

The expression of "Balanced Harmony" aesthetic paradigm in aesthetic and artistic concepts

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Abstract. The so-called "Balanced Harmony" aesthetic paradigm simply means that Chinese aesthetics emphasizes the reconciliation and unity between two conflicting and confronting aspects of aesthetic things and aesthetic systems, or between two extremes and two ends. The so-called "neutral" aesthetic paradigm simply means that Chinese aesthetics, when interpreting the ontology of "beauty is harmony", puts emphasis on the reconciliation and unity between the two conflicting and confronting aspects of aesthetic things and systems, or between the two poles and the two ends of the system, which are balanced and neutral. The so-called "neutral" aesthetic paradigm simply means that Chinese aesthetics interprets the ontology of "beauty is harmony" and regards this state of reconciliation and unity, which is balanced and neutral, as the highest ideal, principle, goal and realm of aesthetics and art. The so-called "neutral" aesthetics paradigm simply means that Chinese aesthetics pays special attention to the coupling structural relationship between things of beauty and within artistic events, pays special attention to thinking between two opposing aesthetic contradictions, and is particularly good at using the simple and dialectical "dichotomous" method to understand and explain the aesthetic world.

Keywords: Zhong, He, "Balanced Harmony" Aesthetics, Traditional Aesthetics.

1. Introduction

The "Balanced Harmony" paradigm is expressed in specific aesthetic and artistic concepts as the so-called "Mutual Pleasure", "All Obtained", "Simultaneously Possessing", "Blend", "Mutual Induction", "Each in Turn Producing the Next", "Heaven and Man Are United as One", "all one" and so on. The beauty of "Balanced Harmony" is reflected in many aspects of ancient poetry, music, calligraphy and painting. The beauty of "Balanced Harmony" is reflected in many aspects of ancient poetry, music, calligraphy and painting. For example, in terms of painting, In *History of Review Painting*, it is written that "The form of the mountain, originally static, is brought to life by the water flows" by Ze Lang. And in the Qing Dynasty, Huang Yue wrote in *Twenty-four Styles of Painting - Chonghe* that "the method is in harmony as in the case of the five flavours". In the field of music, Liu Xie Innocence wrote in *Wenxin Diao Long - Sound and Rhythm* that "the mingling and harmonization of different sound is called He". Xu Shangying of the Ming Dynasty: "The one who is not light and not heavy is also the sound of harmony". In the field of calligraphy, Xiang Mu's *Shu Fa Ya Yan*: "... In calligraphy, the harmony between square and round strokes is the best part of calligraphy ..." and so on. In this article, the holistic consciousness existing in the aesthetics of "Balanced Harmony" will be explained from three aspects.

2. Organization of the Text

2.1. The holistic consciousness of "Beauty is Harmony" Historically

The idea of "Holistic Consciousness" began in the Three Kingdoms period, and is described in the *Sanwu Calendar*: "Before the beginning of the world, heaven and earth were muddled up like an egg, and Pangu was born in the midst of it. Yang clear for the sky, Yin turbid for the earth. Pangu is in it changing many times in a day, and is more sacred than either heaven or earth.... The number of heavens is very high, the number of earths is very deep, and Pangu is very long." After Pangu died, its head, blood, hair, etc. became the sun, moon, stars, rivers, lakes and seas of the human world. Thus,

the universe was born and human civilization began to continue. The story of Pangu's opening of the world not only records the formation of the cosmos, but also injects into the Chinese bloodstream a holistic awareness that "Man is not the master of the universe".[1] Although the Words "Holistic" is a modern term, the idea of "oneness" it conveys is deeply imprinted in Chinese spiritual orientation. Under the category of traditional Chinese aesthetics, the holistic consciousness is mainly focused on the three levels of "Dao", "Harmony", "Imagery" and "Artistic Conception".

2.1.1. The holistic consciousness in“Dao”

Taoism's grasp of holistic consciousness is mainly focused on the ideas of "Dao operates nature" and "all things are one, heaven and man are united as one". Lao Tzu said, "The Dao begets one, one begets two, two begets three, and three begets all things. Everything is negative in Yin and embraces Yang, and the Qi is in harmony." It is also said that "The ways of men are conditioned by those of earth. The ways of earth, by those of heaven. The ways of heaven, by those of Dao, and the ways of Tao by the Self-so." Laozi holds a coupled view of the development and connection of all things in the world. As Dao that exists in nature, the Way is not subject to the will of man. As a part of the universe, human beings should conform to the objective laws and follow the way of nature. At the same time, Zhuang Zi "Heaven and earth and I was born together, and all things and I for one", the idea of the "Seeing things as equal", more intuitively the concept of equal symbiosis between man and nature embodied. In addition, Zhuang Zi refuted the theory that "The way of the Dao is the way of the world, there is nothing noble or lowly" with regard to the behaviour of human beings to judge all natural things in the world by applying narrow and inherent principles.

2.1.2. The holistic consciousness in“He”

The emphasis on wholeness in "Dao" is centred on the level of thought, while "He" emphasises more on how to achieve wholeness. To realise "He", we need to deal with the contradictions that exist among all things in the universe, and find the point of "Balanced Harmony" among the many contradictions, so that "Everything" can become "One". The development of productive forces and the rapid change of production relations in the pre-Qin period led to the gradual transition of Chinese society from a slave society to a feudal society. In terms of productivity, influenced by the idea of small-scale peasant economy in accordance with favorable objective and subjective factors for success, human beings pay attention to the dialogue relationship with heaven and earth. Under the influence of the great social changes in the pre-Qin period, thinkers such as Yan Ying, Zi Da Shu, Wu Ji Zha and others began to use the doctrine of Yin and Yang, the five-element theory and the ceremonial system to describe the relationship between aesthetics and art, and to put forward the aesthetic idea of "He".

However, in the context of traditional aesthetics, the discussion on the overall awareness of "He" is not only limited to the artistic level, but also covers the relationship between human beings, human beings and nature, and even the universe as a whole. At the level of human relations, Confucius emphasised "Do not do to others what you do not want others to do to you". And in times of The Warring States period, "Mencius said: "For defence in warfare the favorable weather is not as important as the topographical advantage, and the topographical advantage is not as important as people's harmony". The unity of people's hearts and minds is a prerequisite for victory in battle. With regard to human beings and the objective world, Xun Zi advocated that "All things are the result of the interaction between heaven and earth and the changes of Yin and Yang, and the biochemistry of all things is natural and has no will or purpose". Mencius advocated that "Harmony is the way of heaven; there are no two Yangs in heaven and no two Yins on earth." Harmony is the basis for the survival and development of all things, and they are interconnected and influenced by each other in the whole universe.

In modern society, the interpretation of the holistic consciousness of "He" is more inclined to emphasise the overall unity of the relationship between human beings and nature. Zhang Dai Nian in the *Chinese Thinking Bias* stressed the status of the holistic consciousness. "The so-called holistic view is that everything that grows in the world is a whole, and that the whole contains many parts,

and that the parts are closely connected with each other." [2] The beauty of the whole is the so-called beauty of "Balanced Harmony".

2.1.3. The holistic consciousness in "Imagery" and "Artistic Conception"

The beauty of harmony is not only reflected in traditional philosophical thinking and methodology, but also in the traditional Chinese aesthetic system, "Imagery" and "Artistic Conception" also imply a profound holistic consciousness. What is Imagery and artistic Conception? The so-called imagery is the objective objects that have been selected and organized in subjective consciousness. The origin of the Words "Imagery" can be traced back to the Han Dynasty. The interpretation of the character "象" is described as follows: "象" originally refers to elephants (the name of the animal), and due to climate change, the living space of elephants migrated from the north to the south. In the process, the number of elephants was drastically reduced by the impact of climate change, therefore real elephants were not seen much after the climate change. Gradually, the ancients could only rely on the legends or graphics of elephants to imagine their forms and appearance. From this, the meaning of the Words "Imagery" was extended to mean an ineffable state of mind or reasoning that is separate from concrete objects. [3] Imagery is mostly associated with objective objects, is a combination of image and meaning, and is a product of situational integration. The "Artistic Conception" is more of a symbol of the whole, a harmonious environment composed of multiple images. "Artistic Conception" is higher than "Imagery" in connotation, while "Imagery" is higher than "Artistic Conception" in extension. [4] Although there are differences in the definition of the concept and relationship between the two between Zhu Guangqian, Zong Baihua, Ye Lang and other aesthetic thinkers, but for the "Beauty is Harmony" of the ideological point of view are recognised attitude.

Imagery is the product of the blending of emotion and scenery, and it is difficult to generate imagery if you separate the emotion from the scenery. Imaginary world is not an objective world, not a utopian world detached from reality. It is a kind of manifestation of objective life, a life world where all things are one, and an ideal world where scenes and emotions are blended. The generation of this ideal world depends on human emotional intervention. Different subject realms produce different imagery worlds. [5] For example, the same is to depict the objective object of "willow", but the world of imagery produced under different emotions is not the same. Han Yu, in "The most beautiful part of the year is this early spring, far better than the late spring when the willows are all over the city". With the help of "willow" to say all his praise and love for the early spring. Wang Wei, in "A spring rain in the morning of Weicheng wet the dust, the new colour of the willows around the guest house is particularly fresh". The use of "willow" expressed his reluctance and attachment to his friend's departure to the border. "The willow folds up and the flowers fly away, and I ask when the man who has travelled far will turn?" The willow is used as a metaphor for parting. Whether the willow grows in the border or in the central plains, there is no difference in the nature of its appearance in the objective world. Due to the intervention of the aesthetic subject, the difference between the aesthetic subjects will integrate different emotions into the imagery world, and lead to changes in the imagery world of scene integration. Therefore, the generation of the imagery of "Willow" presents diversified characteristics. It can be seen that emotion and scenery are independent of each other, and the appearance of the aesthetic subject realises the connection between the two, and the interweaving of emotion and scenery builds up an imagery space higher than that of emotion and scenery. This world of imagery is holistic and sensual, full of meaning and interest. This process can be summarised as follows: Scenery generates emotions, and scenery arises from emotions.

The so-called "Artistic Conception" is the artistic realm resulting from the integration of the objective picture depicted in the work and the thoughts and emotions. In terms of coverage, "Artistic Conception" is the organic unity of the physical realm (imagery) and the mental realm (emotion). From the perspective of wholeness, the wholeness of "Artistic Conception" is higher than that of "Imagery". [6] This point is illustrated here by borrowing Ma Zhiyuan's poem *Sunny Sand Autumn Thoughts*. The objective objects depicted in the poem, such as "Withered Vines", "Old Tees", "Stream Flows", "Cottage" etc., which can no longer be reproduced in modern times. Through reading the

original poem can empathize with the author's emotions between the Words and phrases. By specifically analysing the concrete objects and emotions in the poem reveals that there is a relationship between the individual imagery and mental state, which is the part and whole. The combination of individual imagery points to the "overall context", that is the author's expression of the wanderer's inner sorrow and homesickness. The expression of the "overall situation" in the text transcends the limitations of the image itself and space and time, and creates an "The image beyond the image" in the mind of the appreciator. This "image" is sensible, hazy, and holistic.

3. Summary

To sum up, in the perspective of traditional Chinese aesthetics, the holistic consciousness of "Beauty is Harmony" is mainly expressed in the holistic view of "Dao", the "Balanced Harmony" of "He" and the "Imagery" and "Artistic Conception" of "The image beyond an image, the scene beyond a scene". The sense of holistic consciousness is of positive significance to the breaking down of human centrism in the context of modern society.

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