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**EXPRESSION OF ETHNOCULTURAL CONCEPTS IN JAPANESE PHILOSOPHY
AND ARTISTIC TEXT**

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Abstract

This paper considers ethnocultural and esthetic concepts. Japanese cultural processes and philosophical views are revealed on the example of the concepts of “wabi”, “sabi”. And also, the significance of ethnocultural concepts in Japanese poetry and theater is laid out.

Keywords: wabi, sabi, yugene, Japanese poetry, tanka, hokku, school renga.

Introduction

Since the expression of reality is the result of the awareness of existence, it appears in the form of organized knowledge (concept fields) and can be called cognitive or more traditionally conceptual terms. The expression of cognitive reality embodies conceptual knowledge about reality. Its components consist of concepts, stable mental concepts, and symbols that make up the ethnocultural meanings of the people. Here are the Japanese ethnocultural and aesthetic concepts: If we pay attention to "wabi", "sabi", "sibuy", "yugen": "Sabi" embodies beauty and naturalness. In the eyes of the Japanese, anything unnatural cannot be beautiful. However, naturalness can be enhanced by the addition of special qualities. It is known that time affects the full manifestation of the essence of things. Therefore, the passing of years and age is highly valued in Japan. For example, they see charm in a blackened old tree, a rock in the garden, and a photo that has been touched by hands. Although the literal meaning of the word means "rust", "rusting", for the Japanese, sabi-natural rusting, archaic imperfection, the charm of old age, is valued as a seal of time, that is, it embodies the connection between art and nature. "Wabi" is a bridge between art and everyday life. The Japanese say that "wabi" is difficult to express in words. It is necessary to feel it. Wabi is the denial of unnaturalness in Japanese philosophy. The charm of simplicity, wise restraint, is the beauty of everyday life. The concept of wabi, which educates the concept of satisfaction with a small amount in people, teaches them to appreciate even the smallest particle in everyday life and to see beauty. Not just a picture or a vase, but every object: from a shovel used to collect rice to a bamboo lalicha that is placed on the bottom of a teapot, everything can be a work of art that embodies beauty. The beauty and practicality of the items are closely related to the concept of "Wabi". Japanese artists widely use this situation in their works. Kawabata Yasunari won the Nobel Prize because he was able to show this beauty skillfully. Adib's speech at the Swedish Academy of Sciences on receiving the award was also titled "Born with Japanese Beauty". Kawabata's characters are middle-class



intellectuals of society. They skillfully expressed their knowledge of the value, value, and level of each item in the author's works. For example, "...There were two cylindrical bowls, one painted red, the other black. Fumiko placed the black bowl in front of Kikuji. The tea was green tea. It was simple, not the kind of powder used in the tea ceremony". This case was the first addition to the specially used "powdered tea". The second addition determines the intellectual, cultural level and status of the characters: "Kikuji raised the bowl high, looked down at it and asked sharply: Whose work? - It must be Renyu" (Kawabata Yasunari, *Thousand-winged Crane*, 8 p., translation belongs to the author).

In the work, all the vessels of the tea ceremony: vases, bowls, teapots - all have their own lives related to the past. For example, in the description of Kikuji's father, the "pair of bowls of couples" is important. If we look at the bowls artistically: The bowl was marked with a master's mark, so the piece bears the name of several masters that are important to Japanese culture. Centuries-old antiquities set aside the transience of human life. They embody the wisdom of years and remember that values are not transient. It seems that the artist gives a lot of space to philosophical concepts such as "wabi" and "sabi", which is reflected in the characters' ability to look at things, flowers, etc. as alive. Also, the creator mentions another aspect of Japanese culture, the "decorative pumpkin" in the text. It is multi-layered and performs many functions. First of all, it is used in national ceremonies and shows the aesthetics of "sibuy". "Sibuy" is the beauty of nature, which is reflected in the existence of certain objects, that is, the complexation of wabi and sabi over time together created "sibuy". Logically speaking, studying the characteristics of wabi, sabi, sibuy leads directly to the study of concepts. After all, we cannot deny the expression of general, stable, repeated reality in the linguistic consciousness of representatives of individual peoples. The expression of the national reality is manifested in the behavior of the representatives of a culture in stable situations, in the general ideas of the people about existence, in their statements of opinions, in their "general thoughts", in their opinions about reality, in their proverbs, wise sayings and aphorisms. [3.11]. At this point, most researchers do not deny the existence of a Japanese, national cognitive expression of reality, but instead come to the conclusion that "our own culture provides a cognitive matrix for our understanding of the world called "expression of reality" [1.21]. Yugen is another Japanese philosophical concept. His secret is to listen to not speak, to enjoy being invisible. Sumio-e genre in Japanese painting, haiku in poetry, No theater skillfully uses "yugen" which means a lot in a small amount of expression. No theater is expressed together with the word yugen (elegance, femininity, irresistible beauty). Historical or classical literature is taken as its subject, created together with music. Its most striking feature is the performance of actors in unusual-looking masks. In all of them, the events are related to human fate, and the performance of the masterpieces of sophisticated art is performed on a very simple stage. The experience of the No theater audience is enriched by different impressions evoked by other theater styles.

Yugen is also one of the unique features of Japanese poetry. Japanese poetry is a diary in which the most sensitive and most mysterious feelings of a citizen of a small country are written. In order to see the valley of sadness hidden in the lines of this notebook, a person must have



planted at least one tree in his life, at least once, at midnight, he must have meditated on the full moon.

Japanese poetry (tanka, hokku (haiku)) is literally a poet's mood. The reader may not feel the magic of the poem without realizing this mood. Tanka, hokku reading depends on the level of internal sound culture. In three or five lines, the poet expresses many impressions. The Japanese poet does not analyze the phenomenon, does not reveal its cause, but based on the point of view that the analysis is powerless in front of the truth, he describes it from another side - yet to be shown. Japanese poetry has always developed on the basis of immutable poetic laws and beliefs. The forms of tanka and hokku could not go beyond the sacred rules and constant requirements of the art of poetry. Despite the pressure of this law, each poem written in this form has its own expression. For example, the subject matter of hokku and tanka is related to seasonal changes in nature. These changes are reflected in the list of seasonal elements compiled by Nudze Yoshimoto, the founder of the "renga" school. The elements shown in this list are particularly characteristic of hokku and tanka [4.739 - 778].

Ethnocultural meanings include concepts and fixed concepts that our minds accept and understand in Japanese philosophy, art, and literary text. However, the interpretation of elements and individual frames of the expression of cognitive reality, the understanding of structural interrelationships is carried out at the levels of linguistic consciousness that form the expression of the world reality. Both of the spiritual units in the formation of ethnoculture and expression in the spiritual field; both cognitive and linguistic semantics are involved. [1. 31]. The world is unique in terms of its linguistic expression and composition and its functions, because it is the result of the linguistic records of the secondary, sign system of the concept field. The study of ethnocultural meanings is based on the research of national cognitive and reality representation of the world. So, cultural, cognitive and linguistic expression of reality, national conceptual space, national mentality are closely connected. The concept field is kept in the mind of the nation, the mentality is manifested in the character, actions, and communication of people. Mentality is the basis for the creation of the national concept field, and language is a method that opens a convenient way to the conceptual expression of reality as it reflects the concept field.

Thus, "yugen" or hidden fascination lies at the bottom of things, events and phenomena. It is grasped by the human mind, because it does not seek to surface. It seems that ethnocultural meanings form and shape Japanese thought. At the root of their love for beauty lies their relationship with nature. Shintoism is also based on worship of nature. The Japanese bow not because they are afraid of natural disasters, but because they love and admire nature. This feature is not only reflected in the essence of Japanese philosophy, art and literature, but also gives it its beauty. As a result, the growing young generation will have the opportunity to get acquainted with the history of Japanese national culture, its unique traditions, genres, the rarest examples of works of art, and the issue of artistic-aesthetic taste in visual arts. Artistic-aesthetic taste includes the ability to choose beautiful and perfect things created by mankind, to distinguish between artistically mature and shallow examples, to evaluate them, to express one's attitude, to value them, to express admiration for the creation of beauty and to be passionate about its creation.



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