

The Construction Path and Core Challenges of the Ethical Framework for Artificial Intelligence

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Abstract: Modernist drama, as an important transformative force in 20th-century dramatic art, has a unique artistic expression system composed of symbolic narrative and spatial poetics. Symbolic narrative breaks through the logic of reality through metaphor, suggestion and other techniques, and constructs a symbolic network of the spiritual world. Spatial poetics reconstructs time and space through the stage, achieving a leap from physical space to the spiritual dimension. The two interpenetrate each other in the dramatic text and jointly complete the philosophical inquiry into the human existence and circumstances. This article discusses from three dimensions: the symbolic system of symbolic narrative, the ontological construction of spatial poetics and its interactive relationship, revealing how modernist drama responds to the spiritual crisis of The Times through the innovation of artistic forms and providing theoretical references for contemporary drama creation.

Keywords: Modernist Drama; Symbolic Narrative; Spatial Poetics; Spiritual Dimension; Artistic Innovation

1. Introduction

The two world Wars at the beginning of the 20th century not only brought about unprecedented material destruction in human history, but also triggered deep-seated spiritual crises. "The downfall of traditional faiths, the breakdown of moral frameworks, and the limitations of scientific rationality" have led human beings to the impasse of existentialism. This shared concern provides the impetus for philosophers to begin examining the nature, meaning, and value of human existence. Thus Spoke Zarathustra shows that "God is dead" as a result of the absolute removal of traditional faiths' dominant control over human spirituality, determining that

"individuals must realize the value of life through self-transcendence" [1]. Husserl's phenomenology aims to "return" to the "pure 'living world'" as a process of "suspending" traditional objective worlds, with a focus on comprehending "all things" through "intuitive" perceptions [2]. Heidegger further questioned "the meaning of being" as "human beings were 'thrown into' the world" as their basic fact, defining human existence as "choosing or determining 'living toward death'" [3]. "Bashla's 'Spatial Poetics' shows, from a 'micro perspective' the human spiritual world's constitution through space, " as evidenced in "prototype*" Spaces "as 'homes' 'nests.' Et cetera. Where human memory, human imagination, human dreams, human desires, human experiences, human histories, human loves, human selves, human worlds, human beings reside"-all of which store "the human 'inward' communally" as "human 'inward' communally shared human 'inward.'" His "Poetics of Space" asserts that human "prototype" spaces, such as "'homes,' 'nests,'" retain "human 'inward' communally shared human memory, human imagination, human dreams, human desires" [4]. The esthetic revolution of modern drama is a direct response to the spiritual crisis experienced by "The Times." Conventional realistic drama is focused on the depiction of the objective world, with emphasis on the integrity of the plot and the usual typicity of the personalities of the characters. However, under the effects of war shock and existential fear, this model has increasingly ceased to provide any explanatory solutions. It was symbolic drama that led to the transformation, with the example of Maeterlinck, a representative of this movement, who emphasized that symbolic methods must be engaged in order to uncover the spiritual truth that lies behind events [5]. His drama "The Bluebird" represents the use of the "bluebird" as a symbolic figure of happiness, with the example

of the fanciful voyage of two children exemplifying the human being's never-ending longing for spiritual activity. Expressionist drama further breaks down reality. With the example of "Stringberg's 'Sonata of the Ghost,'" [6], there was the moral corruption as well as the alienation of human nature in a moralistic criticism of the ideals of capitalist culture. Surrealist drama, influenced by Freud's psychoanalytic theory, pursues the direct presentation of the subconscious and dreams. For instance, Apollinaire's "Tiresia's Breasts" challenges traditional gender concepts through the absurd plot of gender transformation [7]. The Absurdist drama is represented by Beckett's "Waiting for Godot", which reveals the absurdity and sense of nothingness of human existence through circular narratives and meaningless dialogs [8]. Although these schools have different forms of expression, they all point to the subversion of traditional dramatic esthetics - from "imitating nature" to "creating meaning", and from "reproducing reality" to "presenting existence".

2. Symbolic Narrative: The Symbolic Construction of the Spiritual World

2.1 The Philosophical Foundation and Artistic Function of Symbolism

The philosophical foundation of symbolic drama can be traced back to the symbolic movement at the end of the 19th century. In his "Manifesto of Symbolism", Moreas explicitly stated that art should go beyond the direct depiction of the objective world and reveal "a higher level of truth" through symbolic techniques [9]. This kind of "truth" is not an abstract concept that can be grasped by reason, but a spiritual experience perceived through intuition. Baudelaire's poetic practice provided an example for symbolic narrative in drama. His "Flower of Evil" uses images such as "rotting corpses" and "night" to symbolize the spiritual decline of modern society, and at the same time establishes the connection between the sensory world and the spiritual world through "correspondence theory". In drama, the symbolic method has a two-fold task: on the one hand, it overcomes the limitations of language, allowing abstract notions to be physically expressed. On the other hand, it establishes a polysemantic field of interpretation, whereby the viewers can participate in the process of meaning constitution, relying on their

own experience. Thus, in "The Bluebird" by Maeterlinck, "light" is only truth. [10] "The fragrance of the night" is the fear of the unknown. By the unity of smell and vision, this play enhances the emotional effect on the viewer. This symbolic system makes drama more than moral preaching, taking drama as a philosophical experiment on the profundity of human souls.

2.2 The Grammatical System of Symbolic Narrative

The symbolic narrative of modernist drama forms a unique discourse system: First, the metaphorical nature of images. In Strindberg's "The Ghost Sonata", the dining table symbolizes the arena of moral judgment, and the monolog of the old general constitutes an accusation against the hypocrisy of human nature. Secondly, the symbolic nature of the structure. Beckett's "Waiting for Godot" implies the absurdity of human existence through a circular narrative, and the waiting behavior of the two homeless people becomes a microcosm of the predicament of existence. Thirdly, the poetic features of language. Tian Han's "The Sound of the Ancient Pool" constructs a philosophical narrative about the decline and awakening of life through the repeated lamentation of the image of "ancient pool". This symbolic system breaks through the logical chain of traditional drama and forms a polysemous interpretive space.

2.3 The Aesthetic Effect of Symbolic Narrative

Symbolic narrative creates aesthetic distance and interpretive tension through the dislocation of the "signifier" and the "signified". In the process of decoding symbols, the audience undergoes a cognitive leap from concrete perception to abstract speculation. "The alienation effect" pushes the audience away from the force of emotional response, making them assess existential statements objectively. However, the openness of the symbolic system gives drama the quality of timeless relevance, as the same symbolic system permits a new set of interpretations within different eras, thus keeping classical drama "alive" all the time.

3. Spatial Poetics: The Spiritual Dimension of Stage Reconstruction

3.1 Philosophical Origin of Space Theory

"The theoretical construction of spatial poetics

involves fundamental philosophical roots, which trace their roots back to the "spatial turn" that was prevalent in the field of philosophy itself in the last century. Husserl's "living world" idea shattered the prevailing paradigm of subject versus object, where space was declared as the essence of existence itself. Space, thus, was not limited to being the objective, physical container anymore but was more closely associated with human perceptions. The "poetic dwelling" idea, as conceptualized by Heidegger, further emphasized the spiritual aspect of space. His views suggest that humans do not live in space, as such, but imprint meaning on space through their interaction with space. Space, thus, is a crucial projection of human existence. "Spatial Poetic" as conceptualized by Bashla describes space through its own philosophical theories, where the author claims on a microscopic level that "prototype spaces such as 'home' or 'nest' embody the collective unconscious of human beings, as such, spaces that provide the nutrition for human beings' emotions, memory, imaginations, through which the spiritual world of human beings evolves. Such notions form a pronounced methodological basis for dramatic spaces, as the stage ceases to be merely a passive space with merely a narrative content, moving on to become a space that can actively contribute towards its production, thus opening unprecedented avenues as regards the space that dramatic art would emerge with."

3.2 Poetic Reconstruction of Stage Space

Modernist drama achieves its spatial poetics through a series of distinctive paths. First, through the symbolic expression of space. Appiah's stage design theories are extremely innovative. He believed that through the application of elements such as light, color, and line, a "psychological space" could be achieved. In the stage design for "Tristan and Isolde", the raked stage defies the conventional notion of balance, with the vertical screen injecting a sense of grandeur. Both elements complement each other, schematically expressing the complicated and passionate psychological tension of the dramatic protagonists, enabling the spectators to perceive the spiritual implication emblematically presented in the drama directly. Second, through the deconstruction of space-time correlations. "Six Roles in Search of Playwrights" stage design, designed by Pirandlou, broke through

conventions with its bold "play within a play" setup, eliminating any distinction between stage space, backstage space, reality, and fantasy. Such a distinctive perspective on the processing of time and space brings the boundary between reality and illusion into ambiguity, encouraging the audience member to reflect upon the dramatization of drama and reality. Third, through audience space. Environmental drama theories stress destroying the "fourth wall" so that the space will allow audience members to become co-conspirators. In "Diussian in 1969" stage design, for example, designed by Shekner, audience seating becomes sacrificial altars. Spectators cease to be spectators, as the space brings them right into the stage, thus enabling them to perceive the spiritual implication of the drama more profoundly.

3.3 The Spiritual Dimension of Spatial Poetics

"The poetic reconstruction of stage space is essentially an externalization of the spiritual dimension. Brecht's "alienation effect" shatters the illusion of space established in traditional drama, causing the spectator to move from immersion in the tragic experience, as if awakened from a dream, thus enabling them to examine the social issues reflected in drama with their critical faculties. Aalto's "cruel drama" thesis promotes the awakening of the collective subconscious of mankind through use of primitive, violent space forms, arousing the stifled emotions and instincts deep down within, thus enabling the spectator to re-discover themselves and the world through shock. Grotowski's "Poverty Drama" proceeds on the reverse side, eliminating all elaborate decorations and external forms, emphasizing the essential condition of human existence through the exposed stage, thus enabling the spectator to come straight into contact with the most essential spiritual requirements of humanity in a pure space experience. Of course, this recommends the basic tenet: that drama's space must be converted into a tribunal of spirituality, leading spectators to enhance their self-perception through exclusive space experiences, awakening the purification of the soul, as well as the enhancement of the spirituality".

4. Symbolizing the Intertextuality between Narrative and Spatial Poetics

4.1 Spatial Presentation of the Symbol System

Such fusion of symbolic narratives and space poetics is realized through the spatialization of symbolic systems. In Maetlinck's "Inside", the symbolic room represents the cage of the human soul, with the frequent reminder of the scenery outside the window being a call to freedom through metaphor. In Beckett's "Klapp's Last Tape", the cluttered stage space represents the materialization of memory traces, with the protagonist's monolog establishing an intertextual link with the objects within the space. Such design gives the symbolic signs spatiality, thus adding depth to immersion within the symbolic narratives.

4.2 Symbolic Expression of Spatial Narrative

Spatial poetics may also be greatly extended through symbolic narration. In "The Long Night and the Long Road" by Eugene O'Neill, the staircase, as the vertical symbolic space, not only represents the differentiation of family status, but also represents estrangement and estranged relationships. In "Beijing People" by Cao Yu, the Zeng family courtyard, with its scene of dilapidation, achieves a symbolic link with the fate of the characters, with space as the spiritual code for the transformation of society. Such practices show that spatial narrative is able to transcend space through symbolic methodology and reach the realm of philosophical reasoning.

4.3 Aesthetic Innovation of the Integration of the Two

Based on symbolic narrative and spatial poetics, "intertextual" space emerges with a new paradigm of dramatic aesthetics. "Einstein on the Beach" by Robert Wilson is a visual poem composed of the minimalist stage design and symbolic designs. "The Empty Space" by Peter Brook asserts that "any space can be a stage" with the idea that, without its predetermined use, space as symbolic space, is completely liberated. Such a statement represents the culmination of the enactment of symbolic narratives with spatial poetics.

5. Contemporary Implications of Modernist Drama

5.1 Reconstruction of the Ontology of Drama

"The symbolic narrative and spatial poetics practice of modernist drama can break the binary opposition between 'literary quality' and

'theatrical quality', proving that the most essential value for dramatic art lies in being unique in its aesthetic experiences. This experience neither is language art nor visually presented, but establishes a multi-dimensional space with the interaction between the system of symbols and space narratives. This is a methodological issue for contemporary drama production: artists must cross the boundary of media, exploring the new possibilities of expression in comprehensive art".

5.2 Responses to the Spirit of the Times

With globalization and digitalization, mankind is facing new forms of existential challenges: the degradation of real, physical relationships through cyber spaces, and the compression of humanistic spirit by technological rationale. In modernist drama, the complexity of the spiritual realm is reflected through symbolic storytelling, as well as the reconstruction of the human-world relationship through spatiality in poetic language. Such inquiry is of great enlightenment value in today's art. Thus, for example, the use of environmental metaphors in environmental drama, as well as the aura of digital existence in immersive drama, may well be considered as the continuation and renewal of the modernist spirit.

5.3 A Bridge for Cross-cultural Dialog

The symbolic system and space of modernist drama demonstrate cross-cultural universality. The virtual stage of Chinese operas, as well as the repurposing of stage settings in gardens, show a strong correlation with the space-poetic domain of modernist drama. "The Yugen aesthetics" of Japanese Noh plays, as well as "the taste theories" of Sanskrit plays from India, can realize a dialog with symbolic narratives. Such cross-cultural dialogs may enrich not only the method of expression of the art form, but may also offer different ideals for tackling the spiritual dilemma shared by mankind.

6. Conclusion

Symbolic narratives and spatial poetics of modernist drama remain one of the most significant accomplishments in the art revolution of the 20th century. Of course, its importance is mostly seen in terms of its application, as it tackles more than that, as "it responds to the timeless human search for the meaning of existence through the revitalization of language." To revert back to such heritage in this modern

scenario would mean comprehending "the logic of development of dramatic art" but, more importantly, would mean taking care that "the poetic dwelling of the human spiritual world" is not overshadowed in such a technological world. Indeed, "the theatrical stage, as 'imagined community,' will always retain its importance in terms of symbolic narratives, its spatiality, its poetics.

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