

Exploration of the emotional identity of values

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Abstract: Along with the development of the Internet, the contemporary society has diverse values and interlocking information, and the emotional identification of values in ideological and political education is of great significance in this context as an intermediary bridge between knowledge theory and practical behaviour. The first step should be to start with a purely aesthetic activity, which is characterized by a weakening of the educational purpose in comparison with the rational identity component. At the same time, this kind of aesthetic activity should be in line with the characteristics of aesthetic purpose and empirical identity. In the process of aesthetics, people need to use reflective judgement to think. Through the process of aesthetics, the subjectivity and objectivity will be unified, and then the values will go from the brain to the heart, and finally the transition from theory to practice will be achieved, and the behavioral identity of values will be completed.

Key words: values; emotional identity; aesthetics

1 Introduction

In the daily practice of ideological and political education, "the rational identification of values occupies an important place, that is, the identification of the educated person with a certain value given by the educator as an "object of knowledge"". However, against the complex background of the interweaving and penetration of multiple values in society, the limitations of purely or excessively relying on theoretical indoctrination to guide young people's values are becoming more and more apparent, and the rational recognition of values does not necessarily lead directly to practice, i.e., behavioral recognition. Therefore, there is an urgent need to establish an intermediary bridge between theory and practice, i.e., to complete the emotional recognition of values, so as to gradually lead knowledgeable young people (i.e., those who have learnt a great deal of theories on values) to ethical young people (i.e., those who are able to consciously put their values into practice).

2 Aesthetic empathy: the realization path of emotional identity of values

There is a close relationship between the "beauty" of aesthetics and the "truth" and "goodness" of values. Kant also has the view that "beauty is a symbol of morality". Aesthetic activity is aesthetics, but the word "aesthetics" originally means "sensitivity" because aesthetic activity generates a variety of emotional activities, such as love, hate, joy and sorrow. Hegel once said that the true centre of art is sentiment, and that sentiment can move the strings that resonate in everyone's heart. The so-called "sentiment" is a universal emotion, which is able to cause others to resonate with the kind of emotion [1].

2.1 Duality: aesthetic activity is both weak and fit for purpose

Today, aesthetic activities have gone beyond the scope of so-called pure art and literature and have permeated the daily lives of the general public. Along with the generalization of aesthetic activities, the extensive use of the Internet, mobile phones, digital TV and other new media has brought about a great change in the dissemination of information, and the public opinion environment has become increasingly intricate and complex, which has brought new opportunities and challenges to the youth's value identification and faith shaping.

However, it should be noted that no matter how generalized the aesthetic activities are, the first thing conveyed when appreciating art works should be really pure appreciation and joy, while the purpose of ideological education should be put in the second place, which is the so-called weak purpose, so as to be able to differentiate it from the theoretical knowledge inculcation. Although the purpose of ideological and political education is weakened in the first stage of aesthetics, this kind of aesthetic activity should still conform to certain purposes. The first is the purpose of aesthetics. This requires that the aesthetic object itself be capable of complete artistic expression, such as the Western classical tradition that emphasizes harmony, symmetry and balance. The second is the purpose of empirical identification of values. The empirical recognition of values refers to a kind of value recognition that is obtained directly from direct experience without logical thinking, such as the admiration for "role models" and "heroes", and the admiration for moral models, etc. The most intuitive and simple way of recognition of values is to have the most intuitive and simple experience. The most intuitive and simple spirit and virtue as the ideological part of the artwork can attract young people's appreciation and resonance, that is, to meet the needs of young people's experience identity [2].

2.2 Empathy: the use of reflective judgement in the process of aesthetics

The concepts of prescriptive judgement and reflective judgement come from Kant's *Critique of Judgement*. Prescriptive judgement means that there is already a universal concept such as category, and it is necessary to find an appropriate object for this concept. Reflective judgement, on the other hand, is just the opposite: there is first a special concrete object of sensibility, and then from this concrete object of sensibility, general principles are sought for it. Both types of judgement are also important in the process of completing the emotional identification of youth values.

The works shaped by prescriptive judgement fail to achieve the weak ideological and political education purpose mentioned above. Firstly, the conceptual framework of values is used to rigidly prescribe the content of the work, and then the form of the work is created, ignoring the importance of the art form. In the face of these works of literature and art, the first reaction of many young people is always those lofty, all-encompassing characters, those false, large and empty plots, and those boring sermons, as well as the moral myths that are completely divorced from people's daily life experience, which creates a separation between the intention of propaganda and education and the law of artistic fiction. And in the process of emotional recognition of values, reflective judgement is used, i.e. the process of appreciation is a purely aesthetic activity, and the appreciation of a literary work is complete with all the sensual qualities of the work. Afterwards, we return to the subject's heart from the external concrete object and try to feel the spiritual things in the youth's subjectivity [3].

3 Externalization in action: the ultimate goal of emotional identification with values

When aesthetic activities are completed, young people's delicate feelings are trained, and they are able to reflect on and produce emotional identification with values, so aesthetic activities can play a role of indoctrination. Moreover, aesthetic activity is a group activity that allows for mutual exchange and reference, and contemporary youth are also good at using the Internet for communication, which can in turn strengthen the general sense of inevitable "common sense". But this is not the end of value identification, nor is it the end of ideological and political education. In the contemporary social environment with complicated information, the value identification activities of young people should not be limited to

completing the rational and emotional identification of values, but should be extended to the behavioral identification of values, so as to achieve the "unity of knowledge and action".

3.1 Internalization: values and behaviors need to be internalized from the mind to the heart

Aesthetics is a subjective activity, and it is almost impossible for the appreciators to get the information of mutual understanding, and they can only rely on the background of the work and other factors for cognitive interpretation, and its cognitive effect is very much related to the youths' own experience, educational background, knowledge and other personal factors. The comprehension ability of each individual is different. Therefore, it is completely normal for different people to have different interpretations of the same work. However, aesthetics as a kind of two-way interaction between the artist and the appreciator will inevitably lead to a series of understandings of the work that the artist has never dug deep into, and even understandings that are completely different from the artist's creative intent. This subjective understanding not only proliferates the aesthetic experience, but also makes the aesthetic object faced by each young person and the aesthetic content reproduced in every appreciation of works unique and non replicable.

While it is true that "a thousand readers have a thousand Hamlets in their hearts", Hamlet is Hamlet, and cannot be interpreted as Jia Baoyu or any other character. In other words, the subjective aesthetic process is still limited by the objective "sense of commonality". The part of the work of art that involves social consciousness and values is stipulated by the underlying logic of the youth's mind, and will not differ according to the subjective feelings. It can be seen that the "common sense" of universal necessity plays an objective role in determining the subjective aesthetic process. In the aesthetic activities, the youth's thinking about artwork is actually the embodiment and externalization of their own values.

3.2 Externalization: Values and behavioral identity must be conducted in a smooth manner

In traditional ideological and political education, the theory of "indoctrination" is important, and the rational understanding of the values of young people has achieved great results, forming a solid theoretical basis for the practical recognition of values. However, although young people theoretically know that certain values are correct, they still need an emotional motivation to be able to turn the willingness into act, that is, the emotional identity of values.

Emotional identity can activate the abstract rational understanding into emotional understanding, so that it can better lead to practice. From an ethical point of view, all human behaviour is nothing but the pursuit of happiness and pleasure. The use of "reflective judgement" in aesthetic activities translates values into sensual objects in works of art, which young people can resonate with and instinctively want to follow. Emotions, as an important dimension of social community, act as a link between people's social relationships and works of art and the young people who appreciate them. Unlike the empirical recognition of values, this simple emotion is fully recognized and deeply experienced on the basis of a "sense of commonality", which strengthens the motivation of youth behaviour. The theoretical thoroughness of the values themselves, that is, their "nobility", thus enables them to become a "law of practice" that young people, out of their inner calling, are willing to universally adhere to and ultimately act in accordance with.

4 Conclusion

In the face of the ever-changing social changes, it is necessary to truly put forward new requirements for the education of students' values. Analyzing the problems exposed in the process of values identification in traditional ideological and political education in colleges and universities, it can be found that an intermediary is needed to connect the rational identification of values and the identification of behaviour, and emotional identification can serve as a bridge between them. By concretizing the abstract concepts in theoretical identification into real-life individuals, we can better practice our values and achieve results that are incomparable to traditional educational models.

Conflicts of interest

The author declares no conflicts of interest regarding the publication of this paper.

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