The Metaphor of "Dreams" and the Aesthetic Implications of "Love is not Love" in Dream of the Red Chamber

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Abstract: The dream world metaphorically carries the aesthetic ideals of the author of Dream of the Red Chamber throughout the book. The most dream aesthetic value of the first eighty dreams include dream travel in the fantasy world of Taixu, dream of cloud and rain, dream language wood and stone marriage, and dream meeting of Zhen Jia Baoyu. Jia Baoyu's attitude towards everything can be summarized as "love not love", that is, the infatuation and consideration for all good people. The dream world of The Red Chamber is full of metaphors. The purpose of this paper is to explore the specific expressions of different metaphors in the text from the metaphorical discourse system of ontological metaphor, orientation metaphor and cultural metaphor. It will reveal the kindness, compassion and understanding that Jia Baoyu's dreams metaphorically reveal that he respects and loves the beautiful people as his good friends, without the thought of insulting them. The author pursues the ideal state of "love is not love", but lust is not the perfect state. On this basis, Jia Baoyu gives a different meaning to the emptiness after life and death: above life and death, the ultimate solution to human loneliness is kindness and soul togetherness with one's soulmate.

Keywords: dream; metaphor;Love; kindness;emptiness

Introduction

Dream of the Red Chamber" starts with a dream and ends with a dream, whether the book is titled "The Stone Chronicle", "The Book of Love and Monks", "The Book of the Moon and the Wind", or "The Twelve Hairpins of the Golden Palace", or "Dream of the Red Chamber". Whether the title of the book is "The Stone Records", "The Book of Love and Monks", "The Book of the Moon", "The Twelve Hairpin", or "The Dream of the Red Chamber", all point to some kind of metaphor: metaphor of society, metaphor of life, metaphor of fate, and search for truth in metaphor. The dream world metaphorically informs the ideals of the author of "Dream of the Red Chamber" throughout the book.

In the first eighty rounds of "Dream of the Red Chamber", a dozen dreams are mentioned, but the most "dream aesthetic" value and the most reflective of the author's understanding of the meaning of life are several dreams of Jia Baoyu. The dream descriptions in "The Red Chamber" are indistinguishable from the real and the fantastic. The metaphors in the dreams reflect the author's cold-eyed but heartbroken rationality and passion. The "Dream of the Red Chamber" has a deep appreciation of the original work that is beyond the reach of any ordinary reader, so the original work and the lipid commentary can be seen in all its beauty.

The eighth Jia Baoyu throwing cup at the lipstick batch: (A Xu eyebrow batch) according to the police phantom love list, Baoyu Department of love not love. Where the world's ignorance and ignorance, they all have an infatuation to consider. Today increased drunk two words in stone brother, is because ask baozi ask tea by hand throwing cups, ask Xixue whisked Li Ma, is not a second time in a matter also.

Lipstick text in the Gengchen, Jimao, Chi sequential book of the nineteenth round are also related to the "love not love" and "infatuation" and "thoughtfulness" associated with.

After watching the "love list" commentary said: "Bao Yu love not love", "Dai Yu love love", this two comments since the commentary on top of the fool, but also a lump of incomprehensible, wonderful!

The "subtle touch of the heart" and "demented euphemism" in the lipstick commentary are the meaning of "Bao Yu's love is not love" and "Dai Yu's love is love "The author's aesthetic values need to be touched.

The eighth, Jia Baoyu left Qing Wen's tofu skin buns and maple tea, was spoiled by Sister Li, Jia Baoyu anger threw cups to shoo Sister Li, here A XU Meiji also mentioned "love not love": according to the police fantasy love list, Baoyu Department of "love not love". Where the world's ignorance and ignorance, they all have an infatuation to be considerate. Now add "big drunk" two words in stone brother, is because ask bun, ask tea, by hand throwing cups, ask Xixue, shoo Li Ma, is not a second thing in a also.

According to this, the first "love" in "love and not love" is a verb, referring to "infatuation and consideration", while "not love" is a joint noun, referring to "the world's ignorance and ignorance of the things of people's feelings", there is no awareness of things without feelings. Jia Baoyu is infatuated and considerate, so it is called "love not love", which metaphorically tells the reader how wide the scope of Jia Baoyu's infatuation and consideration touches.

The Dream of the Red Chamber embodies Jia Baoyu's spiritual trust of "love is not love"[A Dream of the Red Chamber" by Lipid Yanzhai reveals a love list in the last round of "A Dream of the Red Chamber", commenting on Baoyu as "love not love"。] and the attitude of "always without desire to see its wonders, and always with desire to see its mere luck"[Laozi's Tao Te Ching, Chapter 1, Always have desire. Desire can be understood as human passions and aspirations in order to observe its supreme beauty; always having desire in order to observe its laws and purposes.] : the human ideal of discovering the wonders of things with unconsciousness and attributing their boundaries with consciousness. The unconscious is the ideal of life. Jia Baoyu's unconscious "love not love" kindness to discover the love not love people, can love "not love" the wonders of the universe, for the love not love people conscious care is Jia Baoyu's ideal of life.

This paper attempts to explore the author's spiritual ideal embedded in the metaphorical nature of the Dream of the Red Chamber and the aesthetic characteristics of goodness and emptiness that metaphorical nature gives to the work.

The diversity of dreams in “Dream of the Red Chambe”

Dream of the Red Chamber" is a fusion of the real and the fantastic, and it is difficult to distinguish them, and the general outline of "Dream of the Red Chamber" is rated as "fantastic", while the main body of the dream is rated as "mental" in many places. The main character Jia Baoyu's mind is notable for the following dreams.

Jia Baoyu's dream trip to the fantasy world of Taixu

In contrast to the Grand View Garden of the Jia Mansion, the "illusion of Taixu" in Jia Baoyu's dream trip is its mirror image. The "Da Guan Yuan" and "Taixu Fantasy Realm" are the mirror images of each other, activating the container of the reader's inner understanding of "love or not".

In the fifth chapter, the reader has already foreseen the fate of the characters and the end of the story in the shadow of the curtain, which is exactly the purpose of the author's metaphor and the effect he hopes to achieve. In the dream world of "Taixu Fantasy", Jia Baoyu dreams about the fate of the sisters of the Jia family. Although the ending of the story of "Dream of the Red Chamber" was already decided, the author spent ten years, adding and deleting several times, to write "Dream of the Red Chamber", just to explore the true meaning of fate.

The jade pagoda in Da Guan Yuan, where Jia Baoyu has a déjà vu, is the key to linking reality and dreams, and dreams and the author's ideal of "love or not". The first episode reveals the origin of the

novel: Jia Baoyu's past life as a divine lover in the fantasy world of Taixu. In the fifth episode, Jia Baoyu follows the fairy nun to the realm of Taixu, where a couplet reads: "Falsehood is true when it is real, and there is nothing when there is nothing". The jade pagoda in Taixu Fantasy Realm is the same as the stone pagoda in the main hall of the provincial villa. Jia Baoyu had seen the pagoda when he was a divine eunuch, and after seeing it again he would have déjà vu. The lipstick says: "It is not difficult to compose the whole book, but the most difficult is in these places, so we can see that they all come from nothing. The dream world and reality are related, and the meaning of "love is not love" is reflected by the metaphor of mutual reflection, which reveals the crucial point.

Jia Baoyu disgusted with "the world is insightful are learning, human feelings are articles"the reality of life philosophy, the fifth time he went to sleep room is a metaphor for his aesthetic ideal couplet "tender cold lock dream because of the spring cold, fragrance cage is the fragrance of wine"the beautiful scenery, is a good place to sleep, grease The commentary said "has been into the dream world"carry on. After entering the dream, it is difficult to distinguish the true from the false, the author used the couplet "sinful sea love sky" to jump out of the universe, looking at the "Dream of the Red Chamber" in the infatuated men and women "thick earth and high sky, can be saddened by the ancient and modern love is not exhausted; infatuated men and women, pity the wind and moon debt is difficult to pay". The lipstick here says: "Bodhisattva heavenly dignities are all due to monks and Tao, to point mundane people, only not allowed to create illusion"reveals that one of the author's writing purposes is to "police the illusion" to "police the situation".

Jia Baoyu's second dream is with Qin Keqing According to the text, it is the sister of the fairy nun. in the dream occurred the cloud and rain love

This dream implies the emergence of gender consciousness, the awakening of self-awareness, and the beginning of the exploration of the meaning of life during Jia Baoyu's adolescence. The dream of clouds and rain here reflects the author's ideal aesthetics of life precisely in its opposite: lust is not the most beautiful, so do not indulge in it. The author's ideal aesthetics of emotion is not a panoply of love, but "love is not love": what the subject should care about is not only the things that are attractive in appearance, but also the things that are easily ignored and deserve more consideration. The whole book "Dream of the Red Chamber" is intended to say that lust is not the perfect state, but the ideal state that the author pursues is the "love not love" of caring for all things.

The author wants the world to realize what love is and how to treat it after thinking about it; he wants the reader to realize the compassion of "love is not love" after experiencing it with Jia Baoyu. The fairy guide Jia Baoyu is meant to teach him to respect and love beautiful people as good friends and never to insult them, i.e. the miniature of the concept of "love is not love" to treat people. The fairy nun will "lead Jia Baoyu back to the right path". That's why she let him enjoy the love of the

clouds and rain beforehand, comparing the frivolous prodigal son with the "skin promiscuity" and the "beautiful people as good friends, respect and love, never insulting thoughts" of the "love is not love" person. The comparison inspired Jia Baoyu.

Jia Baoyu said in his dream that he did not want a golden marriage, but only a marriage of wood and stone". The "wood and stone marriage" in the "wood" refers to the Jiangzhu immortal grass, and the "stone" refers to the stubborn stone under the green ridge peak, that is, the divine Ying attendant. The former life of Jia Baoyu will not know,subconsciously in a dream to say, is intended to illustrate that the marriage of wood and stone than the marriage of gold and jade has a more origin. This origin is higher than the love of love or not the higher stage of love.

Lipid Yanzhai also recognized the "wood stone before the alliance" said, there is a paragraph in the lipid commentary.

The stubborn stone and grass as a couple, actually through the wind and moon waves, love all over the taste, to no matter how, began to tie this wood and stone cause and effect, in order to release the chest of depression. The old man's "a flower and a stone as intentional, do not speak and do not laugh can stay", this is what it is.

Jia Baoyu's pursuit of "wood and stone before the alliance" is detached from the reality of rituals and lust, resting on the level of spiritual life, belonging to the "love not love" content. The side note of Meng Fu: "born with an infatuation, the so-called love not love also". This is the basic level of "love is not love", and Jia Baoyu's spirit and Daiyu's soul is highly compatible, the spiritual level of love is "love is not love" in the spirit of the highly compatible beauty, Jia Baoyu can not help but to share this beauty with others.

Jia Baoyu's dementia is in love not love, also lies in the love of Lin Daiyu, that is, above the love not love above the "love love", the twenty-seventh Lin Daiyu will turn back to call Zi Cuckoo there are comments (A Xu): no Baoyu, "A knit broken without this piece of idle talk, always in the desire to speak not to say difficult to prohibit the meaning, but the The body of the 'love affair' is also". The soul of Bao Dai is highly compatible, Jia Baoyu is afraid that his feet trampled on the fallen flowers, and Lin Daiyu's burial of flowers is the same act of compassion and consideration for all things. This is the reason for his "love affair" with Lin Daiyu - in terms of compassion for all things, they are the same.

In the 56th episode of "Dream of the Red Chamber", Jia Baoyu meets with Zhen Baoyu in a dream

Jia Baoyu lives in the north and Zhen Baoyu lives in the south of the Yangtze River, and they have never met each other. Jia Baoyu does not dream of the little boy lying on the couch said: "I heard that there is a man in the capital also named Baoyu. His name is Jia Baoyu, and I just dreamed of him in my dream. When I found the place where he was, it turned out that he only had a skin there, and I wonder where his true nature has gone?"Jia Baoyu then realized that there was another Zhen Baoyu.

Zhen Baoyu and Jia Baoyu are the mirror images set by the author of "Dream of the Red Chamber", and where the author wanted to express his deep beliefs. Zhen Baoyu must be accompanied by his two daughters when he reads in order to recognize words; when he is beaten, he calls out to his sister and sisters under his breath, and then the pain can be relieved.

Zhen Baoyu believes that the "dignity" and "purity" of "daughter" is more honorable than "Amitabha and Yuan Shi Tianzhu". The "daughter" is more honorable and "pure" than "Amitabha and Yuan Shi Tian Zun". The book "Dream of the Red Chamber" also broadens the aesthetic mapping of "love" through the metaphor of the dream world to care for everything.

The three-dimensional net structure of the dream metaphor of The Dream of the Red Chamber

The function of metaphor

The Dream of the Red Chamber is full of metaphors. Regarding the function of metaphors, The Metaphors We Live By emphasizes that metaphors are the key to fully explicating human understanding. The ability to use metaphor to make sense of experience is ubiquitous "Metaphor gives us the only way to perceive and experience the vast majority of things in the world" "Because the metaphorical map is part of our brain, we think and speak metaphorically whether we want to or not ". The book also reveals that metaphor is central to abstract thinking and symbolic expression.

The study on the neural basis of metaphorical thinking concluded that "metaphors naturally fit into the rest of the neural theory of language" and concluded that "the co-activation of two domains leads to the recruitment of neural circuits connecting these two domains", which explains the existence of metaphorical thinking and the inevitability of metaphorical thinking. This explains why metaphorical thinking exists and why it is inevitable. Metaphor works unconsciously, so it becomes possible to understand the aesthetics of the author's life from the perspective of metaphor, which expresses the author's "love or not" behind the complex plot of Dream of the Red Chamber. "Spatialized metaphors are rooted in physical and cultural experience, and they are not arbitrarily arranged. Metaphors can only help to understand concepts through their empirical basis."Lipid Re-

view explains the empirical basis of the concepts of the book Dream of the Red Chamber, which helps readers to parse the metaphors throughout the book.

The general outline of "Dream of the Red Chamber" is "dream", and the theme of dream is rated as "heart" in many places. The author pinned what he wanted to say but could not say it explicitly on the construction of the dream plot. The dreams in Dream of the Red Chamber can be explained by the theory of metaphor and can be seen from the details described in the book.

Forms of metaphors in Dream of the Red Chamber: ontological metaphor, orientation metaphor and cultural metaohor.

In the actual writing process, metaphors are manifested in various ways. The first dream of this paper, "Jia Baoyu's dream trip to Taixu Fantasy Land", is an ontological metaphor. In addition to ontological metaphors, there are also locational metaphors. The names of two places, Da Guan Yuan and Taixu Fantasy Land, are the directional metaphors, and Qin Keqing's bedroom and a large pagoda in the provincial villa are both directional metaphors. The metaphors of "Golden Jade" and "Wooden Stone" are metaphors of identification, which belong to the category of cultural metaphors.

The pamphlet of the thin life division seen by Jia Baoyu in the second dream belongs to the ontological metaphor. The ontological metaphor only serves a limited purpose. The "booklet of the Division of Fate" contains the "main booklet", the "secondary booklet", and the "secondary booklet" of the twelve hairpins of the Golden Horoscope. The fate of some of the beautiful women is detailed and quantified in categories. These metaphors are intended to quantify and set the tone of the impermanence of fate, and to metaphorically describe the ruin of a beautiful woman's family as she perishes.

The character setting of the police phantom nun sister[The sister of the fairy nun is the real Qin Keqing, and the consistency of the identity of theLaozi's Tao Te Ching, Chapter 1, Always have desire. Desire can be understood as human passions and aspirations in order to observe its supreme beauty; always having desire in order to observe its laws and purposes. sister of the fairy nun and Qin Keqing's character can be found in the detailed discussion in the fifth chapter of "Dream of the Red Chamber".in the dream world also belongs to the ontological metaphor, which makes quantification in eroticism and uses the quantification of complete satisfaction and catharsis of eroticism to metaphorize that eroticism may not be good and is not the true meaning to be pursued by the aesthetics of life.

The care for all beings, i.e. "love is not love", and the unity of all things, life and death, and the unity of heaven and man, is the ideal realm of life aesthetics that the author seeks. In contrast, the love

between Jia Baoyu and Lin Daiyu is a pure and sympathetic display of spiritual life without the drive of lust. The dream of the fairy nun, the police, makes the essence of Bao Dai's love metaphorically presented and comprehended. The marriage of wood and stone in heaven has more origin than the marriage of gold and jade in the human world, which is a metaphor for the supreme state of "love without love" - the soul's attraction and the experience of unfulfilled relationship.

The third dream involves the orientation metaphor "Jiang Yunxuan". Jia Baoyu named his residence Jiang Yunxuan, wrote his own words, and asked Qingwen to put them on the door. The reason for this is that Jia Baoyu loved red and had named himself the "King of Flowers in the Cave of Jiang"[-For the details of the incident, see Wu Mingen, Hui-zhuan, "Lipid Commentary on <Red Chamber Dream>", Tsinghua University Press, 2019, p. 123.] . In addition to the thirty-sixth, the first eighty returns of "Dream of the Red Chamber" appeared "Jiang Yunxuan" orientation metaphor and the fifty-ninth. Yi Hong Yuan is the name of the courtyard where Jia Baoyu lived, and Jiang Yunxuan is his bedroom. In both cases, the word "red" appears, repeatedly and emphatically trying to convey the metaphor associated with "red". The word "jiang" is interpreted in Guangya as: "Crimson is called jiang. All the silk of the nine flags is made of Jiang"[See https://www.zhonghuadiancang.com/xueshuzaji/guangya/70416.html for details.] . It can be seen that the color Jiang represents the beauty in Jia Baoyu's heart, which seems to contradict the bleak ending of "the earth is clean after falling into a white blanket". Although the reality is bleak, the author metaphorically places the hope of the color vivid in the spiritual world of the Red City, and if one gets along well with these spiritual beings, the aesthetics of the meaning of the life process exists.

In this orientation dream of Jiang Yunxuan, Jia Baoyu only needs "wood and stone former alliance", which is detached from the reality of rituals and physical desires, and is part of the spiritual life, and part of the aesthetics of the life of love not love. The spiritual dimension of love is the beauty of a high degree of spiritual compatibility, and Jia Baoyu could not help but share this beauty with others.

The dream of Jia Baoyu in the fifty-sixth episode has a conceptual metaphor of Jiangnan.[For more details on "conceptual metaphors", see [US] George LeBron, Mark Johnson, The Metaphors We Live By, Zhejiang University Press, pp. 58-98.] The conceptual metaphor of Zhen Baoyu appears in the dream. As an ontological metaphor, the purpose of Zhen Baoyu is to quantify the thoughts and behaviors at the level of consciousness, while the subconscious thoughts and behaviors corresponding to the "consciousness" are expressed through the shaping of Zhen Baoyu. The essay highlights the fact that Bao Yu's usual behavior is only skin deep, and the spiritual life that corresponds to skin deep is the subconscious level of "love or not", i.e., giving feelings to all good things. The ending of Zhen Baoyu also makes the reader realize that even the beauty of "fragrant laurels and orchids" will be destroyed one day, but only the love in spiritual life will last forever.

The ontological metaphor and the orientation metaphor together point to the "cultural metaphor". The author's ideal and the theme of the book are set in the first episode of "Dream of the Red Chamber". In the first episode, the story of the origin of the "stone" is described. The stone left over from Nuwa's refinement of the sky becomes spiritual and asks a monk and a Taoist to take him to experience the red world. Later on, the empty monk passes by the Green Ridge Peak of the Great Desolate Mountain and finds the words written by the stone on the boulder. The story has no dynasty, no place, no special talent of the heroine, but the answer of the urchin is that there is no need to care about this. This is the subtlety of the author's "cultural metaphor" in his writing.

This is what "Dream of the Red Chamber" reveals about the author's thoughts: everything is empty but spiritual love lives forever, and regardless of time and place, the care of beauty needs to touch the smallest talent, the slightest goodness or love or infatuation. Plato emphasized that writing "is in fact writing the true, the good and the beautiful into the reader's mind".The love in "Dream of the Red Chamber" is not love, that is, the care of all things, is the goodness of all beings equally and at the same time, care and respect. Jia Baoyu's behavior of "love is not love" is due to his subconscious awareness of the noble and beautiful part of everyone's soul. The happiness of the heart is higher than all the pleasures of the senses.

"love is not love" dream aesthetics, the author gave Jia Baoyu care of all things

From the narrative of "Dream of the Red Chamber" and the commentary of Li Yanzhai, it is clear that Jia Baoyu's "love" of "unfeeling" people and things all have specific qualities. This represents the ideal object of life aesthetics embodied in Jia Baoyu's dream metaphor through "love not love".

Seeing daughters refreshing and seeing men smelling foul is part of Jia Baoyu's philosophy of life. He practiced love in his daily life. Jia Baoyu grew up with his sisters, so he had a "dull" mind and a "demented" desire for "love not love". This is also the fundamental reason for Jia Baoyu's attitude towards people throughout the book.

The dream will be Jia Baoyu "love not love" the aesthetic concept of life implies the feelings and performance of behavior in "Dream of the Red Chamber" metaphorical throughout the book. Such a metaphor is manifested in the subtleties of real life, where Jia Baoyu infuses his "love not love" thoughtfulness into the subtleties of life.

In action, Jia Baoyu often do girls' household things, and the girls do not distinguish between each other. For example, Jia Baoyu likes to eat rouge, after the attacker discouraged, promised to stay away from girls' things, but the action does not go against the heart, still for the sisters "panning

rouge cream". In addition to Lin Daiyu other than the belles-lettres girls, Jia Baoyu's way of interaction is equal treatment. This "love is not love" is also extremely stressed: "..... Baoyu's heart, where all the women before regardless of nobility are close to ..... ".Jia Baoyu's "love is not love" is also reflected in his contact with Xing Cui Yan, Li Ri, Li Qi, Xue Baoqin, etc., after heartily praising them as the most beautiful characters. In the Da Guan Yuan, he went around the sisters and maids without the slightest intention of being apathetic, completely out of nature, as if he was a same-sex confidant, only "love not love", pity, sympathy and consideration for the girls. Because we all know the character of Baoyu, so many daughters to Jia Baoyu is very natural, there is no wariness to guard against.

In front of Lin Daiyu, Jia Baoyu's behavior is also more than the thoughtfulness and ease of getting along between confidants. Lin Daiyu alone bed morning rest, Jia Baoyu went in a "good sister" will wake up. The first thing you need to do is to get a good idea of what you are doing. Jia Baoyu and Lin Daiyu call each other fishermen, Lin Daiyu shy face flying red, but Baoyu does not pay attention. The same applies to the treatment of Yuanyang by Jia Baoyu, who is considerate and does not have the intention of hunting for sex. When Jia pardon wanted to forcefully take Yuanyang in the house, Baoyu consoled Yuanyang. The woman is a very good person. The two of them are the same.

When the mountains are exhausted, Jia Baoyu insists on the aesthetic concept of "love is not love" and insists on being with the good. The signs of the family's decline in "Dream of the Red Chamber" are gradually revealed by the author from the inner thoughts of Baoyu. When the climax of the Da Guan Yuan had passed and it was about to be raided, the activity of Jia Baoyu's heart was: "The personnel is not determined, and I know who will die and who will live. If I die today and tomorrow, this year and next year, it will be a lifetime of satisfaction".for the family's decline, Jia Baoyu's heart more or less with a sense of foreboding but unwilling to face, and there is nothing to do. To the Da Guan Yuan went to the five chess, into the painting, Fang Guan, died Qing Wen; Baochai moved out, Yingchun will soon be married, Jia Baoyu has felt the family defeat of the end of the road, but he thought that worry does not help, also does not help. He looked forward to being with Daiyu and Raider for a while and dying with them. He wanted to find someone to nestle with his soul, to have a long companionship of the soul.

Jia Baoyu's attitude and behavior toward young women and all things "love not love" comes from his character's insistence on the qualities of human beauty. The idea that women absorb the spiritual beauty of the mountains and rivers is deeply rooted in his heart and is the internal driving force behind his attitude towards people: he admires the character traits of girls who are extremely handsome and well-behaved, and he is attracted to girls with similar personalities and frequencies. In Jia Baoyu beaten, he "willingly for the maids to fill the servant", in the Da Guan Yuan live very com-

fortable.

In the subconscious of the author of "Dream of the Red Chamber", even Jia Baoyu is counted in the sister team. The first is the first time that a person is a member of the family.can be seen Lipingzhai is always reminding the reader of the beautiful qualities hidden deep inside the author is a handsome and uncomplicated woman, so unconsciously Jia Baoyu will be classified as a woman.

In the forty-third round, Jia Baoyu privately took Mingyan to the water fairy nunnery to offer incense, Mingyan speculated that the sacrificial spirit was Jia Baoyu's female confidant. Mingyu blessed Jia Baoyu to become a daughter character, it can be seen that Jia Baoyu's image and character in Mingyu's mind close to that of a girl, and Jia Baoyu also revealed his yearning for a girl in front of Mingyu. Mingyan even said: "Bless the second master to become a daughter in the next life".Mingyan points out that the character of the girls respected by Jia Baoyu is extremely intelligent and handsome, and also writes that Jia Baoyu respects these girls to the extent that he himself wants to become one of them.

Aesthetic realization of the "selfhood" of the individual by the aesthetics of "emotion or not" in the dream world

Jia Baoyu's "love for the beautiful things around him" is his goodwill toward the world. After studying the nature of beauty, Plato created the ideal beauty of "truth, goodness, and beauty", which has the highest human value and profound aesthetic significance. In the State, Plato argues that truth and knowledge are both beautiful, but the idea of the good is more beautiful than either of them. The "sublime beauty" in aesthetics is consistent with the "love of the unfeeling" respect for the highest good in all things.

Jia Baoyu's kindness of "love or not" is transmitted to the reader through the neural activation mechanism of "metaphor". The empathy of "love or affection" will achieve what Jung called "self-realization". Jung believed that social norms do not have absolute validity. The sign of the individual's maturity is autonomy, i.e., the individual is no longer simply bound by external rules, but by self-generated morals and principles, and the individual generates his or her own way of life.[27]

Lipink Zhai explained police fantasy nun called Jia Baoyu for "intentional masturbation" to make an explanation: "According to Bao Yu's lifelong heart, it is only the word considerate, so it is called mirth". "mirth" is an abstract word, "considerate" is another abstract word to explain "mirth", making this considerate care although misunderstood by the people of the time The first thing you need to do is to take a look at the actual website.

Jia Baoyu's equality and consideration for the girls is evident throughout the work. Jia Baoyu also has his own understanding of "respect". In "Dream of the Red Chamber," Jia Baoyu's respect for the girls in his heart is described from the mouth of You San Sister. The first thing you need to do is to get a good idea of what you are getting into. ..... I eat dirty, so that washed and brought again". The second know people comment "but women, all when respect", the so-called "respect", is to incense and flowers offerings, and do not want to occupy their bodies and minds.

The sublimation of Jia Baoyu's "love is not love" lies in the process of his self-naturedness. He "loves" his daughters and is devoted to them, but does not care about them and does not seek their understanding. Jia Baoyu's kindness to his daughters is not meant to be possessive, but a kind of selflessness and fulfillment that wants others to be good but this goodness does not have to be related to him.

Jia Baoyu realized the "selfhood" of the individual. This is incompatible with the notion of superiority and inferiority in feudal society at that time, using the norm of "love or not" as a standard for people and things around him, and empathizing with the beautiful people around him. For loneliness and death, Jia Baoyu has a unique understanding. The four dreams mentioned above gave Jia Baoyu metaphorical revelations and reminders in his practice, which played an indispensable role in his journey toward selfhood.

After the author's "love is not love" life aesthetic behavior, but still can not solve the sad "death goodbye" problem, so Jia Baoyu generated the ultimate human problem of philosophical thinking: the ultimate human loneliness and the meaning of life is the soul of the soul with the soulmate. According to "Dream of the Red Chamber", Jia Baoyu "breathe and understand" the fog of sorrow in Huahlin, can be seen in the following places. The nineteenth, fifty-seventh, thirty-six and seventy-one, Jia Baoyu said of death, at that time, no one can care about anyone, but with the soul of the soul, even if the life of the heart. He was looking for a way to fight against nothingness, to follow the nature, the way to simplicity, to return to the true "love is not love" way to fight against nothingness.

The "illusion of the great void" contains the author's view of the emptiness of life and death, which coincides with Zhuangzi's view of life and death. The "Master of Health and Life" says: "My life is also endless, but my knowledge is also endless"The activities and thoughts of the spirit are infinite.

Conclusion

The author of Dream of the Red Chamber uses the metaphors of "existence", "truth" and "dream"

to explore the true meaning of life. The author is sensitive to all the soulless, emotionless and even lifeless things in the world. In the midst of nothingness, there is a confidant, and there is the "love" for the confidant and the beautiful humanity, and life is meaningful. Individuals are lonely after all, and individuals are unable to match each other's understanding. Jia Baoyu's favorite girl and everything in heaven and earth did not give him substantial feedback of understanding. The loneliness of Jia Baoyu's soul - he only wants to do his best, but does not need to be understood by everyone. The author of Dream of the Red Chamber uses the aesthetics of Jia Baoyu's loneliness as a metaphor for the dream world, evoking empathy in the reader's reading.

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