

# On the Learning Path of Zhu Guangqian's Psychology of Literature and Art

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**Abstract.** Zhu Guangqian's Psychology of Literature and Art is a key text in the construction of modern aesthetics in China. This book systematically analyzes the aesthetic experience and its manifestations in literary and artistic activities from the perspective of psychology, which embodies a distinct research orientation of "proceeding from empirical facts" in methodology, and theoretically completes the selective absorption of modern western aesthetics and the integration of China's traditional aesthetic experience. Because the text itself spans many fields of psychology, aesthetics and literature and art, its theoretical structure is not nonlinear, and beginners are prone to break their understanding and confuse their concepts during reading. This paper does not attempt to make a comprehensive review of Psychology of Literature and Art, but focuses on "how to learn this classic", sorting out a relatively clear and operable learning path from four aspects: academic context, theoretical core, research method and practice transformation, in order to provide reference for the systematic study of graduate students.

**Keywords:** Zhu Guangqian; Literary psychology; Aesthetic experience; Learning path; Modern aesthetics

## 1 Academic context

Learning any classics is inseparable from the background of the times and learning goals. Zhu Guangqian's Psychology of Literature and Art is not a simple theoretical book. Its birth not only stepped on the wave of western aesthetics changing from philosophical speculation to psychological demonstration, but also closely followed the construction needs of China's modern aesthetics.

### 1.1 The history and value of the text

In the 20th century, western aesthetics is undergoing a transformation from "top-down" philosophical deduction to "bottom-up" psychological demonstration. The epistemological turn since Hume and Kant and Croce's intuitive aesthetic trend of thought together constitute the theoretical soil of Psychology of Literature and Art. During his study in Europe, Mr. Zhu Guangqian was not only influenced by the psychological training of Edinburgh University, but also laid the research foundation with Tragic Psychology at Strasbourg University. This academic background of "psychology aesthetics" enabled him to break through the philosophical shackles of traditional aesthetics and restore literary and artistic activities to "researchable psychological facts". Judging from China's academic context, the book was born in the initial stage of modern aesthetics. When Mr. Zhu Zhiqiang prefaced it in 1932, he pointed out that it "established the foundation of literary psychology for China" and its core contribution was to construct the first complete aesthetic psychology theory in modern China.

The core significance of clarifying this background is that learners need to realize the "transition" and "innovation" of the book-it not only inherits the psychological research tradition of modern western aesthetics, but also realizes theoretical innovation through "integration of Chinese and western". For example, Croce's "intuition theory" is connected with China's traditional aesthetic attitude of "forgetting things and forgetting me", which determines that learning should not be limited to theoretical retelling, but should pay attention to his thinking method of "theoretical transformation".

### 1.2 The orientation and objectives of learning

The difference of knowledge background of different learners determines the division between learning objectives and focus. For literary lovers, the core goal should be to "master aesthetic methods and improve appreciation ability", focusing on aesthetic experience analysis and literary appreciation principles; For Chinese majors, it is necessary to give consideration to "theoretical system cognition"

and "critical practical application", not only to clarify the logical connection of the core concepts in the book, but also to learn to interpret specific texts with their theories; For aesthetic researchers, it is necessary to explore the "theoretical origin and academic limitations" and think about the historical position of the book in the construction of modern aesthetics.

No matter what kind of orientation, we should establish a "problem-oriented" learning consciousness. As Zhu Guangqian clearly pointed out in *Confessions of the Author*, the fundamental purpose of writing this book is not to construct an abstract and metaphysical aesthetic system, but to answer some fundamental questions, such as "What kind of psychological activity is aesthetic experience" and "What is the relationship between literary activities, life and morality" (Zhu Guangqian, 1982: 1–2). It is under the guidance of this problem consciousness that *Psychology of Literature and Art* always insists on analyzing literary and artistic activities from the perspective of specific psychological facts, rather than staying in pure philosophical speculation. As Wang Xiaoming pointed out, Zhu Guangqian's *Confessions of the Author* is not a formal preface, but a "problem origin" of the whole book theory, and the core issues raised by it actually constitute the key to understanding the theoretical structure of the whole book (Wang Xiaoming, 2006: 45).

## **2 The core of learning: the theoretical dismantling of "aesthetic experience"**

The theoretical system of "Psychology of Literature and Art" is centered on "aesthetic experience". Ten of the seventeen chapters in the book directly discuss aesthetic experience, forming a clear thread of "basic concept-empirical analysis-theoretical application". The key to learning lies in breaking the sense of chapter separation and grasping the logical chain of "aesthetic experience → literary activities → aesthetic value", the core of which can be disassembled into "three core theories" and "two application dimensions".

### **2.1 The core theory: the analysis of aesthetic experience**

Mr. Zhu Guangqian defined aesthetic experience as "psychological activity when appreciating natural beauty or artistic beauty" and analyzed it through three progressive theories, which constituted the core knowledge system of the book and was also the top priority of learning.

1) Intuition of image: the essence of aesthetic feeling. With regard to the core concept of "image intuition", the academic circles generally believe that although its theoretical origin can be traced back to Croce's intuitive aesthetics, Zhu Guangqian did not simply transplant western theories, but creatively transformed it through dialogue with China's traditional aesthetic experience. Wang Weiyu pointed out that while Zhu Guangqian potentially absorbed Croce's idea that intuition is expression, he particularly emphasized the basic position of the objective image of aesthetic objects in aesthetic experience, thus avoiding the tendency of completely understanding aesthetic feeling as subjective spiritual activities (Wang Weiyu, 2013: 72). Zhu Guangqian himself clearly pointed out that the aesthetic experience is not "the feeling of nothing", but "the agreement between mind and things in the image". Without the specific image, the so-called intuition is impossible (Zhu Guangqian, 1982: 58).

"Image intuition" is the core definition of the essence of aesthetic experience by Mr. Zhu Guangqian, and it is also one of the most basic key concepts in *Psychology of Literature and Art*. Understanding this concept is the starting point for grasping the theoretical system of the whole book. The theoretical origin of this concept can be traced back to the intuitive theory of Italian aesthete Croce. However, Mr. Zhu Guangqian did not simply copy Croce's theory, but made a localized interpretation, revision and reconstruction based on China's local aesthetic practice and literary cases, so as to make it more suitable for China readers' cognitive habits and aesthetic experience. He clearly pointed out that when appreciating artistic works or natural scenery, people's psychological activities are not simple and passive unconscious reactions, but an active process in which emotions and images penetrate each other and blend deeply. Specifically, this intuition is not a single "visual perception" or "auditory perception" process, but a comprehensive psychological activity that contains many psychological elements such as emotion and imagination. Through the organic combination of emotion and reason, deep emotional resonance and spiritual implication are extracted from the concrete image of the

aesthetic object itself. Taking the appreciation of plum blossom as an example, we can see not only the external physical forms such as branches, petals and colors of plum blossom, but also the emotional image and spiritual character of "solitary and elegant, not afraid of cold" through these specific images. This process completely transcends the practical value of plum blossom as a plant and sublimates into a pure aesthetic experience.

It is worth noting that there are significant differences between Zhu Guangqian's "image intuition theory" and Croce's intuition theory: Croce's theory emphasizes that intuition is "the active creation of the mind" and that aesthetic objects are the product of intuitive activities of the mind, ignoring the basic role of objective images; Mr. Zhu Guangqian pays more attention to the "two-way interaction between mind and object", that is, the interaction and mutual achievement between the subjective mind of the viewer and the objective image of the aesthetic object. In his view, the formation of aesthetic experience is inseparable from two basic elements: one is the objective image (object) of the aesthetic object, and the other is the subjective emotion and imagination (heart) of the appreciator, both of which are indispensable. In this process, the viewer endows the work with new vitality and spiritual connotation through emotional input and imagination supplement; The objective image of the work, in turn, stimulates the viewer's deep emotion and association and guides the direction of his aesthetic experience. Therefore, the intuition of image is not a one-way process of "mental creation" or "perception", but a two-way spiritual dialogue between the appreciator and the aesthetic object.

This theory has a strong explanatory power in aesthetic practice, which can help us scientifically understand why the same painting, the same music and the same natural landscape will inspire different audiences or listeners' unique aesthetic feelings. For example, in the face of an oil painting depicting a mountain forest in late autumn, some people feel the quiet and leisurely artistic conception, others appreciate the cold and loneliness of everything dying, and others can realize the philosophical thinking of life cycle. This difference in aesthetic feeling is precisely due to the different "image intuition" when everyone appreciates it-different life experiences, cultural backgrounds and emotional States will make people have different emotional resonance and imagination supplements for the same aesthetic image. The emotion and implication we realize from works of art are not unilaterally endowed by the works themselves, but the product of the interaction and spiritual resonance between our subjective mind and the objective image of the works. Because of the inevitable differences in individual life experience, cultural accomplishment and emotional state, the "intuitive response" to artistic works will be different. This theory profoundly reveals the essential causes of subjectivity and individual differences in aesthetic experience, and also provides a scientific theoretical basis for us to understand the aesthetic phenomenon of "1000 readers have 1000 Hamlets".

2) Psychological distance: aesthetic condition. "Psychological distance" is an important concept that Mr. Zhu Guangqian borrowed and creatively developed from the aesthetic theory of Swiss aesthetician Bloch. This concept accurately explains the core conditions of aesthetic experience, especially clearly answers the key question of "how to distinguish aesthetic experience from daily practical experience". The "psychological distance" advocated by Mr. Zhu Guangqian does not refer to the distance in physical space, but refers to a moderate "psychological alienation" between the viewer and the works of art or natural scenery, that is, temporarily putting aside the utilitarian and practical thinking in daily life, getting rid of the concern about the practical value of aesthetic objects, and examining the image itself with pure aesthetic eyes. In order to clearly explain this concept, Mr. Zhu Guangqian vividly analyzes the representative case of "fog at sea" in his book: from the perspective of practical life, fog at sea means that the navigation risk increases and the trip may be delayed, which easily causes people's anxiety, worry and other negative emotions; However, if we can temporarily put aside this practical concern and look at the fog with a pure aesthetic attitude, we will find that the sea under the fog presents a blurred and dreamlike scene, full of mysterious and distant aesthetic images. The key here lies in whether we can "temporarily put aside practical relevance", shift our attention from the practical value of the object to its aesthetic image, and focus on aesthetic perception itself, rather than the material use or utilitarian value of the object.

When explaining "psychological distance", Mr. Zhu Guangqian particularly emphasized the core principle of "moderation" and thought that "too close" or "too far" would destroy the formation of

aesthetic experience. Specifically, the distance is too close, which means that the viewer can't get rid of the shackles of practical utilitarian thinking and equate the aesthetic object with daily practical items, so that he can't understand the aesthetic value of the work. For example, when appreciating an oil painting depicting food, if he always thinks about "whether this dish is delicious or not" and "how much can he buy", he can't feel the color matching, composition beauty and emotional implication of the picture; Too far away means that there is no necessary emotional connection between the appreciator and the aesthetic object, and it is impossible to truly understand and feel the inner emotional and spiritual connotation of the work. For example, when appreciating a poem expressing homesickness, it is difficult to appreciate the artistic conception and emotional beauty of the poem if you can't empathize with the homesickness at all. Therefore, the best way to appreciate beauty is to achieve a balance through an appropriate psychological distance: neither completely divorced from real life experience (otherwise it will not produce emotional resonance), nor bound by real utility (otherwise it will not enter a pure aesthetic state), and find a precise balance between "being involved in it" (engaging in emotion and resonating) and "being out of it" (maintaining rationality and focusing on aesthetics).

In the interpretation of the theory of "psychological distance", Zhu Guangqian successfully distinguished aesthetic attitude from daily practical attitude by absorbing Bloch's aesthetic thought, and answered the question of "why aesthetics is possible" from the psychological mechanism level. As evaluated by Zhang Jing, "psychological distance" is not only Zhu Guangqian's introduction to western aesthetic theory, but also an important fulcrum for his construction of modern aesthetic psychology in China, which frees aesthetic experience from the double bondage of moral preaching and utilitarian judgment (Zhang Jing, 2009: 112). Zhu Guangqian's potential book repeatedly emphasized that only in a moderate psychological distance can the aesthetic subject keep emotional input and not be restrained by realistic interests, thus entering a real aesthetic state (Zhu Guangqian, 1982: 83–85).

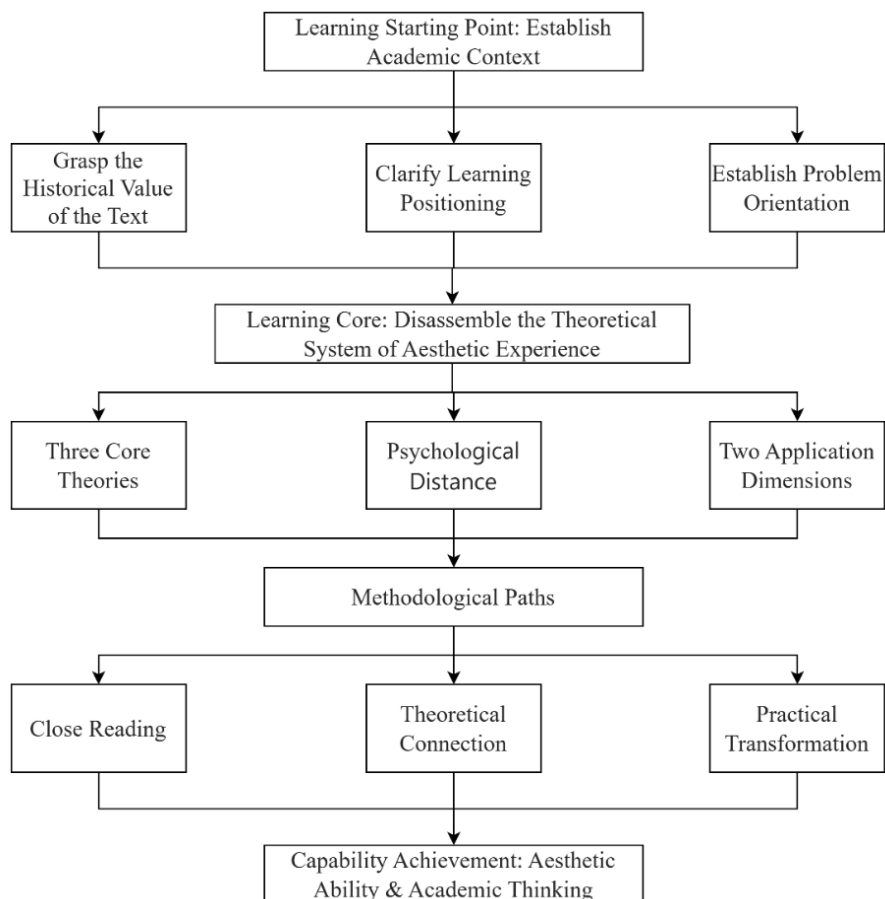


Figure 1. Overall Technical Roadmap

This theory still has important guiding significance in contemporary real life, especially for coping with the increasingly obvious trend of "commercialization" and "utilitarianism" in the field of literature and art. In the current cultural consumption market, many art exhibitions and performances are over-commercialized, and the attention of the audience is often attracted by utilitarian factors such as "ticket price", "star effect" and "commercial value", so it is difficult to keep a rational aesthetic distance, and then it is impossible to enjoy pure aesthetic experience. For example, when appreciating calligraphy works, if we pay too much attention to the market auction price of the works, we will ignore the artistic beauty contained in their brushwork and composition; When visiting historical sites, if we blindly pursue the social value of "punching in and taking pictures", it will be difficult to feel the historical details and cultural beauty carried by the sites. Therefore, keeping a moderate psychological distance is not only an important criterion for scientifically evaluating works of art and obtaining pure aesthetic experience, but also an important critical ability and cultural consciousness for maintaining a rational aesthetic attitude and improving one's own aesthetic quality in the wave of commercialization.

3) Things are the same with me: the ultimate aesthetic feeling "Things and I are the same" is Mr. Zhu Guangqian's accurate description and definition of the peak state of aesthetic experience. This concept profoundly reveals that the ultimate realm of aesthetic experience lies in the deep integration and seamless integration of "things" (aesthetic objects) and "I" (appreciators or creators). From the theoretical origin, this concept is a typical result of the integration of Chinese and western aesthetic thoughts of Mr. Zhu Guangqian: it not only absorbs and integrates the core idea of "Empathy" in western aesthetics (thinking that aesthetics is a process of projecting subjective feelings onto objective objects), but also comes down in one continuous line with the aesthetic ideal of "harmony between man and nature" and "forgetting things and me" in China's traditional aesthetics, realizing the organic unity of western modern theory and China's traditional aesthetic wisdom. In the aesthetic state of "things and me are the same", the subjective feelings of the appreciator are completely integrated into the artistic image or natural scenery, and the objective image of the aesthetic object is no longer an external existence unrelated to "I", but a concrete expression of inner feelings and spiritual implications, which are mutually infiltrated and inseparable. Mr. Zhu Guangqian vividly explained this state by taking Li Bai's "Looking at Lushan Waterfall" as an example: the waterfall in the poem is no longer a simple natural landscape, but a carrier of the poet's inner agitation, and the poet projects his own heroic and magnificent feelings into the image of the waterfall, so that the magnificence of the natural scene is integrated with the inner emotional waves, forming a beautiful artistic conception of blending scenes and regardless of things and me.

In Zhu Guangqian's interpretation of the concept of "the unity of things and me", it actually contains the profound inheritance and modern transformation of the core concept of "the unity of man and nature" in China's traditional aesthetics.

Regarding the aesthetic realm of "the unity of things and me", the academic circles generally believe that this is the concentrated embodiment of Zhu Guangqian's integration of Chinese and western aesthetics. Wang Yichuan pointed out that "things and me are the same" not only inherits the theoretical path of western empathy theory to project emotions on objects, but also is highly compatible with "things and me forget each other" and "harmony between man and nature" in China's traditional aesthetics, thus making this concept have obvious China aesthetic character (Wang Yichuan, 2001: 134). Zhu Guangqian himself clearly admitted that the aesthetic experience of "scene blending" in China's poetry and painting tradition provided important enlightenment for him to understand and explain the highest state of aesthetic experience (Zhu Guangqian, 1982: 102–104).

The "thing" here is not a simple objective physical entity, but an aesthetic object endowed with spiritual connotation. It is not only a natural image or an artistic image, but also a spiritual medium that is deeply compatible with the soul of "I". The "I" here is not a daily self in a utilitarian state, but an aesthetic self that has got rid of the shackles of practical thinking. The essence of "the unity of things and me" is that the aesthetic self and the aesthetic object reach a high degree of unity and resonance in the spiritual level. This state exists not only in the process of artistic appreciation, but also in the process of artistic creation: in artistic creation, artists integrate their emotions and ideas

into their works to achieve spiritual integration with their works; In art appreciation, the audience deeply resonates with the spiritual connotation of the work through emotional input and imagination supplement. These two situations are concrete manifestations of "the unity of things and me", but the aesthetic links are different.

In the actual artistic creation process, the state of "the unity of things and me" between artists and works is the key prerequisite for creating excellent works. This unity is not a simple emotional superposition or skill application, but is embodied in every link of creation. It not only requires artists to accurately convey emotions in creative skills and expression forms, but also realizes the perfect integration of emotions, ideas and forms, and achieves the realm of "writing as a person" and "painting as a voice". For example, the reason why Beethoven's music works have shocking power is not simply because of the exquisite arrangement of notes or the beautiful melody, but more importantly, the deep feelings and profound philosophical thinking contained in his works-he completely integrated his indomitable spirit in the face of suffering and his persistent pursuit of freedom and joy into the melody creation, making music a direct externalization of his spiritual world. For the appreciator, the real aesthetic experience is inevitably accompanied by the state of "the thing is the same with me". This kind of experience is to find resonance with one's own deep feelings and ideas in the works, which can make "art" transcend the simple visual or auditory sensory experience and sublimate into spiritual communication that touches the soul, so that the appreciator can realize spiritual purification and sublimation in the aesthetic process.

For the ordinary audience, it is not necessary to have professional artistic accomplishment to achieve the aesthetic realm of "the unity of things and me". The key lies in being able to get rid of the shackles of utilitarian thinking, engage in the aesthetic process with a pure and sincere attitude, and have a deep spiritual dialogue with the works. This is a perceptual experience that transcends rational analysis, is a full-hearted emotional input and telepathy to art itself, and is the highest level of aesthetic experience. For example, when appreciating an oil painting with strong emotional expression, the audience may be unconsciously attracted by the color, composition and expression of the characters, and then have a strong resonance with the emotional state of the characters in the painting, as if they were in the scene in the painting, and the emotions contained in the work have quietly merged into their own hearts; When enjoying a soothing classical music, the audience may enter a quiet state of mind under the guidance of melody, realize the integration of self and musical artistic conception, and forget the real troubles and anxieties. This experience of "the unity of things and me" is the core and most precious value of aesthetic experience, and it is also the key reason why aesthetic activities can nourish the soul and enhance the realm.

## **2.2 Application dimension: the practical extension of theory**

The three core theories finally point to the practice of literary creation and appreciation, and the book's "application value" is embodied in two dimensions: first, "the relationship between literature and life", including the analysis of literature and morality, natural beauty and artistic beauty; The second is "the law of literary and artistic activities", which covers the origin, creative process and aesthetic form of art (tragedy, comedy, etc.).

Taking "literature and morality" as an example, Mr. Zhu Guangqian not only criticized the formalism that "literature and art have nothing to do with morality", but also opposed the utilitarianism that "literature and art are moral preaching", and put forward the view that "literature and art take aesthetics as the core, but they are not insulated from morality"-because aesthetic experience itself contains "sublimation of life interest", and excellent literature and art will inevitably "make people's hearts tend to be noble". When studying this part, we can combine classic works such as *A Dream of Red Mansions* and *Thunderstorm* to analyze how to contain moral thinking in the aesthetic image and avoid falling into the theoretical misunderstanding of "either-or".

On the relationship between literature and morality, Zhu Guangqian has always maintained an intermediary theoretical position. He not only opposes turning literature and art into a vassal of moral education, but also rejects the formalistic view that literature and art have nothing to do with life and morality. As Peng Lixun pointed out, Zhu Guangqian emphasized the aesthetic autonomy of literature and art, but he did not deny the influence of excellent literary works on personality and emotion in a

subtle way. This position reflected the unity of his modern aesthetic concept and humanistic care (Peng Lixun, 2019: 7). Zhu Guangqian believes that the real literary value is reflected in the improvement of life interest by aesthetic experience, rather than the direct indoctrination of external moral norms.

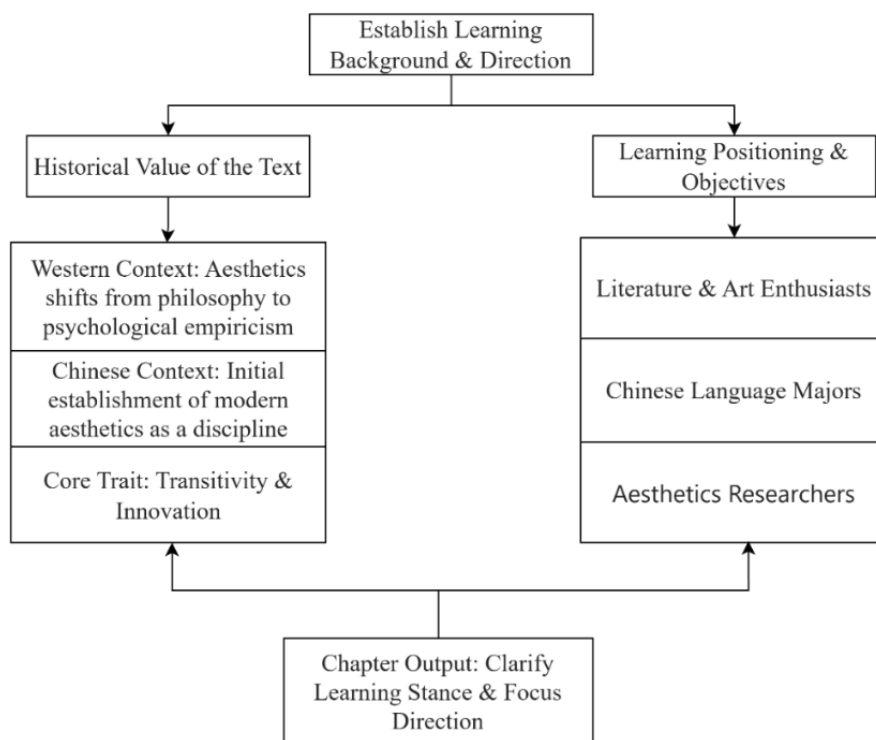


Figure 2. Framework Diagram of Learning Orientation

### 3 Research methods

At the beginning of the book, Mr. Zhu Guangqian emphasized that his research method is "Inducing principles from facts". This "positivity" and "practicality" determines that the study of Psychology of Literature and Art should not stop at "theoretical memory", but build a three-dimensional path of "intensive text reading-theoretical relevance-practical application".

#### 3.1 Text intensive reading: annotation method to grasp the details

The language of the book is vivid but logical, so it needs to be combined with "structure combing" and "concept annotation" in intensive reading. First of all, the "core frame diagram" is constructed according to the catalogue: centering on "aesthetic experience", the theoretical chain of "essence (image intuition)-condition (psychological distance)-state (identity between things and me)-misunderstanding (association and utility)" is sorted out, and then it is extended to literary creation, aesthetic form and other branches. Secondly, the "keyword notation method" is adopted to discriminate easily confused concepts, such as:

Mark the difference between "beauty" and "pleasure": beauty is "intuitive pleasure of image" and pleasure is "satisfaction of practical needs", such as "thirst is pleasure to drink sugar water, and appreciation of the color of sugar water is beauty";

Distinguish between two types of association: aesthetic association is an association that blends with images (such as thinking of nobleness from plum blossom) and non-aesthetic association is an association that points to practicality (such as thinking of price from plum blossom). The former belongs to aesthetic sense, while the latter will destroy aesthetic experience.

In intensive reading, we should also pay attention to "the author's self-correction". After the first draft of the book was completed, it was revised four times. The eleventh chapter "Criticism of Croce School Aesthetics" is a reflection on the early formalism aesthetics, and this "self-criticism" spirit is exactly the academic attitude that learners need to learn from.

### 3.2 Theoretical relevance: a deep understanding of comparative law

The theoretical innovation of Psychology of Literature and Art stems from the integration of Chinese and Western cultures and the intersection of disciplines. It is necessary to deepen the theory through two comparisons when learning:

The first is "comparison between Chinese and western theories". For example, by comparing "the unity of things and me" with Zhuangzi's "materialization" thought, this paper discusses the commonality between China's traditional aesthetic experience and the western empathy theory; Comparing "rigid beauty and flexible beauty" with Yao Nai's theory of "masculine and feminine", this paper analyzes the theoretical transformation of modern aesthetics to traditional literary theory. This comparison can not only understand the theoretical connotation, but also grasp Zhu Guangqian's thinking method of "integrating Chinese and Western".

The second is "subject vision expansion". This book is a cross product of psychology and aesthetics, and learners can extend their reading by combining the bibliography: in psychology, reading Freud's Introduction to Psychoanalysis can help them understand the subconscious mechanism of literary creation; In aesthetics, studying Kant's Critique of Judgment traces the psychological research tradition of western aesthetics; In the aspect of literature and art, with Tong Qingbing's Psychology of Literature and Art as a reference, we can grasp the development of modern psychology of literature and art.

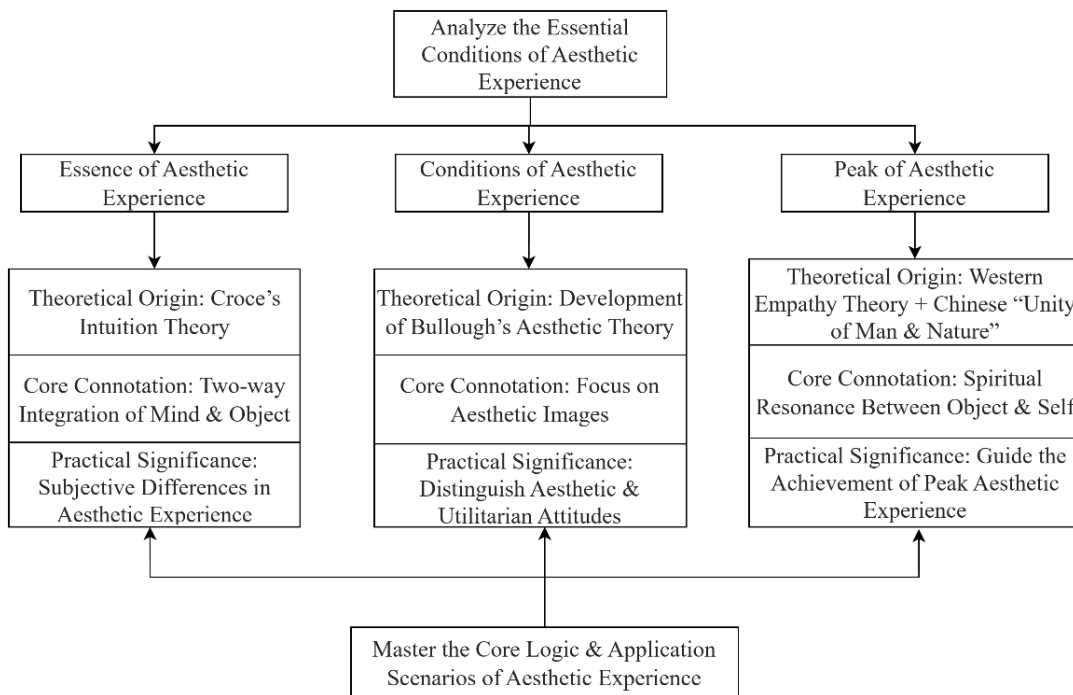


Figure 3. Framework Diagram of Aesthetic Analysis

### 4 Practice transformation

Mr. Zhu Guangqian emphasized that the value of literary theory lies in "being applicable to literary criticism", and the ultimate goal of studying Psychology of Literature and Art is to transform the theory into aesthetic ability and critical method. Practical application can be carried out from two levels:

Aesthetic appreciation practice: use "psychological distance theory" to appreciate nature and art-face the Forbidden City, put aside "the memory of historical knowledge points" and feel the symmetrical beauty and imposing beauty of architecture with aesthetic attitude; When appreciating Van Gogh's Sunflower, we don't dwell on "the quality of painting skills", but intuitively experience the passion of life conveyed by color and brushwork, and realize "the fusion of image and interest".

Practice of literary criticism: analyze specific texts with the theory in the book. For example, the tragic characteristics of *A Dream of Red Mansions* are interpreted by the theory of "tragic joy"- although the ending of Baoyu's becoming a monk is sad, the "purity of Baodai's love" and "brilliance of human nature" bring aesthetic pleasure beyond tragedy; This paper analyzes the creative mechanism of Li Bai's poems with the theory of "imagination and inspiration", and discusses how the exaggerated imagination of "flying down to thousands of feet" embodies the psychological law of literary and artistic creation.

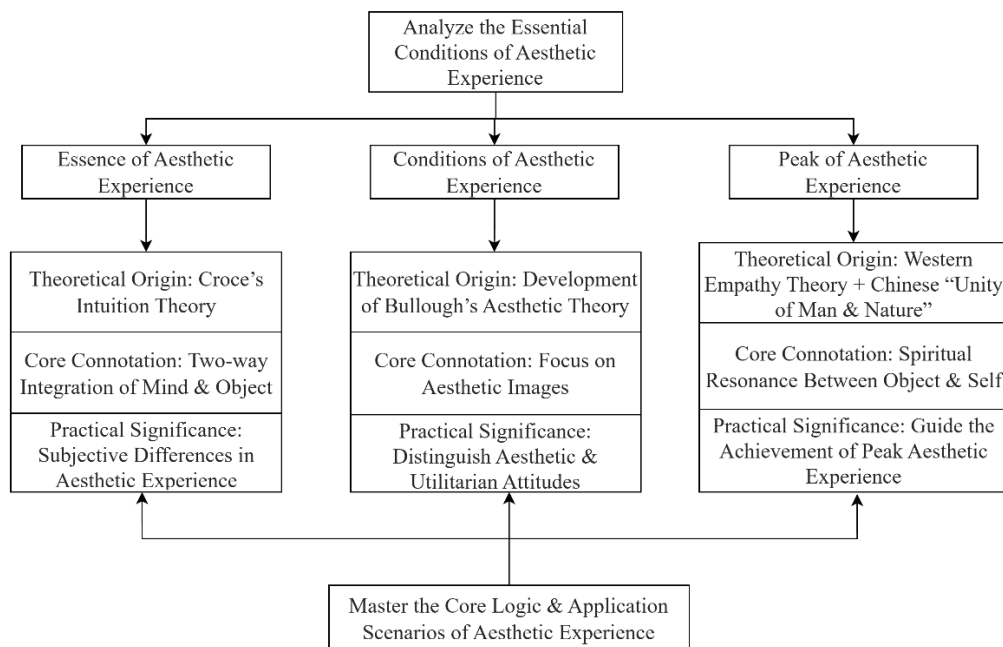


Figure 4. Logical Framework for Analyzing Aesthetic Experience

## 5 Conclusion

Mr. Zhu Guangqian once said in *Talking about Beauty*: "Beauty is the most valuable side of things, and the experience of aesthetic feeling is the most valuable side of life." The study of *Psychology of Literature and Art* is essentially a "cultivation of aesthetic ability" and "training of academic thinking". From clarifying the text context to disassembling the theoretical system, from method practice to misunderstanding avoidance, the core of this learning path has always been to "view the text with the heart"-analyze the perceptual charm of literature and art from the rational perspective of psychology, and at the same time "practice with beauty"-integrate aesthetic wisdom into life experience.

For learners, the value of this classic lies not only in providing a systematic aesthetic theory, but also in conveying an academic spirit of "integrating Chinese and Western cultures and basing on practice". When we can feel the beauty of literature and art with "image intuition" and examine the truth of life with "psychological distance", we can truly realize the leap from learning classics to using them, which is the most precious aesthetic legacy left by Mr. Zhu Guangqian to future generations.

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