

A New Interpretation of Wang kuo-wei's "Three Realms" Theory

Lixin Zhang

School of Literature and Journalism, Shandong University of Technology, Zibo 255000, China

Zlx51@163.com

Abstract

The "three realms" theory proposed by Wang Kuo-wei in his *Jen-Chien Tz'u-Hua* is generally interpreted as three stages of a certain desire for life ideal, struggle and finally success. As far as literature and art are concerned, the theory of "three realms" involves the stage and hardship of artists' creation. It dialectically unifies "insight" and "gradual cultivation" and clarifies the qualitative leap in image thinking.

Keywords

Jen-Chien Tz'u-Hua; "Three Realms" Theory; Insight; Gradual Cultivation.

1. Introduction

Wang Kuo-wei's *Jen-Chien Tz'u-Hua* said: "In ancient times, those who have become great enterprises and universities have gone through three realms: 'last night, the west wind withered the green trees. He went up the tall buildings alone and looked at the ends of the world.' This is also the first realm. 'He doesn't regret that his clothes are getting wider and wider, and he are haggard for her.' This is also the second realm. 'people look for her for thousands of times, and when they suddenly look back, they see that the woman is in a place with dim lights.' This is also the third realm. These words are beyond the words of great poets. However, I'm afraid Yan Shu, Ou Yang-xiu and others won't allow the sudden interpretation of the words with this meaning." [1] Wang's theory of "three realms" first appeared in *Literary Essays* (written in 1906), which was called "three classes". Later, he said that "no one can suddenly ascend to the third class without going through class I and class II. The same is true of literary studies. Those who have literary genius need great cultivation."

The theory of "three environments" is generally interpreted as the three stages of longing for life ideal, struggle and final success. It is not only full of artistic ingenuity, but also coincides with the dialectical process of quality change in development. Therefore, it has always been loved and valued by people. As far as literature and art are concerned, the theory of "three environments" involves the stages and hardships of artists' creation. It dialectically unifies "insight" and "gradual cultivation", and expounds the qualitative leap in image thinking. We might as well have a concrete perspective on the beauty of the theory of "three realms" from the perspective of the three stages of occurrence, conception and materialization of literary and artistic creation.

2. The Initial Stage of Literary and Artistic Creation

"Last night, the west wind withered the green trees. He went up the tall buildings alone and looked at the ends of the world." This is also the first realm." It comes from "butterfly love for flowers" by Yan Shu, a poet of the Northern Song Dynasty, Wang kuo-wei quoted such a poem to describe the occurrence of art. in his own words, "The first realm is what it says: because there is no Ming king in the world, it becomes busy and restless." [2] This is the first impulse of aesthetic and artistic creation." Last night, the west wind withered the green trees". The west wind suddenly rose and the leaves fell. It seemed to send some information about nature and

life, as if it were a call of "beauty" and a call of "truth". this kind of information or call shakes the poet's heart and makes it unable to calm down. For him, the natural life at the moment is fresh, radiant and full of all kinds of fantasies. Although he feels strange and elusive, he also feels a little melancholy." Go up the tall building alone and look at the end of the world", which is different from the accumulated depression of "go up the building and look around" or the clear resentment of "the building is too high to see Zhangtai road". its general mood is that there is still excitement in depression, as if even far away from the horizon, you must look at the "Horizon" and find the "beauty" and "truth".

This melancholy and intense impulse is the endpoint of artistic creation. Because melancholy is in the heart, excitement is difficult to calm, so the soul needs to find an outlet to vent, and emotion wants to find the sustenance of image. This endpoint directly causes and guides artistic discovery. Artistic discovery is also known as "artist's eyes". A real artist "can see a new component or new feature from the familiar things, perceive the extraordinary meaning contained in it from the phenomenon that others turn a blind eye to, and find different arrangement and combination methods from the extremely ordinary and plain forms." [3] as a poet said, "Everyone has such an experience that he is suddenly moved by something, and this move will not last long. Only when we have the feeling that we have to keep it down is the beginning of poetry creation." [4] the gloomy and intense impulse described by Wang Kuo-wei is the move experienced by the poets, that is, "The beginning of creation" belongs to the stage of literature and art.

3. The Conception Stage of Literary and Artistic Creation

"I don't regret that my clothes are getting wider and wider, and I'm haggard for her." It comes from "butterfly love for flowers" by Liu Yong, a poet of the Northern Song Dynasty. This is a repeated and extremely difficult "gradual cultivation" stage, that is, the conception stage of literary creation. At the moment, the poet has "entered into it": after careful thinking and seeking from top to bottom, he has also obtained the maximum full understanding of the object from appearance to general temperament. There are all eyebrows and eyes, hands and feet, as well as clothes and actions. Almost everything that can be done within the scope of "intelligence" has been done; However, the object still can't "live", No matter you call from all directions, she won't come out in the end. This is in the so-called stage from the general understanding of individual things to the understanding of "ideas". In fact, as far as art is concerned, this poem involves such a problem: the aesthetic subject must immerse himself in the object (creative object) with extreme concentration. In repeated hard practice, "gradually understand and master the internal nature and law of the object, so as to obtain the transformation from necessity to freedom" [5]. The so-called "clothes are getting wider and wide" and "I'm haggard for her" are nothing but trapped in the siege of "necessity".

To highlight the "encirclement", we must rely on inspiration. Inspiration is the most important way of thinking in the stage of artistic conception. Before inspiration, no matter how wide the dress belt is, no matter how haggard people are, it is still useless. The so-called inspiration is "the psychological phenomenon of leap in cognition in the process of creative thinking, and its external form is a sudden insight into the problem" [6]. The epiphany in artistic creation is a flash of image thinking in a highly tense and cohesive state. The epiphany in artistic creation is a flash of image thinking in a highly tense and cohesive state. Ancient Zen masters attached great importance to enlightenment. They suddenly realized some kind of supreme truth and wonderful way in a stick and a shouting. But they also know that "a hammer can't be done" and "it's not an accident". Obviously, Epiphany is not called for no reason, but the crystallization of hard gradual cultivation. This is also a movement process from the old to the new. This is impossible without a qualitative leap. Therefore, we should "open the door to receive

inspiration at any time and receive it like old friends"[7]. As far as the "wonderful understanding" of artistic creation is concerned, the guidance of an advanced world outlook, the strong accumulation of life and observation, and the long-term training of artistic thinking and expression ability are of decisive significance. This second realm is in the process of advancing bravely to the third realm, that is, from necessity to freedom. Therefore, it should belong to the most difficult stage and the most creative stage.

4. The Materialization Stage of Literary and Artistic Creation

"People look for her for thousands of times, and when they suddenly look back, they see that the woman is in a place with dim lights." It comes from the "Sapphire tray" by Xin Qiji, a poet of the Southern Song Dynasty. This is the final realization stage of insight. After painstaking discovery and conception, it has been "looking for her". Thousands of efforts have not achieved immediate results. When we are about to lose heart, we "look back and see" and finally achieve positive results. This "look back" contains the meaning of trigger, hint or reflection. In Zhuangzi's words, this search process is called "combining heaven with heaven". The former "heaven" is a pure subject, and the latter refers to a pure object. In Zhuangzi's view, it is impossible to enter the subtle realm of art without reaching the pure subject of "no self". "The word 'suddenly' just shows that the completion of artistic conception is an unexpected leap." [8] the qualitative leap here is the inevitable result of the hard accumulation of quantity. It is the stage of literary and artistic creation from form to heart to form to hand, and finally materialization.

The main task in the materialization stage is to find the most accurate words and present the mental image vividly and vividly. Ancient and modern writers and artists at home and abroad have been writing about landscape and personnel, and they have not been able to be exhaustive. In addition, when materializing, the writer pays more attention to the unique "this" mental image reflected in his own heart by the whole nature and human society. It is not only an ordinary form of things, nor even a common deformation, but a creative illusion permeated with personal emotions and based on his own unique perception. Therefore, it is conceivable that it is difficult to find irreplaceable words and fix this illusion on paper to make it a physical work acceptable to readers. Not poets and artists, as the darling of nature, can easily find "that person" at any time when they have a genius.

5. Conclusion

Kant once said that "the representation of the beauty of an object, in essence, is only the expression form of a concept. Giving this form to the art of beauty requires appreciation." often the "form" is a millimetre away, while the "that person" is fallacious. Often the "form" is a bit different, and the "that person" is fallacious. Therefore, Wang Kuo-wei said, "there are literary talents here, so it needs great cultivation." compared with the difficulty of "form", a very important point is to be extremely persistent in the pursuit of a "beautiful ideal", otherwise, it is bound to shrink halfway and return empty handed. In Rhetoric, Lu Ji said, "it is not so easy to say things by meaning, and it is difficult to catch meaning by text. It is not difficult to know, but also difficult to be able." it can be seen that it is not so easy to say things by meaning, catch meaning by text, and finally realize the materialization of literature. Wang kuo-wei's use of Xin Qiji's words is very appropriate. It is at this point that the great realistic encouraging effect of the "Three realms" theory is highlighted.

References

- [1] Teng Xianhui:New notes on Jen-Chien Tz'u-Hua(Qi Lu Book Press, China 1986),p.2.
- [2] Teng Xianhui:New notes on Jen-Chien Tz'u-Hua(Qi Lu Book Press, China 1986),p.3.
- [3] Tong Qingbing, a Course of Literary Theory (higher education press, China 2000), p.120.
- [4] Ai Qing, on Poetry(People's Literature Publishing House, China 1995), p.228.
- [5] Fo Chu, a Study of Wang Kuo-wei's Poetics(Peking University press, China 1987), p.250.
- [6] Tong Qingbing, a Course of Literary Theory (higher education press, China 2000), p.125.
- [7] Ai Qing, on Poetry(People's Literature Publishing House, China 1995), p.238.
- [8] Ding Fang,History of Poetry Theory in Jin, Yuan, Ming and Qing Dynasties(Anhui University Press, China 2000), p.415.
- [9] Fo Chu, a Study of Wang Kuo-wei's Poetics(Peking University press, China 1987), p.253.