



JAPANESE LITERATURE IN THE CONTEXT OF WORLD LITERATURE

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Abstract

This article will shed light on the processes that took place in the Japanese literature of the XX century. The factors, influences and typology that cause the achievement of high results of Japanese literature, recognized on a global scale, are shown. The main idea in the works of Japanese writers of the XX century, the study of the ideas they put forward by literary critics, philosophers and psychologists, brings Japanese literature to the world context. In Japanese literature of the twentieth century, through the illuminated images, the possibilities of understanding a person expanded, the imagination of a person and his psyche became rich. The works of Japanese writers left a deep imprint on the development of artistic thinking in world literature. Not only Japanese literature but also other peoples gave impetus to the growth of literature, its traditions continued creatively in the searches of other writers. Western scientists' study that in works created by Japanese writers of the XX century, the structure is not important, they focus on illuminating the human psyche.

Keywords: psychology, process, flow, symbol, plot, structure, konflikt, context, world, conservative, national, tradition intrigue, conflict, learning.

Japan is among the countries which made the significant contribution to treasures of the world literature thanks to the east ancient history, thin culture and spiritual riches. Over the centuries, Japanese writers have created deep and tall works. Japanese literature is distinguished by idea, images of heroes, perfection in terms of directions and artistry. By the middle of the XX th century, Japanese prose works occupied the peak of world fame. Great changes and successes have been achieved in Japanese literature and culture. Literary critic K. Ryoho noted that even writers with conservative views, recognizing changes in Japanese literature, especially in prose, Japanese literature is decorated with masterpieces of modern European and Russian literature. Japanese literary scholars note that in the history of Japanese literature an important place is occupied by a period covering the middle of the 20th century, this period has become a period of serious changes for Japanese literature. The race, consisting of three species, that is, the Tampen Shosetsu (short race), the Tyukhen Shosetsu (middle race), the Tohen Shosetsu (long race), included the fourth - the Shosetsu (big race). Literary critic V.S. According to the results of the study of Grivnin,





K. Rekho, Kabayashi Takidze, in the middle of the 20th century this term was actively used by Russian writers A. Chekhov, L. Tolsta, F. Dostoevsky, M. Gorky's work aroused great interest. In the works of Japanese writers of that time, quotes, examples, excerpts from the works of Russian writers began to appear. Such literary analyses have been presented in journals published in Japan. The founder of scientific Japanese science, academician N. I. In scientific analyses, Konrad, focusing on Japanese history, notes that in the middle of the 20th century in Japan there are hundreds of magazines covering literary processes. In such scientific and educational journals, scientific collections, research papers, it should be noted that in the literature of this period there is a problem of deeper study of man, the role of man in society, society in human life, coverage of the spiritual world of people to the small details of his parties. Yaponist V.S. Grivnin also specifically mentions the literary magazines "Gundzo," "Bungakukai," "Bugei," which are of great importance in scientific research and have scientific significance, a literary process whose literary analysis highlights current problems put forward by modern Japanese writers. On these and dozens of other objects of scientific literary analysis are the works of Abe Kobo, Oe Kenzaburo, Yasunari Kawabata, Yukio Mishima. Major literary scholars Ito Say, Kato Shuichi, Saeki Shoichi in scientific analysis speak and agree. At that time, Ito Sei studied and translated into Japanese the works of the priest Sigmund Freud. Analyzes the reflection of human processes in the literature. Ito Sei was born in the middle of the 20th century. Translated into Japanese the work of Joyce "Ulysses." Japanese literature includes the term "Right Stream." Literary critic "methods of J. Joyce and the right current." Mishima, Oe Kenzaburo, Abe Kabo, using the capabilities of an internal monologue, were effectively investigated in the way of describing mental processes, reflecting how much processes in human consciousness are connected with reality, effective ways of artistic perception and perception of the student. Very famous writers of that period in Western literature E. Hemingway, It is evidence of our opinion that the creative influences of such large writers as U. Folkner, Prust, were brought by sentences exactly in the work of Yukio Misima, "the original image", including in a number of writers. To the question of what caused Kato Syuiti, whose original profession was a doctor, to deal with literature, V. S. Grivnin answers that society. Kato Syuiti, who for a long time treated the writer Oe Kendzaburo, becomes an absolute fan of literature. The critic is interested in how society and the people living in it are reflected in literature. He studies at the Universities of Paris in France for a wider study of the fields of literature and medicine. There he is the author Yung, Z. Freud studies his works. Interested in the reflection of the human psyche in literature. Kato Syuiti studied the processes taking place in the human psyche. Abe





Kaba, Ya. Gevebeta, Yo. Such writers as Misima admit that human psychics are masters of the essence of reflection in literature. The writers used in their works "the flow of consciousness", "internal monologue", "symbols" at the level of art. Saeki Syoiti says that in this period works on loneliness, how the mental state of a lonely person will be, began to multiply. The writers focused more on writing a work on the isolation of people, the mood of loneliness in a person who is not alone, his depressed feelings and the description of these experiences in the human psyche than the problems of people in everyday - social life. The reason for this to happen is that the socio-political life of that time, the worldview of people, their views on life in general are slowly changing. In the literature, there was a tendency to create works that were written around an event rather than a significant problem in social life. Artistry, artistic image, image, symbolism, author's personality began to be studied as universal categories of aesthetics. Aesthetics of artistic creativity and its attitude to reality, human consciousness, the coverage of the socio-philosophical content of this process took priority. The history of world art has gained a consistent and strict direction in comparison with the works created. A number of works were carried out on the basis of methods of typological, historical-analytical analysis in the direction of comparative literature, literary influence and international literary relations. Literary critic, translator scientist A.Mesharikov, analyzing Japanese literature of the twentieth century, assesses that the human psyche, the most complex of which is described in literature, was skillfully mastered by Japanese writers. In the Japanese literature of the twentieth century, the inner world of Man, the problems that take place in the psyche, was considered an acute problem. Love and affection in the plot of the work, which became a habit for the reader, motherhood, health, orphan, relations of people with each other in the images of consciousness and imagination, in the inner speech of the hero, in the center of the image of lonely inner experiences. V.A.Grishina, I.A.Boronina, V.S. Grivnin, E.G. Such scientists as Yakovlev typologically mowed Japanese literature. Having a worldwide hype, Yasunari Kavabata evaluated Japanese literature as having brought it to the world context. A. "Kavabata lived in Japan, Japan lived in Kavabata," Mesheryakov explains. In his works, the writer assesses that a person has drawn exactly the "pace of the soul". "My works constitute a motivation of deep-rooted loneliness. Having a worldwide hype, Yasunari Kavabata evaluated Japanese literature as having brought it to the world context. And there is only one basic remedy that can lead to this loneliness. It is beauty," - says, and connects beauty with exactly the means of nature, symbols. Kavabata sanatshunos yasiro Yukio's "when you see Snow, Moon, Flower ya'na something so beautiful you think about your friend. " he is very fond of his phrase and





calls it "my soul motivation". In the works of the writer, the question "beauty" is very often used. With the beauty of the soul, nature knows that beauty is closely related. His works called "the beauty of Japanese literature", "the opening of Japanese beauty", "the emergence of beauty", "eternal beauty" are devoted exactly to beauty. Kawabata, through parallelism and analogies, describes exactly the harmony of the soul with nature. Literary critic Ito Sey divides the structure of Japanese literature of the 20th century into "straight lines" plot, as well as "orchestrated" plot. In the structure of the plot of Kawabata's works does not go smoothly. In the work "the woman in the fire" shows a burning forest with a woman's heart burning.

Or in the work "the rain in the can", at first nothing can be said about the station and the rain. In the process of reading the work, the station is likened to the family, and the rain is *ikir-chikirlarga* in the family. And the end of the work is "men! At night, you need to hurry to the side of the woman who is waiting for you in *stantsiya*, when it is raining, especially when it is raining in the ground. Otherwise, I can not guarantee that their hearts, permeated to *zont*, will not be presented to others." Otherwise, I can not guarantee that their hearts, permeated to *zont*, will not be presented to others." The plot of these works is "Orchestra" and the narrative of events does not go smoothly. The culmination of the works of the writer can come at the beginning and end with a knot. A comprehensive study of Yasunari Kawabata's creativity was at the center of the study of Japanese literature of the 20th century. It is noteworthy that the writer's creativity is studied on a global scale more than his native land. Because the works of the writer were translated into many Western languages. The attention of scientists studying the creativity of K. Yasunari attracts the formlessness in the plot of the writer's works, the unusual style of giving the image of the psyche, the disfigurement of the heroes. As literary critics study the process, they see Japanese prose of the twentieth century as stylistically and content updated. In it, the researchers evaluated the influence of Western literature as such. K. the unusual manifestation of the components of the work. Ryoxo analyzed in his research. While the scientist Saeki Suito turned to scientific conclusions, the structure is not implied when Japanese writers say a beautiful work in their imagination. While the scientist Saeki Suito turned to scientific conclusions, the structure is not implied when Japanese writers say a beautiful work in their imagination. In them, the problem of people in society began to expand the circle of readers who could understand and accept new literary phenomena and processes. It became interesting for Western literary critics and scientists that the Japanese writer's works were shortened, the idea was completed, the traditional plot lines were infected. The works of the writer, which attracted the attention of literary critics, are analyzed in every possible way, in the





work of the writer Z. They look at the works of Freud, Wilss, Nietzsche as if they have an effect. The American writer and esseist Edmund White assesses how natural and carefully thought-out the works of the writer are, as an unbiased story from any fictitious tissue. In 1961 year, the literary critic g. The creative life and creativity of Arthur Kimbala is studied in detail. The main problems in the idea of the small stories of Yasunari Kavabata-the life and death of Man, reveal the inner, invisible beauty between man and nature. And the scientists of Oriental literature were interested in the variety, Tagma, style and originality of Yasunari Kavabata's creativity, the transfer of the image of the human spirit, consciousness. The protagonist - a person is an integral part of nature, feelings and sorrows are inherent not only to man, but also to the fact that every event in nature depends on the human soul, between them a hidden, invisible beauty is proved by his own small stories,-assesses. Later the story of Kavabata's "Lake" caused a huge stir. The main idea in the works of the writer entered into the literature as a novelty that there is an inseparable, invisible thread between man, his senses, nature and human soul, spirituality. The main characters of the writer's works are symbolic images: tree, flower, stone, Snow, Moon. Eat it. Kavabata is an artist writer who skillfully transfers the human spirit, his inner world to trees, flowers, stones, snow and the moon. The writer"small stories like a palm" encourages a person to enjoy something sad. Although there is no excess in the stories, it does not force a person to think, to reason, does not teach, but does. Writer "small stories as dumplings" ida will shed light on certain things from the unknown, the exact similarities from the unexpected. It's hard to imagine how close there is between what the original names of the stories" Upa and gasoline", " we give birth and saw", are not similar to each other. In the stories, Man reveals nature through man, man through nature. "With nature, a person will be associated with very invisible, thin threads." The writer shakes his head on those threads and can not get to the bottom of what his mystery is. Eat it. Kavabata in the story" upa and gasoline " proves how beautiful natural things are from artificial things, do not repeat. The more this mystery of Man becomes from the ages, the more he emphasizes the achievement of such naturalness, perfecting man and drawing it in his works.

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