classic articles with far-reaching significance, it must be easy to understand. Another theoretical meaning of "hidden" in the momentary understanding of nature is the revealing function, which requires transcending the existing splendour, and the difficult reverse perspective of the background, or comprehension by perception, such as in the dense forest, the sky and the sun blocked and obscured. Heidegger advocated the so-called road in the woods, which is to open up a sunny road, just like expanding the horizon of truth [6]P172. Regarding *Yinxiu* theory, since ancient times, many scholars have explained the definition of *Yinxiu*; some used a sentence to frame, some regarded it as style, or considered it as a beautiful structure with the same stylistic bias and authority. The theorists around the various points of view have their own reasons, arguing endlessly. Yang's works regard hermitism as a complex system, and there are many levels in this coincidence system. The sentence theories, rhetorical theories, discourse theories, and style theories that compete with each other can co-exist at the corresponding levels; that is, "hidden". The binary isomorphism and inseparability of *Yinxiu* can only be said to be the binary isomorphic relationship and dual interaction relationship in the language representation, in a relative sense; this is Yang's new exploration of the compound system of *Yinxiu*, the interpretation form created. Some scholars once published papers explaining how to translate Yang's creative Chinese writing style into English, so as to express *Yinxiu*'s duality and interaction [7]P11. In addition, Yang's works also created a multi-level theoretical interpretation system of returning to China and hermitism, integrating various theories; coexisting in one, so that the various theories can be interpreted in a unified way, and the opinions of each school do not contradict each other [5]P347. This can prove these two points, which is a theoretical innovation of Yang's work. Following the above train of thought, it can be found that the connotation of *Yinxiu* theory contains multiple meanings, which coexist in one, and "can also be interpreted in a complex way—elegance and beauty are inseparable from this kind of seclusion, which contains deep meaning. Liu Xie has already emphasized in this article that the "implicitness of "reclusiveness" is cautious, subtle, and secretive, including requirements for both content and form; the purpose of classic articles is far-reaching, and the reasoning is often obvious, hazy, and co-existent [3]P36. The so-called "show" refers to the unique, clear, distinctive, and prominent premise of its uniqueness, which is inseparable from and

rooted in the potential.

2.2. "Show" is an apparent transcendental poetic quality

Confirming "show" is a clear transcendental poetic premise. Yang's work believes that the "hidden" and "explicit" mentioned in this article are not only two artistic techniques and styles, but more importantly, the unity and mutual relationship between the two, as well as their multi-level forms in a vast space. In terms of mutual transformation in infinite time and space, transformation means the horizon where truth occurs. Carefully inspecting the theoretical thinking of Yang's works, he has self-integrated and transformed the theory of multiple structures of forms he founded in 2000. The form of the mind [8] corresponds to "implicit", while the tangible in reality belongs to the characteristics of "explicit". From the perspective of aesthetics and its sensibility, it is limited to "exposed" features. If it is extended to non-existent, yet-to-be-appeared shadows, mysteries, and concealments, then this directly expands the aesthetic vision and the possibility of understanding truth. The second basis for Yang's work to emphasize the law of transmutation is based on the law of buoyancy in physics. In the dual isomorphism philosophy of explicit and implicit, the difficulty of the law of explicit-implicit transmutation lies in emphasizing the "implicit", that is, the "explicit" base [9]. The background of Ming poetry is the source; and it can be proved that "yin" is related to the black hole theory and is the origin of all things; the relationship between *Yin* and *Xiu* is like most of the icebergs floating on the sea, hidden below the horizon; no matter how majestic and beautiful the water landscape is, it only accounts for less than one-seventh of the whole [10]. Underwater "hidden" is the foundation—the hermit; without "hidden", there would be no landscape, and for art and literature, there would be no poetic beauty of "exposed"; the clarity of truth is like skin—if absent, the persistence of hair is difficult to exist. This physics foundation can be extended to all buoyancy phenomena. Even if the environmental conditions are different, it can also be extended to the vast world, and even the vast universe as a reference. "Yinxian" says "Concealment is the ontology", and there are many explanations for "body". Normative system refers to the recessive characteristics; whether it can be explained that the body is a basic system, model, field composed of thoughts, principles, methods, etc.? The so-called law of metamorphosis between apparent and hidden is not only based on "hidden-show", but also provides a new perspective for the study of "literary mind and carving dragons". Ying Ming, "Quan Fu", "Xun Shi", "Zong Jing", and "Xing" have obvious duality of explicit and implicit [2]P598. Isomorphism is not limited to literary and artistic theories; each holds its own and does not give in to each other. We are working hard to expand the horizon of truth and apply it to humanities and even natural sciences. Yang has confirmed that the explicit-implicit binary isomorphism is the understanding of the universe and the presentation of the order of the universe, and it is the "secret key" devoted to many fields. In terms of system and function, whether it is universal, feasible, and practical has yet to be confirmed by academic scholars such as Wen Xin Diao Long who actively test and re-criticize Yang's works.

2.3. Transmutation between implicit and explicit

Young's work confirms that explicit, implicit, etc. are categories that cannot be precisely defined, nor conceptualized within a narrow conceptual framework; thus, they are naturally related to the occult metaphor in traditional aesthetics. The explicit and implicit aesthetic analysis and inference mainly include the following points. The so-called aesthetic and literary attributes have a wide range of meanings. How does the conversion between implicit and explicit occur? According to Liu Xie, ecology is the growth and hiding of pearls in water; they are deep and subtle, causing circular waves in different directions on the water surface. The content beyond the literal meaning is even endless aftertaste; it is produced outside the text and contains hidden content, which can make people infer other things, and the literary talent hidden in it also grows invisible; its meaning is impermanent, such as the pearl in the river makes it near the water surface and the surrounding fields full of charm; this is the multi-level form between implicit and explicit; and the place where it changes and changes. The conversion between them shows hidden-obvious, existence-non-existence relationship between existence and non-existence of the latter, and its principle can also be related to the philosophical thought of "Book of Changes", the struggle for existence, and the relationship between China and the China in the pre-Qin period. Traditional aesthetic views have a potential historical context, which is related to philosophical clues, and then the relationship between the existence and non-existence of the latter [11]. If literary and artistic works have a pearl-like "origin and mystery", and if the "noumenon" is like a "hidden" one, containing and covering its system, then the vision of literature and art may evolve into a vision that actually occurs, resulting in the clear aesthetic effect of "bypass". This can be related to the form discussed by Plato in Western philosophy. Plato believes that all things have an unchanging, pre-existing, pure form prototype, the

original form called form or reason. In contrast, the "invisibility" symbolized by the oriental underwater pearl is different from Plato's shape. The "invisibility" of the East is not only derived from this, but also the invaluable vitality, which derives thousands of inseparable atmosphere and things, as clear as stars [4]P184. Therefore, the "hiddenness" of Laozi and Zhuangzi may be more primitive and more dynamic than Plato's form. To sum up, Yang's works have determined the source of the concept of "hidden" through aesthetic analysis and deduction. If one tries to classify existence into the first principle of matter and epistemology, it may not be enough; there must still be a gap between the basic melodies [12]. Whether Yang's views are of the nature of academic innovation still needs to be criticized and corrected by everyone; the so-called "concealment" generally does not refer to misappropriating other people's views, ideas, and strategies in papers and observation, but repeated plagiarism without labelling and anonymously by new faces, trying to publicize and obtain personal benefits. This is not just for maintaining, publishing, and announcing the topic, which is actually a bad behaviour involving violation of the rights of others; this is actually a manifestation of the negligence of individual editors, and even the ignorance of some intellectuals. This kind of concealment is actually a kind of superficiality.

2.4. On the Methods of Explicit and Implicit Isomorphism

It is important to analyse the establishment of its explicit-implicit dual isomorphism. Yang's establishment of explicit-implicit dual isomorphism philosophy, the main ideological framework is as follows. In the above system, the duality of implicit and explicit and their mutual relationship can be transformed into paired categories of existence-non-existence, implicit-explicit, generation-implicit, after transformation, and can be analysed from different theoretical perspectives and expressions, and the isomorphic features, interactive features, correlations, and relationships between each group of categories can be analysed. The so-called "show" in [2]P597-P602 is to expand people's vision and the background of the truth. It is difficult to discuss it separately from concealment, otherwise it will become water without a source and a tree without roots. Furthermore, the so-called "show" refers to the poetic and picturesque premise of clarity; the so-called "display" refers to the accessories of the program, such as picture scrolls, which must be drawn on paper and other carriers. That is, beauty is clarification on a definite basis; performance is more detached and poetic than dominant presence. The premise of our research on implicit-explicit evolution should start from the historical logic and philosophical relationship between implicit-explicit and existence [2]P601-P604. There are particularly prominent sentences in the research works, or the intentionality is clear and graceful; "xiu" is delicate and unique. Liu Xie believes that this is a wonderful work created by the traditional sages of the past dynasties, and it is a concentrated expression of the author's talent. It can be seen that the ingenuity of its natural formation is like the brilliance of vegetation facing the water; this evolution between concealment and obviousness has the characteristics of natural nice ecological heritage [13]. The meaning of it is very clear, but the expression is very mellow; it makes people watch with gusto and never tire of it. The aesthetic beauty of literature and art is the crest that emerges in the text; it is like the brilliance shining in the grass. This is why Xiu was able to expand the Art Residence. Beauty as the premise of appearance is like a beautiful hand playing a moving voice, expressing a super-elegant artistic conception that seems to be intentional or unintentional, and also like a radiant and beautiful face [3]P35. However, Yunyan belongs to the clear and bright naturally formed, and does not need artificial modification; natural clouds, no matter how deep they are, have a peculiar appearance; a person's face shape is determined by natural beauty, and does not need to impose descriptions and modifications. Natural face, heavy makeup, and light makeup, each has its own advantages and disadvantages, which can be seen at a glance [5]P350. Obviously, if the vision of truth is expanded through the realization of internal evidence, and faith and reason are integrated, there is an implicit philosophical basis. Then, like icebergs floating on the sea, most of them are hidden in the underwater, and the hiding is also born and originated in it [4]P188. Its unique and straightforward beautiful sentences often require careful consideration; such moving sentences are like Shengge—the symphonies and poems played are beyond words. The characteristics of mutual transformation between implicit and explicit are: if the original nature can be carried forward, it will be more exciting; if it is artificially decorated, it will not be so exciting; profound literary talent, poetic and picturesque, tactful twists and turns, this is the inevitable expression of true feelings of rhythm. The so-called dominant and implicit are absent, isomorphic, just like musical instruments, bands, and voices are dominant, while the artistic characteristics are indeed invisible, subjective, sentimental, and implicit. Therefore, Yang's writing research confirms that to broaden the horizon of truth, good writing is not entirely based on salient features; "Show" comes out with endless aftertaste; it is the coexistence of two characteristics; this is the thinking activity in the creative process. It is boundless, thinking for thousands of years, corresponding to the vastness of time and space, and can find true knowledge; if you can't sleep at night, the east or the west, where do you go? Wandering in place, loneliness, fear, even joy

etc, the content of the work will constantly change; therefore, Yinxiu firmly believes that it has a long history and deep roots [2]P596. It confirms "hidden" as the essence, and the perception horizon of the possibility of truth has been profoundly expanded; the interaction and transformation of hidden and explicit is also the transformation between forms starting from the confirmation of "hidden" as a natural accumulation [2]P603. In the theoretical vision of multiple morphological structures, there are interactions, transformations, and so-called transcendence among all levels; its poetic existence, like a pearl from natural ecology, is hidden in the water—on the water surface; the round wave of the sky -the clarity of the clouds in the distant mountains. It can be seen that in this transformation system, no elements or conditions can be extracted from it; literature, art and aesthetics also refuse to deliberately carve in order to seek craftsmanship. Although many works are ingenious, they are not beautiful or poetic. It takes time and effort, and natural wonders inevitably seem to disappear. Hidden between the lines is a unique meaning that often confuses the mediocre reader and surprises the sophisticated reader. They reject kitsch and deliberate carving because carving is obviously a kind of external force and mechanical imposition; they reject modelling. Just like in the aesthetic process, intuition should be the main one, and the way of thinking of logic and reasoning should obviously take a back seat in this process; because logic, reasoning, and analysis under the influence of external forces are often seldom effective, or even vague [4]P187. Yang's works confirm that Yinxiu theory is not only the rhetorical perspective of the whole book "Wen Xin Diao Long", but also the corresponding hologram of the whole book, the commonality and correlation of the principle of implicit duality and isomorphism. Chapter 4 confirms Yinxiu philosophy is based on the explicit-implicit, and this principle is not limited to the whole book of "Wen Xin Diao Long". According to abstract unity, the strategy should be to integrate belief and rationality through the realization of internal evidence. What we see is the isomorphism between implicit-explicit, existence-non-existence, generation-implicit and other categories, which are interactive and related [2]P602. This requires both explicit and implicit considerations when studying classics. Just like looking at the waves, you have to go down the current, and then look back to find the source, find the leaves and branches swaying in the wind, and take this opportunity to explore the roots; this is its profound appeal. Yang's work is also based on the above-mentioned explicit-hidden gradient theory that deduces and confirms the law of category isomorphism, the law of derivational interaction, the law of implicit generation and its reversal, all based on the above-mentioned aesthetic principles. For the systematic exploration and demonstration of the above-mentioned Yang's works, it is still necessary to contact his related papers for analysis, questioning, to help it improve. In summary, we can also see the uniqueness of his research strategy.

2.5. Comment on the relationship between the three

The following is the comment on his research on Taoist philosophy such as the relationship between light and shade, and the pearl under the water. Through the investigation of the history of philosophy and the history of aesthetic thought, Yang's works have confirmed what Yinxiu said, and inherited Lu Ji's "Wen Fu": when pearls and jade sink into the water, the mountains and rivers are beautiful. This aesthetic system, while Laozi, Zhuangzi, Huainanzi and others are closely related to this aesthetic concept. Among them, the specific logical relationship is earlier than what Liu Xie Yinxiu said. Lu Ji of the Jin Dynasty once said in "Wen Fu" raising jade among stones makes mountains beautiful. If there are pearls underwater, the river must be beautiful. The reason why the beautiful mountains are extraordinary is not because of the strange soil and stones of the mountains themselves, but because of the magnificent jade treasures hidden in the mountains; the reason why the sparkling sea is charming is not because of the clarity of the sea itself, but because of the pearls that grow and hide underwater [4] P183. Classical texts are related to language. The meaning of classical Chinese texts should be far-reaching in concept and boundless in seeking truth from facts. Therefore, from the contact with Yinzhen, it can be seen that Liu Xie's theory has indeed inherited Lu Ji's principle of cherishing pearls. The beauty of mountains and rivers speaks out and establishes the relationship between explicit and implicit, aesthetic schema, and ideological principles [2] P605. So, before these two, what other discussions are closely related to the theoretical basis? It can be traced back to Liu An's "Huainanzi" in the Han Dynasty. Tao does not exist; seeing it is invisible; hearing it is silent, and general things are metaphors of Tao, not Tao itself. One of the "Shuoshan" also pointed out that the water surface is originally beautiful because there must be pearls under the round bottom, there must be jade under the square pleats of the water, and there must be gold under the clear water [14] P237. The so-called nourishing vegetation is another manifestation of the above-mentioned mountain dimension, which is an aesthetic effect determined by internal factors. The last two sentences are similar to the previous sentence; pearls and jade are internal, and mountains and rivers must be beautiful are external. The relationship with Chengming is a way of thinking that contains vitality but has no unified name. It generates nature-oriented aesthetic relationships and objects based on

physical characteristics. Except for pottery, rivers and lakes, etc., water often has no fixed form. The above words can be simply expressed as the beauty of the relationship between pearls and water. This is the direct logic and poetic brewing contained in Lu Ji's poems full of Tibetan meaning—the beauty of mountains and waters. The main points of this paper demonstrate that almost all of Yang's work and methods rely on the construction of internal mental models in the eventual state described by the above premises [2] P601. In addition, Yang's works and his thesis have proved that this is an aesthetic schema based on water-beads, so mountains and rivers must be beautiful and symbiotic. Aesthetic relations include inside-outside, up- down. The elements of art philosophy are virtual-real, etc., such as far-near, true-illusory, etc., and aesthetic elements, as well as their duality of order and homogeneity. The relationship between each group of categories has been embedded in the former Logical features, which can prove that this kind of thinking diagram is potentially operating in aesthetic history [2]. The basis of P596 and above is "knowing the two is the same law, and always knowing the law is beneficial" (Chapter 65 of "Tao Te Ching"). There are positive and negative rules and patterns, as well as explicit rules and implicit rules. This is the traditional aesthetic premise for the deepening and evolution of later generations in seclusion, and its shadow can be found in related theories of later generations. As for aesthetics, the 2002 "From Aesthetic Education to the Revolution of Thought" [15] also emphasized the relationship between reality and transcending ideals. In the introduction of hermits in the Wei and Jin Dynasties, this pair of categories is relatively abstract and general in poetics and philosophy, and it is the inheritance and unity of the above-mentioned related harmonious connotations [2] P601. Pearl—value in the ideological system, Hengshui's aesthetic connotation, appeals to express "integrity, smoothness, and continuity", which contains changes in natural laws, very profound and subtle, formed in literary theory. In the original aesthetic relationship between form and concealment, the former focuses on a philosophy that relies on the natural vitality of the universe, but it represents a new clarity that shimmers in the dark; and concealment is not just the meaning of the article [6]172. The birth of the "Yinxu" literature and art point of view highlights the aesthetic principles and mechanisms of literature and art, reveals and embodies a poetic quality, and embodies the "humanistic spirit". At the same time, it is as bright as the sun and the moon, as clear as the stars, and has a wide range of aesthetic significance and existential significance. It has the characteristics of stressing the origin, transcending and deriving. This relationship can also appear as the essential feature of literary beauty, thus making it possible to reproduce the theory of literary and artistic creation and its critical standards. Regarding the brewing of his critical standards, if we go back to Zhuangzi's "Heaven and Earth", there are similar incantations, which are compared with water beads. The Yellow Emperor swims in Chishui, ascends Kunlun, and looks south. When he came back, he found that the mysterious bead and he went together. Huangdi's first choice was to send an envoy "wisdom" to go, the so-called knowledge is talent and wisdom, but he could not find it. The second choice was to send a minister to Li Zhu, who was said to have excellent eyesight. He can see the ends of autumn hair a hundred steps away, and he is good at finding things. But when he looks for it, he can't find him. So, he sent an official to know that he is good at speaking and listening and can speak eloquently. These ministers went to look for them, but they couldn't find Xuanzhu no matter what. This allegory refers to the mystical pearl and true "Tao" that cannot be explained, grasped, or obtained through reason, vision, or language [4] P185. His method of combining light and dark is difficult to master, so he sent to "Confusion" there, and finally found the mysterious bead. The attribute of "Confusion" is confusion, trance, that is, the gap between concept and reality. Space, between unconsciousness and consciousness, between feeling and reality, contains the possibility of logical deduction, that is, the unity of visible and invisible, real, and continuous illusory space. In terms of aesthetic attributes, they correspond to each other. Xuanzhu is a metaphor of Tao, that is, it is both clear and clear, and it is also the incarnation or symbol of Tao. Interpretation is in Tao, which surpasses tangible, metaphorical, and hopeful ways of grasping. Aesthetic evolution of relationship belongs to the unity of intuition and logic, so it can be proved that the way humans expand their horizons of truth and aesthetic activities may also be the unity of form and intangibility, reality and illusion. This is also one of the mental models mentioned by Yang above attributes [6].

2.6. Examining the universality of the philosophical method of explicit and implicit binary isomorphism

Yang Shu's "Literary Aesthetics from the Perspective of Explicit and Hidden Philosophy" reinterprets the theoretical value of traditional culture in Chapter 7, Section 7, and constructs it by citing comprehensive induction. The essential attributes such as hidden law [1] P147-342 examines the logical characteristics of its construction and the revelation of related laws, which evolved based on the premise and basis of several research papers, following the multiple structure theory of formal philosophy in 2002 "On the Appeal of the Evolution of Forms to the Development of Chinese Contemporary Philosophy"

[16] which is expounded in detail the movement of aesthetic ideas in aesthetic forms and also confirmed that the super-distance of aesthetics also returned to the mind of the subject, that is, the beginning of returning to the middle law. The internal logical relationship expounded in his 2007 "On the Inner Logical Relationship and Practical Value of Aesthetic Education and Innovative Thoughts" [17] is actually "Literary Aesthetics from the Perspective of Explicit Philosophy"—the prelude to the law of transmutation discussed in the book, which actually expounds the isomorphism of the aesthetic landscape in the presence to the internal aesthetic mechanism, the philosophical relationship between appeal and absence, concealment, implication, etc. The so-called law of transmutation later and super far is based on this premise. On this basis, it starts from Yin Xiuzhi's theory, combined with Lu Ji, Huainanzi, and Zhuangzi's theories. In the theory of dualistic coexistence of the pearl of water-surface ripples, etc., the unified reference background found that aesthetics should reject or surpass pure logic, rely on wisdom, and be based on the isomorphism and interaction between categories, like abstract unity such as implicit-explicit, existence and non-existence. The correlation and interaction between them are the basic strategies. Different from a general philosophy, Yang's comparative study of "concealment" and "revelation" on the abstract unity of Chinese and Western theories [18] discusses the transformation, not just on the mutual transformation of the real material world but emphasizing the reality the relationship between tangible and intangible appearances and the real master, the depth and level of beauty of art, which also includes its multiple structures of form. The level of the philosophical form should be relatively divided into clear, present, beautiful, non-existent and vague [19]. Explicit and implicit share a system, explore the relationship between the two types, and develop in an orderly manner. The system is both realistic and surreal, and obvious and implicit coexist. It is also open, inclusive, and poetic. The so-called metamorphosis, return to basics, concealment, and generation are poetic and orderly revelations and explicit dynamic performances. This vigorous but not unified way of thinking is oriented towards nature, producing aesthetic relationships and aesthetic objects. Tao, like water, contains simple ecology. Lu Ji and others call it the pearl—water wave. According to Yang's "Exploring the Principles of Chinese and Western Literature and Art" [20], the pearl hidden in the bottom of the water is a metaphor for the origin of the brewing world, and it is also the harvest and direct enlightenment of people's aesthetics. At the same time, the binary isomorphism and interaction of implicit-explicit, existence-non-existence, implicit-explicit, implicit-explicit, and active-implicit is of philosophical relationship and realistic logical state rich in historical connotation. The role should also be reflected outside the literary and artistic circles. Yang prides himself on the universality of his creations. If the article expresses these understandings, it is called "meaning". If you can't see it, the loudest and most beautiful voice is a silent voice; and if you can't touch it, it is called "taste". It is bright and solemn above it. It is intangible and formless. This is "trance". Facing it, you can't see its front; following it, you can't see its back. Only grasping the "existence" "Tao" can deeply comprehend the image and control the concrete things that exist in reality. Only in this way can our minds enter the broader space-time and know and understand the origin of the universe. This is called understanding the law of "Tao". "Basic Features of Implicit Isomorphic Philosophy" has confirmed that such concepts in Chinese literary, historical, and philosophical classics six generations ago are relatively unified, and can also be regarded as the tenth "Analects" of "Analects", one of the four interpretations of "Tao Te Ching". That is, the starting point of the corresponding provisions above is the unity of the subject spirit and the specific objective entity [21]. The so-called unity includes the fusion, symbiosis, stimulation, and sublimation of the essence of Buddhist thought and many aspects of Taoist philosophy. In the relationship between water and Tao, above the surface of "water" represents all its aesthetic landscapes, it confirms that "hidden" is the source and background. This principle corresponds to whether there is dark matter in the universe in natural science. Its creativity, generation, and vitality. Zhuangzi Xuan attaches great importance to what is inherent in the original intention of creation. Yang compares the ineffable Tao to Kant's famous saying—the desirable shape of all things, the original phenomenon object of the interaction of all things in the universe. Humanization, as a specific symbol conveys the philosophy and aesthetic philosophy. In the process of life, it is related to Yin and Zhu waters based on Tao, that is, whether there is a relationship essence between manifest and hidden as ontology evolves simultaneously and isomorphically. This strategy is based on the understanding of internal evidence, combining Faith and rationality, profound understanding and grasp of the magical power intermediary between the spiritual world and the external world. "The Basic Strategies of Literary Fu, Literary Mind and Carving Dragons Seen by Zhu Zhao" confirms this kind of thinking, that is, the way to grasp aesthetics [22]. The "pearl" attributes of diving are divided into concealment, mystery, and resplendent. Let the hermit interpret "retirement" as the deep unity between each other, the so-called unity is a dark pearl. In summary, it can be confirmed that "Literary Aesthetics from the Perspective of Ming and Yin Philosophy" supported by Yang's many papers is a comprehensive academic monograph on Confucianism, Buddhism, and Taoism, with explicit binary isomorphism while the implicit philosophical method has its philosophical universality.

3. Conclusions

Judgment and conclusion: Investigating and commenting on Yang's works, which contain multiple thinking directions, trying to learn from "Wen Xin Diao Long" and natural science, etc., is to set a schema of underwater pearls-water ripples as a model for reasoning that the psychological process is a thinking form that generalizes general principles from quoting aesthetic facts. In historical investigation, a philosophy is created based on inductive reasoning and removal of veils, and it is traced back to the duality of explicit and implicit structure, and even become the foothold of aesthetics. Transcending the limitations of art, literature, and history to reveal the secrets of existence not only has the nature of being good at controlling complexity with simplicity but also has the methodological nature of fundamentally reconstructing multidisciplinary strategies. That is, it is conducive to the expansion of applicability in principle, the adjustment and improvement of world outlook, and the simplification of numerous materials. Looking back at the study of "Wen Xin Diao Long", if you want to further change the usual limitations of perspectives and themes such as translation of ancient books, interpretation of words and sentences, textual research on the author's time, philosophical clues, reinterpretation, etc., then this evaluation has confirmed the new research on literary aesthetics. The Existence and Feasibility of the Approach, The Isomorphic Philosophy of Explicit and Implicit, and Its Comparative Study on the Esoteric Theory and the Explicit-Implicit Theory—On the Abstract Unity of Chinese and Western Theories, is still a very good inspiration for the theoretical approach. This attempt is a poetic philosophical methodology effort that combines transcendence and experience, as discussed in "Discovery of the core combination of traditional Chinese literary theory and philosophy and its historical main line. Starting from the analysis of the methodology of Wei and Jin literary aesthetics"[23] is trying to get rid of the limitations of real things, and then connect and pay attention to potential factors. Among them, Yang's "context" and other discourses show the evolution of multi-level forms, revealing and highlighting the continuity of Chinese traditional culture and literary aesthetics. In the chapter "The True Value of the Research Background"[1]P323, he believes that following this path, the hermitian theory and its Dragonology research will show extraordinary theoretical functions, and thus become the secret to opening up new caves and reveal the truth of the world. Can this universality be called the key to the truth [6]P174? If the above-mentioned main points of Yang's works are true or contain some facts, and if they are widely criticized and questioned by all walks of life in the economy and society, then at the same time, I hope that all scholars will pay attention to, actively criticize, test or use this "secret key" in the academic circles in the hope that some experts will get out of the cave of academic thinking as soon as possible, and maintain the independent spirit of philosophical self-consciousness under the realistic situation of generally pursuing clear interests. According to the statement of the editorial department of the journal, "The Origin of Traditional Artistic Conception", which has confirmed Yang as the first author [24], and its "category isomorphism, evolutionary interaction law, and hidden law", the so-called metamorphosis law is not only to study "Wen Xindiao Long", but also requires the root—for example, a summary of the abstract unity of the two. If Vision is to be extended further to include as yet unseen aggregates, including those that do not seem to exist, to consolidate and understand texts and other constellation forms such as Tao, semantics, form-spirit, imagery, artistic academic ideas, literary literacy, and popular science should also be closely integrated with the source and its poetry in real life, such as that his "Research on the Value, Inheritance and Innovation of Metaphoric Excellence Expression--Thesis Heart" "Basic Aesthetic Principles and Construction of Diaolong" integrates virtuality, reality, concealment and preservation into planning [25], so that there will be many beneficial inspirations and references, and valuable philosophical references will be found. If the research strategy is limited to reasoning, repeatedly clarifying long-standing things, and discarding them in the face of a broad comparative perspective, then the worship of materiality, presence, and authority will be inevitable, and the repetition of methodology will become inevitable, leading to stagnation in interpretation, introversion, and even wanton plagiarism and disguised praise to get ahead. Therefore, the attempt to broaden the academic horizon is essentially a public reflection on the stagnant reality, and it is a necessary and valuable attempt. It is hoped to arouse reflection and more criticism.

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