

An Analysis of the Relationship between Beauty and Ugliness in Zhuangzi

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Abstract: Among the hundred pre-Qin sages, Chuang Tzu's thought is the most aesthetically rich. His concern and exploration of the theory of the relationship between beauty and ugliness reflects his profound thinking and deep humanistic concern for the ultimate problems of mankind. Chuang Tzu expounds his concept of beauty and ugliness in various chapters. In the history of Chinese aesthetics, the aesthetic interest of emphasizing virtue over form was formed, represented by Chuang Tzu. This unique concept of beauty and ugliness of Chuang Tzu has brought infinite inspirations and reflections for future generations to explore the relational theory of beauty and ugliness.

Keywords: Chuang Tzu, beauty and ugliness, relationism

1. Introduction

This paper begins with the text of Zhuangzi, Chuang Tzu's relationism categories of beauty and ugliness are explored. The aesthetic concept of "Tao" as beauty and transcendence of form. A dialectical conception of aesthetics is elaborated in three dimensions: the difference between beauty and ugliness, the relativity between beauty and ugliness, the conversion of beauty and ugliness.

2. The aesthetic concept of "Tao" as beauty and transcendence of form and body

2.1 Aesthetics in accordance with the Way

The concept of aesthetics advocated by Chuang Tzu is inextricably linked to his idea of "Tao". "Tao" is the starting point of Chuang Tzu's aesthetics, and also the highest category of Chuang Tzu's aesthetics. The "Tao" is the source of the world, the essence of the universe, and the law that governs everything. Beauty is the manifestation of "Tao" in the realm of aesthetics, and it is absolute beauty. The Signs of Real Virtue says this: "The Way gives him a form and Heaven provides it a shape." (Zhuangzi-Signs of Real Virtue) The beauty of the human form is given by "Heaven" and "Tao". Therefore, only when the form is in harmony with the Tao can the Tao reveal the beauty of the form. At this time, the beauty of the form is not influenced by any factors other than the "Tao".

Chuang Tzu said in The Shores of the Dark Waters: "Heaven and Earth have great beauty but no words. The four seasons follow their regular path but do not debate it. All forms of life have their own distinct natures but do not discuss them. The sage looks at the beauties of Heaven and Earth and comprehends the principle behind all life. So the perfect man does without doing and the great sage initiates nothing, for, as we say, they have glimpsed Heaven and Earth." [1] The most essential beauty in heaven and earth is "Tao", which is the essence of heaven and earth. This "great beauty" is unspoken, regular but not criticized. Sage men and women who explore the nature of beauty in heaven and earth and understand the trend of development and change in all things. The holy man must know how to follow the laws of nature, and the sage must not pretend to act at will. The ability to reach such a state stems from taking the law from heaven and earth. Zhuangzi-Tien Tzu Fang says this about the relationship between "Tao" and beauty: Confucius said: "Please ask the wandering." Lao Tzu said: "To obtain this is perfect beauty and perfect happiness, and to obtain perfect beauty and wander in perfect happiness is to be a perfect man." [2] Confucius inquired: what is the realm of wandering? Lao Tzu said: wandering is the most beautiful and joyful realm. Those who savor the most beautiful and travelling in the realm of the most joyful can be called the holy man. Chuang Tzu's view, the holy man being is one who has attained the "Tao" and reached the state of supreme beauty.

2.2 *Beyond Confucius' aesthetic of perfection and refinement*

Chuang Tzu's concept of aesthetics is different from the Confucian concept of aesthetics represented by Confucius. Confucius took perfection as the purpose of aesthetics and the standard for judging the sense of beauty. Seeking the unity of beauty and goodness, focusing on the unity of external formal beauty and internal benevolence, righteousness, propriety and wisdom. He strongly rejected the aesthetic purpose of ugliness.

The Master said of the Shao that it was both perfectly beautiful and perfectly good, and of the Wu that it was perfectly beautiful but not perfectly good. [3](The Third Analects of Confucius)Confucius commented on the music of Shao, saying: "The playing was moving and wonderful and the content was wonderful." Commenting on the music of Wu, he said: "The music is wonderful, the content is not quite complete." Confucius clearly defined the difference between beauty and goodness in the chapter "The Third Analects of Confucius". The music of Wu represents the history of King Wu of Zhou, who destroyed the Shang Dynasty and took over the world by force of arms. The outer melody, though beautiful, eulogizes the historical fact that the world was won by force of arms. Ultimately, it is not the ideal way for a gentleman to rule the world. Therefore, the more Confucius indulged in the music of Shao, the more he pursued the fit of beauty and goodness. He used "the best of beauty" as the standard and criterion for judging the sense of beauty, which is more in line with the best of beauty in his mind.

"When there is a preponderance of native substance over acquired refinement, the result will be churlishness. When there is a preponderance of acquired refinement over native substance, the result will be pedantry. Only a well-balanced admixture of these two will result in gentlemanliness." [4] (The Sixth Analects of Confucius)A man whose simplicity outweighs his literary brilliance is vulgar. Too much literary talent and not enough simplicity makes it too vapid. The only way to be called a gentleman is to have the perfect combination of simplicity and literary brilliance. Confucius advocated the combination of external etiquette and internal cultivation, His aesthetic view of the unity of "acquired refinement" and "native substance" is very different from Chuang Tzu's concept of beauty and ugliness. Chuang Tzu's aesthetic interests pay more attention to the cultivation of inner virtues and belittle the ostentation of outer forms.

2.3 *The aesthetic sense that emphasizes virtue over form*

The images of monstrous people are scattered throughout the chapters of Zhuangzi, and eleven images of monstrous people are depicted in the book. They are respectively: Commander of the Right of The Nurturing of Life. Crippled Shu of Out and About in the World. Signs of Real Virtue of Wang Tai, Shen Tu Chia, Shu Shan the Toeless, Ai Tai To, The Crooked Man with No Lips, The Man with a Jug-sized Goitre. The Great and Original Teacher's Zi Yu. The hunchback man of Grasping the Purpose of Life. Uncle Cripple of Perfect Happiness. Chuang Tzu defines the monstrous people this way in The Great and Original Teacher: The man alone is only alone when compared to others, but he is alongside Heaven. [5] Chen Guying, in his Zhuangzi A Commentary on the Present and a Translation of the Present, interprets a monstrous as a person who is out of step with the world. The monstrous people in Chuang Tzu's writing are people who have attained the "Tao", and they have a very different spiritual outlook and spiritual world from the secular people. Similar to what Lao Tzu called the reversion to infancy. Their nature is sincere and frank, By the Great Way, Freedom from external form. He has achieved the realm of life that is in line with the "Tao" and presents the beauty of the aberrant.

Zhuangzi-Signs of Real Virtue is the chapter with the most descriptions of freaks. The image of the deformed man is the body of "Taoism", and ugliness is given the connotation of beauty by Chuang Tzu. They are no longer synonymous with "ugly" in the traditional sense, but a combination of external ugliness and spiritual beauty. The emergence of the image of the monstrous man is a transcendence and rebellion against the aesthetics of classical Chinese aesthetics, reflecting Chuang Tzu's belief in and yearning for an ideal personality.

The monstrous men depicted in Zhuangzi's writings all had admirable personalities, the charisma emanating from the monstrous man stems from the nobility of his inner virtues, and it is the inner spiritual world that nurtures the glory of virtue. As Signs of Real Virtue says: "If virtue is foremost, the physical body is ignored".(Zhuangzi-Signs of Real Virtue)According to Chuang Tzu: If a person has a lofty spiritual state, then his physical defects will be overlooked. In the author's view, Chuang Tzu highlights the beauty inherent in the image of the deformed man as emphasizing virtue over form in the strong contrast between form and virtue. The relationship between "form" and "spirituality" is an important category in classical Chinese aesthetics. "Form" generally refers to a person's physical existence, and "

spirituality " generally refers to a person's spiritual existence. It is proposed or said that the meaning of life and the value of life does not lie in the outer form, but in the inner spiritual realm. From this point of view, emphasizing "spirituality" is equivalent to emphasizing "virtue".

In the history of Chinese aesthetics, it was also Chuang Tzu who was the first to speak explicitly about ugliness, it is pointed out that the ugly form can contain a spiritual beauty that is beyond the ugly form. [6] It is perfectly true to say that in the history of Chinese aesthetics, the affirmation of the beauty of ugliness and monstrosity is unique to Chuang Tzu's aesthetics. [7] To summarize, in Chuang Tzu's discussion of "ugliness", his view of "ugliness" is the basis of aesthetic freedom. The connotation of aesthetic "ugliness" is to enable the aesthetic subject's mind to be free. The entry of "ugliness" into the realm of aesthetics is the cornerstone of Chuang Tzu's passage to the realm of freedom in life. Having this aesthetic state of mind is the way and key to the "most beautiful and joyful" aesthetic life.

To summarize, this article from the "Tao" of the aesthetic, beyond the Confucius perfect, refined aesthetic, the aesthetic of virtue and light aesthetic three aspects. It discusses Chuang Tzu's aesthetic concept of "Tao" as beauty and transcendence of form, which is different from the Confucian concept of aesthetics represented by Confucius in many ways.

3. Dialectical relational Categories of Beauty and Ugliness

3.1 The difference between beauty and ugliness

Chuang Tzu describes the difference between beauty and ugliness this way in Heaven and Earth: "A hundred-year-old tree is chopped up and from that is fashioned a sacrificial bowl, engraved and colored green and yellow. The rest is thrown away into a ditch. Now, if we compare the sacrificial bowl and that which was cast away, there is certainly a difference between them in terms of beauty and ugliness, but they are one in that they have both lost their innate nature." [8] "sacrificial bowl" wine vessel made of centuries-old trees, gorgeously decorated in a greenish-yellow color, wine vessels are beautiful from the outside. There is a clear difference between the beauty of a gorgeous "sacrificial bowl" and a broken piece of wood abandoned in a ditch. In terms of losing their nature, the two are not fundamentally different.

Chuang Tzu contrasts the ugly a leper with the beautiful Hsi-shih in his Working Everything Out Evenly: "Therefore, take a stalk of wheat and a pillar, a leper or a beauty like Hsi-shih, the great and the insecure, the cunning and the odd: all these are alike to the Tao." [9] May enumerate the tiny grasses and trees with the tall pillars of the court, the ugly Knight and the beautiful Shih Tzu, wide, strange, bizarre, weird, grotesque, and other rare and various things to illustrate this point. From the perspective of the "Tao", these things are all connected to the "Tao". Chuang Tzu's assertion that there is a difference between beauty and ugliness is the premise and foundation of his thesis on the relationship between beauty and ugliness. If there were no boundaries between the beautiful and the ugly, there would be no such thing as the relativity of the beautiful and the ugly and the mutual transformation of the beautiful and the ugly.

3.2 The relativity between beauty and ugliness

The relativity between beauty and ugliness is manifested in two main dimensions. First, the same aesthetic object in the same field, for different aesthetic subjects, the feelings of the aesthetic subject vary widely. Chuang Tzu explains the relativity between beauty and ugliness this way in Perfect Happiness: "If you try to make them happy by playing the Nine Shao music in the area around their lakes, when the birds hear it they will fly away. If the animals hear it, they will run away and hide and if the fish hear it they will dive down to escape. Only the people, if they hear it, will come together to listen." [10] In the area around their lakes, Performs the music of Xian Chi and Jiu Shao. Birds fly away when they hear that, the beasts will hear it and run away, fish will dive into the water when they hear it. Yet people can meet and rejoice when they hear such beautiful music.

Chuang Tzu also discusses the above point in his Working Everything Out Evenly: "People said that Mao Chiang and Li Chi were the most beautiful women in the world, but fish seeing them dived away, birds took off into the air and deer ran off. Of these four, who really knows true beauty?" [11] The female court officials of Mao Qiang and Li Ji were great beauties whose beauty was praised by the world. Fish dive into the water when they see them, birds fly high into the air when they see them, and moose flee when they see them. Who really appreciates beauty more among the four - man, fish, bird and moose?

Different aesthetic subjects look at the same aesthetic object from different standpoints and different starting points, so the beauty seen by aesthetic subjects is not the same.

Secondly, the same aesthetic object in different fields, for the same aesthetic subject, the aesthetic subject's feelings are also different. Chuang Tzu describes He Bo's exclamation after observing the sea like this in *Season of Autumn Flood*: The season of the autumn floods had come and the hundred rivers were pouring into the Yellow River. The waters were churning and so wide that, looking across from one bank to the other, it was impossible to distinguish an ox from a horse. Flowing with the river, he travelled east until he came at last to the North Ocean, where he looked east and could see no end to the waters. He shook his head, the Lord of the Yellow River, and looked out to confront Jo, god of the Ocean, sighing and saying: "The folk proverb says, The person who has heard of the Tao a hundred times thinks he is better than anyone else. This refers to me. I have heard people mock the scholarship of the Confucians and give scant regard to the righteousness of Po Yi, but I didn't believe them. Now I have seen your endless vastness. If I had not come to your gate, I would have been in danger, and been mocked by those of the Great Method." [12]

When the river rises in the fall, all the smaller rivers converge to the Yellow River. The water is so wide that the scene is spectacular. Hebo was so proud of this scene that he thought the beauty of the world was all in one place. He followed the direction of the current and kept walking eastward to the North Sea. Looking far to the east, facing the endless sea. He exclaimed to Poseidon: I have heard many truths and think that no one is as well-informed as I am. I once heard: I didn't believe what I heard when I first heard that some people underestimated Confucius' talent and belittled Boyi's righteousness. I have witnessed your broad majesty today, and if I had not come here to see something of it, I would have been laughed at by those who have seen so much.

3.3 Mutual Transformation of Beauty and Ugliness

Chuang Tzu talks about the transformation between beauty and ugliness in this way in *The Shores of the Dark Waters*: "All the forms of life are one, yet we regard some as beautiful, because they are spiritual and wonderful; others we count as ugly, because they are diseased and rotting. But the diseased and rotting can become me the spiritual and wonderful, and the spiritual and wonderful can become the diseased and rotting." [13] Very thing in the world is a whole, seeing the beautiful as magical and the ugly as stinky. Stinking rot transforms into magic, and magic transforms into stinking rot.

Chuang Tzu sees the transformation from ugliness to beauty in the transformation of Confucius's attitude toward woodman Wang Tai in *Signs of Real Virtue*: In the state of Lu there lived a man called Wang Tai, who had lost a foot — yet the number of his followers was as great as those of Confucius. Chang Chi asked Confucius, 'Wang Tai has lost a foot, yet he manages to divide up the state of Lu equally with you, Master. He doesn't preach, he doesn't debate, but people come empty and leave full. Is it true that there is teaching without words, and that even if the body is not whole, the heart is complete? What kind of man is him?' Confucius replied. This master is a sage, and the only reason I have not been his disciple is that I was slow in going to him. I will certainly now go to him as my teacher, and, therefore, how much more should those who are not equal to me! Why stop at just the state of Lu? I will bring all under Heaven to follow him.' [14]

There was a man in the state of Lu, Wang Tai, who had a broken foot, and had as many disciples following him for instruction as Confucius. Chang Chi asked Confucius, "Wang Tai, the man with the broken foot, and those who studied with him and those who studied with the gentleman were equally divided in the state of Lu." He stands and does not give instruction, he sits and does not deliberate. Those who came to him for instruction came empty and returned with their learning. Is it true that there is no need to teach others with words, but to teach them in an invisible and subtle way? What kind of man is this? Confucius said, This is a sage; I am behind him in cultivation and character, and I am too slow in seeking instruction from him! I intend to worship Wang Tai as my teacher and humbly ask him to teach me how to behave and learn. His unique educational philosophy attracted more than just the people of Lu, and I will lead all the people of the world to follow him.

Another much-loved figure depicted by Chuang Tzu in *Signs of Real Virtue* is Ai Tai To: Duke Ai of Lu said to Confucius, 'In Wei there was a man with a terrible appearance called Ai Tai To. But those around him thought the world of him and when women saw him they ran to their mothers and fathers saying, "I would rather be the concubine of this gentleman than anyone else's wife." This has happened more than ten times. He was never heard to take the lead in anything, but was always in accord with others. He was not powerful and thus able to save people from death, nor was he wealthy and able to

feed people. Furthermore, he was so hideous he could scare the whole world. He never took the lead, just agreed with whatever was suggested, and he knew little about the world beyond his own four walls. But people came flocking to him. It is clear he is different from ordinary people, so I asked him to come and see me. He certainly was ugly enough to frighten the whole world. Yet he had only been with me for less than a month when I began to appreciate him. Within a year I had full trust in him. In my country there was no prime minister, so I offered him the post. [15]

Duke Ai of Lu said to Confucius: "I heard that there was a man in the state of Wei who had an ugly shape called Ai Tai To. Men want to be friends with him after spending time with him. The women did not want to be other people's wives, and preferred to stay by his side as concubines of Ai Tai To. There have been more than a dozen women with this desire, and the number is growing. I have not heard Ai Tai To advocate anything, but I have often seen him echoing the views of others. He did not have the power of a king to relieve men from the brink of death, nor did he have great wealth to feed the hungry. Duke Ai of Lu met with Ai Tai To and was shocked by his horrifyingly ugly appearance. But after spending less than a month with him, Duke Ai of Lu praised him for his conduct. In less than a year, Ai Tai To gained the trust of Duke Ai of Lu and granted him the title of prime minister, allowing Ai Tai To running the country."

To summarize, this paper discusses Chuang Tzu's dialectical relational theory category of beauty and ugliness from three aspects: the difference between beauty and ugliness, the relativity between beauty and ugliness, and the mutual transformation between beauty and ugliness. The exposition of Zhuangzi's dialectical category of beauty and ugliness relational theory helps us to deeply understand Zhuangzi's concept of aesthetics and the realm of freedom of beauty and ugliness relational theory and the way to realize it.

4. The Realm of Freedom and the Way to Realize Aesthetic Freedom in the Relation Theory of Beauty and Ugliness

4.1 The Realm of Aesthetic Freedom in the Relation Theory of Beauty and Ugliness

Chuang Tzu takes "Tao" as the starting point of aesthetic thought, which is specifically manifested in the pursuit of the realm of aesthetic freedom. The core of Chuang Tzu's aesthetics is the discussion of the concept of "freedom" and the relationship between "freedom" and aesthetics. [16] Chuang Tzu aesthetics' exploration of the core issues is manifested in two ways: First of all, the subject of aesthetics transcends the weighing of advantages and disadvantages, realizes the care of "Tao", and thus achieves the life realm of "the most beautiful and the most joyful". Secondly, Chuang Tzu through dismember an ox as skillfully as a butcher, cutting wood for instr., wheel flat hacking wheel and other fables. Ultimately, in the process of attaining the "Tao", the essence and core of beauty and aesthetics are touched.

Zhuangzi explains the nature of life through the image of a monstrous man with a broken form and a perfect virtue. He conveys the importance of the freedom of the human spirit to the value of life through the pure and true nature of human nature and the independence and faith of the spirit. Therefore, the question of why life exists and why the spirit is free is the center of Chuang Tzu's aesthetic thought. The life referred to here includes both the outer form and the inner spirit.

4.2 Transcending life and death as a means of realizing aesthetic freedom

Chuang Tzu's realm of life and death can be divided into three dimensions. The first dimension: recognizing that the issue of life and death is an inevitable process in the course of life, i.e., "not fearing life and not fearing death." Chuang Tzu saw life and death as two sides of the same coin of life. He believed that human life and death were natural processes in the flow of one's life. Thus, both life and death are inevitable and beyond human control. Life is a process of gathering and dispersing of air; when air gathers, it leads to "life"; when air disperses, it leads to "death". People need to wake up to the issue of life and death. From life to death and from death to life is an inevitable process in life, and in this process of mutual transformation, "air", as an important medium, plays a very important role in the transformation Yin and yang gather "air" and become human beings, and then transform into yin and yang after death, which is a natural cycle in the course of life. Human beings and all things in the world are one and the same, and after attaining the "Tao", a person becomes a person of all virtues and achieves the realm of "unity of heaven and man" in life. Therefore, a person of full virtue is a virtuous person who transcends life and death.

What is a person of full virtue and how does a person of full virtue transcend life and death? Chuang Tzu gives the answer through the dialog between Duke Ai and Confucius in *Signs of Real Virtue: What do you mean by "perfect character?"* asked Duke Ai. Confucius replied, "Death, birth, existence and trouble, auspicious and inauspicious signs, wealth, poverty, value and worthlessness, glory and blame, hunger and thirst, cold and hot — all these are the way the world goes and the result of destiny. Day and night follow each other, but there is no way of knowing where they come from. Don't allow this to disrupt your innate balance, don't allow this to perturb your mind. If you can balance and enjoy them, have mastery over them and revel in this, if you can do this day in and day out without a break and bring all things together, then this brings forth a heart prepared for changes and this is perfect character." [17]

Confucius said: "Life and death and survival, poverty and riches, virtuous and unworthy, slander and praise, hunger and thirst and heat and cold, these are the laws of change, the laws of the flow of life. These laws and laws are as if they were alternating day and night, and one's cultivation is not enough to gain insight into the beginnings of change. Therefore, these changes of law and the flow of destiny cannot disturb our hearts or the peace of mind. In this way the mind can maintain inner harmony and fluency when it comes into contact with the outside world again. That's the true meaning of talent."

Chuang Tzu's in-depth insight into the issue of life and death helps us to deeply realize the nature and laws of life and death. To alleviate the fear we have when facing death and to look at the issues of life and death with a transcendent and open mind. Chuang Tzu's perspective on life and death leads us to focus on the "Tao". We can gain insight into the central thrust of Chuang Tzu's view of life and death, which is transcendence and openness. Only by truly recognizing the fact that death is both a law of nature and an inevitable consequence of life. Only then can we bravely face death, break free from the shackles of fate, and ultimately gain the freedom of the spiritual world. Chuang Tzu interpreted the realm of life and death from a unique perspective, and the concept of life and death as a line between death and life was an important thesis in his philosophical system, which became a prescription for him to transcend life and death, to transcend life itself, and to seek spiritual independence and self-possession.

4.3 Aesthetic Freedom Realized through "heart"

The so-called "heart" is the elimination of distractions and preconceptions. Abandon the prejudices of the senses and look at all things in the world objectively. The aesthetic state of mind remains fluid and clear, and the aesthetic subject treats the object of aesthetics with a quiet mind. To transform things with air and to sense things with air. So that the subject of aesthetics to achieve a state of virtual silence, into the realm of aesthetics. The aesthetic subject fasts to meditate and eventually reaches aesthetic freedom.

Yan Hui questioned Confucius in the *Out and About in the World: Then what is fasting of the "heart?"* Confucius said: "Your mind must become one, do not try to understand with your ears but with your heart. Indeed, not with your heart but with your soul. Listening blocks the ears, set your heart on what is right, but let your soul be open to receive in true sincerity. The Way is found in emptiness. Emptiness is the fasting of the heart." [18] Confucius said: It is necessary to discard the distractions of the mind and concentrate on the mind. Do not use your ears to hear but use your heart to realize, and do not use your heart to realize but use your empty chi to feel! The role of the ear stops at listening to external objects, and the role of the mind stops at sensing external objects. It is the air of the void that is capable of encompassing all things in the universe, and only the Great Dao can be brought together in the air of the void. The state of mind where there is nothingness and clarity is "heart".

4.4 Aesthetic Freedom Realized through "sitting right down and forgetting is"

For the subject of aesthetics, one of the ways to realize aesthetic freedom and aesthetic expectation is "sitting right down and forgetting is". I have ignored my body and cast aside my wisdom. Thus, I am united with the Tao. This is what sitting right down and forgetting is." [19] "Forgetting" is one of the characteristics of Chuang Tzu's pursuit of spiritual freedom, and it is also the cultivation effort to achieve the state of freedom. What Chuang Tzu means by "sitting right down and forgetting is" is "total forgetting". Outwardly forgetful, inwardly forgetful. The "removal of form and intellect" involves the removal of two aspects: First, there is the rejection of form. Not focusing attention on their limbs, beyond the obsession of form, let the spirit be free from the bondage of the flesh. Secondly, there is the rejection of the mind. Remove the prejudices and narrow-mindedness from your mind and transcend the barriers of your previous intellect. Perceiving the universe and the Tao as one, From "having to wait" to the freedom of "not having to wait". The New Translation of the Treatise on Sitting and Forgetting, annotated and translated by Zhang Song hui, discusses the idea of "sitting right down and forgetting is" in seven

chapters. His theory explores the cultivation of "sitting right down and forgetting is" from the perspective of the experience of life's journey. Eventually, we will reach the realm of "the unity of heaven and mankind". This is truly "sitting right down and forgetting is".

Chuang Tzu's concept of "forgetting" is a hierarchical relationship. For example, "forget profit," "forget fame," "forget words," "forget mind," and "forget form." And "forget form" is the highest level of "forgetfulness". The form, as part of the whole of life, is something that regular people cannot easily forget. As a result, it is often mistakenly believed that physical existence is the essence of life. It is a superficial understanding of the nature of life. The monstrous people in Zhuangzi are more concerned with the cultivation of inner virtues because of their mutilated forms. He has a bright and confident attitude and a calm and firm style. It is only through this process of spiritual cultivation that the spirit can tend to the realm of freedom and be in harmony with the "Tao".

5. Conclusion

The individualized aesthetic value of "monstrous people" not "monstrous" is a transcendence and critique of the Confucian concept of aesthetics represented by Confucius. The aesthetics of "ugliness": "The ugly is near the beautiful, the beauty of the monstrous juxtaposed with the beauty of the sublime, ugliness and goodness coexist." Chuang Tzu's unique concept of "judging ugliness" has had a profound impact on later generations of literary and sculpture creation. For example, Guan Xiu's Sixteen Lohan Figures. The portrayal of the Bull Demon King, the Monkey King, and the demons in Journey to the West. The spiritual origin of these images can be traced back to the "monstrous people" in Chuang Tzu. His care for the humanity of the world and his concern for individual life are rooted in the context of the times. In the face of the social status quo that emphasizes form over virtue, and the mind as an external servant, Chuang Tzu condensed the Chuang Tzu-style thoughts of aesthetics and philosophical debates. A breakthrough was found in the spiritual dimension, seeking aesthetic freedom to get away.

The process of "Tao" and "Tao" in the monstrous human body in the text of Zhuangzi. It emphasizes the ultimate care and spiritual transcendence of individual life, highlighting the ultimate value and meaning of individual life. By contrasting beauty and ugliness in various chapters, Chuang Tzu explains the unique concept of aesthetics as well as the aesthetic thought that leads to aesthetic freedom. This profound and wise aesthetic thought and concept of beauty profoundly influenced the spiritual realm of later generations of literati. When they encountered the difficulties of poor career and life, they found a spark in their lives for them. Chuang Tzu's concept of aesthetics provides a unique aesthetic perspective for the world to discover the beauty of life.

Chuang Tzu's unique aesthetic thought allows people to gain aesthetic inspiration from Chuang Tzu's aesthetic thought when facing the relationship between beauty and ugliness, and to achieve an aesthetic state of mind that emphasizes the cultivation of one's own virtues. To summarize, Chuang Tzu is Chuang Tzu with his mind as the great furnace, melting the whole world, life and history. [20] As later scholars continue to explore and excavate his theory of the relationship between beauty and ugliness, people more and more appreciate the unique charm and value of Chuang Tzu's aesthetic concepts.

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