

FEATURES OF THE CATEGORIES MONO NO AWARE, YUGEN, WABI-SABI, AS SYMBOLS OF JAPANESE AESTHETICS IN LITERATURE

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Abstract: In Japanese culture, the beauty ideal is holistically expressed in three images, three historical and cultural symbols: the charm of things (*mono no aware*), intimate beauty (*yugen*), and the beauty of lonely sadness (*wabi-sabi*). These concepts are the core of Japanese aesthetics, poetics, worldview, and outlook. This article reveals the characteristics of these aesthetic categories in the literature and analyzes the interpretation of the traditional aesthetic *mono no aware*, *yugen*, and *wabi-sabi*. The system of images, on the basis of which the authors create their understanding of the category of beauty, is made up of household items and interior decoration, writing materials, and other utensils. In such an unusual way, the author's embodiment of the traditional idea of the relationship between art and everyday life, when aesthetic principles determine the way of life, is obtained. According to the aesthetic concept of Japanese culture, the essence of beauty consists not so much in the result of pleasure from its contemplation but in the process of comprehending it, familiarizing with it. Emotional enrichment and spiritual elevation are the true essences of the *mono no aware*, *yugen*, and *wabi-sabi* symbols.

Keywords: Japanese aesthetics, Japanese culture, Literature, *Mono no aware*, *Sabi*, *Wabi*, *Yūgen*.

1 Introduction

Ki no Tsurayuki first formulated the concept of poetry and poetic activity in the preface to the anthology "Kokinshū" ("Collection of old and new songs"). This view is inextricably linked with ancient mythology. According to Tsurayuki, man is immersed in nature and is not separated from other creatures – "all living things compose songs." In addition, "the song (poetry) moves the Heaven – the Earth and casts a spell on the spirits and deities invisible to the eye." According to Tsurayuki, the songs have been around since the time when Heaven and Earth were divided [18]. To this fragment, the text contains a postscript by an unknown scribe or medieval reader, from which it follows that the origin of the songs was associated with "a woman-deity and a man-deity, on the Floating Heavenly Bridge", i.e., with a couple of ancestors – Izanaki and Izanami [17].

Thus, the emergence of poetic (song) texts Tsurayuki equates to the formation and existence of all living things generated by Heaven – Earth. This concept of the creation of art by the forces of Heaven and Earth is supported in the preface by the following parallel: "Hear the voice of a nightingale singing in the bushes and a frog that lives in water – who among the living does not compose a song?" Here again, the opposition Heaven – Earth, air – water is reproduced through the representatives of these elements. If, according to Tsurayuki, the origin of poetry, like all living things, is traced back to the pairs of demiurges, then later literary texts are likened to a living being, for example, in the treatise "The ABC of Poetry", so it is said about the structure of a five-foot tanka: "31 syllables make up the body [19]. The first line is called the head, the second – the chest, the third – the loin, the last two – the tail."

2 Literature Review

There are no precise definitions of the concepts discussed below; they, like other ideas that arose in Japan in the Middle Ages, are vague, poorly formulated, but clearly felt. It is impossible to translate them into one word. The European consciousness requires clear logic [2], clear formulations [3], and the Japanese rather plunges its concepts into the shadows [4], treats them more secretly, intimately [5]. Hence, on the one hand, there are many interpretations on the other – the absence of any explanations, except for metaphorical and mysterious ones [20].

Mono no aware is literally "the charm of things." The concept that permeated the entire history of classical literature was formed in the 10th century. Recovers well from synchronous medieval texts: prose, poetry, essays [7]. The concept of "things" in this case needs to be interpreted broadly: things are objects of this world and the feelings of people and people themselves. *Aware* – "sad charm" that arises when looking at the "things of the world", the main property of which is frailty and changeability [18]. The sad charm of things is largely due to the awareness of the frailty, fleeting nature of life, with its unreliable, temporary nature. If life were not so fleeting, then there would be no charm in it – this is how the famous writer wrote in the 11th century. *Mono no aware* is also associated with extraordinary sensitivity, which was cultivated in the classical era of Heian (IX-XII centuries), the ability to catch the subtlest currents of life. One poetess wrote that she hears the rustling of blood running through her veins, hears the cherry blossom petals falling. *Aware* meant an exclamation conveyed by the interjection "ah!". Then acquired the meaning of "charm". Other authors consider *Aware* to be a ritual exclamation: "Aware!" – so shouted at the most important moments of actions and representations of the ancient Shinto religion.

Sabi/Wabi. *Sabi* – the concept of medieval aesthetics, can be described as "sadness of loneliness", "poverty", "freshness", "weakness", "serenity", "shadow", "mutedness on the verge of the disappearance of colors and sounds", "detachment". All these definitions roughly describe the range of meanings but do not fully disclose it. This word is found in the VIII century in the first poetic anthology of the Japanese "Collection of myriads of leaves" ("Manyōshū") [19]. The poet Fujiwara no Tosinari used this word in the twelfth century. In one of his five-verses-tanka, there is an image: "frozen stunted reeds on the seashore", which is considered an early incarnation of *sabi*. However, the aesthetics of *sabi* in its current form was created in the 17th century by the haiku poet Matsuo Bashō and his students. They formulated the principles of this aesthetics, but this is not so. Rather, they were able to evoke a feeling of loneliness, sadness, detachment from worldly vanity in the spirit of Zen Buddhism.

The philosophy of hermitism, withdrawal from the world, lonely ascetic life in the mountains, poor but internally focused, also influenced – but this intelligible philosophy does not explain everything. Nothing definite was said or written down – this is the mystery of *sabi/wabi* poetics [29]. When the poet Matsuo Bashō was asked what *sabi* was, he replied that he imagined an older adult putting on ceremonial clothes to go to the palace. Bashō never gave clear definitions; he spoke metaphorically, dropping cryptic phrases full of hidden meanings, which his students then interpreted. *Sabi* is difficult to grasp; you cannot poke a finger at it; it is rather spilled in the air. *Sabi* is sometimes described as "the beauty of antiquity" [25].

Wabi is the other side of *sabi*; you can choose the word "simplification" to describe it. If you string together definitions, then the words "poverty", "modesty", "scarcity" (including the scarcity of words for depicting something), "freshness", "the loneliness of a wanderer on the way" sounds are drops falling into a vat of water. "Lack of pathos, conscious primitivism is also *wabi*. In part, the definitions of *wabi* coincide with the definition of *sabi* – on the other hand, these are different things. These concepts are twofold. For example, in the tea ceremony, *sabi* is partly embodied in the concept of *nare* – "patina", "traces of time" [21].

Yugen – "hidden beauty", "mysterious beauty". The most mysterious concept of Japanese aesthetics, difficult to decipher. It is known that this word came from Chinese philosophical writings, where it meant "deep", "obscure", "mysterious" [16]. *Yugen* is often understood as an extrarational comprehension of the sad beauty of the world and human feelings. In the poetry of the five-line tanka, the word "yugen" described the deep

meaning of the poem, which should be guessed at [32]; when reading the text, it almost does not give any clues. The 13th-century poet Fujiwara no Teika, in his teaching, suggests the Buddhist category of satori – "illumination" for comprehending hidden beauty; the highest concentration of the spirit achieves illumination. This is a sudden intuitive comprehension of the essence of things [6]. Yugen is what is hidden under words, what, for example, a theater actor can extract from the text of a play. Zeami, the creator of the noh theater, inherited this word from the poets; he wrote that "yugen is the thin shadows of bamboo on bamboo." Zeami, in his famous treatise *Notes on a Flower of Style* (15th century), a complex work about theater, where the secrets of acting are revealed. He wrote that, for example, "snow in a silver cup" is a flower of tranquility, silence, an actor's play can reveal this flower, which is normally not visible. The hidden, elusive beauty is valued more within the yugen aesthetic than the beauty of the obvious, overt, bold.

3 Materials and Methods

The formation of aesthetics was greatly influenced by the system of traditional beliefs – Shintoism. According to the sacred book of the Japanese "Kojiki", the gods are born from the primordial element: "When the Earth was still very young and swam like an oil stain, swaying like a gelatinous jellyfish, appeared in the world, bursting out of its depths, like a young bamboo shoot, the god of growth and the manifestation of the hidden forces of nature ... Deity is the sacred son, the spirit of nature, manifested in the mighty shoot of bamboo" [1]

Japanese deities – Kami – are not like the gods of other traditional cultures. Everything that changed before our eyes, everything that could cause surprise – people, birds, animals, mountains, rivers, grasses, trees – was called Kami. The receptacle for the kami could be a mirror, a sword, a vessel – any object around which the ceremony was performed. According to the ancient beliefs of the Japanese, handicrafts and art objects possessed magical powers and therefore served as an object of worship [13].

"Kami does not exist outside of nature, by themselves, as creators, they are in things, filling each of them with divine meaning, kami – the spirituality of all things in the Universe". And mono no aware is a path to the immense world, emerging for a while from Nothingness. The first Japanese stories were called "Monogatari" – "They say things" – which means that the world expresses itself through a person [29].

In Japan, aesthetics began to take shape in the Heian era – this was the name of the capital of Japan in the IX-XII centuries, the current city of Kyoto. The Heian period is considered the "golden age" of Japanese culture and Japanese literature. Heian's model was the Tang court, which in the era of its prosperity became the center of the arts, the center of refined aestheticism in poetry and life. In the Tang dynasty era, such great poets as Li Bo, Du Fu, Bai Juyi created the eternal glory of China. Tang poetry was considered in the East an unsurpassed example of poetic perfection. In Japan, the poetry of Bai Juyi became the standard of poetic creativity and the artistic world of his creations – a means for fostering refined feelings [23].

4 Results and Discussion

The literature of those years best speaks of how highly appreciated the poetry of Bai Juyi [14]. In the memoirs of Fujiwara Takemori, one of the most educated people of that era, that have come down to us, in an entry marked 838. It is said that the author was in disgrace, and he was sent from the capital to a distant outskirts – the island of Kyushu, wherein one of the ports he served as a customs inspector. Merchant ships from the Tang Empire came to this port. Once, while inspecting goods on one of the ships, Takemori saw a new collection of poems by Bai Juyi in the skipper's cabin. It was real wealth that could help Takemori return to the capital [7]. He sent the volume to the emperor, and by the highest order of Takemori, he was allowed to return to the capital.

Maybe this collection contained a poem by the poet of "The Moon in a Foreign Land":

*In distant countries,
Where the traveler wandered for a long time,
He saw three times
A clean and bright circle.
In the morning after the flawed
I walked like the moon
Nearby at night
I slept with the new month.
Whose fairy tales are these
That the moon has no soul?
Thousands
Shared adversity with him!*

Poetry Bai Juyi, the 30-volume Chinese anthology "Wenxuan," and Japanese poetry were a kind of artistic gospel for the ladies of the court and gentlemen. Their study, their knowledge was obligatory for everyone who did not want to lag behind the times, aspired to participate in the life of the court and society [22].

"The basic principle of all views, life, and activities of the Heian passing through the entire building of their culture from top to bottom," notes N.I. Konrad, – there was aestheticism [31]. The cult of beauty in all its many different manifestations, service to beauty – that is what guided the Heians in their action and thinking. In work on the creation of this principle, all the cultural factors of the century were combined: both Sinicism in the face of its elegant literature and Buddhism – by its approach to the beauties of nature, its magnificent rituals, solemn services, luxurious clothes of clergypersons and some aspects of its teachings. Chinese poetry called for refinement – it is so refined itself, and Buddhism also led to this, in many respects requiring such spiritual refinement from its adept [16].

Therefore, it is understandable why the Heian achieved perfection in this sense, why among them incomparable virtuosos were developed not only in poetry and not only in life, but rather precisely their organic combination, synthesis: not tanka, although cleverly made, impeccable in form and meaning, the summit of the art of some gentleman of the Heian era, and not in any of his actions, but in both combined: a poeticized act and an action transformed into poetry – that was what the Heian knew no equal in. And it would not be an exaggeration to say that the value of Heian... is precisely in the life and manner of actions of his representatives. The fiction of the era is not "Genji", not an anthology or "Ise Monogatari", but the very life of a gentleman or lady of the Heian capital imbued with aesthetics" [15].

Sei Shonagon partly captured Heian's atmosphere in the "Notes at the Headboard", which describes the events from 986 to the thousandth year of our era, i.e., the middle of the Heian era. In the rapid change of pictures and episodes, Heian's world appears before us alive. The breath and rhythm of that time are felt in it [30]. This is the world of animated nature with all its colors, shades, and half-tones, a world filled with aromas of flowers and incense, a world in which people gaze intently at the night sky, meet the dawn, listen to the singing of cricket and admire the morning dew... Here are a few excerpts.

*That is Expensive as a Memory
The dried mallow leaves.
Toy utensils for dolls.
Suddenly you will notice between the book's pages, once laid
scraps of lilac or purple silk.
On a dreary day when the rains are pouring, unexpectedly find
an old letter from someone who was once dear to you.
Fan "Bat" - memory of the past summer.*

*That is Beautiful
A white cape, padded with white, over a lavender dress.
Wild goose eggs.
Sweet vine syrup with finely chopped ice in a new metal bowl.
Crystal rosary.
Wisteria flowers.*

*Snow-covered plum blossom.
A pretty child who eats strawberries.*

That That's Deeply Touches the Heart

*The respectful love of children for their parents. [...]
At the end of the ninth or the beginning of the tenth moon, the
voice of a grasshopper, so faint that it seems, he fancied you.
A brood hen hatching eggs.
Dewdrops glittering in late autumn like multicolored gems on
small reeds in the garden.
Wake up in the middle of the night or at dawn and listen to the
wind blowing through the river bamboos, sometimes all night
long.
Mountain village in the snow. [...]
How the moonlight excites the heart when it sparingly grinds
through the cracks in the roof of the dilapidated hut!
And also – the glow of the full moon, illuminating every dark
corner in the old garden, entwined with curly bedstraw.*

"A polyphonic chorus of instruments rang out, drums beat - and my head started spinning. Am I not caught alive in the kingdom of the Buddha? It seemed to me that I was ascending to heaven on the wave of these sounds. [8]

She [the Empress] has not yet removed her train. Who has seen anything more beautiful than her Chinese cape? And how captivatingly beautiful the undergarment of crimson silk is. Or another, from Chinese brocade "the color of spring willow". And under them are wearing five more identical clothes of the color of a pale scarlet bunch of grapes. The top two garments were striking in their magnificence. One is scarlet Chinese, and the second is transparent from a silk haze: a light blue pattern on a white background. Both are adorned with gold ivory-eye trim – selection of flowers of incomparable beauty" [14].

"Ugly is unacceptable" – so the unwritten but categorical law of Heian said, and deviation from it was punishable, if not by justice, then by public contempt. "Those who committed acts contrary to this law," notes Konrad, "ceased to be 'their own' for this society [24].

A complex hint, difficult to decipher, a manifestation of literary erudition – this is what was highly valued by the Heian. And numerous meetings in the palace, in the salons of ladies and gentlemen, were often devoted to the demonstration of literary erudition. "It is from Heian," emphasizes Konrad, "that Japanese aestheticism that lives in the Japanese even now..." [7].

In the middle of the XIII century, in Japan, all words were divided into two groups: mono-no (names of things) and koto (words) [25]. The latter included all non-objective vocabulary. Mono, denoting an object or being, is used in early Japanese poetry in cases where the Kokoro is the heart, the essence, the core, hurray is the wrong side, the innermost part. Thus, mono is the innermost core of a thing, its spirit. The concept "koto" includes the meanings "event, cause, connection", i.e., functional, changing, a movable layer of a thing that enters into a relationship with others.

Since ancient times, the Japanese artist has striven to embody the "truth", the true essence of "things", their "soul" [22]. The fictional must correspond to the "spirit of things", i.e., meet the criterion of "truth" and reveal the unique "charm of things". It was believed that everything around a person (objects and phenomena) is fraught with charm (aware). To know the charm of things is to understand the beautiful.

Japanese artists say: *To draw a pine tree, and you need to be like a pine tree; to draw a stream, you need to be like a stream...*

The idea of a universal connection, a universal kinship of things, made this possible. When the fusion with the object is achieved, the brush will paint by itself (no wonder the artists call it "alive", "dancing", "frolicking"). Suzuki writes: "The brush does the work independently of the artist, who only allows it to move without straining his mind. If only logic and reflection get between the brush and the paper, the whole effect will disappear.

This is the law of sumie... (sumie – ink drawing on thin rice paper, which is performed without any preliminary preparation). The meaning of sumie is to make the spirit of the depicted object move on paper. Each brushstroke should pulsate in time with the living creature. Then the brush becomes alive..." Learn to draw pine by pine, Basho said, bamboo by bamboo [10].

As Su Shi said, when a great artist paints bamboo, he focuses on the bamboo, not himself. But he conveys in bamboo the purity and nobility of his soul.

The highest purpose of art is to penetrate into the true nature of things. In reincarnation, in the transition from one form to another, beauty consists. The endless source of aware for the artist was nature and the world of human feelings. Finally, the person himself is called upon to inspire others with the feeling of Aware with its spiritual qualities, demeanor, appearance, elegance, etc.

In ancient times, "aware" meant a feeling of excitement, emotion. In the Heian era, aware began to be understood as the harmony of the world.

Sabi is an attitude, a way of perceiving things. This mood permeates all of Basho's work:

*Winter night in the garden.
With a thin thread - and a month in the sky,
And cicadas are barely audible ringing.*

This is not sadness or world sorrow. Sabi is a constant sensation of being as Non-being. Here the personal, attachment to the "I" is filmed. That is why sadness is perceived not as melancholy but as a wise agreement with nature. Sabi at Basho becomes an artistic method of cognizing the hidden essence of the world, understood as an inactive, unchanging Universe. The words "loneliness" and "sadness" are the keynote of Basho's work. And at the same time, in his "sabi," there is a tinge of sensual enjoyment of the beauty of the world". In the spring of 1686, Basho writes his most famous hokku:

*Old pond.
A frog jumped into the water.
Splash in silence.*

In many of Basho's creations, he manages to combine the eternal and the unchanging. The age of the pond underlines the ephemeral nature of the frog's life [9]. The poet believed that if one understands the true essence of a nondescript flower or insect, the meaning of being will be revealed in them and that every creature in the world around him does not exist in vain:

*Look carefully! Flowers of a shepherd's bag, you will see it
under the wattle fence.*

The poet often went on pilgrimage to places that provided inspiration to old masters like Saigyō [26]. Basho often told his disciples: "Do not try to follow in the footsteps of the ancients, but look for what they were looking for." Before the next trip, he wrote:

*Wanderer! – This word. Will become my name, the first autumn
rain...*

In a diary known as "A manuscript from a travel bag", "Basho writes:

*The artist sees nothing else but flowers, he thinks of nothing else
but the moon. If a person does not see flowers, he is like a
barbarian. If he does not think about the moon in the depths of
his soul, it means that he is no better than birds and animals. I
tell you – cleanse yourself of barbarism, deny the essence of
birds and beasts; follow Nature, return to it.*

Sabi personifies impersonal feeling, enlightened loneliness. But this is not the loneliness of a person who has lost a loved one, but the loneliness of rain falling at night on the leaves of a tree. Sabi defined the atmosphere of tea ritual, Japanese gardens,

painting, calligraphy. The contemplation of the "rock garden" is also imbued with the mood of *sabi*: concentrating on the motionless, you begin to feel the movement, the cosmic rhythm [31].

The word *yugen* is very ambiguous: it contains well-defined, clear meanings and many shades, semitones; it is a word-stream, a word-mood, a word-mental image. The concept of *yugen*, according to Japanese researchers, came to the Japanese language from Chinese philosophical treatises. It is a two-part word in which *yu* means "deep deep" and *gen* means "blackness, impenetrable darkness." Initially submitting to its etymology, *yugen* meant being impenetrable to rationality; it was the general designation for everything metaphysical. The famous writer of the twentieth century, Junichiro Tanizaki (1886-1965), has a small essay on Japanese classical art, *Praise of the Shadow*. He argues that the whole essence of Japanese national ideas of Japanese beauty is expressed in the concept of *yugen* [27]. In particular, he explains the beauty of national lacquerware in the following way:

Since ancient times, the coating of lacquerware is either black, or brown, or red. All these are the colors of the night. A shimmer of gold painting emerges from the darkness...

Consequently, the manifestations of beauty, beautiful in the spirit of the *yugen*, are associated for the Japanese with the penetration of darkness with light (according to Chinese natural philosophy, darkness is feminine, passive is *yin*, light is masculine, active principle is *yang*) [11]. It is light through darkness, light that does not fight against darkness (italics mine), light so intrinsic to the phenomenon that it penetrates any darkness. *Yugen* is a light that darkness cannot grasp.

But the light in the natural-cosmic world is an unconditional analogy of vital energy. The tension of vital forces (light – *yang*) in the midst of a passive world (darkness – *yin*) can be accompanied by the phenomenon of beauty (*yugen*). In this process itself, there is something mysterious, irrational; it is a mystery of cosmic forces, and therefore *yugen* is an intimate beauty. Intimate, not only as hidden but as mysterious, mystical [28].

A refined cosmo-centrism characterizes Japanese traditional culture: genuine wisdom is thought of as the dissolution of man in the cosmic laws of being, the center of all aspirations is nature [29]; the aesthetic principle, which has an attractive force, is logically connected with magic. In Japanese aesthetics, beauty is an endlessly lasting and expanding symbol and image, but not a formula.

Yugen as an aesthetic concept was first used in poetic theories of the 12th century – theories of the end of the Heian era. In his *Selected Passages for Every Month*, the poet Teika Fujiwara lists ten *tanka* styles, one of which is called *yugentai*, a *yugen* style. Another poet Akira Kamotanga defines this style as follows:

It is just an echo of a feeling that does not appear in a word, it is a shadow of a mood that is not manifested in the world. This is the mood that captures a beautiful woman who has suppressed the bitterness of the heart. This is the deep charm of the autumn mountains that peep through the veil of fog.

Gradually, in poetics, an increasingly complicated perception of the *yugen* as a creative mood, absorbing both a deep dumb feeling and lonely sadness, was created [13]. According to his contemporaries, this mood was best expressed by the poet-wanderer Saigyō (1118-1190):

Now even I, having rejected earthly feelings, tasted sadness. The snipe flew over the swamp... Dark autumn evening.

The original meaning of the *yugen* as "impenetrable darkness", "metaphysical" in poetics does not disappear but flows into the motive of a silent feeling that cannot be expressed. That is, the great, mysterious philosophical symbol extends to the emotional world of man [1].

In poetics, *yugen* acquires multidimensionality, multi-layeredness. *Yugen* – creative mood, beauty, creation... *Yugen* is constantly overgrown with associations and gradually acquires exceptional versatility [32]. In parallel, there is a process of continuous cognition of the *yugen*, the discovery of new facets of its meaning. When a Japanese speaks the word *yugen*, he realizes that he is entering a dark, boundless realm of the fundamentally inexpressible. Nature speaks to him in the mute language of phenomena, and *yugen* is the sign of this language. *Yugen* is involved in the mystery of the universe, the source, and purpose of beauty, and, delving into the contemplation of this symbol, the Japanese discovers more and more shades of meaning in it, thus making a breakthrough into the inner life of the cosmos.

In the Kamakura era (1184-1333), the *yugen* expresses the impressions and feelings that a person experiences when he contemplates the moonlight streaming through the haze of a passing cloud, admires the whirling of snowflakes sparkling like silver. *Yugen* contains something new in this image: a direct indication of participation in the light and sparkle, but the cold, detached light is the coolness of Buddhism [17].

At the end of the Kamakura era, the *yugen*, losing the spirit of sadness, takes on a different image. Poet of the XIV century, Seitetsu captured it like this:

The ladies of the court in magnificent clothes gathered in the garden of the Southern Palace, drowning in lush bloom.

It is in the guise of magnificent beauty that the *yugen* comes to the Noh theater [9]. However, in the process of the theater's evolution towards the sublime mystery spectacle, the criterion for the actor's skill is the degree of his penetration into the innermost beauty, which is the "light of the sun at midnight."

According to many researchers, the idea of *yugen*, which formed the basis of the aesthetic theory of Noh Zeami, arose under the influence of Zen Buddhism [9, 11, 26], in particular, the doctrine of truth, according to which truth cannot be conveyed in words. It is deeply hidden in every person's heart and can be revealed only by inner contemplation.

5 Conclusion

The basic principles of Japanese aesthetics – *mono no aware*, *yugen*, and *wabi-sabi* – are studied worldwide to achieve harmony with oneself and nature, penetrate into the "truth of things," and understand the essence of understatement, the transience of life, and enlightened loneliness. Most of the concepts came into Japanese culture from Zen Buddhism and eventually influenced virtually all of the arts and traditions of Japan [1].

Japanese aesthetic categories are life-oriented [5]. The desire to reveal the essence of anything that lies based on the world outlook of the Japanese determines all their actions, giving them a creative character. As a result, in literature, poetry becomes a means of communication, as it was in the era of domination in the spiritual life of *mono no aware*, *wabi-sabi*, and *yugen*, for the achievement of which special techniques were developed [12].

The Japanese consider cultural traditions inspired by the religious worldview to get rid of vain desires, false values, and helping to find peace of mind [4], the achievement of which is considered a vital necessity. Therefore, they are part of the Japanese way of life. A perfect art is beyond words and images; it dissolves into the cosmic structure of the world.

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