



Philosophical and Hermeneutic Analysis of the Symbolic Worldview in the Context of the Aesthetic Culture of China

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Abstract

The subject of the study is the aesthetic cultural tradition of China, a symbol and a symbolic worldview, which are considered in the context of the processes of globalization, dialogue of cultures. The relevance of the topic of research is due, firstly, to the dynamics of the development of the modern world, integration processes, the strengthening of the principles of the open world, and the expansion of the information and communication space; secondly, the increased interest of socio-humanitarian knowledge in the analysis of various models of understanding the symbol and symbolic perception of the world within the framework of China's aesthetic culture, both in theoretical terms and in its specific reflections; thirdly, increased intercultural contacts with the business community of modern China, the effective implementation of which is impossible without taking into account a wide range of ideas about the characteristics of national culture. The value of the study is determined by the justification of the methodological role of Chinese philosophy, which serves as the foundation of the symbol and symbolic worldview.

Keywords: *Global World; Dialogue of Cultures; Chinese Philosophy; Symbol; Semiotics; Aesthetics; Art; Confucianism; Taoism; Beauty; Symbolism; Emptiness; Dispersion; Calligraphy; Hieroglyphics*

Introduction

A systematic analysis of the theoretical foundations of the symbol, the symbolic worldview, the substantiation of the methodological role of philosophy in revealing the nature of aesthetic values, symbolic thinking within the framework of the Chinese cultural tradition, the determination of its place in the East-West dialogue.

The modern era is characterized by an increase in the scale and intensity of integration processes, which cover all spheres of human and social activity. Expanding business contacts, openness to the world, readiness for dialogue of cultures, cooperation become the main characteristics of modern civilization. This dialogue takes place not only at the level of the modern state of these cultures, but also captures their common worldview, which developed in distant historical eras. In the context of a common world civilizational interaction, dialogue between the East and the West is important. This dialogue, in

particular, follows two directions, when the East is represented, on the one hand, primarily by the culture of China, Japan and India, and on the other, by the culture of Muslim countries. "Dialogue of cultures is one of the main foundations in human and social development. A wide variety of cultures shows the uniqueness of each individual. The tradition of living in harmony with ourselves and respecting others is one of the main requirements for the development of world culture. "

The relevance of the topic of research is due, firstly, to the increased interest of socio-humanitarian knowledge in issues related to the analysis of various models of understanding the symbol and symbolic perception of the world within the framework of the aesthetic culture of China in theoretical and practical terms; secondly, increased intercultural contacts with the business community of modern China, which cannot be effectively implemented without taking into account the wide range of ideas about the characteristics of its national culture; thirdly, the need for a more detailed "understanding" of the art and aesthetic culture of China, reflecting national characteristics; fourth, an increasing interest in the specifics of the thinking, behavioral model and mental image of the Chinese people.

In the modern information and communication space, China occupies an important place. This country, over a long period of interaction of three teachings: Confucianism, Taoism and Buddhism, has created a special type of civilization and culture. Chinese culture included a peculiar scale of aesthetic, moral values, which determined the formation and formation of a special national character and a special type of personality. Aesthetic activity, art reflect the uniqueness of traditional Chinese culture, an extraordinary vision and understanding of reality. It is artistic and aesthetic creativity that has priority in the formation of extraordinary world vision, style of thinking and lifestyle, which fundamentally differ from Western ways of thinking and vision of the world, the role of the individual and society in the progressive development of post-industrial civilization.

The artistic and aesthetic culture of China is of particular value. Art is an integral part of universal and national spiritual culture, and without its study, ideas about the course of history, about peace and people will remain limited. The aesthetic ideal of China is a product of holistic and harmonic world vision, which was reflected in art. Despite the fact that Chinese aesthetics has unique national features formed during the formation of Chinese culture, however, the revealed means of spiritual improvement of a person, achieved by centuries of experience in China, can be useful for a modern person who is in a spiritual search.

Materials and Methods

The general methodological range of research issues has received comprehensive development in the world and Chinese philosophical and methodological, scientific literature. The role of Chinese philosophy as the methodological basis of symbolism, traditional aesthetic culture was reflected in the works of A.M. Karapetyants, A.I. Kobzev, V.V. Malyavin, O.V. Makhortova, L.V. Mordovina; ontological aspects of the interpretation of the symbol were investigated by R. A. Borisenko, A. Losev, T. Trots; cultural, philosophical and hermeneutic models of interpretation of the symbol found their development in the works of E. Kassirer, G. Gadamer; the semiotic paradigm of symbolism was conceptualized in the studies of Yu.M.Lotman, N.S. Lebedev; The works of Hua Li, Zhu Jingxuan, L.I. Isaeva, E.M. Kulanina, V.S. Glagolev are devoted to the value aspects of calligraphy art.

To solve research problems, hermeneutic, logical and historical methods were used in their unity, methods of comparative analysis, generalization and synthesis as a combination of interpreted material in a new perspective, which allow us to obtain some conclusions. To reveal the topic of research, methods were also used: terminological analysis, with the help of which the semantic spectrum of key concepts was revealed: Dao, emptiness (xu), transformation (hua), joy (le); historical and genetic in the framework

of which the genesis and evolution of ideas about aesthetic cultural tradition, about the beautiful, internal and external aspects of being, harmony of the spirit in Confucianism and Taoism were investigated.

The Main Part.Philosophical and Theoretical aspects of the Symbol

To understand the nature of the symbol and symbolic world vision, you need to immerse yourself in philosophical discourse, consider the methodological base of aesthetics and art, which speaks the language of symbols, signs. Chinese philosophy as a methodology of culture, aesthetics was symbolic in nature, which is due to the blurring of the boundaries (Borisenko O.A., Soboleva E.V., Fen Lily (case date: 26.09.2018)., Voronin 2009, Borisenko 2018, Prots 2008, A. Losev 1991, A. F. Losev 1975, Cashier 2002, Gadamer 1991, Lotman 1996, Malyavin 2006) between philosophy, science, literature and art as a whole. This explains the use of unified terminology in the widest range - from mathematics to metaphysics and from metaphysics to poetry, aesthetics. The possibility of this was predetermined by the symbolic nature of traditional Chinese philosophy, within the framework of which it was the symbols (xiang), and not the words and scriptures, that were considered able to comprehensively express higher ideas (and) ("Zhou and," "Xi zhuan," I, 12). A symbol in philosophy is the ultimate generalization of the meaning of a thing. Any philosophical concept is the semantic embryo of the symbol.

The information and digital progress of society, which has a beneficial impact on all spheres of activity, including the cultural process, has a direct impact on modern people. A cultural space filled with symbols and images immerses a person in a kind of symbolic reality. Since life outside the sociocultural space is impossible for modern man, the existence of the symbols and images themselves outside of man is not possible.

The philosophical interpretation of the symbol is traced to ancient Greek, ancient Indian, ancient Chinese philosophers, in sources of a philosophical, religious and aesthetic nature. Plato defined the symbol as a philosophical problem, presenting a holistic interpretation of the symbol. The meaning was interpreted ambiguously, the interpretation was associated, first of all, with intuition, insight, indicating the highest ideal form of the object. The merit of Aristotle was that he saw in the symbol a number of meanings that are different from each other, but have one concept.

Ontological understanding of the symbol is associated with the concept of intelligent being. A symbol is the thing that makes it possible. According to the point of view of A. Losev, the symbol of a thing is its generalization, law, order, ideological-shaped design, its internal-external expressive structure, sign. The symbol is the principle of infinite formation, reflection of things. A. Losev considers the symbol as "the substantive identity of an infinite series of things covered by one model. A symbol of a thing, given with or without any image, is always something framed and ordered. Accordingly, it always contains some idea that turns out to be the law of all its construction.

The peculiarity of the cultural approach of interpreting the symbol was shown by E. Cassirer in the work "Philosophy of Symbolic Forms." As part of his concept, he puts forward the idea that the symbol is the result of the human construction of reality. As a result, another reality arises in which the perception of things in the world occurs indirectly. The symbolic construction of reality acts as a way of self-expression of a person, which is largely due to the peculiarities of the world perception. A symbol in the understanding of Cassirer is the only and absolute reality, the "system center of the spiritual world" a nodal concept that synthesizes various aspects of the culture and life of people. "In a symbol, the unity of culture is achieved not in its structure and contents, but in the principle of its construction: each of the symbolic forms represents a certain way of perception, through which its own special side is constructed" reality. That is, the spirit, or human consciousness, can reveal its internal content only through external material reality.

The philosophical and hermeneutic model of the interpretation of the symbol is represented by the work of G.-G. Gadamer. The main idea of the Gadamer concept is that it considers the symbol as a connection between fragments of being that strive for reunification into a harmonic whole. The symbol indicates the value, updates it, and presents it. The function of the symbol is to reproduce the meaning of the work of art, where a "message of good and harmony" opens to man. That is, the integrity of the recognized world is carried out through a symbol. Any work contains an idea that is not accessible to direct contemplation, but is realized by a symbol.

The specifics of the concept of "symbol," in that it also covers the components of poetic speech, artistic and aesthetic language and the badges of logical and mathematical formalisms. Accordingly, the specificity of traditional Chinese philosophy, which possesses fundamental categories, concepts and terms, is that it allows the construction of "multidimensional" texts. Any cultural and aesthetic phenomenon can be considered as a text, and the text is a frozen speech, for the understanding of which a situation of dialogue must be introduced. These texts have various semantic levels: figurative-metaphorical, sign-symbolic, specifically scientific, abstract-philosophical, semantic, etc.

The semiotic paradigm of interpretation of the symbol is presented by Y. Lotman in the work "Symbol in Culture," which is based on the principle of binarity: rational and irrational. In the first case, the symbol acts as a sign, in the second - as a store of culture memory. The symbol acts as a mechanism of memory of culture: "as a message of other cultural eras, as a reminder of the ancient foundations of culture." In the structure of the symbol there is a moment of connection of different sign systems of the semiosphere, which covers various codes, languages, cultural worlds, directions and types of human activity.

The symbol acts as a collapsed generator of cultural memory. According to Y.M. Lotman, it serves not only as a bridge from one level of being to another, but also as a point of contact between the world real and virtual, real and above-real, earthly and higher, in addition, a bridge connecting eras. Symbols - signs of the languages of culture - form a semantic network through which they carry the essence of a thing, from its deep meanings to today's meaning.

The symbol is capable of representing a potentially infinite series of different entities relating to all possible layers and spheres of being. The most important factors in the formation of categories of Chinese philosophy as symbols are their formation: 1) on the preserved basis of multi-meaningful words of the native language, and not foreign-language terminological borrowings; 2) within the framework of a hieroglyphic and largely artificial sign system (wenyan), penetrated through polysemanism; 3) in the bowels of a classification, cliched culture (wen).

The symbol is capable of representing a potentially infinite series of different entities relating to all possible layers and spheres of being. Genesis and transformation of aesthetic cultural traditions, world views of China: Confucianism, Taoism. The origins of the formation of the system of aesthetic traditions of China date back to the period of Zhou (XI-III centuries BC), marked by the decomposition and secularia of archaic culture. From the very beginning, the Chinese tradition did not know the contradiction between moral effort and with native data, freedom and necessity. The space of unity, connection of all things is indicated by a ritual that acts as a normative and symbolic sign. Over time, the ritual in Zhou China lost contact with the archaic cult subtext and acquired the significance of an aesthetically valuable prototype of universal harmony.

The aesthetic attitude towards the world is quite vividly represented in the philosophy of Confucius. The forms of behavior themselves, which corresponded to the temper, had aesthetic value in the eyes of the Confucians, and in the consciousness of the unspoilt of his moral effort, the Confucian husband gained "joy" (le). The latter term referred in ancient China to the times personal types of arts and the enjoyment delivered by them, that is, moral self-improvement in Confucianism nurtured the harmony of the spirit that art can inspire. Confucius gave great significance to good manners and learning to accept

art among the Zhou aristocracy, but for him the external form was supposed to serve as a sign of certain moral content. The teachings of the ancient Confucians included the main outlines of the symbolic world of contemplation, which over time formed the basis of traditional Chinese aesthetics. In line with this world vision, reality was seen as something that is accessible only to a symbolic expression and experienced as a kind of primary consciousness that precedes subjective knowledge and experience.

The uniqueness of China's culture lies in the fact that at all times it sought to achieve harmony with the environment. A vivid confirmation of this is the Chinese semiotics. The greatest meaning in the magical rituals of China was given to symbols penetrating into all spheres of human life. There are prerequisites for perceiving symbols as images of events that have long passed and are happening in the present time. The cult of ancestors, wildlife was a source for the development of semiotics. The symbols of nature, which were indispensable in the implementation of rituals and rites, were revered both in Europe and in the East. Traditional Chinese culture could not do without the variety of charms and amulets, signs and symbols, which over time acquired the status of a truly national feature of this state. The desire for harmony and harmony has become a key feature of Chinese life, helping to maintain positive relationships within a closed community of coexisting people.

The Taoist canon "Dao De Jing" reveals the nature of symbolism. Symbols were understood in China not only as a way of knowing the world, but also as reality itself, as a visible image of invisible entities, so the world of symbols was expressed in everything that can be imagined. This is the construction of cities where the symbolic function of the city was important - to be a prototype of the "heavenly order"; location of things in the space of the house and nature; state structure, emblems, coats of arms; rites, rituals, holidays; hieroglyphic writing system. However, the oblivion of the symbolic dimension of experience and its substitution by the methods of science with its oppositions of the subject and object, material and ideal, predicted the death of the Chinese tradition. This process, characteristic of different civilizations of "axial time" according to the classification of K. Jaspers, in China took a peculiar course and led not to the degeneration of symbolic understanding of the world, but to the formation of the Dao as an axial universality of Chinese culture.

The focus of Taoist thinkers was the problem of the symbolic connection between the internal and external aspects of being, where the external is mirrored inverted, "extremely distant" in a way, or the "shadow" of internal reality. They also called reality "emptiness" (xu), bearing in mind that "emptiness," firstly, is able to accommodate everything, and secondly, it eliminates itself, "devastates." Thus, the "emptiness" in Taoist philosophy denoted both the "absence of presence" and the ultimate integrity of the "one body" of the world, and the infinite prospect of self-transformation of being reflected in the hua category - "transformation."

The endless self-condemning symbolism of "emptiness" in Taoism surpasses not only its manifestations, but also the principle of manifestations. Here, the great unity of the dao is ultimately indistinguishable from chaos (hun dun) as the creative "dispersal" (sanya) of all things, the inexhaustible specificity of experience. For example, Tsai Yun connects the act of "dispersal" with the state of spiritual peace and relaxation as a condition of internal concentration: "He who wants to write, first let him sit straight, rest his thoughts and give himself to the attraction of will, does not rip out words, does not blow his breath and seals his spirit deep inside, then his letter will certainly be excellent... » .

Beauty (May) among the Taoists appears, according to the law of a symbolic form, a contrasting unity of concealment and expression. "Heaven and earth have perfect beauty, but do not talk about it, four seasons have a clear rule of alternation, but do not discuss it. Many Taoist concepts and images have moved into traditional aesthetic concepts of China. The very idea of forever unequilibrium chaos as inexhaustible diversity without idea and form was essentially aesthetic. The aesthetic nature of the worldview of the ancient Taoists has become one of the factors that prevented the isolation of aesthetics

into an independent field of knowledge. If the Confucians subordinated aesthetic values to ethical requirements, then the Taoists merged aesthetic with natural being.

Intuition, the idea of "harmonious unity of man and nature" in the worldview of the Chinese. Intuition occupies a special place in the worldview of the Chinese. The perception of the surrounding reality by the Chinese does not come from ideas disconnected from reality, but from intuition, genuine internal "conduct" of life itself, which precedes life experience, and substantive knowledge of certain phenomena. Life itself is not at all reduced in this case to its biological functions and needs. It accommodates both the "forever different," and the very departure to death. The achievements of Chinese arts stem from a state of awake spirit, in the full sense of the word spiritualized life, which can only be taught by a master in direct communication with a student, for the truth of life can only be lived, and only a living and constantly developing personality is congenial to the inexhaustible diversity of life.

V.V. Malyavin believes that the common sense of the Chinese is based on their confidence that the most worthy, i.e. the most sensitive and morally developed, is achieving success. Shaking this confidence means destroying the entire Chinese society. This is one of the reasons for the success of capitalism in modern China. The assumption that there is a universal "code of the universe" in Chinese traditional science remains a promising hypothesis, but the Chinese themselves rely more on methodically developed intuition. In the age of information technology, Chinese world understanding can no longer seem strange to a person living in the 21st century. This world understanding better corresponds to the realities of the "digitized world" than the postulates of classical Western philosophy.

Chinese culture as a whole has a special picture of the world, a system of views on nature and man, where the emphasis was placed on the need to achieve the "heavenly dao," that is, the dao - the invisible original and the basis of things and phenomena and the "human dao," that is, the harmony of man and nature. The "harmonic unity of heaven with man" in the value orientations of Chinese culture acts as an aesthetic ideal. Chinese researchers believe that the "psychology of harmony" with its proximity to the world around it and dependence on it developed among the Chinese in conditions of macro-stability and agricultural production on the closed continent.

The concept of "nature" among the Chinese is significantly different from the usual for a person with a European culture of thinking. According to ancient Chinese ideas, the world is divided into three components (san-tsai) - Heaven, Earth and Man. They are consonant and have equal ontological status. The highest function of man in interaction with nature was to draw closer to the surrounding world and self-reveal its essence in accordance with the images born by Heaven and Earth. This could be most fully realized in creativity, one of the most striking and significant spheres of which was art.

The idea of "harmonic unity of man and heaven" was "a fundamental feature of Chinese holistic thinking, which considers nature and man not as opposing each other" subject and object, "but as" unified integrity, "more important than its constituent parts. This differs from the Western idea, which emphasizes the confrontation between nature and man, and where the question is: what is more beautiful is the original beauty of nature or nature transformed by man. In Chinese aesthetic judgments, such a dispute is not relevant. After all, nature is the real world, which includes everything around, which can be perceptual, where objects and people are included. Nature and man do not contradict each other, but are in inseparable integrity, in balance and mutual adaptation.

Aesthetic thought in China was an organic frequent traditional world vision. The very idea of the Chinese about the aesthetic object, as well as about reality in general, was based on the idea of a universal and continuous "transformation" (hua), which excluded static contemplation. Attention to the external image of things, the study of their physical parameters has always been considered in China to be a superficial, unworthy true master. As the scientist Zhu Jing-xuan wrote in the 9th century. the artist is called "to portray what neither the sun nor the moon can illuminate" and achieve "continuity of spirit" (and shen), to live with some internal, secret continuum of consciousness in which "the transformation of

things is accomplished. Thus, the appointment of traditional art in China was far from limited to aesthetic tasks themselves. Artistic creativity was interpreted in China as an accessory to the original and endless self-transformation of the enlightened spirit, as the active ownership of the Way (dao) of the universe.

The subject of aesthetic vision in China is the symbolic, "heavenly" depth of experience (xuan), personally understandable, but always absent in the given experience, elusive for external observation, but comprehended by internal insights. Chinese artists did not draw from nature and were completely indifferent to the formal rules for building a picturesque image. The truth of art in China of the Russian tradition is verified by the only heart of the master. European art has always seemed to the Chinese the fruit of conscientious, but callous crafts.

Symbolism is the basis of calligraphy, hieroglyphics. A special place in the symbolism of ancient China belongs to calligraphy. The art of calligraphy from ancient times was equated with special types of skills of a noble person. The works of calligraphers were objects of worship, passed down from generation to generation. The tools of the calligrapher, involved in the creation of his works, were carefully guarded: brush, mascara, paper, mascara - the so-called "four jewels of the office" (wen fan sybao). They also acted as attributes and even guardians of the "face" - not just some anthropological given, but at the same time an indicator of the place occupied by a person in society. Calligraphy was ranked among the sacred "six arts" and stood on a par with following the ritual, understanding music, archery, and chariot control. The Eastern understanding of calligraphy is today considered the most elaborate in terms of depth and integrity of understanding the personal characteristics of this process, which relate the personality of the calligrapher and his work.

The essence of art in China was traditionally defined by the concept of "one trait" (and hua). This concept, in particular, enshrined the organic unity of painting and writing, most fully read in Chinese calligraphy. It also emphasized the priority of activity over contemplation in Chinese aesthetics. At the end, it placed artistic tweet in the perspective of a symbolic world-understanding of tradition, justifying the acceptance of the authenticity of the artist's work and the peace of "Heaven" of the fullness of being. At the turn of the XVII-XVIII centuries. The artist Shi Tao wrote: "One trait is the source of everything, the root of all phenomena. It is revealed in the life of the spirit and stored by man. Therefore, the truth of one trait is established by ourselves. A person who has learned the truth of one trait can take all techniques out of a lack of techniques and comprehend one truth in all truths..." This judgment clearly defines the status of any image in China of the Russian tradition as a decor, trace or "environment" of internal, spiritual depth of experience. The masterpiece of calligraphic art in medieval China was likened to "a trace that stretches for thousands of years and disappears into an unattainable dal. Comparative analysis shows that if in Yapo, life itself is perceived as an aesthetic spectacle and in this sense was a proposition of art, then in China art was considered as a continuation of life - an internal, sublime, transformed by the effort of the creative will of life. In the experience of the intimate eternal continuity of the spirit, nature and culture, the personality of the artist and the inexhaustible specificity of Chaos are inseparable.

Aesthetic judgment in China moves between two poles: works of art were evaluated and classified by the Chinese, on the one hand, according to purely technical indicators, and on the other, according to a certain general atmosphere, an elusive "mood" (qu) that permeates the picture. The position of one and the other excluded the concept of itself as an art form. Accordingly, the aesthetic value of the image was reduced to the moment of its transformation, overcoming its own border, self-removal. We can say that the aesthetic value of a thing for the Chinese was concentrated in its "shadow," or "brilliance," i.e. decorative, purely ornamental moments. This circumstance explains, among other things, the constant hardship of Chinese painters to expressive graphics, their taste for grotesque and a subtle sense of stylish stroke.

Chinese civilization is one of the oldest great civilizations, which over time has strengthened and strengthened its economic and cultural characteristics. In this process, the early emergence of hieroglyphic writing in China played an important role. In ancient times, by decree of the emperor, hieroglyphic culture was spread throughout the country, which subsequently consolidated numerous peoples into a whole state, influenced the formation and evolution of the Chinese mentality, artistic-figurative worldview and symbolic thinking. A single state was formed with a single figurative-hieroglyphic script. The root feature of Chinese civilization and the entire Far Eastern range is hieroglyphic writing. This is not only a linguistic, but also a basic cultural characteristic, a way of knowing the world surrounding reality: not through words or concepts, but through images.

Results and Discussion

The results of the study give reason to draw the following conclusions: China is a special type of civilization and culture, which, under the influence of Confucianism, Taoism and Buddhism, has created a kind of scale of aesthetic, moral values. These determinants contributed to the formation and formation of a special national character, a special type of personality, an extraordinary worldview based on symbols, signs. Chinese philosophy was symbolic in nature, due to the blurring of the boundaries between philosophy, science, literature, aesthetics. It was proved that it was thanks to the rich symbolic language of Chinese culture, calligraphy and hieroglyphic writing that the symbolic understanding of the world did not collapse during the "axial time."

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