

ASPECTS OF THE INFLUENCE OF CHINESE CULTURE ON THE WORLD АСПЕКТИ ВПЛИВУ КУЛЬТУРИ КИТАЮ НА СВІТ

Chinese civilization is one of the great ancient civilizations. It occupies an important place in the history of the development of human society. Many states with a highly developed culture that flourished in antiquity have already disappeared, and the cultural center of many has moved to other places. Only China is an ancient, and at the same time a young state. From the primitive system to the formation of statehood, the creation of hieroglyphic writing, China has more than 5 thousand years of history. The traditional culture of China dates back to time immemorial, it represents the oriental culture, deep, separately developing, mysterious, respectfully called by people "mysterious culture." Chinese culture stood in a number of other cultures, having much in common with them, supplementing world culture with new riches. Chinese culture is a developing historical phenomenon, it is open and stable: in addition to the difference in eras, there are also regional and national differences. Throughout the continuous development for several millennia, the result of continuous territorial-cultural and national communications, integration, rivalry was that the people of Hua Xia became dominant. Considering Chinese culture from this point of view, we can say that it is an unusual, historical, multinational, multi-level system. Chinese culture in ancient times took its origins in the valleys of the Yellow River and Yangtze, and continues to this day by uniting national cultures throughout the country. Spiritual, material and non-material culture has been carefully preserved to this day, and great importance is attached to them. Modern China continues to draw upon its rich cultural heritage while embracing globalization and technological advancements. The combination of tradition and innovation is evident in various aspects of contemporary Chinese society, from its dynamic economy to its vibrant arts and cultural scene. As China takes on an increasingly prominent role on the world stage, its ancient civilization continues to be a source of inspiration and fascination for people around the globe.

Key words: Chinese culture, historical phenomenon, development.

Китайська цивілізація є однією з великих стародавніх цивілізацій. Вона займає важливе місце в історії розвитку

людського суспільства. Багато держав з високорозвиненою культурою, яка процвітала в давнину, вже зникли, і культурний центр багатьох перемістився в інші місця. Тільки Китай є стародавньою і водночас молодою державою. Від первісного ладу до становлення державності, створення ієрогліфічної писемності Китай має понад 5 тисяч років історії. Традиційна культура Китаю бере свій початок з незапам'ятних часів, вона являє собою культуру східну, глибоку, окремо розвивається, таємничу, шанобливо іменовану в народі «таємничою культурою». Китайська культура встала в ряд інших культур, маючи з ними багато спільного, доповнивши світову культуру новими багатствами. Китайська культура – це історичне явище, що розвивається, вона відкрита і стабільна: крім різниці в епохах, існують також регіональні та національні відмінності. Упродовж безперервного розвитку протягом кількох тисячоліть, результатом безперервних територіально-культурних і національних комунікацій, інтеграції, суперництва стало те, що народ Хуа Ся став домінуючим. Розглядаючи китайську культуру з цієї точки зору, можна сказати, що це незвичайна, історична, багатонаціональна, багаторівнева система. Китайська культура в давні часи бере свій початок в долинах річок Хуанхе і Янцзи і триває донині, об'єднуючи національні культури по всій країні. Духовна, матеріальна і нематеріальна культура дбайливо зберігається донині, надається їй велике значення. Сучасний Китай продовжує спиратися на свою багату культурну спадщину, сприймаючи глобалізацію та технологічний прогрес. Поєднання традицій та інновацій є очевидним у різних аспектах сучасного китайського суспільства, від його динамічної економіки до його яскравого мистецтва та культурної сцени. Оскільки Китай займає все більш помітну роль на світовій арені, його стародавня цивілізація продовжує залишатися джерелом натхнення та захоплення для людей у всьому світі.

Ключові слова: китайська культура, історичний феномен, розвиток.

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Introduction. What does Chinese culture mean? In modern society, a popular version is that it is a Confucian culture. This version is quite logical, but if we conduct an accurate analysis, we can establish that the reality is this: traditional culture is a broader concept than Confucian, traditional culture is a complex of different types of cultural thinking and configurations of ideas, Confucianism is just one of them. In addition to Confucian ideas, traditional culture includes various cultural forms, such as legalism, the Mozi school, Buddhism, and others. In itself, Confucian culture in the historical process of development absorbed many different cultural ideas, thereby enriching itself; the teachings of Xun Tzu included

the ideas of the Hundred Schools, forming their own system. The so-called traditional culture means not only what has already passed and exists, but has a deeper meaning: traditional culture is a kind of worldview, a kind of value orientations that originate in the past and extend through the present into the future.

Chinese traditional culture is not only not equal to Confucian culture, it is also not a synthesis of Confucian, Taoist and Buddhist cultures, it is the totality of all national spiritual cultures of China, including various forms of spiritual and material cultures. We can highlight the following features:

First, the Chinese traditional culture developed in isolated ecological conditions, the production has

developed so that agriculture was the main industry.

Since the Han nationality, dominating, merges with other nationalities, creates together, a powerful people with a special form of spiritual culture appears in this special territory.

Chinese traditional culture, over several thousand years of its development, has repeatedly absorbed foreign cultures and dissolved them.

And in this long process, Chinese traditional culture has shown such properties as openness, flexibility and adaptability. In the field of ideology in feudal China, Confucianism occupied a dominant position throughout almost the entire time of historical development. And it is no coincidence that it was the cornerstone of Chinese traditional culture. However, Chinese traditional culture is a complex whole in which a core and a periphery can be distinguished. The core of Chinese traditional culture is by no means only Confucianism, but its synthesis with such areas of philosophical thought as Taoism, legalism, and Buddhism, which penetrated China at a later time. The periphery of Chinese traditional culture, in our opinion, is the culture of China's numerous national minorities.

Main text. The core and periphery of Chinese traditional culture constitute an organic whole, in which, with all the variety of philosophical ideas, views and approaches, there is a common cementing beginning – a single stereotype of behavior, a way of worldview, which is basically Confucian. This manifested the dominant role of Confucianism as a kind of superstructure that united all the numerous components of Chinese traditional culture in the aggregate.

In modern times, Western cultural values, such as democracy, liberalism, modern science, etc., entered Chinese traditional culture. However, once on Chinese soil, they, like Buddhism once, acquired a Chinese look, Chinese specifics. These new components have enriched the Chinese traditional culture, made it more flexible and viable, meeting new challenges [2, c. 160].

This process was mutual, since Western culture also received a certain impetus for development as a result of interaction with Chinese traditional culture.

In Chinese traditional culture, as a complex phenomenon, the following system-forming aspects can be singled out for analysis:

The relief of China rises from east to west. The largest rivers, the Huang He and Yangtze, flow from west to east, which contributes to the accumulation of silt in the vast and fertile Great Plain. The monsoons that blow in from the Pacific provide abundant rainfall. All this created the conditions for the emergence and development of agricultural culture.

Archaeological excavations show that 6,000 years ago in the era of Yangshao and Hemudu cultures, people already grew rice and other cereals, 4–5 thousand years ago, the ancient Chinese, who lived in the Longshan and Qijialing eras, already used stone

sickles and hoes, and other agricultural tools. This indicates that already 6-7 thousand years ago the ancestors of the Chinese nation began the transition from hunting and gathering to agriculture.

During the Shang and Zhou eras, the agriculture-based economy had already made significant progress. In particular, the form of organization of the people of the Western Zhou era was a typical agricultural community. Hou Ji, who was revered by the Zhou people as their ancestor, was also considered the god of agriculture.

The "Book of Songs" contains an accurate description of the agricultural production of that time. The development of agriculture was a guarantee of the development of the state. All subsequent dynasties also followed this course. The improvement of agricultural tools and land cultivation techniques led to the further development of agricultural civilization. Prior to the beginning of the development of the commodity economy in modern times, agriculture was the basis for the development of Chinese culture.

Secondly, Chinese traditional culture, rich and holistic, over five thousand years of its development, has created a system for presenting deep philosophical ideas and ways of thinking in the spheres of public life, such as art, education, etc. For example, paper cutout has always been one of the most popular types of traditional art, since the material for it was cheap and widely available, the aesthetic value is high. This type of art was the most suitable for leisure activities of rural women. In various places in China, their own schools of this art have even formed. Cut-out designs are one of the most specific forms of Chinese folk art.

Another original type of Chinese art is shadow theater. We can say that this is a synthetic genre that combines elements of applied art (puppet making), theatrical performance and singing. The shadow theater has recently been recognized as one of the heritages of world non-material culture.

Lion dance and dragon dance are famous all over the world. Even in ancient times, the Chinese considered these animals the personification of strength and power, which are able to protect people and animals from evil forces, provide them with a happy and prosperous life. Already in the Tang era, the lion dance spread throughout Chinese society from the imperial palace to the common people. A thousand years later, the lion dance split into a northern and a southern direction. And now in China and in Chinese communities abroad during the holidays, people always perform these dances. The dragon dance and the lion dance have become symbols of modern Chinese choreographic and theatrical art throughout the world.

Chinese traditional culture has also influenced modern education. One of the evidence of this is the changes in the organization of educational activities in elementary school. Now, according to the

requirements of the “Program for the reform of the list of subjects in basic education”, students must attend various social events for at least 10 days per academic year. This will allow them to keep abreast of social problems, be able to apply their knowledge in practice, and prepare them for their future adult life. Many of these activities are closely related to culture, for example, visits to famous people's museum houses, cultural attractions, museums, visits to famous cultural figures and inviting them to the school to give lectures, voluntary work in nursing homes with speeches to the elderly with various programs. Schools organize various competitions for children, such as poetry competitions, competitions for knowledge of proverbs and sayings, and the creation of paired inscriptions. Children are told about the rules of conduct in a traditional family, masters of folk art are invited to teach schoolchildren how to model clay, cut paper patterns, embroider, etc. All this is done to familiarize children with the richest cultural heritage of their ancestors, their aesthetic education.

Thirdly, as traditional culture was formed, it was passed on from era to era, or certain of its elements were inherited, this process never stopped. This also applies to the education system – only the best were preserved. Therefore, Chinese culture is distinguished by continuity [8].

For example, classical philosophical ideas: Laozi's treatise “Daodejing” is a textbook specially written for rulers as instructions for ruling the people; the teachings of Confucius and Mencius are the teachings of humanity and love, which it teaches to all people, including rulers. There are similar ideas in Buddhism, such as having a good heart, speaking kind words, doing good deeds, and being a good person. What these three great teachings have in common is that they teach us to overcome selfishness and selfishness, to strive to become a good person. The rulers, and the common people, and the Chinese, and foreigners should comprehend these teachings.

The whole world loves Chinese time reckoning, Chinese traditional medicine, poetry, playing musical instruments, traditional Chinese chess, calligraphy, painting, etc.

In a certain period of historical development of China in the twentieth century. the dominant ideological trend was the ideas of Mao Zedong.

His ideas were able to find understanding and support among the masses of China for two reasons. Firstly, a characteristic feature of Mao Zedong's ideas is the resurrection of traditional Chinese society views of the world and China's place in it – the idea of nationalism and Sinocentrism, which originated in antiquity and has been maintained in the public mind for centuries.

Secondly, in the words of Mao Zedong, he adhered to the position of protecting the interests of the people.

In particular, this was reflected in the solution of the women's issue. From time immemorial, a woman has been a victim of traditional feudal morality, she occupied a subordinate position in society. Mao Zedong proclaimed, although not the first in China, that a woman occupies an equal position with a man, has the right to participate in the political and cultural life of the country.

A woman also has the right to happiness, the realization of her abilities and the achievement of needs, including the right to freedom of choice of a partner in life without parental coercion.

Thus, the attractive side of the Maoist ideology was the combination of traditional Confucian morality and ethical standards of behavior that permeated the entire life of the patriarchal Chinese society for many centuries and therefore were close and understandable, with new Western liberal ideas of freedom, equality, attractive to the broad masses of the common people, emancipation, etc.

Mao Zedong's ideas also include “a realistic and practical approach”, “serving the people with all one's strength”, “not thinking about oneself, thinking about people”, “being open to comrades and the people”; all this is the quintessence of Chinese culture, which we pass on and will pass on from generation to generation.

A specific feature of Chinese traditional culture is the role of religion. The peculiarity of the Chinese religion is that, in fact, it is not a religion in our understanding, but an ethical and political doctrine that has absorbed many elements, but at the core are Confucian. As L.S. Vasiliev: “First of all, the ratio of religion and morality is specific. If in other world religions the primacy of the religious principle, i.e., a deity, a mystical otherworldly force, is indisputable, while morality, the entire system of ethics is something secondary, derivative, drawing its authority precisely from divine revelation, then in China the picture was different. Mysticism and divine revelation have been replaced there since antiquity by the authority of the legendary ancient sages, due to which the system of ethics, rituals and traditions, originally sanctioned by this authority, based on the norms of customary law, came to the fore. The official ideology has always placed this system above religious beliefs and cults proper, which were often regarded only as primitive superstitions, characteristic of the ignorant masses, but unworthy of highly educated representatives of the social elites. In other words, in China, since ancient times, morality has traditionally been considered primary in literature, and religion – secondary, only accompanying the system of ethics developed by the Confucians. In accordance with this, the nature of the religious concept and the entire hierarchy of spiritual values were formed. The issue of faith throughout the history of the country has never been of great importance – the

reverence of one or another of the many deities and visits to certain temples have always been a matter of conscience for every Chinese and entirely depended on his choice. But the slightest violation of morality, disregard for a precisely fixed ceremonial, an insignificant deviation from the traditions developed over the centuries and bequeathed by the old days – all this was severely persecuted and condemned by public opinion and the authorities.

The specificity of religiosity in China is the sacralization of the power of the state.

In the universe, according to Confucian ideas, a kind of moral norms operated, which made it possible to determine the “correctness” or “incorrectness” of the relations established at a given moment between its various objects. At the same time, the main criterion for “correctness” was the observance of the hierarchical nature of these relations, in which “high and low are clearly distinguished, and the venerable and the despicable each are in their places.” The fact is that all objects of the universe, according to Confucian theories, differed among themselves as “higher” and “lower”, “worthy” and “unworthy”, “right” and “wrong”.

As “high” and “low”, Confucians also distinguished the two fundamental principles of the cosmological order named above: “yang” (they qualified it as “high”) and “yin” (this principle was assigned the role of “low”). They characterized the sky as belonging to the sphere of “yang” and “noble”, and the Earth as belonging to the sphere of “yin” and as “despicable”. In other words, the Confucians believed that the principle of the hierarchical nature of relations between the objects of the universe was originally laid down in nature itself. And the embodiment of the principle that affirmed the socio-hierarchical order in the universe, the necessity of subordinating some objects of the latter to others and observing the corresponding differences between the statuses of “noble” and “mean”, became for them the concept of “whether” [7].

The term “li” originally meant “to sacrifice”, but later acquired the meanings: “order”, “device”. It is now commonly translated as “rules”, “ceremony”, “ritual”, or “decency”. Initially, the use of the concept of “li” was apparently limited to the sphere of ceremonial rituals of a religious nature. Subsequently, the scope of its application expanded and extended to various kinds of ceremonies that were considered mandatory at the court of rulers. Ultimately, the term “li” began to mean in general all codified norms, rules and customs, especially those that concerned interpersonal relations [6, c. 29].

The Confucians extended the action of the norms that existed, in their view, in the universe to human society. They demanded from a person, first of all, behavior and actions that correspond to these

norms, and therefore deserve to be qualified as “natural”. In other words, the Confucians considered the hierarchical nature of the relationship between the objects of the universe as a model for the social hierarchy of human society.

Emphasizing the need to achieve and maintain harmony between man and nature, the Confucian thinkers themselves saw a guarantee of this primarily in the establishment and observance of social differences between people. However, the loss of this harmony, the loss of peace and prosperity by society in the event of non-compliance with the code “li” was not at all considered in Confucian thought as a “punishment” from natural nature or some supreme deity. Simply, the observance of the world order embodied in the “li” code, which is based on the principle of the inviolability of the social hierarchy, was considered in it as something as natural as the cycle of the four seasons is natural.

The belief system in China can be likened to a pyramid. The emperor worshiped Heaven, which was the top of the pyramid. Officials worshiped the emperor, ordinary people – peasants, merchants, soldiers, etc. – already to the bureaucracy and the emperor, forming, as it were, the base of the pyramid. In the minds of the Chinese, a favorable life was provided not by some supernatural beings, but by people occupying a higher position in society, up to the Son of Heaven, the emperor. This shows the primacy of the state over the individual, on the one hand, and the secular nature of traditional Chinese beliefs, on the other [1, c. 272].

The spiritual basis of Chinese traditional culture, if you look at its essence, is the Chinese folk spirit.

Regarding the spiritual foundations of Chinese traditional culture, researchers have a lot of opinions.

The spiritual basis of Chinese traditional culture is the peculiarities of the national mentality. Such as: 1) persistence and initiative; 2) harmony and tranquility; 3) virtue; 4) harmony of man and the universe. Zhang Dainian, in his book *On the Spiritual Foundations of Chinese Traditional Culture*, evaluates these characteristic features of Chinese culture as the spiritual foundations of Chinese traditional culture. Another author Xu Siyuan believes that “the pillars of Chinese spiritual culture are in unity with freedom.” A completely different position regarding religions is taken by Yang Xianbang, who believes that the basis of everything is a natural economy, the clan occupies a dominant position, and family ties create patriarchal relations, determine ethical postulates. Thus, economic relations run through important aspects of Chinese primitive society. The essence and foundations of Chinese traditional culture are production activities and production forces, social production relations, social system, social psychology and the form of social consciousness [3, c. 564].

Conclusions. According to Liu Ganji, the Chinese national spiritual culture as a whole can be divided into five interrelated aspects:

1. Rationality. Concentrated on expression: complete fusion of man with nature and the individual with society, denial of the supernatural, worship of the Savior, upholding the point of view of the unity of man and nature, the individual and society, as well as the denial of the duality of existence. It is the rational pillar of Chinese identity.

2. Two themes run through the early Taoist treatises: I. debunking the postulate of the uniqueness of man, according to which man is the center of the universe; II. affirmation of the idea of the “One” behind the many changes.

Where the Confucians “fit” the human social order into nature, the Taoists tried to “fit” nature into man. For this reason, the Taoists rejected the Confucian thesis about the unique nature of the social aspects of human life and activity and that these aspects are the most important part of “human nature”. They did not see the element of “human nature” in the “evaluative mind” either, since, as mentioned above, the Taoists did not accept the Confucian idea of the existence of the latter at all.

3. Love of freedom. This concept, first of all, denotes the spirit of popular opposition to the exploiting class. At the same time, some representatives and groups from the ruling classes also participated in the struggle against foreign invaders. This is explained by the fact that in the traditional thinking of representatives of the ruling classes there is also the concept of “love of freedom”.

4. Pragmatism. The belief of the representatives of the Confucian school of the Early Qin era is “knowledge in order to know”.

5. Adaptability. Sima Yunjie suggested that the spiritual foundations of Chinese traditional culture include “veneration of ancestors, respect for moral principles, worship of virtue, gratitude”. Pan Pu believes that the main thing in the spirituality of Chinese traditional culture is humanism.

Humanism does not mean the isolation of relations between people, not the opposition of man and nature; not chasing a system of natural knowledge; in the value aspect, humanism is opposed to utilitarianism.

The humanism of Chinese traditional culture not only helps to better reveal cultural characteristics, but also shows some of the problems of society; he lights

the way for the whole world with his wisdom, but is also the border between China and the rest of the world; he is a great spiritual treasure, but at the same time not an easy cultural “burden”.

In general, Chinese culture reflects national specifics through transformation and integration, the nature of national culture is a general indicator of the culture of various national types of thinking in history, indicates the formation of the mentality of the ancestors of the peoples living in China, their continuous historical continuity, bright national color, deep spiritual culture.

Nowadays more and more people understand that a nation that denies its own culture cannot stand firmly in the ranks of the advanced states of the world. Returning to old traditions, searching for answers to modern problems in the cultural traditions of their ancestors will allow China to gain new strength. These new forces have already led China to play an increasingly important role in the world, thereby confirming the enduring value of Chinese material and spiritual civilization.

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