

On the Commonality of Confucius and Aristotle on the Theory of Literary and Artistic Aesthetics

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Abstract: Confucius and Aristotle as two of the most representative masters, their rich philosophy, education, politics, ethics, aesthetic ideology and so on have had a profound influence on the later generations. Confucius thought has a lot of content about the literary aesthetic theory, and he is the most important founder and contributor of the Chinese literary aesthetic theory. Aristotle was known as an encyclopedic scientist, and his series of works constructed a broad system of Western philosophy, and he was the first to clarify aesthetic concepts in an independent system. Their aesthetic ideology are extensive and profound, affect future generations. This paper will mainly analyze the common ground of Confucius and Aristotle on literature and art theory. Their common points are mainly summarized from the relationship between literature and art and reality, the social functions of literature and art, and the standards of literature and art criticism and so on.

Keywords: Having no Depraved Thoughts, Imitation Theory, Purification Theory, Edification Theory, Pleasure Theory, Tragedy, Appropriate, Golden Mean, True Medium

1. INTRODUCTION

Confucius was born in 551 BC and died in 479 BC. He was a famous thinker, statesman and educator in ancient China. He was the pioneer of the Confucian school. His thoughts permeated every field of Chinese culture. Confucius thought has a lot of content about the literary aesthetic theory, and he is the most important founder and contributor of the Chinese literary aesthetic theory. Confucius's view of literary and artistic aesthetics has a far-reaching influence and runs through his whole ideological system. His main views are fully reflected in the Confucian classic book the Analects of Confucius. Aristotle, was born in 384 BC, died in 322 BC, is a famous ancient Greek thinker, philosopher, scientist, educator, his literary aesthetic view is an important part of its thoughts and theory, and is also one of the core content of his thoughts, its views mainly contains in his "Art of Poetry", "Rhetoric" and other aesthetic works. In addition, "Ethics" and "Politics" also embody part of his aesthetic thoughts. Confucius' aesthetic view of literature and art and Aristotle's

aesthetic view of literature and art have certain similarities, which are embodied in the relationship between literature and art and reality, the social function of literature and art, and the standards of literary and art criticism.

2. "HAVING NO DEPRAVED THOUGHTS" AND "IMITATION THEORY": THE COMPARISON OF THE RELATIONSHIP BETWEEN LITERATURE AND ART AND REALITY

2.1 The Aesthetic View of "Having no Depraved Thoughts"

The aesthetic view of "having no depraved thoughts" is Confucius' basic understanding and high generalization of the relationship between literature and art and reality. "having no depraved thoughts" is recorded in the *Analects of Confucius*. The Master said, "In the Book of Poetry are three hundred pieces, but the design of them all may be embraced in one sentence 'having no depraved thoughts'". Zhu Xi explained, in the "Collected Commentaries on the Four Books", that having no depraved thoughts as, All the words of the "Book of Songs", the good can feel the kindness, the evil can punish the ambition of the creator, and their use is only attributed to the integrity of their feelings" (Zhu, 2011). Coreoting Confucius' interpretation of "the Book of Songs", Zhu Xi warned the rulers and the politicians, to work openly for the king, and to behave openly. Therefore, through Confucius' interpretation of "the Book of Songs", the aesthetic connotation of "having no depraved thoughts" is clarified. Its connotation refers to the use of writers and artists to express their own "good and positive" emotions. Here, it means that all literary works are based on the creator's own life and emotional experience, which is the reproduction of their real life emotions, so that readers can "get their feelings". Emotion is the foundation of literary works and soul, literary and artistic creation is not independent from the emotion, the emotion is based on real life, the "nature and emotion" is based on the real "reason", the daily practical function of life, out of life and the real life, literature and art is the water without a source, no wood, meaningless and value, but also lost the living space (Butcher & Gassner, 1951). Confucius has a deeper interpretation of the relationship between literature, art and reality. He believed that literature and art are not only based on real life, but also higher than real life, manifested in that literature and art are more beautiful, correct, more true and better than real life. "When Confucius heard about the music of Shao in the state of Qi, Confucius did not know the taste of

meat for three months. He said, did not expect to listen to the "shao" after the music, unexpectedly reached such a degree of addiction." This is when Confucius heard the music of Shao in the state of Qi, he felt so beautiful and charming, so impressed that he did not feel the taste of meat for a long time (Ford, 2015). From Confucius' evaluation of the music of Shao, it is a typical expression of literature and art being higher than real life. Confucius highly praised: "Shao" " beautiful, and good." Through Confucius' description of the music of Shao, it contains profound aesthetic significance. First of all, Confucius was so obsessed and intoxicated when he enjoyed the music of Shao, so that "he did not know the taste of meat in March", which reached the realm of selflessness. The music art showed infinite charm and touched the body and mind. At this time, Confucius used his own perception and appreciation of the music of Shao to explain the relationship between literature and art and reality. It is the aesthetic effect of Confucius that achieved the state of obsession (Konstan, 2007). Secondly, Confucius put forward the aesthetic theory that artistic beauty is higher than realistic beauty. If the music of Shao is limited to the simple description of the natural real world. Even if the mountains and rivers, secluded springs and throat singing, green mountains and valleys, it is difficult to arouse the resonance of readers and viewers, "March do not know the taste of meat" is also out of the question, "March I do not know the smell of meat" is also out of the question. The reason why Confucius praised the music of Shao in the reign of Shun was inseparable from the honest folk customs and the great achievements of respecting literature and valuing education (Prus, 2009). The composer used the language of music to integrate the praise of Emperor Shun into the music of "Shao", which is far beyond the political achievements of the Shun period, and is beautiful in the people and folk customs in real life. Third, Confucius pointed out that art is more "good" than reality. Beauty, the China of good, "good, beauty is also real" (Zhu, 2011). Confucius believed that art should be "beauty" in reality and "goodness" in reality, and the "beauty" is based on goodness as the foundation and premise. Only "perfection" can achieve "perfection". Therefore, its first sigh, The music of shao is the most beautiful music, and the music of praising shao is also the kind (Kwan-chue, 2017).

2.2 The Aesthetic View of "Imitation Theory"

Aristotle's "imitation theory" is a famous aesthetic idea about the relationship between literature and art and reality, which has a profound influence on the later generations. "Imitation theory" is the core view of his

aesthetic monograph "Art of Poetry", and runs throughout the "Art of Poetry". At the beginning of "Art of Poetry", Aristotle proposed that the creation process of epic, tragedy and comedy originated from imitation, "Epic and tragedy, comedy and Dionysian ode, and most of the double pipe and harp music —— are actually imitation, only three differences, that is, the imitation uses different media, different objects, and different ways." His proposal of " 'Art' (tekhne) is all production,..... including professional technology" (Guangqian, 1979), As for the "art of beauty" mentioned today, such as poetry, music, dance, painting, sculpture, architecture and other works of art, "In Aristotle's writings it is called 'imitation' (mimesis) or 'the art of imitation'" (Guangqian, 1979). Thus he shows that he regards "imitation" as the common function and common attribute of art. This seems to be the same as Plato's "imitation theory", but in essence, Aristotle gives the "imitation theory" with a new connotation and a more profound meaning. Plato believes that art mimics the shape of the illusory object, and the object it imitates is not real, and it itself is even less real, "three layers apart from the real world", so it is "the shadow of the shadow", "the imitation of the imitation". Aristotle realized the dialectical unity of universal and special, negated Plato's "theory of beauty", and affirmed the authenticity of the real world, while art is the imitation of the real world, so he affirmed the authenticity of art. Aristotle "imitation theory" aesthetic significance is literary artists through works to restore or reproduce, life at the beginning of the image of the central plains ("as they are" (Guangqian, 1979)), shape the image in real life (" as they should be" (Guangqian, 1979)), or create a new image in real life (" as they think" (Guangqian, 1979)), cannot understand the literature and art simply, repeat of real life, but in the process of real life representation, through practice and experience of innovation. It can be seen that the object of artistic imitation is not the imitation of the appearance of the real world, as Plato said, nor is it a simple and mechanical repetition and reproduction of the real world. Therefore, Aristotle pointed out that art is more true, more beautiful, and more kind than the real world (Gier, 2001b). Aristotle's "imitation theory" starts from the materialist philosophy, believing that the real world is a real and perceptual entity, and that real life can be imitated, reproduced and created. Artists through the imitation of real life, to create spiritual food for people, so in the form of sadness, comedy and other literary and artistic works —— "poetry" came into being. That is, poetry originates from imitation, which can reproduce the multiple images such as social changes, dynasty change, human wisdom and folk landscape in real life, and express the author's emotional will (Gao, 2018).

2.2.1 "Imitation Theory": Literature and Art have the Role of Understanding Reality

The unique and profound feature of Aristotle's "imitation theory" also lies in the fact that he emphasized that the imitation must follow the natural law or the inevitable law, that is, to reproduce the essential connotation of life through the way of imitation, and to reveal the characteristics and laws of the development of things. In chapter 9 of his book "Art of Poetry", he states, "The duty of a poet is not to describe what has happened, but to describe what may happen, namely, what may happen according to the law or necessity." This passage makes clear the difference between history and art, as well as the difference between the truth of life and the truth of art. In terms of art, although the emphasis on art is to imitate the objective real life world, however, art not only reflects the real life in the appearance, but also to reveal the intrinsic nature and law of objective things, to use above the reality, behind the enlightenment life phenomenon more profound connotation, and artistic techniques, so as to touch the essence of the life reality, can have insight into the reality, reality and the spirit of penetrating reality, and then achieve the height of the truth. Literature and art have the role of understanding the reality, which is one of the most valuable contributions of Aristotle's aesthetic thought (Gu, 2008).

2.2.2 "Imitation Theory": Literature and Art Have a Role Higher than Reality

Aristotle pointed out that the people or things that art reproduces in accordance with the "law of possibility" and the "law of inevitability" are more beautiful and better than the original form and state. In the fifteenth chapter of "Art of Poetry", the tragic poet is described: "Tragedy is a copy of a person better than ordinary people. Poets should learn from an excellent portrait painter, who paint a special face of a person and seek similarities and be more beautiful than the original person." From this passage, we can see that, as works of art imitating reality, they are obviously more aesthetic, more kind and more idealistic than the people or things shown in the original real world. This is also one of Aristotle's most valuable aesthetic views (Cao & Yu, 2003).

2.3 The Similarity Between "Having no Depraved Thoughts" and "Imitation Theory"

Confucius's aesthetic view of "having no depraved thoughts" and Aristotle's "imitation theory" both emphasize the relationship between

literature and art and reality. Confucius' aesthetic thought of "having no depraved thoughts" is the aesthetic characteristics presented by the relationship between literature and art and reality. Literary and artistic works are all expressing the thoughts and emotions of the creators, and the emotions come from the real life. Through the generalization, refining, processing and summary of the real life, and the rich expression of emotions, they are presented in the form of literary and artistic works, so as to achieve a more beautiful and better artistic conception and effect than the real life (Misra, 1981). Aristotle's "imitation theory" has a strong logical rigor and perfect systematization, and its aesthetic characteristics are: art comes from imitation. Because the objective world is real, the real thing can be imitated, so art originated in imitation, and the imitation is not a single, mechanical level of blind displacement and copying, but on the basis of things development of "law of possibility" or "law of inevitability" to repeat, reproduction, processing and innovation, so art works are more expressive and aesthetic feeling than reality. Therefore, Confucius's "having no depraved thoughts" and Aristotle's "imitation theory" are similar in emphasizing the relationship between literature and art and reality (Shunqing, 2008).

3. "XING GUAN QUN YUAN" THEORY AND "EDIFICATION THEORY", "PLEASURE THEORY": THE COMPARISON OF THE SOCIAL FUNCTIONS OF LITERATURE AND ART

3.1 "Xing Guan Qun Yuan" Theory: The Comparison of the Social Functions of Literature and Art

The theory of "Xing Guan Qun Yuan" was Confucius' aesthetic view on the social function of literature and art, which had a profound and long-term influence on later generations and laid the foundation for the Confucian theory of literary and artistic values. Confucius once said, "Boy! Homefu's poem? 'Poetry', can prosper, can be viewed, can group, can complain. Your father, far from the gentleman, more knowledge in the name of birds, animals and plants." Zhu Xi in the "Collected Commentaries on the Four Books" explained: "Xing, namely 'feel ambition'; Guan, which means 'see gain and loss'; Qun, namely 'and, not flow'; Yuan, or 'resentment, not anger'; namely 'the point of human relations'" (Zhu, 2011). Confucius' aesthetic proposition that poetry can the theory of "Xing Guan Qun Yuan" points out the three social functions of literature and art.

3.1.1 "Xing""Yuan": Literature and Art Have an Aesthetic Role

"The poem can be trigger associations with things, The poem can create feelings of resentment", It is clarified that literature and art have an aesthetic function. Confucius first talked about "xing", which means that poetry can feel will and edify sentiment, because the most important feature of literature and art is to be people with emotion and move with emotion. When the viewers are intoxicated in the literary and artistic works, they will produce associations, stimulate resonance, produce empathy, arouse emotions, and receive education and inspiration from the poem. "When Confucius heard about the music of Shao in the state of Qi, Confucius did not know the taste of meat for three months." The art of music enables the viewers to cultivate their feelings, the effects of the body and mind. As a work of art, poetry has highly concise language, sincere and enthusiastic emotion, full of content and strong expression effect. Therefore, poetry and music have the same artistic charm and utility. The art of poetry can make people's spiritual will gain aesthetic experience and edification between "sentimental" (Gu, 2005). "Poetry can play a critical role" refers to the artist's creation or viewer appreciation, literary works have its compensation function, make people expel pain, escape from suffering, get rid of trouble, transfer, replace, dissolve the role of depression, through reading, appreciation to seek emotional comfort and compensation effective means and important methods. Here, Confucius emphasized that the emotion is the purity and nobility in the moral sense, which has a universal and profound social significance. When poetry expresses emotions, it can do it, "express enjoyment without indulgence and express grief without excessive distress", "resentment without anger", happiness but not without restraint, sorrow but not too much injury, feelings appropriate catharsis, emotion flowing appropriately, so that people's body and mind relax and get a pleasant beauty. Thus "no resentment in the state, no resentment at home." The state obtains the joy, the family enjoys the joy, this is the greatest beauty (Van Norden, 2013).

3.1.2 "Guan": Literature and Art Play a Cognitive Role

Poetry has the function of appreciation, It is clear that literature and art have the function of cognition. When reading literary and artistic works, they can understand the political gains and losses, observe the situation of the people, investigate the customs, know the people, learn the human cold warm, grasp the social spirit of The Times and moral psychology. Therefore, the viewer can quickly and clearly understand the social essence, understand its life value, explore the law of the development

of things, and promote the perfection and development of the world outlook. This is exactly "See what a man does, observe the roads he has followed, examine in what things he rests. "To achieve the purpose of "understand a man by his faults, after observing a person's faults and failings, one will understand what he really is, you can know a man by observing his mistakes". That is to say, in order to understand a person, he should first observe his inner and inner ideological change process, then observe the reasons, motivation and methods of the person's work, and then examine his mind, whether he is safe or uneasy, which depends on the individual's physical and mental cultivation and moral cultivation. So if you examine someone's mistake, you will know who he is. Poetry "can be viewed" is conducive to the cultivation of people's temperament and virtue, so as to better understand themselves and the society (Gier, 2001a).

3.1.3 "Qun": Literature and Art Have an Educational Role

It can "group", can "try your best to serve your parents", "use your life to the king", and clarify that literature and art have an educational role. Literary works make the viewers through emotional communication and communication, harmony, love, harmonious coexistence, harmony, together, together, sincere cooperation, in the interests of the collective, personal desire, psychology, pursuit to obey the public needs of the collective, emphasize the individual through poetry enlightenment and infection, cultivate internal ethics, and promote the unity of the social group spirit. In this way can "filial piety" at home, to cultivate one's family; in the country "loyalty", to govern the country and peace the world. Confucianism, represented by Confucius, takes the personality of sages as the learning goal, spiritual pursuit and value orientation, and takes its own behavior self-discipline and moral consciousness as the principle of self-cultivation, stand upright on one's two legs between heaven and earth, shoulder the responsibility of the country and the nation, and finally achieves the able to hold up the heavens, and to support the earth, shoulder the heavy responsibility of the country and the nation, life realm of "inner sagelihood and out kingliness". Everyone can follow the example of Yao and Shun, and everyone can become Yao and Shun, which is also the educational function of literature and art (Wenzel, 2009).

3.2 "Purification Theory" ("Edification Theory"), "Pleasure Theory": The Aesthetic View that Literature and Art has Social Functions

"Tragedy is the imitation of a serious, complete and action of a certain length. Its medium is 'decorated' language, used in different forms in

different parts of the tragedy. Its imitation is through the action of characters, rather than narrative, and releases these emotions by arousing compassion and fear." This is Aristotle in the sixth chapter of "poetics" to the definition of tragedy, which mentioned tragedy has "card tower katharsis" effect, because Aristotle did not give a detailed explanation, so the scholars are not the same, has been widely academic debate, summed up there are three different points of view: The first is to interpret "katharsis" as "purification" in religion, that is, people eliminate evil and despicable behaviors, such as pain, cruelty, and selfishness, and wash them away, so as to achieve the moral influence of health. The second is to interpret "Katharsis" as medical "catharsis", that is, to strengthen, stimulate and stimulate the overly strong emotional catharsis through the "pity and fear" of tragedy, so as to achieve emotional balance, which is similar to the medical "fighting fire with fire" (Guangqian, 1979) to treat psychological pain and fear, so as to restore mental health. The third is to interpret "katharsis" as "edification", believing that "tragedy makes people develop appropriate compassion and fear".

3.2.1 "Purification Theory" (" Edification Theory"): Literature and Art Have Moral and Educational Functions

"Tragedy has purified these emotions by arousing pity and fear" (Guangqian, 1979). Mr. Zhu Guangqian translated "katharsis" as "purification", and he advocated "purification theory". At the same time, he believes that "purification theory" also has the meaning of "catharsis". Mr. Zhu believes that "the essence of purification is to make some excessively strong emotions calm through catharsis, so as to restore and maintain psychological health" (Guangqian, 1979). "In short, when people are purified, they will feel a comfortable relaxation and a harmless pleasure" (Guangqian, 1979). Mr. Luo Niansheng, however, believes that "tragedy cultivates this emotion by arousing compassion and fear." He advocated seeking the interpretation of "Katharsis" from the viewpoint of Aristotle ethics, and the core viewpoint of Aristotle ethics is similar to the ideological connotation of "the golden mean" in ancient China. Therefore, to let the tragedy of the "katharsis" too strong or too weak emotional catharsis, become in line with the "golden mean" emotions, "make them become moderate emotions. He also believes that emotional strength is not innate, but formed by habits." Mr. Luo Niansheng pointed out that Aristotle regarded emotion as a virtue, and the condition was moderate and moderate, in line with the "doctrine of the mean". Therefore, he translated

katharsis as "edification" with the color of Oriental poetry, and put forward "edification theory". However, whether it is Mr. Zhu Guangqian's "purification theory" or Mr. Luo Niansheng's "edification theory", "katharsis" is not limited to the tragedy of "pity and fear", but also contains other art forms and emotions, the two are consistent on this point. According to Aristotle, the most intuitive feeling of tragedy is "pity and fear". And "pity and fear" is created because "pity is caused by a person who should not suffer, and fear is caused by a person who is similar to us." When appreciating tragedy, "pity and fear" emotions can play a purifying or purifying role. Pity is a normal emotion, is the nature of human nature, is also the consciousness of ethics, can stimulate the recipient or viewer resonance, rendering emotion, make the group internal centripetal force and cohesion, thus correct understanding of society, reveal social bad tendency, against social unhealthy practices, and then to transform society, the purpose of promoting social development and progress. Fear is by the recipient or viewers see tragedy hero suffered misfortune, then cause lenovo, to worry about real life, will encounter the same fate, the extreme nervous anxiety of psychology and mood, and this state can arouse people to the reality society of good, lofty the hope of happiness, so he said "tragedy imitate not people, but human action, life, happiness", in the tragedy of inspiration and education people through the pursuit of good, consciously purify the social environment, finally achieve the purpose of transforming society.

As German critic Lessing in the hamburger drama review, the purification of the tragic regulation of emotion, to a moderate degree, and moderate emotion is formed by habit, and can be cultivated, 'The role of "katharsis" is to make the audience develop this new habit through the help of tragedy. Every time the audience sees a tragedy, the emotions will be exercised. After repeated training can form a new habit, lurking in the heart, when they meet their own suffering in real life, can regulate this emotion, this is the "bad luck" teaching, "once people really meet bad luck, neither too much fear, and not too moved. It makes people take on the most unfortunate experiences bravely, and makes the most unfortunate people still feel happy to compare their disasters with the more serious disasters that the tragedy performances show them. For under what circumstances, when a man saw the sufferings of Oedipus, Philochtete, and Olester, he had to admit that all the disasters he endured were incomparable to what these men endured?" And then to achieve an appropriate intensity, which is the subtle educational role of literature and art on people.

3.2.2 "Pleasure Theory" : Literature and Art have Aesthetic Function

Aristotle's "pleasure theory" points out the aesthetic role of literature and art. In the fourth chapter of *Poetics*, the art of "pleasure" involves tragedy and comedy. He believed that the reason of art is due to human nature, while "pleasure" comes from human nature: "Generally speaking, the origin of poetry seems to have two reasons, both of which are out of human nature". For "human nature," he proposed two abilities: the instinct to imitate, and the other hand the mastery of the sense of tone and rhythm. "It is our nature, and the sense of tone and rhythm is our nature". At first, for those who were good at imitation, and were able to grasp the tone and rhythm, the ability was gradually improved through continuous practice, and the poem was created in the form of "temporary mouth occupation". The circumstances excited one's feelings, recite casually and create poetry. Obviously, when human nature is revealed and excavated by itself, it is a very joyful thing. People through imitation, reasonable grasp of the rhythm will inevitably bring some aesthetic level of pleasure. The pleasure produced by this acquired imitation is different from the pleasure of the things themselves. Even the things that people think are ugly, afraid, and even terrible in real life, will make people have pleasure after imitation. In the fourth chapter of *Poetics*, he explains by example, "things themselves seem to cause pain, but vivid images seem to cause us pleasure, such as corpses and the most contemptible animal images." The image of the same thing, once after the artistic imitation, can turn the pain of the thing itself into pleasure. This is a key issue in the tragic aesthetics. As a branch of dramatic art, tragedy can not only bring people the general pleasure of aesthetic experience by imitating the rhythm, rhythm and other artistic elements of poetry, but also has the unique exclusive pleasure of "pity and fear" of tragedy, which is called the "special function" of tragedy by Aristotle. In the fifth chapter of *Poetics*, Aristotle said: "Comedy is the imitation of the worse people, but 'bad' does not mean all evil, but ugly, one of which is funny. Funfunny is some mistake or ugly, does not cause pain or harm, ready-made examples such as funny mask, which is ugly and strange, but not painful."

3.2.3 Music has the Effect of Enlightenment

In his book *Political Science*, Aristotle expounded the educational function of music and further clearly pointed out the social function of literature and art. He makes four points: the first is that music, like sleep and heavy drinking, is just for entertainment, rest and relaxation; The second view is that sports can train people's body and exercise people's

will, and the purpose of music is to cultivate people's sentiment and cultivate people's temperament. As Aristotle said, "the joy of life can be correctly induced, so take music as a kind of lesson to cultivate virtue"; The third party believes that music helps to cultivate people's mind and increase people's reason. From the above three points of view, we can see that whether it is the entertainment function of music, the function of cultivating temperament, or the function of practicing the mind, their common point is the pleasant role of music, music can shock the mind, feel happy, make people happy, "is the greatest joy in the world." The fourth view that music has education function, music can affect people's character and soul, "the music rhythm and melody reflects the truth of the character——anger and the image of the image of yong yi and moderation and all and the opposite image, the image of other character or sentiment——these image in the most realistic in music. With their own experience, they show that when these images penetrate into our hearing, they actually stir our souls and make them evolve." Music can in addition to make people's body and mind relax, relieve fatigue, lyric entertainment, edify temperament, has a significant influence on people's character. Music can strike the deepest part of the soul and cultivate the human soul, as the Pythagoreans said, "the soul itself is a musical tune". As Aristotle, himself, explained, "Some people are particularly susceptible to certain emotions, and they can also be excited and purified by music to varying degrees, and thus feel a relaxed pleasure in their hearts. Therefore, purifying songs can produce a harmless pleasure" (Guangqian, 1979). This is also an important embodiment of the "purification" role of music education. Aristotle believes that when excellent musical works are played and watched by people, the noble morality, elegant charm and aesthetic will emitted by these works unconsciously penetrate into people's hearts, cultivate people's sense of moral character and shape people's aesthetic sense, and music education plays a subtle influence on people. He hoped that people would receive music education from childhood, cultivate people's virtue, cultivate people's temperament, practice people's mind, purify people's soul, and realize the purpose of music education and education.

3.2 The Similarities between "Xing Guan Qun Yuan" and "Edification Theory" ("Purification Theory") and "Pleasure Theory"

Confucius' theory of "Xing Guan Qun Yuan" is consistent with Aristotle's "edification theory" ("purification theory") and "pleasure" on the view of the social function of literature and art. The theory of "Xing Guan Qun Yuan" proposed by Confucius clarified that the social function

of literature and art is a process of gradual development and change. The recipients and viewer form the level and structure of aesthetic psychology through the appreciation and analysis of literary and artistic works. It can be seen that "Xing Guan Qun Yuan" is a progressive development process one by one, in the order of: aesthetic function, cognitive function, educational function and aesthetic effect. This change shows that the first layer of literary works is the aesthetic effect to make the viewer feel (feeling), the second layer is to make the viewer know (understanding); the third layer is to make the viewer understand (comprehend); the fourth layer reaches the highest level and produces a profound and strong aesthetic effect to make the viewer change (enlightenment). These four aspects of the change form is from low to high, with the spiral upward structure gradually developed process. The corresponding aesthetic psychological hierarchy is that "Xing" is the intuitive surface, the aesthetic subject maintains its existence; "Guan" is the inner layer of perception, the aesthetic subject produces self consciousness; "Qun" is the deep understanding of the perception, the aesthetic subject mates the spirit of selflessness (the individual into the group); "Yuan" is the deepest feeling, the aesthetic subject reaches the state of no self (god and no swim, nothing without self). It can be seen that Confucius' theory of "Xing Guan Qun Yuan" established a more comprehensive, profound and insightful theory of literary utility, which not only made pioneering contributions to the Chinese aesthetic theory, but also to the world aesthetic theory. Aristotle's "edification theory" ("purification theory") has a positive effect on people, affirming that tragedy can have a positive effect on human psychology, and explaining the moral and educational role of literature and art. "Pleasure theory" is one of the important aesthetic thoughts of Aristotle. Pleasure belongs to the category of aesthetic feeling and clarifies the aesthetic role of literature and art. Because literary and artistic works are more refined, more beautiful and better than the description of real life, they can make the viewer get sensory pleasure, trigger psychological pleasure, and experience aesthetic enjoyment in spirit. Enjoy the pleasure of the poem; enjoy the harmony between God and things; enjoy the harmony of comedy; enjoy the tragedy and the cultivation of compassion and fear, and enjoy the "special pleasure". Therefore, he believes that epic, tragedy, comedy, poetry and other literary works can bring people spiritual pleasure. This is the fascinating aesthetic role of literature and art. In short, both Confucius's "Xing Guan Qun Yuan" and Aristotle's "edification" ("purification") and "pleasure" affirmed that literature and art have the functions of education, aesthetics, entertainment, purification and

edification. Therefore, their views are similar on the social function of literature and art.

4. "HAPPY AND NOT OBSCENE, SORROW WITHOUT INJURY" AND "EMOTIONAL MODERATION": A COMPARISON OF THE STANDARDS OF LITERARY AND ARTISTIC CRITICISM

4.1 The Standard of Literary and Artistic Criticism of "Express Enjoyment Without Indulgence and Express Grief Without Excessive Distress"

"Express enjoyment without indulgence and express grief without excessive distress" is the aesthetic proposition of Confucius on the standard of literary and artistic criticism. This proposition stems from the evaluation of the poem "Guan Ju" in *The Book of Songs*. The Master said, "Guan Ju, 'express enjoyment without indulgence and express grief without excessive distress'". Zhu Xi explained: "prostitution, happy and lose their right also. The injured, the sad and harm and also. The poem 'Guan Ju', although its sorrow is deep but does not harm peace, although its joy is prosperous but do not lose its right" (Zhu, 2011). "Express enjoyment without indulgence and express grief without excessive distress" originated from the "doctrine of the mean" of Confucius' philosophy, and the "doctrine of the mean" originated from the nature of law and social humanity. Confucianism, represented by Confucius, to affirm the "golden mean" thought. The Confucian classics contain a large number of philosophical thoughts about "golden mean". "Golden mean", the way of life and the principle of human quality, has a profound and extensive influence on the later generations. In the *Analects of Confucius*, Zi Zhang asked Confucius how to better govern political affairs. Zi said, "Respect the five beauties, show the four evils, you can enter politics." Confucius believed that these five virtues were one of the most critical elements of governance. "Respecting the five beauties" meant to "the gentleman is beneficial without expense, work but not complain, desire but not greedy, Thai but not arrogant, powerful but not fierce." "A gentleman can bring benefits to the people, but no cost himself; let the people work, but no resentment; he desire benevolence, but can not be called greed; peace reserved but not proud; majesty but not fierce." It can be seen that these five virtues are the impartial doctrine of the mean and the beauty of society. Confucius applied the ruler of the social beauty of "doctrine of the mean" to literature and art, which produced the standard of measuring the "beauty of neutralization" of the beauty of literature and art. Confucius

believed that the harmony of heaven makes all things live, social harmony prospers everything, and literature and art flourish. The criticism standard of "express enjoyment without indulgence and express grief without excessive distress" requires that when literary and artistic works express emotion, they should be moderate and reasonable, moderate, measured and peaceful, rather than excessive, excessive and excessive. Confucius in the "Analects of Confucius·Ba Yi" in the evaluation of "Guan Ju", happiness is not without restraint, sorrow should not be excessive sorrow, and hurt their own body. Excessive joy, will make the emotion too intense excitement, appreciation will indulge, emotional loss is difficult to control, and the aesthetic effect is not "innocent", but "love"; if the creator is too low and sad, will make the emotion depressed, difficult to vent, unable to release, inner distortion. At the same time, the viewers will also be affected by it, the body and mind will be damaged, then there is no beauty at all.

The critical standard of "express enjoyment without indulgence and express grief without excessive distress" shows that if the art work conforms to the "mean", it is the most beautiful, that is, "the beauty of neutralization". And "not loose in morals" and "not hurt", is the meaning of "the mean", the moderate emotion "not loose in morals" and "not hurt". "The beauty of neutralization" is the ultimate beauty. Zhu Xi said in the collection of chapters and Sentences in the Four Books: "The joys, anger, sorrow and joy, and all the middle, and the sum. Also, the world of the great; and also, the world" (Zhu, 2011). Zhu Xi quoted Cheng Zi as saying: "Not inclined is called medium, not easy is called common" (Zhu, 2011). These extreme desires of "did not happen" is "the middle way", if people are in a quiet and peaceful state, they will not be affected by strong emotions. But if there is intense emotional turbulence, produce violent emotional fluctuations, it must be "middle section", emotional peace, not excessive or inferior. This means that the human reason and sensibility should be harmonious and unified, without occupying each other. In some ways, these emotions will influence rationality. Only the mutual balance between sensibility and rationality can achieve the state of "did not happen". The "middle section" requires that the expression of emotion should not be excessive, and maintain rationality, otherwise it will cause the loss of rationality. Moderate and appropriate expression of emotion is "the beauty of neutralization". "Doctrine of the mean" is the highest way, "Yong" means the ordinary meaning, "Dao" is in people's daily life, to perform, observe and do not change the rules, in the "Dao" is the rules. Zhu Zi said that "no change is called yong" in the "not easy to change", there is not to change, not to give up, not to abolish, stick to the meaning. Although

the doctrine of the Mean is "to the vast and as subtle" (Zhu, 2011), it is not unattainable, thousands of miles away from man, so Confucius said, "Dao is not far from man" (Zhu, 2011). On the contrary, Confucius said: "Although the man is ignorant, but they can know the daily truth, if the essence of these truths, then even the saint will not know the mystery. Although they are not virtuous, they are able to practice the daily principles. If the highest standards of these principles are reached, even the saints cannot reach them" (Zhu, 2011)., "Dao" is everywhere, all the time, hidden in it but difficult to describe, people can grasp its clue, but it is difficult to see its highest. It is not only the ideal of people's spiritual high miao, but also the code of conduct in life. It is not only the guidance of practical action, but also the rules and rules of artistic creation.

4.2 The "Emotional Moderation" Standards of Literary and Artistic Criticism

Aristotle pointed out that the political standard of literary criticism is different from the artistic standard, and the artistic standard is that the emotion of literary and artistic works must be moderate, and the moderate degree can maintain the completeness of the works.

4.2.1 Aesthetic View of "Emotional Moderation"

The core idea "the middle mean" proposed by Aristotle in Ethics. Aristotle used two ancient Greek words to refer to the "doctrine of the mean", respectively "meson" and "mesotēs", but the two terms have different translations. In the Loeb Classical Series, "mesotēs" is translated into "golden mean" and "the mean state" and "meson" into "golden mean". In the Complete Works of Aristotle (Oxford Revised Translation), "mesotēs" is translated as "golden mean" and "meson" as "the middle". In Aristotle's works, the "golden mean" is usually defined as "correct" or "appropriate". In this way, Aristotle's ethics has two views on the "golden mean": the first, the "golden mean" exists in the middle between excessive and inferior; The second, "golden mean" is correct, appropriate, appropriate or moderate. Aristotle, in Chapter 6, volume 2, says: "If every science seeks to moderate and measures its product well (so for a general comment of a good work, one more is too long, and one less is too short. This means that both excess and failure destroy perfection, and perfection is preserved only by moderation); if every good craftsman seeks such moderation in his work; if virtue, like nature, is more accurate and better than any skill, virtue must be for the aim of moderation. What I'm talking

about is moral virtue.” In this paragraph, he used five "moderate" (some translated as "appropriate" or "correct"), and it is not difficult to see that Aristotle has been emphasizing the importance of "degree". He believes that the moderate emotion, is the best emotion, is a virtue. This is Aristotle's view of "emotional moderation", namely the "doctrine of the mean". In the Aristotle era, there was no clear distinction between craft and the concept of art, so the "craft" in this paragraph includes art. It can be seen that he emphasized and abided by the "emotional moderation", namely "doctrine of the mean".

4.2.2. Aesthetic Characteristics of the "Emotional Moderation Theory"

The aesthetic characteristics of Aristotle's "emotional moderation" in artistic criticism have the following three points: First, Aristotle affirmed that works of art should express emotion. Plato think art a negative effect on people's emotions, especially against the imitation of art, think imitate the art of fiction, blasphemy, not conducive to cultivate the guardian of the city, work cannot express emotion, advocate art should show "rational world" pure rational, Plato of art is more negative and critical attitude. Aristotle, on the other hand, believed that the sadness, sadness, pain, depression and low emotional factors caused by the tragedy made the hero suffer the misfortune that he should not have, causing the sympathy, pity and fear of the viewer. Aristotle's "theory of emotion" is a negation of Plato's "pure rationality". He advocated that people's reason and emotion are harmonious coexistence, people have normal emotions and desires, should not be destroyed and destroyed, and should be reasonably satisfied, only in this way, can make people to healthy development, and then can guide the benign development of society, promote social progress; Second, Aristotle think viewers of tragedy of "pity and fear" is guided and restricted, this Aristotle accepted Plato "rational" reasonable component, and use it for literary criticism, he is against Plato's "pure rational", not negative "rational", because the rational guidance emotion is rational control, if there is no rational guidance, emotion will be excessive, will flood, out of control, and out of control, not conducive to the production of aesthetic and emotional edify; Third, Aristotle believed that the emotion contained in art works, only "moderate" is the most beautiful and the best. In appreciating the work, the emotion should be in a moderate state, neither too much joy, nor too grief, neither too strong excitement, nor too delicate and weak. This is "golden mean, the moderate beauty". Aristotle's concept of "moderation of emotion" comes from the view of tragedy governed by

reason and guided by ethics. He thinks the tragedy is the real world, the ultimate goal is to let the appreciation of the hero of the tragic fate of "pity and fear", and get infection and edify, so that the mind to purify, emotional sublimation, spiritual promotion, promote the formation and development of cohesion and centripetal force, the pursuit of truth, in order to obtain happiness, transform society. Aristotle advocated that emotion should be moderate and appropriate, otherwise it would lose the meaning of imitation, and make people lose aesthetic experience, damage mental health and destroy a happy life.

4.3 "Express Enjoyment Without Indulgence and Express Grief Without Excessive Distress" is Similar to "Emotional Moderation"

Confucius and Aristotle had considerable consistency in their understanding of either the "golden mean" or the "true medium". People should use reason to control and regulate emotion, neither excessive nor unreasonable, and emphasize the moderation of emotion.

4.3.1 The Consistency of the Rational Spirit: do not go to Extremes

"golden mean" or "true medium" oppose going to extremes and has a rational spirit. Confucius believed that when people deal with various relations, they should take rationality as the premise, neither crazy nor upright, and should take its intermediate state. Aristotle believed that the "golden mean" is the process of unifying the subjective and the objective. Because people will be restricted and affected by subjective emotions, it is difficult to achieve moderate emotions, so in the "middle mean" way, we must have a rational spirit, and can not do things by feelings. In his opinion, excess or inadequacy is not in line with the rational spirit, nor can it cultivate goodness and virtue, let alone achieve happiness. To achieve happiness, one must do things according to the rational standards of behavior.

4.3.2 The Consistency of Virtue: Just Right

Both Confucius and Aristotle believed that the core spirit of "golden mean" or "middle way" is to match words and deeds and reflecting human virtue. Confucius believed that to practice the "doctrine of the mean", the first thing is to abide by the moral norms and act in accordance with the moral norms, which is a moral realm. Only by following the principle of "golden mean" method, can we have the proper good effect. Aristotle and Confucius had the same view, and he also believed that "the golden mean"

is a virtue of human beings. Virtue is the character that can make a good person to complete his function, which is also the "doctrine of the mean", the "true medium" or just right. He said: "Virtue, as the true medium, as the highest goodness and extreme beauty." He thinks that excess and inadequacy are the denial of morality. Excessive and not is evil, moderate is virtue, virtue is the good quality that makes people good. Therefore, Confucius and Aristotle praised the "golden mean" or "true medium" as "the supreme virtue" and "the virtue".

4.3.3 The Consistency of Thinking Methods: "to Zhong" and "Time in"

People in dealing with all kinds of social relations, to "golden mean" and "true medium" as the method and guidelines, to "zhi zhong" and "shi zhong", Confucius thinks, because things are changing and developing, "middle" is associated with things, so "middle" in the development of change, therefore, People's behavior should be moderate, in line with ethics". Moderate behavior", the attitude towards simple things, to choose the middle road, neither manic, nor impatient temperament; "shi zhong" means that people should adopt the principle of "doctrine of the mean" in dealing with problems, act specifically according to the changes of time, place and characters, in complex things, find all possibilities, in order to implement the most moral requirements of the behavior. The proposal of "shi zhong" reflects Confucius' understanding of the essential laws of things, which shows the progress and transcendence of his thoughts. According to Aristotle, the "true medium" is divided into "absolute true medium" and "relative true medium". "Absolute true medium" is the middle point of the two extremes of things. Both ends of things can be divided into two equal parts. The "relative true medium" takes the "moderate" state as the best, neither too much nor too little. In Aristotle's opinion, the proper method and attitude to properly handle emotion or behavior is the "relative true medium", which is the middle way of virtue or virtue. In the method of "shi zhong", Confucius and Aristotle did not make a mechanical conclusion, and both advocated to flexibly deal with various relations and problems between things, so as to better achieve the purpose of good. It is consistent with Confucius' impartial "doctrine of the mean" of "respecting the five beauties".

5. CONCLUSION

Confucius's aesthetics and Aristotle's literary aesthetics have exerted a

profound and long-term influence on later generations and occupy a lofty position in the history of world aesthetics. Confucius' aesthetic view of literature and art opened up the precedent of "poetry expresses ambition", laid the foundation of "gentle and honest" poetry teaching, and established the utilitarian theory of "Xing Guan Qun Yuan" in literature and art. Aristotle's view of literary and artistic aesthetics created the "imitation theory" that art originates from life and is beautiful in life, established the theoretical system and aesthetic system of tragedy, and stimulated the germination of the "typical theory" of art. Thus it can be seen that Confucius' view of literature and art and Aristotle's view of literature and art are Yao Huang and Wei Zi, each has its own merits. Through the comparative study of the similarities between Confucius and Aristotle's literary and art aesthetics, it has a certain enlightenment on the comparative study of Chinese and western aesthetics.

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