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On the Law of Explicit and Implicit Isomorphism

--An Attempt on New Strategies of Humanities and Science

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Abstract

In order to study the law of explicit and implicit isomorphism introduced at the beginning of this century, its internal element characteristics, isomorphic relations, and the connection with Chinese foreign philosophical classics, are analyzed, compared, summarized and deduced for the first time; found to create explicit and implicit isomorphism The law is indeed a new strategy that extracts the characteristics of Wei-Jin Xuan Buddhism ontology, Huang Lao Taoism and Heidegger's aesthetics and integrates them. According to the essence of explicit and implicit isomorphism and its interactive philosophies, exploring its source and following its flow from the Wei and Jin Dynasties can reveal the continuous and hidden context in traditional Chinese cultural thought; this principle can also inspire the world's aesthetic, Science and technology and social practice are not limited by the superficial, hidden and enlightened, pay more attention to the source, expand the horizon, and obtain new knowledge and clear poetry.

Keywords

Explicit and Implicit Isomorphism; Literary Aesthetics; Wenxindiaolong; Science and Technology.

1. INTRODUCTION

The key words of the article" On the core combination of Chinese traditional literary theory and philosophy and the discovery of its historical context-starting from the analysis of Weijin literature and aesthetic methodology" in the Journal of Ocean University of China: the law of explicit and implicit isomorphism, [1] Carry out verification research based on philosophy history, social practice and scientific principles. Because philosophical methodology is the sum of the categories, methods and means that play a guiding role: First, the dominant philosophical background in mainland China emphasizes that the world is material, that matter is in motion and regular, and the law is controllable; this is The cornerstone of the philosophy system. All matter in this system is known to everyone, does not depend on human emotions to be present, and can be reproduced and reflected; accordingly, it governs the other and nature. Second, according to the classic Wei Jin Lu Ji's"Wen Fu"at the beginning of the establishment of the Chinese literary and aesthetic theory system, the opening emphasizes: To create or appreciate, you should first understand the way of Laozi and Zhuangzi and think in the face of loneliness; seek something out of nothing, Poetic. [3] This means that creation or appreciation must be carried out on the basis of existence, and then concealment and concealment must be eliminated, in order to achieve true knowledge and gain clarity. The entire creative process is guided by hiding and pursuing poetic expression. Then"Wen Xin Diao Long" inherited and emphasized: water contains the charm of the Pearl River, the beauty of water, the beauty is not because of his own beauty, but because the underwater contains vibrant pearls. It can be seen

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that the aesthetic strategy of Lu Ji and Liu Xie is actually a simple cosmological model, and it has been proved that this has become the basic strategy of traditional Chinese philosophy and aesthetics.[2] The pearl in the water is obviously hidden, because it can be proved that the pre-Qin period: this kind of pearl, a symbol of the Tao of Laozi and Zhuangzi, and can be proved by theoretical synthesis: it can also be called hidden, mysterious, and subtle, Non-existent, concealed, real, provenance, real dominates, never ending; this is almost homogeneous; it can reveal the historical context of Chinese traditional cultural philosophy. So, how do the above two blend together? It is often difficult to explain the latter in dialectical materialist methodology. It can be proved that the establishment of the law of explicit and implicit isomorphism[3]is to explore the basic strategy of how the above two are unified, and this innovative attempt of philosophical aesthetics can also be enlightened in the interpretation of natural science and social practice.

2. MATERIALS AND METHODS

The main research material of this article is related works on the law of explicit and implicit isomorphism. Among them, the so-called law has the same meaning and law, and is the basic rule and paradigm followed by things; the Wei Jin classics "Wen Fu" and "Wen Xin Diao Long"are the starting point, but it is not limited to this.

2.1. Explicit and Implicit Are the Basic Elements

This is a pair of categories taken from the laws of aesthetics and artistic creation in traditional Chinese philosophical aesthetics; [3] This is also the core concept of the explicit and implicit dualistic philosophy introduced in early 2000, [4] 280According to the key points of Lu Ji's aesthetic thought listed above, The already contains the essence of isomorphism, which is the entry point of this research method.

2.2. Basic Methods

Analyze by contacting philosophical classics, make comparisons, and then conclude the principle of isomorphism. Introduction The so-called relationship between the underwater pearl and the water landscape is pearl-water. This does not mean that two or more objects have the same shape and structure or the same weight. The above-mentioned water holds the pearl and the river is beautiful. This is not a natural science. It is similar to an experimental report, and the essence of the discussion is a poetic oracle of aesthetics, and contains the proposition of how to locate the core concept of literary philosophy. Based on this, it can be seen that it involves two major elements, explicit and implicit. Draw conclusions by examining the relationship and deduction between explicit and implicit.

2.3. Research on Hidden Characteristics.

Hidden category, that is, concealment, mystery, deep and obscure, implicit and implicit; generally invisible, difficult to intuition and reflected, is the origin, fundamental and decisive; this requires enlightenment to obtain research strategies; [3] Like the vibrant pearls under the beautiful water surface, it expresses and refers to the origin, which can only be understood; but it does exist and is difficult to be confirmed by logical, biological and physical methodology. Therefore, the establishment of this category and the study of its isomorphism include and surpass the epistemological methodology, and should be attributed to the ontological philosophy. [3] Compared with each other, the difference is that the so-called significant majority can be recognized and reflected. Based on this, it can be seen that the theoretical basis and philosophical horizon of the so-called explicit and implicit isomorphic philosophy should be based on the horizon of epistemology. A vulgar interpretation of sexuality to prominence.

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2.4. Research Shows the Characteristics of This Category

The so-called obvious, the attribute is clear, clear and open. Divided into several levels, the primary level is often easy to understand, can be intuitive and reflected, the higher the level, the more difficult it is to reflect intuitively, appealing to people's perception; for example, for the same great literary work, novels, poems, movies, etc Obviously it is visible to everyone, but whether the poetry is obvious or not, the difference in the degree of perception can be described as varied, and it may be difficult for many people to realize the extreme. Furthermore, based on the respective characteristics of explicit and implicit, the isomorphic relationship between the two is: if there is explicit existence, then there must be implicit attributes behind it, that is, explicit necessity and implicit both coexist and coexist; if there is explicitness Presence, there must be hidden; if there is hidden existence of things, but not necessarily explicit existence of things, obvious is a sufficient and unnecessary condition for hidden, that is, sufficient and unnecessary conditions;[3]Between the two The relationship is not a sufficient and necessary condition. This isomorphic relationship needs to be related to the so-called implicit and implicit characteristics mentioned above. The Hidden deep underwater is the pearl of the underwater, which is the fundamental and decisive factor, represents the origin, and determines the beautiful scene of the water surface and its waters.

3. DISCUSSION.

3.1. The Historical and Philosophical Characteristics of the Two Categories

The establishment of explicit and implicit two philosophical categories is mainly based on the aesthetic thoughts of Lu Ji and Liu Xie, extracting the internal logic and order of implication, trying to express and conceptualize it logically. According to the above-mentioned pearl-water aesthetic pattern, this essence is the same structure of explicit and implicit, and it is expressed by explicit-implicit. [3] It has been proved that this is the inheritance of the internal principles of Cao Pi,"Huai nan zi",Xunzi, Zhuangzi and Dao DeJing. In the era of the prosperous Buddhism and Taoism in the Wei and Jin Dynasties and the rise of metaphysical ontology, Taoists believed that the origin of the universe was mysterious. Buddhism believes that all things are the colors of all shapes and colors, and the colors return to nothingness, and the connotation of Buddhism and Taoism has intersections; [2] Following the"Wen Fu",Liu Xie's"Hidden Show"in"Wen Xin Diao Long"inherited, evolved, and more The above-mentioned order and philosophy have been expanded, and it has been proved that this deep continuation, influence and determination of the main line of thought hidden in the traditional Chinese aesthetics and artistic style; the implicitness of the same structure is also related to the ontology of Buddhism and Taoism.[3]

3.2. The Expansion and Evolution of"Wen Xin Diao Long"

The above-mentioned pearl-water pattern is inherited and extended by Liu Xie: the protactinium of English and Chinese characters, there are both beautiful and hidden. That deeply hidden, the one who emphasizes the purpose outside the text...The hidden body is the body, the righteous life outside the text...The jewel and jade of Chuandu also...the pearl and jade dive, and the billows surface...the floating smoke haze of the distant mountains. That is to say, the change in cultural sentiment is extremely profound. This is like the watershed that has a far-reaching source, the strong roots of the trees make the branches and leaves flourish, and the jade hidden in the water presents wonderful waves. The essence of literature and art is beautiful and hidden. Hidden is like the jewels contained in the stream of the river, which is another layer of hidden meaning outside the text, like a mysterious sound coming from the side, and the hidden literary talent shining in the dark. Xiu is an outstanding part of the chapter. Good works present an elegant posture, just like the mists and mists floating in the distant mountains, which are naturally generated and need not be decorated. Lu Ji and his historic and vibrant pearl-water

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diagrams, as well as his emphasis on the hiddenness facing the source, through the "mysterious view" is to explore the hidden nothing, in order to explore the essence of literature and art, and pursue the natural beauty of literature and art Consciousness, obviously, has been inherited by Liu Xie's Yinxiu and expanded into the coexistence pattern of pearl-water and hidden-xiu; [3]and it can also be proved that the above-mentioned phenomena require our imagination. The imagination and the unappeared imagination are all controlled by the regularity of explicit and implicit categories. This can be used as a rule to further extract and construct abstract knowledge. The philosophical essence is both explicit and implicit isomorphism. Later generations of aesthetics have evolved the homogenous implication into the judgment criteria of distance-near, inner-outer, clear-obscurity.[2]

3.3. Investigate the Graphic Essence of the Binary Category of Explicit and Implicit

The jewel of Lu Ji and Liu Xie can be explained by referring to the theoretical kingdoms of Plato, Kant, etc: Our art world depends on reality, and reality depends on reason; but reason does not depend on the lower level world in the opposite direction; On the radiance of Lan Biao...the world of thousands of atmospheres and emotions on the water depends on reason. The pearl represents the invisible way, is a symbol of ideals, is the object of thinking, the highest and the most important, [3] it does not depend on our perceptual world.

If we use Kant's philosophy to analyze the duality of explicit and implicit, and their isomorphism, this is an abstract purely intellectual concept and category relationship. Because it is not a concept that can be experienced, there are no equivalent objects or images in reality. The formation and existence of categories are not based on intuitive images and objects. If they are displayed, they must be searched for intuitive images, which must be represented by sketches hidden deep in people's souls and the order shown in the sketches.[4] 280Diving Pearl is not about worldly functions and is not equivalent to objectiveness. However, it condenses the essence of nature and crosses the vicissitudes of the world. The elves like their origins are hidden invisible, and they will last forever in the shelter, and they are also like sketches. Function, expressing the object of thinking, related to the mysterious and dark realm, and its implicit order; it emphasizes the coexistence of reality and spiritual ideas, rather than dichotomy, pearl-water, hidden and intertwined with respect to literature and aesthetics How to question the causality, inevitability, regularity, etc. of Authentic Lord." If they are purely intellectual concepts, these intuitions are called diagrams. If people require rational concepts, that is, the objective reality of the idea and be displayed in order to achieve theoretical knowledge of the idea, then people are craving for the impossible Because it is absolutely impossible to give any intuition in accordance with these ideas",[5]199Therefore,by virtue of the jewel diving pattern from Wei Jin and its previous philosophy, it can condense and express the attempt of nature, society and the cosmic system, and realize the control of the complex world and the embodiment of hard work The mixed feelings are synthesized into the intention of an organic whole. It is illustrated with pictures that art and humanity follow nature-nature follows Tao, embodying a super-temporal and eternal harmony, so that understanding, intention, and appeal are concentrated on a common spiritual point.[3] However, it can only be hidden in the depths of the human mind, and it cannot completely correspond to anything in the real world. After Western Kant used graphic research to show how metaphysics is possible, Heidegger, in order to explore the metaphysics of existence, start from how our"Dasein"is possible, and then pursue the a priori conditions of Dasein, tracing back the innate and constant The changing, constantly concealed, and mysterious things, that is, through de-concealing, let the truth appear and peep into the display of existence itself.[6]151 Lu Ji, Liu Xie etc, the hidden body and jade diving patterns implied in the philosophy and culture of the Wei and Jin Dynasties and before, are actually an important mission of the manifestation of humanities, which is to hide and get rid of the hidden mysteries. In order to obtain clarification, it is also a sketch of

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question in its theoretical function and characteristics. Through the graphic intermediary, the beauty, the vientiane, and the origin are controlled.

3.4. The Historical Process of Explicit and Implicit Duality

Its historical continuation has not only determined the highest critical standards and norms of each category of art, but also the continuous operation of the cultural context, which constitutes the literary and philosophical context with traditional Chinese characteristics. Later in"Wen Xin Diao Long", from Zhong Rong's"Shi Pin"emphasizes the jewel of the chapter, Peach Garden of Literature and Art,that is, the core of literary thought has a meaning and depth, so it may glow with vitality and a peach garden. Outstanding splendor can find similar relationships with the above, namely the Zhuze-Denglin relationship and the internal-external relationship. Along this contextual clues and the historical process, [3] we can find the properties of all-precipitating and explicit-implicit isomorphism and homogeneity, and more than a hundred items have been separated in most classics, such as: Xie He "The Records of Ancient Paintings" discusses if it takes outside the image...it can be described as subtle. Du Fu's"Fenghe Zhisheren" in the Tang Dynasty said: Poems become pearls and jade is waving; Zhang Wan's"Pictures Seeing and Hearing Zhi"emphasizes: the good luck of foreign teachers The source of the heart,Sikongtu's"Book of Yuji Pu"advocates: the image outside the image, the scene outside the scene, beyond the image, To meet the fundamental goal...the image is about to emerge,the good fortune is already strange...[7]Until the Republic of China, Huang Kan's Notes still emphasized: Remaining meaning means implicitness, and meaning capital's essential words means exquisiteness; the above are the same quality and same reason.[2]

3.5. The Evolutionary Characteristics of Explicit and Implicit Binary Isomorphism

The evolution between explicitness and obscuration has been studied in the multilayer structure of formal philosophy, [3] Its evolution has formed the highest criterion for aesthetic criticism of traditional Chinese styles of literature and art. It can be proved that the icons contained in many literary and artistic standards, text-feeling, inner-outer, upper-lower...all reflect the corresponding dualistic category. [3] The essence of explicit and implicit isomorphism has not functioned in Chinese history. The interest constitutes the Chinese context, and the above-mentioned fundamental essence and style remain unchanged until modern times. Wei Jin's aesthetics was the foundation of the idea of explicit-implicit isomorphism, which made and later the literary and artistic view pay more attention to infinity and origin, emphasizing through finiteness, inquiring about infinity, through seeking to hide, and then enlightenment; research has confirmed: explicit and implicit isomorphism, The important theoretical composition is the evolution and enlightenment between the duality of explicitness and implicitness, which will not be expanded for the time being.[3]

3.6. The Law of Explicit and Implicit Isomorphism Involves Ontological Attributes

Isomorphism, since it is not an isomorphism with the same form, what kind of isomorphism is it? It is the isomorphism of the underlying principles and order of the universe; this obviously appeals to the cosmological thinking strategy. To perceive, understand, and convey this homogenous principle, there are often no ready-made words and theoretical means, and epistemology and reflection theory are also incapable. The highly developed contemporary human civilization is far less known than the unknown. Boundless, mysterious, and far-reaching, then the possible means is to appeal to aesthetics and artistic creation. The Northern Song philosopher Shao Yong's" Inside Chapter of Observing Objects" said that "the one who sees things is not only with the eyes", not only with the eyes, but with the soul to understand, not limited to the perception, but also Understand the philosophical characteristics contained therein; the nihilism of "Wen Fu" is to blame for loneliness, and to seek the sound is to emphasize: literary creation or aesthetic appreciation faces nihilism, that is, literary activities

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should be based on existence, and then lift the concealment, seek philosophical principles, and work hard It has the same structure as the implicit meaning of the universe;[3]The meaning of the two is the same and the same. The perception of isomorphism and its order is not by sight or hearing, but by mind, inspiration and wisdom. According to this, the method to confirm whether there is isomorphism between manifestation and hiddenness also needs to go beyond sight and hearing, and audiovisual is only for it. The initial means, not the purpose.

In short, the so-called law of explicit and implicit isomorphism is not only on the basis of epistemology, but also for infinity and beyond, it is both identifiable and obscure and obscured; the infinity exists in the finite, and the man is obviously infinite through the finite, based on reality. Facing the unknown and mysterious realm to perceive the truth, actively enlighten and obtain clarity, the so-called law of explicitness and implicit isomorphism is to reciprocate between concealment and clarification. This is like facing a major issue, through the known and then the Asking about the unknown, this is of far-reaching value to mankind in theory and practice. [3] Therefore, since this law of explicit and implicit isomorphism is a basic rule, it must also be a universal paradigm; more importantly, it is the main characteristic that reflects the historical spirit of national traditional culture.

4. CONCLUSION

4.1. The Principle of Explicit and Implicit Isomorphism Is Applicable to Science

Moreover, the law of provable explicit and implicit isomorphism is not only applicable to literary aesthetics, but has its universality. Take the important physics of natural science to analogize this obvious and implicit isomorphism. The part of the iceberg floating on the sea is difficult to see directly below the water level, and it is hidden and covered. The floating above the water only accounts for one-seventh of the whole. Explicit and implicit isomorphism also corresponds to the fundamental attributes of modern scientific cosmology. [3] For example, compared with the obviously visible galaxies, those dark matter and antimatter, which are invisible and difficult to verify, are in a state of obscuration, which has attracted great attention from the astronomy community; this is obviously both very far away from the earth. It is awaiting further enlightenment and truth-seeking by mankind.

4.2. Corresponds to Heidegger's Aesthetic View

The ontology of the Xuan Buddhism of the Wei and Jin Dynasties influenced Xia Lu Ji, Liu Xie's explicit and implicit binary isomorphic essence, which is similar in many respects and corresponds to Heidegger's aesthetic thoughts on the unorthodox and its unmasking, concealing and clarification; this important discovery At the same time, it reveals the fundamental reason for the similarities between China and the West, that is, both China and the West have a certain relationship with Taoism.[3]

4.3. Affected Chinese Art Theory and Other Traditions

In addition to the above-mentioned Xie He and Zhang Zhang, many classics of painting theory emphasize the source of the heart while emphasizing the image outside the image. This is the highest aesthetic criticism standard for painting and calligraphy, which is based on the explicit and implicit theories of Lu Ji and Liu Xie. The rationale of construction. Moreover, aesthetic influence is not only in traditional painting theory.[3]

4.4. It Can Be Proved That the Theory of Explicit and Implicit Isomorphism Is Different from Yin and Yang Philosophy

The philosophical strategy of seeking to prove that explicit and implicit isomorphism is not equivalent to yin and yang and the five elements theory; because the two theories have different categories, concealment is not equivalent to yin, assuming it is a mountain or a building, usually

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the south of Xiangyang is yang, Then the north side of its yin is the yin side; moreover, the so-called yin and yang of yin can be seen, which can be perceived and measured by the senses such as vision. The hidden and explicit isomorphism are often difficult for the senses to reflect. Therefore,the explicit and implicit isomorphism and the connotation of the theory of yin and yang also have a certain cross relationship, but they belong to different philosophical strategies.[3]

4.5. The Philosophy of Explicit and Implicit Isomorphism Is Different from Epistemology

Methodology is a self-styled, diversified, if the ground is a prison, is the premise of theoretical prosperity. Only when facing the hidden and acknowledging that the unknown is the infinite realm, searching for the concealment, and then enlightening, both perceiving the physical space and reflecting on the poetic space, then sublimate the realm, look forward, return to the original, follow nature, pay attention to the potential, so as not to simply follow the obvious To be prominent, [3] From material to chasing material-the common affair of money, profit and benefit.

4.6. Investigate the Social Practice Value of Explicit and Implicit Isomorphism Strategies

Paying attention to the hidden and enlightening is helpful to enlighten people not limited to the physical space, but to expand the poetic horizon of aesthetics and pay attention to the source; it is helpful to reflect on whether the theory of literary reflection is one-sided. If you ignore the hidden and latent, you simply acquiesce in explicit arbitrariness, or limit academic research to universal epistemology and impetuousness. Ignoring the potential is ignoring the hidden as the substance. Then it may be confined to hot spots, generalizations and poverty of superficial prosperity, and not due to access; [2] or lead practice to utility, from halo to halo, or even material desire, It is difficult to avoid the gray rhino, which seems to have not yet arrived.

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