

The Creation of Formal Ontology Multiple Structure Theory—Research on the nature of literature art and social practice

Jiyong Yang

School of Arts, Anhui Polytechnic University, Wuhu China 241000

woshi7109@163.com

Keywords: form, multiple structures of form, aesthetic form, art for art

Abstract: In order to investigate the different views of formal philosophy and aesthetics at home and abroad, and to find basic laws from them, a multiple structure on the meaning of formal ontology was created, and several levels were relatively divided within the structure to try to unify and correspond to the forms in all theories; from this, we can prove the uniqueness of the forms at each level, the dynamics and interdependence between the levels; the transcendental forms are the manifestation of the human spiritual movement track and have distinctive features. The forward-looking and aesthetic value. And found that individual emotions can enter the common art field of mankind only after formalization, the evolving relationship between form and content, and practical significance.

1. Introduction

The motivation of this research. Form is as old as philosophy. It is a common, important and time-honored category in literature and art, aesthetics, and philosophy. The basic way of thinking for studying this topic is: sublimate subject and object opposition, combine intuitive presence with grasping absent, according to two Yuan unity, and avoid dual unity. This research attempts to establish a new formal viewpoint through the creation of multiple structural systems of formal ontology, analysis of the characteristics of each level of form, and the elaboration of dynamic laws; and proves and confirms that transcending form has essential meaning and is aesthetically conscious. The characteristics and laws lie in the movement from form to transcending form, and it is found that individual emotions can only enter the common art field of mankind through formalization.

2. Research methods and material basis

Mainly based on Yang Jiyong's 2002 Shandong University master's degree thesis "On the multiple structures of art forms and their relationship with the essence of art" part of the content, "Yunnan Social Sciences" 2007 third issue on the development of Chinese contemporary philosophy of the evolution of form Through induction, analysis and deduction, the method of, as well as the strategy of the law of binary isomorphism, has created a multi-level logical structure of

formal ontology and discovered the law of evolution.

3. Basic process of research

3.1 Carry on historical observation on the formal ontology.

Ancient Greek aesthetics began to pay attention to form. From Pythagoras, Plato, Aristotle to Kant, different interpretations of the connotation of form were made; the relationship between form and essence, or opposition or fusion, has become the problem of many complex topics. The focus and distinguishing marks of different philosophical schools. The latent logic embodied in the formal viewpoints of ancient China, such as writing carries Tao and writing mainly Qi is that the form depends on the content. Examine the theory of art form revolution. The art form of the 20th century tried to abandon the content and be independent, and the discussion of form became the primary topic. Russian formalism attributed the history of art to the history of form; the British and American new criticism, structuralism, and modernism revealed the special laws of art from the internal structure of the form. For example, Ransholm believed that the form itself is supreme and repels the perceptual worship of form the content never reflects the color of the flag flying over the castle, which leads to the fall of practical significance. It can be seen that the breakthrough and inevitability of the revolution in form is that form is the primary link in perceiving literature and art. These theories are different from classical aesthetics and open up the space for modern text analysis. Although traditional literary theories attach importance to thinking in images and models, they cannot cope with the challenge of form.

3.2 Seek methodological basis for investigating the essence of form

Hegel insisted on the dialectical unity of content and form, and subordinated beauty and art to philosophy and epistemology. From the fusion of the two main mainstreams of monism and dualism to modern formalism, although the interpretation of the form is different, the reason why literature and art is literature and art lies in the characteristics of art form; the necessity of finding the essence of literature and art from the internal structure of art form And the possibility also lies here. Art and science, religion, and philosophy are in a juxtaposition rather than a subordination relationship. The logical form is only one of the varieties of the spiritual world, rather than solitaire. Therefore, it is not possible to grasp the characteristics of art in a philosophical way. Therefore, we must change the way of thinking, avoid the unity of duality, and treat the form as an operational level, non-essential point of view, which violates the provisions of identity. Therefore, it is necessary to improve the status of form in research and guiding ideology. Due to political and historical reasons, people used to have a lot of taboos about formalism, which easily caused the propositions of related forms to be neglected. For example, Engels reflected on neglecting form in his later years, confirming that this is in the works of Marx and me. It is usually not emphasized enough, focusing on basic economic facts, as well as political ideas, legal rights, and other ideological concepts, as well as actions restricted by these concepts. For the sake of content, the formal aspect is ignored and the enemy is satisfied. Reason to misinterpret and distort. [1] P500 only highlights the ideology embodied in the content and positions it as the essence. This method of thinking is conducive to the pursuit of good utilitarianism and satisfying the important reality, but it often lacks appeal. However, if we only highlight a certain kind of thought and study and judge beauty with conceptual epistemology and reflection theory, it will shrink the aesthetic process, narrative category and meaning. Moreover, if you regard art as a pure form that can be separated from real life, it will also become the source of lost water; the people who bought the pearls of "Han Feizi" left gorgeous packaging boxes and returned the pearls to the seller, which is a criticism, The metaphor is inappropriate to choose the

form, and think that the secondary thing is better than the primary, which is also the relationship between the form and the essential content. Therefore, it is necessary to re-examine the multi-disciplinary universal form category and the internal logical structure of this formal ontology.

3.3 Four reconstructions of formal ontology and its forward-looking significance.

People always look at everything from a formal perspective, and innovation must be forward-looking with form. This is the turning point in the study of this topic. The formal ontology includes artistic methods, and the four-fold structure is envisaged in order: carrier form, symbolic form, aesthetic form, and infinite domain. The four levels are connected by → and there is the nature of field in between. [2]

The form of the carrier is at the operational level, with rational biological characteristics, the load of beauty but not beauty itself, it is a lingering shadow in art. Looking back at the aesthetic characteristics of form, it is worth pondering: aesthetics must first act as an intermediary through form. For example, if a poem is disassembled, and the rhythmic format and arbitrary reorganization are aside, what will happen? Where is the form? Is the form abstract or concrete? What is disappointing is that we can never imagine what things do not have a form yet? It may never be possible for all human beings to find something that can specifically give birth to forms. What they find is only a mixture of form and matter, then form may be a significant sign of human spirituality. General symbols also belong to forms, which are flat and concrete. It has not only logical and conceptual stable representations, but also illogical and non-inferential poetry, that is, its virtual and super-Dasein trend; it conveys potential intuitive information and forward-looking virtual meaning, manifestation The subject's ingestion and presentation of the absence. The symbolic form always tries to get rid of inevitability and transform into a new field, imagine the possibility that has not yet become a reality, eliminate the narrow thinking and break the shackles of reality. This is the birth mechanism of artistic expression. In the sense of a virtual ideal entity, art has a higher advantage than truth—rationality.

The so-called carrier form and symbolic form are visible, possess physical properties, and are attached to the carrier, collectively referred to as Dasein form. Heidegger believes that in Van Gogh's "A Pair of Shoes" only the sky, the fields, the paths and the old shoes of the peasant woman are painted. There are no other people and objects here. To appreciate it, you need to imagine it according to the form of the carrier, and then cover and reveal it, Formalized feelings, recombination of those who are not present, such as forest huts, fireplaces and worn-out tools, as well as the poverty and helplessness of farmers... [3] The aesthetic form obtained by P37 may be: shoes the tools and paths that represent human contact with the earth symbolize that humans have left footprints in the meaningless material world. The new form is obviously different from the meaning of things. Another example is the traditional Chinese literature and art theory, which advocates that works not only describe things themselves, but also describe the scenery from the objects, which shows that there is a difference between the search and the scenery; the search for scenery is a pursuit of another higher level of form. Only form can give people aesthetic freedom. Therefore, the real art secret of the master of art is that he uses form to eliminate materials. [4] P113 The spirituality of people lies in not being limited but trying to transcend. The aesthetic form must show the aesthetic meaning together with the Dasein form. It is the basis for the subject to understand, observe, and reconstruct the world, and is the unity of meaning style. The infinite domain forms a three-dimensional multidimensional movement with the first three levels. It shows the highest value of transcendence and is the ideal form of the subject based on Dasein. [5] The aesthetic form and the infinite domain are collectively referred to as the transcending form; according to Taoist principles: grand beauty is shapeless, languageless, etc. It is not only the

dissolution of logic, reality, and boundaries, but also the creation of transcendence and sublimation revealed the possibility. Both of these have efforts and attempts to get rid of physical properties and carriers. The contradictory and harmonious relationship between Dasein form and transcending form is similar to the relationship between bow and arrow in the human mind. Moreover, there is a field between any two of the above forms. For example, the proof of the inherent evolutionary relationship of the literary aesthetics. [6]

3.4 Meaning beyond form

The form of transcendence always cares about the expression of the deep world, indicates a revolution in thinking, is an objective manifestation of the subject's concept, and a preview full of initiative and forward-looking meaning. This is related to what Kant is talking about, and what the underwater pearls of "Hidden Show" in "Wen Xin Diao Long" indicate: pattern. [7] The history of formal experience is the epic of the development of the human spirit. The aesthetic transcendence and forward-looking meaning of the art form is generally presented in terms of materiality, dignity, reality, concreteness, Dasein, conflict, and gradually point to the other side of deconcealment, integrity, illusion, spirituality, Harmony, futurity, authenticity and otherness. The transcendence form attempts to transcend the physical and spiritual transcendence, which has essential meaning and does not seem to be suitable for binary division. For example, Kant's philosophy puts forward that there is no utilitarian aesthetics, that is, there is no practical utilitarian. The aesthetic pursuit should be transcending form, not Dasein form. Many writers and artists in the Aesthetic movement that began in the United Kingdom in the late 19th century believed that the mission of art is to provide humans with sensory pleasure, not to convey some moral or emotional information, and should not have any preaching factors. Attempt to free art from moral restraint; there are different levels of form in this, and moral restraint includes the form of realistic rules. Among them, Oscar Wilde puts forward the viewpoint of art for the sake of art, and believes that the value of the work lies in the perfection of the art form, and has nothing to do with social ethics and morality, the form is particularly lacking in life; seeing and seeing are different and have The two concepts of essential difference, art is not to see but to discover beauty; because literature always predicts life. The former does not copy the latter, but shapes life according to its purpose, so it is advocated that real life should imitate art—Rather than art imitating and reflecting real life. Wilde's theory includes the movement of multi-level forms. The so-called discovery of beauty, seeing, foretelling, and real life should be imitated, all belong to transcendental forms, rather than actual concrete forms. However, the extreme form of transcendence that should be avoided is the purchase of pearls and the culmination. The gorgeous transcendence must always be based on reality; the relationship between this is also similar to that the pulse is perceivable and there is a law of evolution, [7] Must be dependent on the existence of the human body. It can be seen that each level of form has its relative dependence. Regarding the multiple structure of the formal ontology and its internal logical laws, the author brewed in 2000 and submitted it in 2002. [2] After that, I read an introduction to Ingarden's literary hierarchy in 2008. I felt that there were some levels of hierarchy. Similarity and coincidence, although the two have no relationship before, the two can be explained to each other as to how they should be divided.

3.5 The subject, emotion and form are unified into the artistic noumenon

From the analysis of the four-layer structure of art forms established in this article, although art is delicate, it is simple and illusory compared to things and life. The forward-looking meaning of the fictitiousness of art forms cannot be grasped by the theory of the unity of binary opposites and the theory of the transformation and disappearance of forms; it is the confirmation and pre-logical

orientation of the possibility of absence, and only form fictitiousness can become art. Therefore, not only should the essential status of the form be established, but it should also be attributed to the art itself. Although ontology is still difficult to find a unified definition at home and abroad, it is also a high-frequency vocabulary. Just as there were rich aesthetic thoughts and theories before the emergence of aesthetic concepts, there are many types of inquiry that are different from epistemology to the origin of the universe, the essence of existence and its The original thought of order. Another example is Croce's view that art is only "the expression of self-emotion"; if we accept this statement, it means that only the creator can determine the aesthetic value of an artwork. In connection with the sublimation of the above forms, perhaps we can better understand Cao Pi's "Dianlun. Thesis" for the first time that literature is called: a great cause of governing the country, an immortal event, which is a classic of the unique immortality of literature, Vivid summary: In a limited life, if the pursuit of wealth and glory or timely pleasure is very short, it is only through the language of the article that it can be named through the ages, and is not limited by time; the carrier on paper The symbol is sublimated into the form of the great cause of economy, so it is obvious that different levels of transcendence occur in it. [5] The emotion in art is not equal to the "self-emotion" before the transformation of the art form. Self-emotion, regardless of family and national feelings or bold words, can only be achieved when creating or appreciating the transformation platform of art form and transcending Dasein. Realize artistic. The art form reflects and highlights the emotion of "I" and transforms it into the common emotion of the aesthetic subject. This art form is an art form that the artist recognizes and the appreciation seeks to externalize emotions. If an artist does everything possible to express the feelings of daily life, this is often a sign of his lack of inspiration; if the viewer always seeks everyday feelings in form, this is a symptom of his lack of artistic sensitivity. [8] P18 transcends form and eliminates emotional private ownership in the field of art. Emotion, subject and form of expression are reduced to the same in artistic creation! In traditional Chinese literary and art criticism, the highest standard of judgment is often to see whether the intention beyond taste, feeling beyond words, meaning beyond words and images beyond the image are realized. The environment outside the scene, etc. this poetic discourse contains the difference between the inside and the outside, and the essence is also the difference between the obvious presence and the hidden hidden. [7] It contains rational judgments about different levels of form. That is to say, there is a difference in form, which is also reflected in the different character between reality and ideal.

4. Enlightenment and conclusion

4.1 Avoid two one-sided theoretical viewpoints

The theory that form transforms and disappears in the unity of opposites; the aesthetic self-discipline theory that "art is not about what to express, but how to express". Confirm that the form serves the content, and at the same time, it should be recognized that the content serves the form, otherwise the content and the form will be cut first, and then the one will be more important. According to the above, it has been proved that Engels' confession of ignoring formal propositions in order to highlight ideology does have a realistic and theoretical basis; [2] Therefore, aesthetic construction should transform the formal and essential viewpoints.

4.2 Avoid the theory of formal transformation and disappearance

The essence of art is not only embodied in the ideology presented in the content, but also in the forward-looking meaning beyond the form. Art form has the special function of transforming personal emotions into common human aesthetic emotions. The ideology embodied in the content of

the work, and the internal structure of the art form are two levels of the intrinsic essence of art, and the latter is not suitable for the unity of duality, Form transformation and disappearance theory to grasp. [6]

4.3 The evolution between forms should be paid attention to

If it is not used to analyze things from the perspective of changes between formal levels, then there may be mistakes. For example, Heidegger superficializes the current universal practical behavior of human beings, ignores existence and original display behavior, and accuses criticism of the world's imagery. Many people instead regarding this criticism as a philosophical prophecy to welcome the advent of the world's graphical era, [9] he fanatically pursues image landscapes and window-like economic prosperity.

Acknowledgments

[Profile of the author] Yang Jiyong, native of Changling, Ju County, Shandong Province, Anhui University of Technology, professor, Ph.D., researching literature and art, aesthetics.

References

- [1] Engels: *Letter to F. Merlin, Selected Works of Marx and Engels, Four Volumes* [M]. Beijing: People's Publishing House, 1972.
- [2] Yang Jiyong. *On the multiple structures of art forms and their relationship with the essence of art* [D]. Shandong University, 2002-05.
- [3] [Germany] Heidegger: *Poetry. Language. Thinking* [M]. Beijing: Culture and Art Publishing House, 1992.
- [4] [Germany] Schiller: *Letters on Aesthetic Education* [M]. Beijing: Peking University Press, 1985, P113.
- [5] Yang Jiyong. *On the appeal of the evolution of form to the development of contemporary Chinese philosophy* [J]. Yunnan Social Sciences, 2007 (3).
- [6] Yang Jiyong. *The Theory of Formal Multiple Structures in the Visual Threshold of Literary Aesthetics* [J]. INNER MONGOLIA SOCIAL SCIENCES, 2011 (03).
- [7] Yang Jiyong. *Research on the Comparison between Yinxiu and Xianyin—On the Abstract Unity of the two Theories of the West and China* [D]. Shandong University, 2008-06.
- [8] [English] Clive Bell: *Art* [M]. Beijing: China Federation of Literary and Art Publishing Corporation, 1984.
- [9] Yang Jiyong. *Study on the Two Types of Image Space Secrets of Modern Mankind and Its Demands* [J]. INNER MONGOLIA SOCIAL SCIENCES, 2017 (01).