

The Cultural Connotation of Japanese Food Utensils and Analysis of Its Inclusion of Chinese Elements

Hui Xu ^a, Jiangbo Chen ^b, Lijuan Xu ^c

QingDao HuangHai College, Qingdao 266427, China.

^a93987301@qq.com, ^bjiangbochen1981@163.com, ^c181127064@qq.com

Abstract. In Japanese diet, various delicate utensils are used to hold food, so that people can enjoy delicious food while getting visual pleasure. As a neighbor of China, Japan's catering culture is deeply influenced by Chinese culture besides its own style. This paper deeply analyses the relationship between Japanese food utensils and Chinese culture from the aspects of the cultural characteristics of Japanese food utensils, the influence of Chinese ceramics on Japanese food utensils and the influence of Chinese art on Japanese food utensils. It can be seen from the analysis that Japanese diet culture is closely related to Chinese culture.

Keywords: Japanese culture; food utensils; Chinese culture.

1. Introduction

As a neighbor across the sea, China and Japan have exerted far-reaching influence on Japan in the cultural exchange between China and Japan, including painting, calligraphy, tea ceremony, dietary life, religious culture and so on.

Among them, Japanese catering utensils are especially influenced by Chinese culture. Under the influence of Chinese ceramic culture and artistic culture, Japan has learned, imitated and integrated its local characteristics, forming the unique catering utensils culture of the island country.

2. Cultural Characteristics of Japanese Food Utensils

Japanese catering utensils culture has rich aesthetic consciousness and aesthetic culture. It is a branch of Japanese plastic arts. The creator integrates his own feelings into his works. The user feels the creator's feelings through the use of utensils. Dietary living is a work of art. Japanese food and living is mainly made of pottery, supplemented by porcelain, lacquer and wood. It has a high aesthetic taste, soft lines and pleasant colors. At the same time, Japanese catering utensils are concave and convex in shape, decorated with strong or light or gorgeous or elegant patterns, with a natural and natural artistic conception.

Japanese food utensils culture has a very distinct receptionist style, which is mainly determined by the delicate and sensitive Japanese culture. Japanese dietetic utensils culture is characterized by the organic combination of craft and painting art. From the beginning of the development of pottery in the rope-wen era, it gradually developed into the present characteristics. Hegel, a German philosopher, said that artistic beauty is higher than nature because artistic beauty is produced and regenerated by the soul of the United States as an object of daily life. Its value not only stays in the perspective of being used, but also gets rid of the shackles of shape, rises to a certain spiritual significance, and becomes a form of expression with perceptual space. It also has certain artistic value and aesthetic value.

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3. Influence of Chinese Ceramics on Japanese Utensils

Japanese dietary utensils are mainly made of ceramics, which originated in China. Therefore, Japanese dietary utensils are deeply influenced by Chinese ceramics. This influence is a gradual and long-term process. In the 5th and 11th centuries, when China was in the Sui, Tang and Five Dynasties, with the continuous development of Chinese ceramic technology, Chinese ceramics had an unprecedented prosperity, with the appearance of "South Qingbeibai" as the representative. During this period, China successfully fired underglaze color, Tang Tri Color and flower porcelain. Many varieties. The types of tableware are bowls, plates, saucers, pots, oranges, washes, basins, bodies, cups, ears cups and other utensils. In fifth Century, Japan introduced China's pottery technology to Japan through North Korea, so that Japan also had pottery. In Nara period, with the influence of Chinese pottery making technology on Japan becoming more and more profound, Japanese nobles were more fond of Tang objects and Tang style was prevalent. Three colors of Tang Dynasty with romantic color and exquisite craftsmanship made the nobles in Nara period fall in love with each other at the same time. Great demand stimulation and desire for beautiful things made Japan produce three colors of Nara. However, the Tang tri-colors prevailing in China are mainly used as burial utensils by nobles, but Japanese nobles regard them as very practical and precious utensils, especially in Japanese monasteries. The three colors of Nara in Japan originated from China. This is because there are mainly drums, broadness, loyalty, bowls, plates and bottles in Nara's Zhengcang Yuan, which are basically identical with the shape of the Tang Dynasty. Most of them are converging mouths, arcing bellies and flat bottoms. Among them, the Nara tri colored bowl, as a Japanese monk eating vessel, is also the same as the porcelain bowl of the Tang Dynasty. In the 9th century, the tri-colored pottery in Nara was no longer popular in Japan, but was replaced by green glazed pottery. This was because after the Heian era, the main technology of the Tang Dynasty had changed into white pottery and Yue kiln celadon. Japan introduced the white pottery and Yue kiln Celadon of the Tang Dynasty into Japan and quickly attracted the interest of Japanese nobles. The introduction of white porcelain and Yue kiln celadon has greatly changed the types and forms of Japanese ceramics. The Japanese imitate Chinese white and Yue kiln celadon. Bowls, plates, water bottles with handle, water injection and quadruped pots are all made in China. The shapes of bowls and plates are also imitated in China, mainly round, diamond-shaped and so on.

In 1184, the Song Dynasty of China, at this time, China's ceramic technology has made considerable progress, the emergence of Jingdezhen celadon and Longquan celadon, Jingdezhen ceramics is a treasure of Chinese culture and art, is still regarded as a master of ceramics by the Chinese people. At this time, in the Kamakura era of Japan, Sino-Japanese exchanges became more frequent. Japanese monks Daoyuan and Rongxi came to China for exchanges. Many potters also followed them to study and exchange in China. These potters brought China's advanced pottery technology back to Japan and greatly improved Japanese pottery technology. At that time, Dahu Guseto Kiln in Kamakura used Chinese technology to make various drinking utensils, including tea pottery, tableware and daily miscellaneous utensils (including tea bowls, trays, bodies, four-ear cans, flat bowls, wine cups, water bottles, etc.). The pottery made by Furuse To pays attention to external beauty and makes it dignified and graceful. In the 17th century, Japan ended its long history of importing porcelain from China. With the help of Li Shenping, a Korean, it made pottery by itself.

These pottery were mostly based on Chinese pottery, which was in accordance with the style of Chinese pottery. They mostly imitated Jingdezhen's blue and white pottery and Longquansai's blue and white pottery, including blue and white pottery, white pottery and blue and white pottery. Celadon, glazed glaze ware, yellow glaze porcelain, black brown glaze porcelain and other blue and white flowers. In the mid-17th century, the Japanese ceramic technology became more and more mature, with the emergence of celadon blue-and-white, flower-drawing, relief and other varieties, which were developed from Chinese technology. Subsequently, along with China's development of painted porcelain on the basis of the Tang and Song tri-colors, colored porcelain also appeared in Japan. Chinese painted porcelain flourished in the Ming Dynasty. Japanese painted porcelain was based on Chinese painted porcelain in the late Ming Dynasty. It was completed by the Shiyouweikou family of Tianpanshan in front of tomato fertilizer. On this basis, Shiyouweikou, Guyiwanli, Seguo Island and Gujiugu were formed.

4. The Influence of Chinese Art on Japanese Food Vessels

In addition to being influenced by Chinese ceramic culture, Japanese catering utensils also contain many contents of Chinese art. The history of Japanese catering utensils is closely related to Chinese artistic exchanges and Japanese eating habits. Under various factors, the unique characteristics of Japanese catering utensils have been formed, among which Chinese art and culture have the greatest influence. In Nara and Peace Era, Japan was deeply influenced by the artistic style of the Tang Dynasty. The elegant and delicate artistic style of the Tang Dynasty influenced the development of Japanese literature and art, and formed a unique Dynasty culture combined with Japanese local culture. Japanese literary works such as Wanyejī Ancient Stories and Genji Stories show that the Japanese also pursue the natural, delicate and delicate emotion at this time, which also reflects the beauty of the people on the eating utensils. For example, the Japanese food utensils at that time adopt luxurious metal implements, porcelain and so on to pursue luxury beauty. After entering the later period of the Ping'an era, Japanese paintings showed great harmony, including the influence of Chinese painting style in the Tang Dynasty, pursuing exquisite and subtle painting style. At this time, the art and culture also reflected on Japanese food utensils, with flowers, plants and trees as the theme, typical pots and pottery with autumn grass pattern.

In Kamakura era, Japanese painting was deeply influenced by Song Dynasty painting style and had a strong realism. In Shimakura period, Japanese art was influenced by Song and Yuan paintings, mostly with orchid, bamboo and plum as themes, which also reflected on eating utensils. At this time, most of the utensil paintings were with orchid, bamboo and plum as themes. In the Ming Dynasty, most of the Chinese art at this time was mainly flower and bird paintings. Along with the cultural exchange between China and Japan, flower and bird paintings were mostly used in the Taoshan period of Japan. The hunting field in the peach mountain period began to create magnificent and luxurious paintings, such as screen paintings and heavy colors. Ben Ami Guangyue combined the Japanese cultural characteristics of this period, made a large number of craft pottery and gold lacquerware, and trained the outstanding artist Zongda. Since then, there have been many pottery artists in Japan. They are both pottery makers and art masters. Their fired ceramics have influenced Japanese ceramics in color and pattern, such as Guanglin Qianshan, etc. They have skillfully applied the elegance of ink painting and the magnificence of gold painting to the firing process of ceramics to make ceramics. There are also different characteristics.

5. Conclusion

Japanese dietary culture is closely related to the development of Japanese dietary utensils. There is no dietary utensils. No matter how delicious the food is, there is no way to start. There is an interdependent relationship between diet and utensils. Japanese utensils are the reflection of Japanese feelings, reflecting the Japanese's internal and external pursuits. The development of Japanese catering utensils is deeply influenced by Chinese culture, especially Chinese ceramics and Chinese

art. Japan introduced Chinese porcelain making technology and cultural arts into Japan, and formed its own cultural connotation in combination with local culture. Studying Japanese food utensils culture is conducive to understanding the history of cultural exchange between China and Japan, and is of great significance to further promote the development of Chinese food utensils.

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