



Aesthetic Experience Based on Feeling in Literary Works

Dong Lijuan

Qiqihar from Heilongjiang Province, master degree, associate professor, art college of Northeast Agricultural University, Research direction: film art theory and aesthetics.

Abstract: Jill Deleuze proposed that the aesthetics based on sensibility is different from rational aesthetics. In the aesthetic paradigm beyond empiricism, the idea that "art is the aggregation of sensations" is formed, and Deleuze's works are deeply combined in the article. In the understanding of feelings, perceptions, and feelings, it focuses on the aesthetic experience of sensations at different intensities in literary and artistic creation, and explores the significance of Deleuze's modern aesthetics for literary and artistic creation and aesthetics.

[Dong Lijuan. **Aesthetic Experience Based on Feeling in Literary Works**. *Rep Opinion* 2020;12(6):44-47]. ISSN 1553-9873 (print); ISSN 2375-7205 (online). <http://www.sciencepub.net/report>. 8. doi:[10.7537/marsroj120620.08](https://doi.org/10.7537/marsroj120620.08).

Keywords: feeling; perception; generation

French contemporary philosopher Jill Deleuze (1925-1995), based on the aesthetic ideas based on feelings and feelings, has an important application in the creation and appreciation of literary and artistic works. With the enrichment of modern art forms, his The sensory power of perception and emotion allows literary and artistic works to form a convergence of sensations on the basis of perception and feeling, thereby transcending the rational aesthetic paradigm of traditional aesthetics. In Deleuze's theory of perception and aesthetic theory, it is like "Logic of Sense" Works such as "movie i: motion-imaging", "movie ii: time-imaging", "nomadic thought" and "object of philosophy" involve the process of literary and artistic creation, forming aesthetic and philosophical reflections on literature, film, and painting art. The aesthetic experience of sensation has important modern significance for both literary and artistic creation and literary appreciation. Deleuze's aesthetic thought runs through different types of art forms, and has aroused research and reflection in academic circles.

The creation process of literary and artistic works is the formation process of sensory aggregation. When the artists have a "tremor" perception of the content to be created, they will fully integrate emotions into the feelings, keep getting mixed in their minds, and keep thinking After the collision, "resonance" is formed, and the image is clearly designed. Then, in the feeling of "forced motion", it is felt again and again, and finally forms an artistic work. The viewer's appreciation of artistic works The process is also the aggregation of sensations. Of course, it also experiences "tremor", "resonance" and "forced movement", forming the experience of sensory aesthetics.

1. "tremor" in perception, resonance under vanishing boundaries

The first characteristic of Deleuze's defined sensation is a unity perception experience, but this experience is not a constant value. It is that the degree of "tremor" formed by different experiences will also fluctuate like a waveform. "The "tremor" is touched in the sense. It is different because of the differences in individual personal experience and cultural literacy. The "tremor" in perception is not only a single feeling of the artist's creation, but of course it also contains the connoisseurs' artistic work. "Shake", the waveform of this unity perception experience is directly proportional to people's existing experience. Former Soviet Union aestheticians proposed that the first level of psychological reflection of the acceptance of works of art is that of sight, hearing and other feelings in the process of art acceptance. This interaction is the resonance response caused by "tremor", just as in the "s- (at) -r" trinomial formula of Piaget's "generating epistemology" s refers to stimulation, At refers to the cognitive structure and r refers to the reaction. Just like the modernist painter Bacon who studied Deleuze's use of color, he mentioned that Bacon inherited Van Gogh's use of mixed tones in coloring. Of course, Bacon was in Van Gogh's Work stimulation (s), With its own cognitive structure and experience (at), to construct his paintings image (r), music chorus is also perceived Deleuze called the "tremor."

This is true for artists and art connoisseurs? Is it true? When an admirer of an artwork is attracted by external visual senses, auditory reflections, or the

inherent content of the artwork itself. What about it? Without knowing the background of his artistic work, he is attracted by external visual or auditory stimuli. For example, painting works are often attracted by hue, lines, and tones, and musical works are melodies, tunes, etc. Intoxicated, movies feel the external stimulation of sight and hearing under the impact of image spectacles. This is only a perception, not Deleuze's perception. His perception is getting rid of the artistic creator under the image. The empirical perception with the connoisseur is prior to people, and the scene without people is as if people are not in the literary and artistic works, but can be fully integrated into the works' landscape and wind and snow, which is beyond their own expression. The cognitive perception after the image has broken through the boundaries of literary and artistic works, transcending the state of perception and emotional processes, and is a deep feeling of the artwork. The disappearing boundary allows the viewer to stop paying attention to the art form and enter the art with concentration. 3d and 4d film art under the development of current technology is a very typical representative. 3d and 4d films seem to let viewers enter the icy screen and experience the film creation "the vast space and the sea of forests". The time and space situation of "Xueyuan", even the snow sprayed on the scene or the shaking on the seat, made the viewer ignore the boundary of the screen. Dali's classic painting "Eternal Memory" seems to bring people into dreamlike dreams. In the "surreal" situation of reality, reality and imagination, Dali proposed the perceptions from his own cognition, such as a watch, a horse-like animal, etc., and when we see this work, we will also ignore the frame of the painting and enter the painting, when we are more experienced, the amplitude of the "tremor" will be very large, and we will deeply understand the connotation of the surface, animals, and trunks in the painting, but when individual cultural literacy accumulates less. At that time, the amplitude of "tremor" will be small, and there will only be some impressions, but it is impossible to understand the artist's inner emotions. The size of "tremor" is the depth of perception. In the creation of literary and artistic works, when the artist forms a deep perception of the content of the creation. In order to become the "tremor" in the sense, appreciation. Only when the person has rich experience and deep cultural literacy can he resonate with literary and artistic works under the vanishing boundary.

2. "Resonance" in feeling, tension formed in immersion.

Deleuze's "tremor" is the manifestation of a single sensation, while "resonance" is the fusion of two sensations with each other through "energy", resulting in the formation of aggregation. Feeling is

the basis of perception, and feeling is more profound than perception. Feelings are interpreted in Spinoza's philosophy by Deleuze in Spinoza's Practical Philosophy, and put forward that feelings are no longer specified as the emotions or feelings of a subject, it is also independent of The transition of the subject from one emotional state to another: the purpose of art is also to liberate feelings from both. Like the Italian Renaissance Leonardo Mona Lisa, her content The mysterious smile that has not been revealed has so far impressed us. At the time of the creation, the young woman in the portrait had just experienced the grief of a bereavement, and her mood was not very pleasant. However, Da Vinci used the musician's side live performance to make the young woman calmly maintained a pleasant mood, instantly capturing her inner emotions, and became an eternal classic art. The artist's feelings when painting naturally transfers the young women's emotions, allowing them to transfer from the young women's sad emotions and consider them the most. The expression status instantly recorded to form between him and his characters "resonance", immersed in their own creation, the tension before the formation of the young woman with a "mysterious smile" of.

This feeling of artists naturally transcends the designated emotions or feelings of a certain subject, but instead immerses the individual feeling and the feeling of the creative object, the "resonance" effect of the two feelings in the literary and artistic works. In the tension, Deleuze studied Bacon's painting art in depth, and he believes that there is a hidden tension in Bacon's works, and this force is based on the reproduction, and through the image of the work, the inner presence of things can be found directly. Freud's portrait, you can't see the exact organ shapes of Freud's eyes, mouth, etc. What he sees is a "force" twisting and converging to form Deleuze, which erases the human face. The "head" of Bacon's portrait paintings, and believes that organic organization is a fantasy consisting of meaning and subjectivity. Feelings occur before rational cognition, they are fuzzy cognitions on images, and sensations are in rational cognition. In the knowledge, it is the gluing of two sensations, which is judgmental speculation, thereby forming a network tension in immersion.

3. "Forced movement" in feeling, "generating" art works in zero experience.

"Forced movement" was proposed by Deleuze when expressing the synthesis of sensations in The Logic of Feeling, which he considered to be a comprehensive, discrete synthesis between at least two sensory series^[1]. "After the separation, a zero-degree experience of literary and artistic works is formed, so that the invisible tension becomes sensible and visible, forming a strong explosive force of literary and artistic

works. Under the combined effect of perception and feeling, literary and artistic works form literary and artistic works. The aggregation of sensations in creation, such as the artistic conception formed by melody and tunes in music works, the fate of characters in novels, and the images in painting works are all expressions of invisible power. In this expression, both the viewer and the listener Deleuze does not agree with this empirical experience saying that he will lose sensation if he experiences by relying on empirical feelings to generate different understandings like this and that and form appreciation of literary works. The rheological effect of literary works cannot form the eternity of literary and artistic works. The aggregation of sensations is the power of works on our bodies, and after "forced movement", it transcends the transcendental experience of function and constructs the expressive reaction. The inherent nature of mind. This is both artistic creators to break, of course, also the highest level of appreciation of persons.

Deleuze mentioned that "Every sense exists on different levels, belongs to different orders, or is in different fields. Therefore, there is no sense of different orders, but the same feeling has different orders. The characteristics of feelings are Contains the structural differences of the layers and the diversity of the constitutive fields. Therefore, there is an irreducible synthesis of sensations ^[2]. "Forced movement" is exactly the various levels of sensations after the rendered object is presented. The sensible layers of different sensory organs are intertwined but independent of each other, thus generating literary works in the zero-degree experience, and they have recently risen to the sensuous aesthetic level. Deleuze's evaluation of Bacon's "Bull" so "seems to hear cattle. The hoof sound, the shake of touching the bird..." he thinks that the high point of the sense can be a color, a sound, a taste, a sense of appreciation, a touch, and even. There is a kind of shape and there will be a communication of survival, and the feeling of this experience is not rational, not generated from repeated thinking under reason, but captured instantly, forming a zero-degree experience with literary and artistic works. Are placed in Being able to enter the realm within the freely walking space layer, the literary and artistic works formed by the inner force approach you and capture you, you and the work open your heart to each other, it will enter your heart, you will enter the depths of the work, Forming that although you are not in the painting, you are not in the landscape of the novel, but you can fully appreciate the inner emotions of the people in the painting and the beauty of the scenery. This is the most realm of creation.

"In life, consciousness serves survival and is guided by experience. The way our vision is

constructed is to reduce those things that do not conform to the schema to an insignificant background ^[3]. That is to say, the literature and art we create. Works are often dominated by experience, and Deleuze will break the dominance of transcendental experience and let the artistic creation be integrated into the feeling of convergence, which is "generation". Deleuze and Guattari in "Thousand Plateaus". It is proposed that "generating" and "generating" are aggregate expressions of sensation. Literary and artistic creation is a state of perception and emotional process far beyond experience. In Deleuze's interview, it was mentioned that "perception is not sensation, and perception is generating sensation and experience." Those feelings and relationships that continue to exist after the disappeared person, the emotion is not the emotion, the emotion is beyond the generation ^[4] who has experienced the generator (generating as the other). "Current folk singer Zhao Lei, when a reporter asks you When he wrote this song, his answer was, "No reason, you can compose what you feel deep in your emotions." What you feel should be the aggregation of multiple sensations, the state of your life, and your inner emotions., The environment seen, etc. "Produced by forced movement", so in his generation," Chengdu", "ideal "and other songs, and his singing, everyone's hearts are aroused.

Not only in painting and film, Deleuze also proposed aesthetic theories over sensibility in literature and music. Among Deleuze's "style of survival" and Foucault's "life style", one This kind of life aesthetics is the life as a work of art. "On the basis of perception and feeling, Deleuze emphasizes the vitality of the strength of the sensation brought to the artwork, which emphasizes that life is the ultimate and highest of artistic creation. The goal, of course, is also an important indicator of the evaluation of artistic works. In the modern society, the creation of art is uneven. Take movies as an example. In the end, is it to use dazzling and exaggerated technical methods to attract audiences, or to attract audiences with popular narratives, or to use ordinary but ordinary. It also makes the audience resonate with the stories that empathize with them. Of course, we can't be tired of the classic works that have life, and the works that please the audience are nothing more than mere sight, and are lifeless. In modern art, painting and film are not. Representation is the heavy responsibility of representing the potential power of things and the construction of ideas, and their only way is feeling ^[5]. Deleuze's aesthetics based on feeling. Thoughts provide important inspiration for the creation, interpretation and aesthetics of current literary and artistic works.

Deleuze starts from infinitely rich sensibility, and has a strong sense of change. The formed aesthetic

ideas have generated new meaning in artistic expression and aesthetics, and formed a new thinking activity. His aesthetic theory goes beyond imitation, The creative principles of reproduction and expression have formed a new aesthetic approach. Similarity is not beauty, and the study of sensory aesthetics and the proposal of new aesthetic activities are the arousal of innovation and the improvement of in-depth understanding of literary and artistic works.

About the author:

Dong Lijuan, female

Qiqihar from Heilongjiang Province, 1973, 12, master degree, associate professor, art college of Northeast Agricultural University, Research direction: film art theory and aesthetics.

References:

- 1 [French] Gil Deleuze, translated by Dong Qiang. Logic of Feelings [m] Guilin: Guangxi Normal University Press, 2011: 97.
- 2 [French] Gil Deleuze, edited by Chen Yong guo Yin Jing. Deleuze Object of Philosophy [m]. Beijing: Peking University Press, 2010: 171.
- 3 [American] by Arthur Danto, translated by Chen An ying. Transmutation of Ordinary Things: A Philosophy of Art [m], Nanjing: Jiangsu People's Publishing House, 2012: 112.
- 4 [French] Gil Deleuze, Translated by Liu Han quan, Negotiation of Philosophy and Power, Beijing: Business Press, 2003: 156.
- 5 Zhou Dongying, Feeling and Pure Image / Video: On Deleuze's "Logic of Feeling" and Film Thought [j], Contemporary Film 2016 (2): 131.

6/25/2020