

The discovery of similarity between Martin Heidegger and Wen Xin Diao Long in appearance and disappearance—Research on the intersection of Chinese and Western aesthetics and its causes

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ABSTRACT. *In order to examine the similarities and differences between the classical views of Chinese and Western aesthetics, it is the first time to discover and prove that Martin Heidegger's appearance and disappearance and the hidden-show theory of "Wen Xin Diao Long" are apart from their differences, their literary aesthetics, aesthetic methods and philosophical thinking. There are many commonalities that transcend epistemology; through comparison, induction, and comprehensive discovery: Absence, transcendence and righteousness are extra-literal, extra-literal emphasis, and the connotations of concealment, concealment, and concealment are similar, and they all emphasize concealment. No, there is the characteristic of connecting with the source; poetic show and clear are connected with the finiteness of life to praise. There is a mixture of things, the infinite way of heaven, the foundation of nothingness, etc., and the truth must interact with the truth in the concealment-clear, and the difficult and progressive similarities... It can also be proved that both are affected by Taoism and have ontological characteristics. Prove that ancient Chinese culture or the hometown of ontology; Sino-Western cultural dialogue has realistic possibilities. Based on the unifying and abstract elements of the two, a philosophical strategy of explicit-implicit duality isomorphism was created, which can be applied to the humanities such as literature and art, aesthetics, and society and nature for verification.*

KEYWORDS: *Yinxiu Theory, Heidegger's Theory of Explicitness and Implicitness, the Philosophy of Duality of Explicitness and Implicitness, Wenxindiaolong*

1. Introduction

Research purpose and main points: This research aims to find the differences and similarities between Chinese and Western viewpoints in the classic works of

philosophy and aesthetics, and reveal the possibility of the integration of Chinese and foreign aesthetics through commonalities; therefore, it is the first time that the German Martin Heidegger's philosophical and aesthetic works are compared with those of China. The most literary theory in history, the comparison of "Wen Xin Diao Long" by Liu Xie in the Wei and Jin Dynasties is mainly the comparative study of Heidegger's appearance and disappearance and "Wen Xin Diao Long". We found the similarities and differences between the two and summarized them. Synthesize the commonalities and abstract unity.

The starting point of this proposition is Liu Xie's view of Yinxiu: the feeling outside the word is Yin, and the overflowing present is beautiful. Among them, hidden-xiu, and Heidegger's appearance and disappearance, are both dualistic, relative, and common. Similar and seems to be translatable [1] P157. The two are more than 1,500 years apart, and the national conditions, nationalities, history and culture are very different. This is similar between China and the West. Are there similarities in connotation, thinking, methodology and substance? The reason for the similarity? What is the enlightenment value of this to the construction of aesthetics?

Through innovative comparative research, there are many amazing discoveries: In addition to the differences, there are many commonalities; after further analysis and provable research, Heidegger's appearance and disappearance, and Liu Xie's hidden -Xiu, respectively, are composed of opposite categories of opposite nature; both emphasize the obscure aspect, and the basic theory has more than ten aspects of characteristics and similarities of thinking. Looking at its historical background and its causes, both belong to ontology: Heidegger is the ontology that European and American philosophy has turned to, borrowing from Taoist thought. Liu Xie, the author of "Wen Xin Diao Long", worked in Buddhism. At that time, Confucianism declined, while Taoism, metaphysics, Buddhism The ontology is high. This first discovery has inspired the world: First, it should be noted that the epistemological philosophical method has great limitations for aesthetics and the search for the origin; secondly, everything in the universe is not necessarily objective, present, and explicit; the explicitness must be There are hidden things, and everything depends on the commonness of the origin. Third, we should have the courage to face concealment, nothingness, mystery, enlightenment, and reveal the truth; fourth, the traditional philosophical culture of Chinese Confucianism, Buddhism, and Taoism, and the ontological culture after the turn of contemporary Western philosophy, there are many dialogues, blends, and The same theoretical space and feasibility. The fifth is to extract the characteristics of the two thoughts, which can be deduced, try to create and construct a new philosophy of appearance and disappearance coexisting and isomorphic, using this strategy to be between concrete and abstract.

2. Research methods and materials

2.1 Method

Expand between Chinese and Western classics, avoid using Cartesian subject-object method and epistemological methodology, and summarize similarities and differences through comparison, discovery, deduction, and inference. And citing the multiple structure theory of formal ontology and its internal explicit-implicit motion law [2], supplemented by questionnaires and symposiums, to verify.

2.2 Material basis

Starting from the classics of Chinese and Western philosophy and aesthetics. Based on the artistic philosophy in "Poetry.Language.Thinking", "Being and Being", "Things Facing Thinking", "Collections of Speeches and Essays", "Being and Time", "Introduction to Metaphysics", "Heidegger's Anthology", and their comments Mainly. Based on Chinese and Western related research [3], the textual research: Liu Xie's "Yinxu", the most literary theory in Chinese history, and his entire book "Wen Xin Diao Long", Lao Zi Zhuang Zi and other classic works of literature, history and philosophy. Give demonstrations and questionnaires. Then extract the abstract characteristics of the two thoughts, summarize and deduct them, try to create and construct a new philosophy of appearance and disappearance coexisting and isomorphic, and use this strategy to reverse the relationship between humanistic philosophy and natural science.

3. Research process

3.1 It can be proved that the elements of the two theories are similar in connotation and context

The theory of Yinxu was first seen in the "Yinxu" chapter of Liu Xie's "Wen Xin Diaolong": "Hidden" is a multi-level purpose outside the text; "Xiu" is the best in the article. Yin should be the best for the complex meaning, and the excellence for the show... Yin is the body, the meaning is out of the text, the secret sound is heard, and the hidden hair is hidden. Analysis: Xiu, that is, the poetic character presented by the words, sentences and paragraphs, is excellent; the effect of Xiu and its multi-layered intentions outside the text are reversed and dominated by the hidden meaning of the inner meaning; present during interaction Transformed into all things, transcended the finite, endless interaction between heaven, earth and people, the intentionality ultimately returned to the mystery, and the concealment of nothing... Use the jewel diving-the pattern system of the circle to show the literary, internal and external, hidden The relationship between show and artistic conception is endlessly reciprocated between pros and cons, inside and out; Yinxu is not limited to this article, the book discusses more than 40 places of hidden beads and sceneries.

It can also be proved that the mystery of Wei and Jin's hidden show has many inheritances in the main trend of classical aesthetics, such as the Tang "Heyue Yingling Collection" Commentary Poem: Beads in the Spring are painted, every sentence and word are extraordinary, after the Tang and Song Dynasties The essence of Yinxiu is implicit in the theory of artistic conception, etc., which supports the main trend of Chinese aesthetic thought. [3]

The appearance and disappearance theory is Heidegger's two categories: the category of the equivalent of presence and absence, presence and absence. The hidden is the source of the present, and it emphasizes that "the occurrence of truth in this way is used as clear and double concealment. Opposition", [4] P62 The two occur simultaneously and cannot be separated. The source of one thing needs to be traced from the presence to the absence. It can be seen that these two theories: both emphasize the realm and are the origin of everything; hidden show, appearance and Both disappearance are isomorphic by a pair of opposite categories, and the elements and their aesthetic realms are similar, and they are similar. [3]

3.2 It can be proved that clear is similar to the hidden show.

The so-called hidden beauty is also embodied in his entire book "Wen Xin Diao Long", as the first "Yuan Dao" argues: Dao can be presented in a broad sense: a text that includes the beauty of the sky, geographical mountains and rivers, and animals and plants. This can only be regarded as humanity if it is in the heart of heaven and earth, that is, through the minds of people. Humanity is a broad literary that includes art. Dao, diving like a pearl, waiting to be revealed, guiding anticipation, conception, exploration, and victory, and then may produce beautiful ripples on the water surface, extending and changing into the haze floating in the distant mountains of nature. Concealment is the noumenon and show is the function. Humanity, literature, and show are mutually reflected and unified, which can prove that the show of hidden show includes the show of humanity and life; among all things, it is a poetic manifestation and a prelude to the manifestation of reality. [3]

In Heidegger, it means "existence is expressed by the stipulations of the relevant beings at the level of beings." [5] P110 repeatedly emphasized the temple and the painting "Shoes". The owner is not present and needs to use poetic language. The presentation of "concealment", while deconcealing and clearing, is poetic; the vision, connotation, intention, meaning attribute and aesthetic thinking of the two are similar. "As the clear and concealment of beings, truth occurs through poetic creation." [6] P292 The appearance and disappearance of both Chinese and Western are isomorphic: the hidden body is like the sea, and the show and clear are as exposed by the sea. Bingberg, the so-called isomorphism is not the isomorphism of the form, but the isomorphism of the universe. The common enlightenment is that the advanced form of artistic beauty is the unity of show, presence, concealment, concealment, and heterogeneity. According to the same reasoning above, it can be proved that absence and concealment are similar to the hiddenness of the hidden show; omitted. [3]

3.3 It can be proved that both of them attribute the birth principle of poetry to people

As stated in the opening chapter of "Wen Xin Diao Long": in a broad sense, the text is born in the same world, the sun and the moon are dazzling, the mountains and rivers are as beautiful as the texture of the earth, the dragon and phoenix are auspicious, the tiger and leopard markings show the grace, and the clouds are colorful. Floating is more attractive than a picture scroll. The flowering of plants and trees is more magical than brocade. The wind blows and the spring water makes the rocks become rhyme... Liu Xie maps all the beauty to people: the spirit of all things, the hub of literature, the heart of heaven and earth, only talents have it. Qualifications to participate in the match between heaven and earth, the so-called three talents, in order to realize the subtle interaction, the rhythm of the natural movement... that is, human beings exist, all things are beings rather than beings, and the world is high because of the existence of ordinary beings. Beauty is meaningful. It is "due to the poetic and creative nature of art, art opens an open place among beings. In this openness, all beings have completely different manners." [6] P292 Humanistic spirit is the element of the two arguments. [3]

3.4 It is emphasized that the truth is out of the text, but it is back to be hidden.

The spirit of humanity is the two elements: Liu Xie confirms: show, will eventually hide, people are conscious of hiding, and strive for the show of life... In the way of dealing with the world, Heidegger emphasizes de-concealment and respects poetic dwelling, which is obviously different from hiding-show. The era when the doctrine was born is related to the style of hermits and hermits; the commonality of the two aesthetics can be seen: the aesthetic subject realizes the beauty of man in the unity of nature and man, and the two have similar characteristics: the speech is full of life-like pictures. Reveal; advocating transcending the world of experience and asking about the meaning of life, oriented to beauty, existence, and manifestation, connecting hidden, non-existent, and mysterious; both praise people's spirituality, dynamic, openness, and insufficiency by affirming the beauty of poetry. The same reason, provable: Heidegger and Liu Xie's schematic diagram of the universe, that is, the original diagram, and the poetic diagram, similar strategies, omitted. [3]

Since the two aesthetic realms are similar; therefore, the hidden beauty of the show is accompanied by the ripples, which is the infinity of the multi-layered and untextualized intentions. This is also the boundless and super distant horizon; the emotion is called hidden outside the word, which is based on What Lao Tzu thinks: Tao moves in the opposite direction; this is the same as the aesthetics of Heidegger's "Shoes" and "The Temple". The commonality is: emphasizing extra-textual mentality, intentional awareness and the truth of absence; accompanied by changes, Refers to the infinite, super far, evolutionary meaning that has not yet arrived; and then returns to.....

3.5 Both emphasize the hidden and enlightened to ask poetic truths.

The similarities between China and the West are also that Heidegger emphasizes linguistic and concealment. For example, in the painting "Shoes", the presence of the picture and the concealment are hidden behind the scenes. Shoes are human tools, and the path symbolizes human beings' footprints and creations in the material world. Different from the meaning of the object, the analysis of the temple is also the way of thinking. The manifestation of the material is the premise but not the determinant. It is repeatedly emphasized that "then clear will not be the pure clear of the presence state, but the presence state hidden by itself Clear is the clear of the shelter that is concealed by itself." [7] P86 Heidegger later recognized the truth as the interaction between concealment and unconcealment. Unconcealment must produce concealment, and always return and conceal. Unconcealment must produce concealment, and there is always return and concealment; "Truth, in its nature, is "Untruth", "Poetry is the origin of naming the gods." [8] P50 Liu Xie also emphasized that in the face of concealment, the difficulty of unconcealment is similar to the many changes in the lines of the hexagram... The interaction between show and concealment is obvious. Tao. It can be proved that the two have the commonality: appearance and disappearance are synchronic and isomorphic in the deep realm: we need to discuss show and clear relative to concealment and cover, and seek truth in reverse. Xiu is like an iceberg exposed on the sea, most of which are underwater. If you focus on appearance, show, and presence, while ignoring hiding and concealment, focusing on the current utilitarian presence, it is difficult to transcend the one-sided world of experience. Both intuitive experience aesthetics borrow poetic metaphors, combining fiction and reality, exploring invisibility to gain victory and transcendence; [3] both associate the truth of art with the ontology, duality and isomorphism rather than unity. Degree, thinking path and expression are similar.

3.6 The two go beyond the subject-object relationship and are the ontology of the unity of nature and man.

These two aesthetic views between China and the West are clearly in contrast with the one-sided emphasis on the finiteness of beings and mechanical reflection. It appears in the following theoretical characteristics: First, the horizons of the doctrine are all developed in the poetic space between the concrete and the ontology, the concrete and the abstract, the reality and the ideal, the present and the future, the presence and the absence, respectively, according to the previous item. It points to the latter item; it can also be said that in the combination of mind and matter, the center is more focused, the virtual reality is more focused, the existence is more important in the inter-existence, the form is more important in the combination of form and spirit, the appearance-disappearance interaction is more Re-hidden, finite and infinite is more important in the unification of infinity...its transcendence, vast and infinite. [3] Second, they are all in the unity of nature and man, revealing the awe of the unity of all things, tying the hidden and origin of the inexplicable horizon to the psychology, and the mystery is involved in the view of truth and unmasking. Third, because unmasking involves unknown areas, it is difficult to name and

verbalize what is being discovered, so there are many new categories in both explanations. [3] Fourth, because what is triggered by aesthetic psychology is not conventional and can be named after the concept, it is difficult to make a rational judgment between subjective and objective; the elaboration is more dependent on feeling, experience, intuition, experience, emotion, Imagine, comprehend, and understand. Fifth, the methodology that tolerates and transcends subject-object relationship judgments and inference methods is conducive to getting rid of presence and limitation, expanding the realm, and acquiring new dimensions of thinking. This is also reflected in the clear and fuzzy characteristics of the theory. Sixth, the virtual truths of many categories and phantoms used by the two find the magic in the mediocrity, embodying the vitality of the theory, and some images and categories show the implicit poetry through the life form, and discover the world in the unclear and weak places The relationship between humans and art, touches things and prospers, embodies the infinite connection, involves the implicit subjective reality such as thoughts and emotions, and incorporates indivisible variables in the pursuit of artistic truth; the true implication of life is experience and The logic cannot be conveyed. The reason for the formation of the abovesix points is that both of them surpass the subject-object relationship philosophy and are based on the ontological cosmology of the unity of nature and man. It is also very subjective. It is not exhaustive, clear but remote when comprehending. This is different from the paradigm used by natural science and literary objective theory today. It is difficult to define. Although it increases the difficulty of theoretical interpretation, it is difficult to point to the theory. The boundary of the subtle mechanism; but both of them surpass the limitations of reality and embody the theoretical courage to question the origin. [3]

4. Conclusion

It can be proved that the reason for the similarity of the two aesthetics is that they are both related to the Tao of Lao Zhuang. Because: Both theories emphasize that truths such as literature and art return to concealment after being concealed. Heidegger emphasized that "distorting the spirit into intelligence is a decisive misunderstanding" [9] P46 emphasizes that literature and art are a way of presenting philosophy, and "beauty is a way of manifesting unconcealed truth", [6] P276 also emphasized that "the essence of things like to hide" [10] P95 then repeatedly said "Truth is not truth, but fallacy is not truth"...and repeatedly quoted Lao Zhuang's interpretation of aesthetics, such as "the pot of The void, the nothingness of the pot, is the void that the pot serves as a container...a containing function." [6] P1169 questioned "Why is there always, why not nothing?" [11] P74 "It passed to me/ A fragrant wine glass/the inside is full of dark light." [12] P444 shows that it emphasizes duality and intermixing. Truth is unmasking and being covered at the same time; quote from Chapter 11 of Laozi: 30 spokes The effect can be created by sharing a hub and leaving empty space; it can be proved that the idea of appearance-disappearance is similar in some respects to the way of Laozi and Zhuangzi, which emphasizes the existence of interdependence and mixed characteristics; of course, there are other thought connections. The opening chapter of "Wen Xin Diao Long"

discusses that the world and the world and the dominance of literature and art are the Tao that does not appear on the scene. Tao is the essence of literature and art. The mind, the culture, the cultural quality, the hidden beauty... Later in the history of Chinese literature and aesthetics Mystery, nothingness, circle, true dominance, truth, illusion... are all ways of embodying Tao. Looking at Liu Xie's hidden show, the same is true of covering clear: the symbol of pearl water used, Lu Ji's earlier "Wen Fu" said: water harbors vital pearls, so mountains and rivers are bright, and it is a metaphor for aesthetics. The principle is that "Zhuangzi" and "Huainanzi" used pearls to show the origin of Taoism. According to the above, because both the Chinese and Western theories have surpassed the limitations of epistemology, they will inevitably reflect differences and criticality of reality; the criticism of "Wen Xin Diao Long" is not only aimed at words, texts, and styles, but also related to creation theory, criticism and even In cosmology, Heidegger mainly focuses on the philosophy of paranoid presence. "Metaphysics starts from the presence of the present to represent the presence in the state of presence." [7] P69 "The occurrence of truth is the opposition of clear and double concealment", [4] P62 The conflict stems from the primitive struggle between the world and the earth. According to the above, one is the ontology that reflects the philosophical turn of today's world, and the other is the manifestation of the ontology of Xuan Buddhism that is agitated by ancient Chinese Confucianism, Buddhism and Taoism. Both rely on the interaction of appearance-disappearance, which also reflects the difficulty of human transcendence. Third, although the temporal and spatial backgrounds, philosophical traditions, and expressions of the two theories are very different, the methodological one is the unity of nature and man earlier than the subject-object relationship philosophy, and the other is the unity of nature and man after the subject-object relationship philosophy became popular. The intersection of these ideas [3] can prove that the traditional ideas contained in ancient Chinese culture have a profound impact on ontology.

Furthermore, ingest the aesthetic characteristics of both Chinese and Western, try to create: explicit and implicit isomorphism philosophy, and its internal evolutionary law, return to the middle law, explicit and implicit isomorphism law, etc. [3] Adhering to this theory is not only suitable for the principles of literature and art, Aesthetics, and can interpret natural sciences: for example, "the universe is scattered with many black holes that are currently difficult to detect by humans." [13] P109 The modern astronomy community generally recognizes the existence of dark matter and antimatter in the universe, and the hidden is far greater than the explicit The presence of stars... in social sciences and their practice, if we only pay attention to prominent material interests while ignoring the seemingly absent environmental protection and other public ethics, it will often lead to profiteering and material desire; just chasing prominent power and funding often ignores the concentrated research and development technology behind... Potentially, then, multiple crises are those who have not yet appeared.

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