

THE INFLUENCE OF TAOISM AND BUDDHISM ON THE MEDIEVAL

KOREAN GARDEN ART

Natalia A. Bolotova

Kazan Federal University, taeseop@yandex.ru

Rustem R. Muhametzyanov

Kazan Federal University

Abstract. The history of Korean culture's developing is the history of Korea itself. Korean culture is essential part of the world culture. In contrast to the Western European culture Korean people tended to understand the world with all its natural features. And the attitude to the nature as an object of special contemplation appeared right here. That has become one of the reasons of garden-complex creature. This article describes the influence of Taoist and Buddhist esthetics on Korean gardens. In the beginning of Anno Domini Korean gardens were under the influence of China. But in spite of that, Korean garden art is original and began to develop on its own. Analysis of that feature of Korean culture is important for understanding of the mechanism of cultures interaction within that recipient culture keeps its origin and uniqueness. The understanding of that mechanism is important, because due to globalization spreading of culture elements occurs nowadays.

Keywords: culture of Korea, China, garden, Buddhism, Taoism, Orient, nature, dao, Koguryo.

1.Introduction. Garden art is not just a world within the world; it is a special form of an attitude on the world and the man's place in this world. When it comes to the European culture the first image of garden was connected with the image of Paradise, a special place that is full of fruit trees, surrounded by high walls which could not be broken by storm or animals. This garden protected man from the outside world. But through the time this image has changed and the garden changed too. It does not protect man anymore. It becomes man-made. Man takes upon himself God's functions and creates his own nature.

Oriental cultures show us completely different view on the garden and the nature. World and man never existed separately for the oriental people. Man was a part of natural world, and while being that part he could not invade and destroy environment subordinating it to him. Man's well-being was depended on his harmonious coexistence with the nature. This attitude began to form within ancient Oriental religious systems.

For Korea that kind of religion was shamanism. Shamanism had an influence on the attitude to the world of nature and to the place of a man in this world. The image of unity of worlds and treating nature as a God are the main characteristics of Korean shamanism. This treatment as a God is connected to the view on the world that is full of "countless spirits and demons that live in every thing, at every house" [1].

The nature was treated like a God, and in-between in communication with it was a shaman. The mountains and trees were honored in a special way. These objects of world of nature were allocated to the special 'zones' within which a man could just look for harmony and ask god-spirits for help.

Allocating of such 'zones' led to the process of creating gardens in Korea. It has begun during ancient period and before appearing of influence of Chinese culture. Korean gardens could be found from the Gojoseon [2], the first Korean kingdom, when people held religious ceremonies for the certain circle of gods in the gardens. They were places called 'God's garden' and located in the palaces of honoring nature. There were three gardens like that in Korean history: Gyerim (계림) and Sin-yurim (신유림) that were built during Gojoseon era, and Seonhwarim (선화림) that was built during Joseon era.

So we can say that Korean garden art was forming under influence of shamanism. But when Chinese culture appeared on the Korean peninsula the situation changed.

2.Methods. The dialogue of cultures is a process of interaction, mutual influence and interpenetration of different cultures within diachronic and synchronic sections.

The interaction of cultures occurs on different levels. It could be a 'vertical', when cultures are interacting through the past to the future. And the second level is 'horizontal', when cultures are interacting within one period. We interested in the 'horizontal' interaction.

There are several views on possibility of cultural and historical interaction. Scientists offer in some ways similar, in some ways different definitions of intercultural and intercivilizational interactions. But all of them have the same feature – in our world culture cannot exist by itself within closed space, because even rejection of 'alien' things supposes comparing with 'its own' things. And that becomes a part of spiritual life. Each comparing is characterized by relations between 'own' and 'alien'. This kind of dialectic helps to find out frames of 'own', that is 'self', due to existing of other being. So 'alien' is included into 'its own'. But it is not a full assimilation that changes the 'alien' just to 'own'. 'Alien' is still alien and exists as 'alien's own'. Processes of comprehension 'own' and realizing 'alien' are united, but at the same time they cannot be bring together.

We will follow the attitude of A. Toynbee who thinks that dialogue of cultures is a necessary condition for civilization developing and forms so-called rule of ‘civilization meeting’. According to the author of “A Study of History”, the cultural dialogue is a system of relations “Challenge and response” between civilizations (meeting of cultural worlds) [3].

3.Results. As we can see Chinese culture had a powerful influence on the developing of Korean gardens. It was like a donator for Korea. Chinese elements were taken almost in their full forms, but getting into another space, where man cannot live separate from nature, they changed.

The influence of Buddhism also should be mentioned. Transformed Buddhism came to Korean through China in 327 a.d., at the time of Koguryo period. At the beginning the nature was not on the first place in Buddhism. It was considered that man should not damage live creatures and live with them in harmony. But Chinese people after adopting Buddhism formed schools and transformed that idea. As an adaptation of Buddhism in China went through Taoism, the idea of god-beauty and god-nature became a part of Buddhism. After that Buddha was associated with Tao which was dissolved in the nature. Japanese people increased this idea. The most interesting attitude was Tendai School’s view. Religious philosophy of this Buddhist school proposes a thesis that not only person can become a Buddha but animals and plants can do it too [4]. As a result Buddhist ideology transformed into study about god-like nature. Buddhists thought that through the comprehension of one of the “ways” man can talk to god-nature. One of those ways was a garden creature. So it was natural that there are appeared gardens in the monasteries.

Taoist thoughts were familiar to Chinese even before Buddhism. In these thoughts nature is the main element, and man is just one of its parts. Everything should live in harmony. The importance of nature in Taoism is expressed through Tao that exists in our world, in nature, and it can be comprehended [5]. Man can comprehend it through getting to know the nature. However, harmony is not a peace coexisting, it is normal interaction [4]. Nature is not kind. It does not protect anyone. It is just an environment that gives a possibility to live.

Taoism describes interaction in that way: man should be inscribed in ‘Changes’ that flows like a time river. And it is supposed that man should be inside this flow. This process is endless. In the reality it shows not only the importance of cognitive practices, but also the importance of symbolic systems that are connected with Taoist definition of ‘Tao’ category. For example, the mountains is the symbol of Tao eternity, water is the symbol of ‘Changes’, and nature is a symbol of realization of Tao and its beauty. Taoist symbolism within Chinese culture led not only to forming of Taoist hermits’ gardens, it shows us again that gardens had religious functions, but also to landscape painting. This symbolic system becomes more complicated when Buddhism appears in China, and then garden art and landscape painting get new impulse for develop.

The main feature of Chinese landscape architecture is defined in this way: Chinese gardens are image of ‘alien’ and symbolic existence that can be comprehended deep in the heart. Gardens were created for contemplation. And it is not by chance that during the Middle Ages gardens appeared in the scientists’ houses. These places symbolized the enlightenment of spirit and expressed the principles of artistic form that were created by educated elite.

The main quality of garden landscape is naturalness. Chinese garden symbolizes creative freedom of soul, including freedom not to express anything and not to express in any way, freedom to be serene. The garden is a part of Confucians’ view on a social world. Another part of it was Buddhism.

In that way we can see the dual role of the garden fence. On the one hand it has a practical meaning, on the other hand, as V. Malyavin believes, with its help there were symbolic allocation of garden’s space and its separation from the rest space [6]. That is to say, “the world inside the world” and “to see small things in great things, and great in small” were Buddhist ideas.

After coming to Korea Buddhism bring in this symbolic interpretation of the nature. It became so that Korean God’s garden changed to a monastery garden, in fact. Moreover, aristocratic and secular culture begins to form. It meant that there have appeared not only monastery gardens, but also palace gardens, public gardens and private gardens [7]. In the same time culture does not consider it as an adoption, because there already were some similar elements.

Considering the developing of gardens as continuing of their country’s history, Koreans changed Chinese-type garden into Korean-type garden by adding something original. First of all these changes were held due to Koreans’ view on nature. The idea of god-nature and treating each natural object as a God led to the creating gardens with minimum influence on the nature. Naturalness is the main quality of Korean gardens. So, as we can see, shamanist’s ideas continue to live and receive support from Taoist philosophy.

We can see the similarity of Taoist ideas and traditional Korean ideas not only in naturalness of the garden, but also in the objects that is inside the garden. First of all it should be mentioned about stones. Stone associates with mountain that has a connection with Dangun’s myth. So in that way Taoist symbol of a mountain was amplify by main Korean myth. The same goes for the water. The water was a mandatory element of the Korean garden. Here also we can see the influence of Yin-Yang theory. It was implemented in the form of objects. Most of Korean gardens have square pond with round island in the middle of it. This composition also based on Taoism, where round is a symbol of Heaven and square is a symbol of Land [8].

Buddhism amplified these positions. Due to popularity of Buddhism, Korean gardens develop fast. Also an image of aristocrat appears. They tended not only to perfection through the contemplation of nature, but also there was special way to spend time in the garden. People of an ancient Korea enjoyed songs and dances. They adhered to the

lifestyle that was connected with the contemplation of nature. They preferred to live in the mountains, where also were forests, rivers, in contrast to the noisy city. Moreover there is also such term as pungyu (kor. 풍류) that means 'observation of nature' [9]. It means that new things were considered as continuing of an old tradition.

There was another Buddhist principle in the garden too. Its implementation went through the creature of special inner space inside the garden. And specialty of this space was demonstrated on different viewpoints, where we can see the garden from the different perspectives. In that way Buddhist principle 'Everything in one-thing and one-thing in everything' was implemented. The garden was created so that its each part had its own meaning and was connected with others – 'There is a garden inside the garden'. Thus Korean garden became visual example of Buddhist doctrine. But it also should be mentioned, that Buddhist part always has been an important part of traditional Korean gardens.

4. Discussion. There are several views on Korean culture. The first one tells that Korean culture has nothing its own and adopted everything from China and Japan due to Korea's historical past. According to this, these authors ignore features of Korean culture [10; 11;12]. The second view based on other methodological positions. Each culture is being studied within certain cultural and historical region and certain period of time. And from that point of view Korean culture is original and has its own features.

5. Summary. so the influence of Chinese theories on Korean culture was strong. However, we should not consider it as just an adopting of Chinese elements. As we can see, Koreans adopted Chinese elements into their own culture, changed them, and then it became a part of Korean traditions. Also it should be mentioned that Koreans had some elements that were similar to Chinese one.

6. Conclusions. Due to the small territory of their country, Korean people could not create huge gardens, as people did in China. Also it was an expensive hobby and took a lot of time that is why only the people of upper classes could afford it to themselves. Moreover, garden creators insert part of themselves into a garden. Thus garden is not only a reflection of culture of a nation, but also a reflection of its creator's view on the world.

Korean gardens shows special attitude to the nature, that was for harmonic coexisting of a man in the world and with himself. Within that structure the man was a part of nature, not its center. And it created conditions for man's natural life. It is called a unity between subject and object.

Korean people adopted Chinese culture just in a necessary amount that was needed for subsequent development. It led to forming of Buddhist-Confucianism civilization on the one side, and on the other side there was Korean culture's origin, that shows us a unique mechanism of changing 'alien' to 'own'.

7. Acknowledgements. The work is performed according to the Russian Government Program of Competitive Growth of Kazan Federal University.

References

1. J. Ionova. "Etnografiya Korei", Korean ethnography, M., Pervoe marto, 424 p., 2011.
2. B. Kim. "Samguk sagi", tr. M. Park, Setevaya versiya, e-version – Thietmar, 2006.
3. A. Toynbee, "A Study of History", M., Progress, 736 p., 1991.
4. M. Thompson. "Vostochnaya filosofiya", Oriental philosophy, Moscow, 379 p., 2000.
5. E. Torchinov. "Daosism. Opyt istoriko-religiovedcheskogo opisaniya", Taoism. Experience of historical and religious description, Saint-Petersburg, Lan, 448 p., 1998.
6. V. Malyavin, "Kitajskaya civilizaciya", Chinese civilization, M., Astrel, 632 p., 2000.
7. Afriyani, D., Sa'dijah, C., Subanji, S., & Muksar, M. (2018). Characteristics of Students' Mathematical Understanding in Solving Multiple Representation Task based on Solo Taxonomy. *International Electronic Journal of Mathematics Education*, 13(3), 281-287.
8. Sh. Wang. "The influence of Taoism on Korean culture", materials for 1st World Congress of Korean Studies, e-version, 2013.
9. W. Sim, Y. Kim, J. Choi, S. Shin, Ch. Park, J. Lee, K. Choi, Y. Kim, G. Ahn, K. Hong, S. Lee, H. Kim, D. Jang, H. Hong. *Korean Traditional Landscape Architecture*. Hollym Corp., p. 472, 2009.
10. Ch. Thacker "The History of Gardens", University of California Press, 288 p., 1985.
11. T. Turner. "Garden History: Philosophy and Design, 2000 BC--2000 AD", Taylor & Francis, 294 p., 2005.
12. Arenas, Belinda Elena Colina, and Jackeline Emperatriz Camacho de Adrianza. "La medicina en Venezuela: innovaciones tecnológicas y capital mora." *Opción* 34.86 (2018): 924-958.