

Understanding of the relationship between natural emotion and artistic aesthetics in Huainanzi

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Abstract. "Huainanzi" is a work edited by the Huainan king Liu An in the early Western Han Dynasty, and it is also called "Huainan Honglie". There are many discourses on the relationship between emotion and artistic aesthetics in the book, which have been related to the nature of artistic generation, creative process, and aesthetic appreciation. They are systematic. "Huainanzi" puts forward some profound and important viewpoints around emotion and art, such as a deep understanding of natural emotions, Fen zhong ying wai "Zhong you ben zhu" "Jun xing zhe". Such propositions are elaborated in-depth in the creation and appreciation of literary and artistic aesthetics, so they have a strong aesthetic meaning. Although the original intention of the writers talking about feelings is not aimed at aesthetic appreciation, the aesthetic consciousness they reveal when talking about literature and art has a profound influence on aesthetics that cannot be ignored.

Keywords: Huai Nan Zi; Natural emotion; Artistic creation ; aesthetic appreciation

1. "release resentment" -- The view of natural emotion in Huainan Zi

"Huainanzi" is a work edited by Liu An, the king of Huainan, in the early Western Han Dynasty, also known as "Huainan Honglie". The research results of the "Huainanzi" in the academic circle often focus on the text of the version, the textual research of the meaning, and the philosophical thought, while the articles on the relationship between emotion and artistic aesthetics in the "Huainanzi" are rarely discussed, which has contributed to the author's writing. The article intends to focus on the concept of natural emotion in Huainanzi, and make some research on its relationship with artistic creation and aesthetic appreciation.

1.1 Emotion is born out of sensation

Huainanzi holds that all emotions of human beings are generated by feeling in nature, that is, quietness is sex, movement is affection, and emotion is produced and expressed outside, which is a natural process of emotion expression.

"People are born to be quiet, it is the nature of man. It is also an instinct of nature to feel differently under the influence of external things. And then because of being able to sense the movement of things and then gradually being able to distinguish different feelings, different likes and dislikes are formed"[1]24

"Hai" refers to the mistake of "rong"[2], things refer to the natural and realistic situation, "Shen" refers to the spirit of people, and "zhi" refers to people's emotional and intellectual activities. Huainan Zi holds that human nature is quiet by nature, sexual when it is not expressed, emotional and emotional when it comes from outside.

Huainan Zi illustrates the cause of emotion from the perspective of the sense of things, which is an early elaboration of the thought of the sense of things in ancient China. Its deep in revealing the key link of emotion, the stimulation of external things - spirit induction - mental activities produce move - love and hate feelings, this is a logical way to early succession and development of the nature of philosophy, and theory of the sense of wei-jin period has important inspiration significance to later generations of blending theory.

1.2 The natural characteristics of the emotional expression of the creative subject

"Huainanzi" recognizes that people's emotions such as joy, anger, sadness and joy are not only natural in the way of production, but also have natural characteristics in the expression of emotion, and the expression of emotion is "relief" in line with human feelings. "And joy, anger, sorrow and joy, feeling and natural. Therefore, crying comes out of the mouth, tears come out of the eyes, these are all angry in the middle and form outside. For example, it is like the water flowing down and the smoke looking up. Is there anyone who knows how to push it? " [1]778 Huainan Zi holds that people's temperament is born quiet, and when it is not shown, it is nature, and when it is sensed, it is emotion. It is nature when it is not shown." [3] huainan Zi recognizes that people's wisdom activities and nature and things have likes and dislikes in response to the rising of things, and illustrates the inevitability of emotion and sorrow and joy in the process of being moved by things.arm

Huainan Zi holds that human emotions are generated by external stimuli, and the emotions of sadness and joy are naturally generated by external stimuli, namely the so-called "anger in the middle and shape in the outside" emotion, such as "Water flowing down,smoke blowing up"

2. "Indignant and moved by nature" - emotional expression and artistic creation

"Huainanzi" believes that artistic creation originates from the true emotions triggered by the aesthetic subject experiencing natural reality. If this emotion is regarded as the source or driving force, it will become an irresistible impulse of artistic aesthetic creation, angry and moved by nature "", "People have feelings" and so on are the embodiment of the true feelings of people in the aesthetic creation. The main body of the creation is this full, true and true emotion, which is expressed through various artistic forms, so as to create deeply moving works.

2.1 Artistic creation is the process of expressing the emotions of the creative subject

"Huainanzi" believes that the essence of artistic creation is the process in which the subject's emotions are formed externally.The temperament of ordinary people is that they can feel happy if they are not happy, not angry, and do not violate their temperament. To be happy, they must be impulsive. If they are impulsive, they must move their feet. In line with the rhythm, all the animals jump up.Huainan Zi believes that people's emotions are stimulated by external things, and people's inner emotions are gradually enhanced by sublimation of natural emotions and expressed in the form of songs and dances. Therefore, Huainan Zi believes that the process of artistic creation is the process of the subject's full of true feelings.

2.2 Emotion is the main embodiment of artistic aesthetic value

"Huainanzi" believes that the value of artistic aesthetics mainly lies in the fullness and true emotions of the creative subject, and emphasizes that "the subject must have emotions and opinions" in the creation of art. "The subject has emotions and opinions" and the "self-instrumentation" of art is a relationship between inside and outside. Creative subject plays a leading role in the artistic style or aesthetic value.But singers like Han E, Qin Qing, Xue Tan, Hou Tong, and Man Sheng, whether they are humming casually or singing together, can accumulate feelings in their hearts. Expressed, so there is no dissonance, dissonance and moving. Why is this? This is because they have a fundamental thing in their hearts to determine the level and turbidity of the tones, and they are not affected by external things and can form their own standards.[1]938

3. The heart is full of emotion and thought-- Emotional intervention and aesthetic appreciation

"Huainanzi" not only recognizes that artistic creation is a process of emotional activity in the form of anger, but also recognizes that the aesthetic appreciation of art also requires emotional participation. In the aesthetic appreciation of art, the specific emotional state of the subject plays a dominant role, and different acceptance moods are directly related to the acquisition of aesthetic feeling.

3.1 The dominant role of "affection" in art appreciation.

As for the dominant role of the heart in art appreciation, the creator of Huainan Zi inherited and developed the thoughts of Xun Zi and Lu Shi Chunqiu on the relationship between the heart and art aesthetics. He said, "The same is sound, but there is no difference in winning trust, and there are various feelings. Therefore, when the heart is sad, the song is not happy; when the heart is happy, the cry is not sad. [1]732 Huainan Zi holds that when faced with the same object of beauty, when the heart is worried, it will have no intention to appreciate it. The psychological fact of the subject's inner sadness music plays a leading role in music creation and appreciation. In art appreciation, for the same sound, due to the different feelings of inner sadness and music, the aesthetic feeling obtained in the process of listening to music is also different, which is caused by the inner feelings of the appreciation subject.

3.2 The influence of the subject's specific acceptance mood on aesthetics.

Regarding the relationship between acceptance and aesthetic feeling, there is a classic exposition in Huainanzi. Qi Su Xun: those who carry mourning cry when they hear the song, and those who carry music laugh when they see the weeping. Those who mourn for coke, and those who laugh and mourn, are loaded with meaning, so they are precious and empty. [1]777 "Zhengzitong": "Zai, full." According to this, the scholar Chen Guangzhong interpreted "Zai" as "the meaning of fullness in the heart" [4], "Zai" is a certain psychological or emotional state of the subject or Accept the mood. "Huainanzi" believes that the subject's existing emotional state dominates the subject's aesthetic emotional state in aesthetic activities, and the different emotional states of "sorrow" and "joy" in the subject's heart lead to corresponding changes in the subject's aesthetic emotion, which will lead to "carrying".

4. Summary

Huainan Zi inherited and developed the idea of "moving with feeling" since the pre-Qin Dynasty, and formed the unique view of natural emotion in the aesthetic thoughts of the early Han Dynasty. It not only affirmed the rationality of the expression of natural emotion, but also recognized its role in literary creation and appreciation. The propositions of "being indignant, being out of shape", "being rational in literature" and "being moved by feeling things" are precious to Sima Qian's theory of "being indignant to write books", the theory of music in "Records of Music", the category of "poetic affinity" and the elucation of ancient Chinese aesthetic concepts of later generations. These ideas were precious to the early Han Dynasty, which was nearly two thousand years ago.

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