

Cultural Mutual Interpretation of Chinese and Western Aesthetic Category "Vivid Charm"

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Abstract: *"Vivid charm" is the highest principle of China's painting creation, the highest embodiment of the artistic spirit of Chinese painting, and an important criterion to judge whether the aesthetic realm of painting is lofty or not. However, the concept of "vivid charm" was originally an aesthetic proposition put forward by Sheikh in Southern Qi Dynasty. Specifically, it refers to the aesthetic realm that works of art embody the momentum of all things in the universe, people's spiritual quality and charm, and achieve natural vividness and fully show its vitality and appeal. In the west, especially in Japan, there are different translations of the word "vivid charm", and "different people have different opinions." In the exhibition of different cultural forms between China and the West, we can also see some interesting phenomena.*

Keywords: Vivid Charm; Aesthetic Category; Mutual Interpretation between China and the West.

1. THE ORIGIN AND INTERPRETATION OF CHINA'S "VIVID CHARM"

Mr. Ye Lang, an aesthete, said: "In the classical aesthetic system of China, the proposition of 'vivid charm' occupies a decisive position. If you can't grasp 'vivid charm', you can't grasp China's classical aesthetic system." [2]. It is necessary for us to seriously discuss the aesthetic meaning of "vivid charm" here. "Qi" is the origin of China's philosophy. Zhuangzi's Journey to the North says: "People are born, and qi gathers"; Wang Chong said: "Man ... is born of qi" ("Material Potential"); Huai Nan Zi Yuan Dao Xun said: "Those who are husband-shaped, give up their lives, those who are angry, are full of life." From this, we can see that China's philosophy holds that "Qi" is the essence of the creation of all things, and all things are born of "Qi", and shape is "the house of life" and "Qi" is "the filling of life". "Qi", the invisible image of "hearing but not seeing", is the root of all things. Qi, as a metaphysical Tao, can only show its image through concrete shape. "Without qi, the shape will not exist, while without it, the qi will not hold." Different "shapes" are endowed with different "qi", which of course reflects different "images". This is what we call "a myriad of weather". Furthermore, "gas gathers and is tangible, while shape carries and has quality, and quality has and has body". The presentation of painting art is to take the work as the "body" and the gas as the "life". "Vivid charm" extends from the philosophy of "qi" to art and carries out its aesthetic display. As a kind of "life" meaning rhyme presented by "Qi", Qiyun embodies the life atmosphere of the universe, which is another interpretation of "Vivid Qiyun" by Mr. Qian Zhongshu: Qiyun is also vivid, based on the philosophy of "Qi", extended by the aesthetics of "Life", implemented in the quality of pen and ink, and based on "Vivid Qiyun". In China, "Qiyun" seems to be an all-encompassing concept name. Whether it is ancient poetry and calligraphy works or painting cultural relics, people like to praise them for expressing "charm". Then, from the perspective of Chinese aesthetic history, what is "vivid charm"? In the preface of the oldest extant painting work "The Catalogue of Ancient Paintings", Sheikh wrote: "Although there are six methods of painting, since ancient times and today, each has a good section. Who is the six methods? A vivid charm is also; Two-bone method with pen is also; The pictograph of three things is also; Four-class coloring is also true; 5. The business location is also; It is also true that the six biographies are transferred and the models are written." [1]. To understand the original meaning of "charm", we must first return to the era of Sheikh. "Qiyun" is a word, but it originally contains two meanings: Qi and Yun. "Qi" has a very important position in the philosophy of pre-Qin and Han dynasties and in the theory of Wei, Jin and Six Dynasties. In the theory of cosmogenesis, "Qi" is regarded as the foundation of the creation and change of all things in the world. For people, "Qi" is the foundation of life's survival and education, and it is closely related to people's spiritual wisdom, good and evil, virtuous and foolish. Cao Pi said: "Writing is mainly based on qi", and Liu Xie put forward: "Qi is based on practical ambition" and "Emotion and Qi are combined". In artistic activities, "Qi" is the vitality of artistic works, the creativity of artists, and it is also used to evaluate the style and talent of artists. Under the metaphysical atmosphere in Wei and Jin Dynasties, people often use the word "qi" to evaluate a person's style, such as "the spirit of victory", "the spirit of backbone" and "the charm of atmosphere". According to people's current understanding of art, Qi is breath, the kind of "breathing feeling" of books, paintings and objects, the majestic atmosphere, the intermittent, real and illusory, or the ups and downs, the

ups and downs of Yin and Yang, and the connection between them. And this kind of qi can often reflect a person's spirit and statues. The solution of "Qi" can also be transferred to the energy unit. "Qi" may be an energy and an upward spirit. For one word, the beauty of breath and energy brings out another word: rhyme, that is, the aesthetic level. The angle of "rhyme" can even be interpreted in music, art and design. Feel the intentional arrangement of rhythm and notes when listening to music, which is the embodiment of rhythm. On the basis of clarifying "Qi" and "Rhyme", the four words "Vivid Rhyme" are combined to understand. It still takes "Qiyun" as the main body, paying attention to the description and capture of the spirit, with "Qiyun" as the main vocabulary and "vividness" as the decoration. In my cognitive dictionary, the meaning of "vividness" in this four-word phrase can actually be understood as "endless". The wisdom of charm is solidified in concrete objects or images, in which there is endless hope. "Vivid charm" can also be understood as appositive, such as Mr. Qian Zhongshu's explanation that "Vivid charm is also." Charm is vividness, and vividness is charm. These two words mean the same thing, but we arrange the four words in this way for the sake of neatness and beauty. At the same time, it can better highlight the same concept. In short, "vivid charm" is a spiritual praise for artistic classics. As the saying goes, "the character is already high, and the charm has to be high; The charm is already high, and the vividness has to come." Therefore, the concept of vivid charm runs through the whole idea of artistic accomplishment tasting.

2. THE INTERPRETATION AND TRANSLATION OF "VIVID CHARM" IN THE WEST

At the beginning of the twentieth century, the concept of "vivid charm" was widely spread in the international community. Although many scholars and translators have devoted themselves to studying, the concept of "vivid charm" is varied in foreign translations, but the most typical translation is "Rhythmic vitality", which means "rhythmic vitality", which is from Zhai Lisi's translation. The reason why he translated this way may be influenced by the western traditional cultural thought-attaching importance to the sense of rhythm and jumping, and also seeing some similarities between China's calligraphy and painting works and western culture. In 1930, in Okakura Tenjin's English book *Ideal of the East: On Japanese Fine Arts*, his translation of the concept of "vivid charm" was "the life-movement of the spirit through the rhythm of things" [3]. However, different people have different perceptions. Japanese scholar Okakura Tenjin definitely translated the concept of "Qi" into "spirit", and "lively spirit" can be interpreted as "Lively Spirit" in his thoughts. The reason why he translated this way stems from his rich experience of studying in Europe and Asia. China scholars Shao Hong and Teng Gu agree that scholar Okakura Tenjin was the first scholar in China to translate "Vivid Charm". Looking back, Sheikh believes that the rhythm and rhythm of weather flow in all things must be perceived and seen. This kind of breath reflects the beauty of harmony between man and nature and the beauty of the golden mean in China traditional culture. However, at this point, Okakura Tenjin can also be keenly aware from the languages of different countries. Okakura Tenjin's translation stems from his familiarity with Laozi and Zhuangzi's philosophical thoughts, and his insight into China's traditional gasification cosmology behind "vivid charm". In his view, "Qi" is the life source and essence of all things in the world, which is the same as the so-called "Tao" of Laozi and Zhuangzi. Everything is born of "Qi", and it also shows the rhythm of "Qi" because of its connection. "Vivid charm" is the concrete application of Sheikh to Laozi and Zhuangzi's philosophy in the field of painting. On this basis, Okakura Tenjin believes that the creation of "vivid charm" mainly relies on painting lines, and the Excellence of China's painting art is not "only the expression or emphasis on the outline, even the outline itself, as a simple line, still has its own abstract beauty". More than that, the admiration for lines is also reflected in China's calligraphy art. Every stroke and painting of calligraphy contains fixed rules, and the combined structure between lines creates the unique morphological beauty of ideographic characters. Inspired by Okakura Tenjin, sinologists in Europe know the rich meaning of "vivid charm" and associate it with lines and rhythms. Later, in the mid-20th century, American scholars began to study China's aesthetics. Thorpe's translation of "lively spirit" is translated into "an imagination through spirit harmony", which means "liveliness through spiritual harmony" in Chinese. The popularity has not diminished at this moment, and another scholar Aker has brought a new translation-"spirit resonance which means vitality." This translation can be compared with our translation of ancient Chinese, which is called "spiritual harmony." In this structure of "which" in English, there is a meaning of explanation. Explain it in the most popular words, that is, what is vividness? Vividness is spiritual harmony. The simple appositive structure can show that the foreign translation is actually getting closer to what Chinese wants to express. I think translation can realize the intercommunication between text and meaning, that's what it means.

3. THE VIVID PRACTICAL EXAMPLES AND CONCRETE REPRESENTATIONS OF CHINESE AND WESTERN CHARM

When it comes to the word "vivid charm", the first thing I can think of is not a specific painting and calligraphy work, nor is it a heavyweight interpretation of this word. What came into my mind was a bleak picture-an old man over half a hundred years old, sitting quietly in the Woods and beside a stream, meditating and playing a zither. The ear gets the sound, and the eye meets the color. Watching the rain by the mountain, the piano is the voice of the heart, naturally revealing and vivid. However, this scene seems familiar. I can't help but think of "leaning alone in the close bamboos, I am playing my lute and humming a song." In the freehand brushwork of singing alone, it seems that we can outline a kind of emotion in the poem. In the quiet scene, the protagonist is either sad or absorbed in meditation, and the thoughts and thoughts of the characters seem to be in perfect harmony with the surrounding objective scenery. In the deep forest, there are no outsiders to disturb, and there is no secular snooping. The author's heart naturally echoes the surrounding scenery. In the lonely atmosphere, a beam of bright moon shines obliquely. Time has been covered by the sound of the piano, and night has quietly arrived. "Vivid charm" is the highest principle in China's paintings, and it is the concentrated expression of China's artistic spirit. First of all, the concept of vivid charm shows the natural harmonious relationship between human relations and nature in China's paintings, that is, the harmony between heaven and earth. In the Qing Dynasty, Shen Zongqian believed that painters and nature had the same "aura", that painters followed the same rules as nature, and that painting "has its own nature with heaven and earth". What he means is that the process of painting by the painter and the change of nature are of the same origin. He thinks: "The process of painting by a painter is consistent with the natural process:" For example, when people are old, the next picture is like spring, and everything seems to happen; The middle picture is like summer, and everything has a lush image; The picture above is like autumn and winter, and everything seems to converge. Sometimes it opens and closes naturally in spring, summer, autumn and winter to become an adult, and the painting also opens and closes in succession to become a game." Even, you can understand it this way. Painters and artists discover nature outward and their true nature inward. The second point is that "vivid charm" lies in highlighting the creative spirit of the painter's theme, which can also be simply understood as "style is character" For example, the "Walking Map" created by Mr. Yan Liben uses the technique of contrast to show the majesty, dignity and atmospheric style of Emperor Taizong as an emperor; At the same time, the reference object is the petite, weak and immature of the maid-in-waiting; Second, there is a visiting envoy, Lu Dongzan, whose expression is slightly unfocused and awkward, but he is also respectful and observes etiquette. With the coming clean of these two characters, the image of Li Shimin of Emperor Taizong was shaped to be even taller. This picture has also been dubbed as "China Ancient News Network". "Emperor Taizong achieved the highest level of foreign policy by making peace with each other, making peace without fighting, and achieving common prosperity. If compared with Lu Zhaogong in the Spring and Autumn Period, it is obvious that Emperor Taizong's etiquette can truly 'defend his country, carry out his decrees, and lose his people'. The painting "Bu Ji Tu", which depicts this historical moment, also fully embodies the etiquette realm of the great monarch's "courtesy for the country", "morality for politics" and "benevolence as one's duty" and the appropriate spiritual care and etiquette order requirements." [14]. It can be seen that Yan Liben's admiration for the idea of going to China and his cultural self-confidence in the historical period are endless. Vivid charm is still reflected in many western and modern categories, and its change and deduction can also explain the significance of cultural exchange and dissemination in the space-time roundabout.

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