



RESEARCH ARTICLE

A STUDY OF TWENTIETH-CENTURY JAPANESE LITERARY PROCESSES

Nasirova Z.H.

Teacher, Chirchik State Pedagogical Institute of Tashkent Region.

Manuscript Info

Manuscript History

Received: 25 January 2021

Final Accepted: 28 February 2021

Published: March 2021

Key words:-

Process, Intrigue, Collision, Straight Line Plot, Typology, Historical, Analytical, Psyche, Period, Context, World, Influence, Culture, Detail, Tradition, Nationality, Symbol, Idea, Art, Image

Abstract

This article describes the peculiarities of twentieth-century Japanese literary processes. Methodological and formal changes in the literature are analyzed. At the heart of scientific research is the problem of deeper study of man in the literature of this period, the role of man in society, the role of society in human life, the spiritual world of people, to the smallest detail of their experiences. Japanese writers are distinguished by their ability to skillfully apply internal monologues, symbols and national traditions in depicting the human psyche in their works. In fiction, the inner intrigue, interpretation, collision in the revelation of the human psyche is skillfully revealed. In the context of world literature, the peculiarities in the structure and plot of Japanese literature are studied comparatively. The role of Japanese literature in the content of the work carried out on the basis of typological, historical-analytical methods of analysis in the field of comparative literature, literary influence and international literary relations is incomparable.

Copy Right, IJAR, 2021,. All rights reserved.

Introduction:-

Japan is one of the countries that has made a significant contribution to the treasury of world literature with its oriental ancient history, delicate culture and spiritual riches. Japanese writers have been creating works that are spiritually deep and lofty for centuries. Japanese literature is distinguished by its perfection in terms of its ideas, images of heroes, directions, and art. By the middle of the twentieth century, Japanese prose works had reached the pinnacle of worldwide fame. Great changes and achievements have been made in Japanese literature and culture. Literary scholars point out that even writers with conservative views, while acknowledging the changes in Japanese literature, especially prose, commented that Japanese literature was adorned with masterpieces of modern European and Russian literature. Because Japanese literary scholars emphasize that the period covering the middle of the XX century has played an important role in the history of Japanese literature, this period has become a period of significant changes for Japanese literature.

The Main Findings And Results:-

The prose, which consisted of three types, namely tampensyosetsu (short prose), tyuhensyosetsu (middle prose), and tyoxensyosetsu (long prose), entered the fourth daygasyosetsu i.e. (large prose). According to the study of literary scholars VS Grivnin, K. Rexo, KabayasiTakidze, the term was actively used in the middle of the twentieth century because the large-scale works of Russian writers A. Chekhov, L. Tolstoy, F. Dostoevsky and M. Gorky were very popular. aroused interest. Quotes, examples, and excerpts from the works of Russian writers began to appear in the

works of Japanese writers of that period, more than in the works of Western writers. Such literary analyzes were given in journals published in Japan. Academician N.I. Konrad, the founder of scientific Japanese studies, in his analysis focuses on Japanese history, noting that in the middle of the twentieth century there were hundreds of journals covering literary processes in Japan. In such scientific-critical journals, scientific collections, scientific research works in the literature of this period there is a problem of deeper study of man, the role of man in society, the role of society in human life, the spiritual world of people, down to the smallest detail.

The Japanese scholar VS Grivnin also published in the scientific journals "Gundzo", "Bungakukai", "Bugey", which were of great importance in his scientific research and covered the literary process of that period, the current issues raised by modern Japanese writers. will be discussed separately. The works of Abe Kobo, OeKendzaburo, Yasunari Kawabata, Yukio Misima are among the objects of this and dozens of other scientific literary analyzes. The ideas and interpretations of the great literary scholars Ito Sey, Kato Suitei, Saeki Syoiti in their scientific analyzes are close and in sync. During that time, Ito Sey studied the works of the psychologist Sigmund Freud and translated them into Japanese. Analyzes the reflection of processes in the human psyche in the literature. Ito Sei translated J. Joyce's Ulysses into Japanese in the mid-20th century. Introduces the term "stream of consciousness" into Japanese literature. The author's scientific article "J. Joyce's Methods and the Flow of Consciousness" shows the popularity of the inner monologue in 20th century Japanese literature. it reflects how the processes in the human mind are related or detached from reality, effective ways of perceiving it artistically and perceiving it to the reader.

This is evidenced by the fact that the creative influences of such great writers as Hemingway, W. Faulkner, Proust, who were very famous in the Western literature of that time, were quoted in a number of writers, including Yukio Misima's "Original Image". When asked what prompted Kato Suitei, originally a physician, to engage in literature, V.S. Grivnin answers as a society. Kato Suitei, who has long treated writer OeKendzaburo, remains absolutely interested in literature. The critic is interested in how society and the people who live in it are reflected in the literature. He studied at the universities of Paris, France to study literature and medicine more broadly. There, psychologists study the works of Jung and Z. Freud. He is interested in the reflection of the human psyche in literature. Kato Suitei studied the processes that take place in the human psyche. Writers such as Abe Kobo, Ya. Kawabata, and Yu. Misima are recognized as masters of the human psyche in literature. In their works, the writers used "flow of consciousness", "inner monologue", "symbols" at the level of art. Saeki Syoiti says that during this period, there was a proliferation of works about loneliness, the state of mind of a lonely person. The authors focused more on the loneliness of people, the feeling of loneliness in a person who is not alone, his depressed feelings, and the depiction of these experiences in the human psyche, rather than the problems of everyday life.

The reason for this is that the socio-political life of that time, people's worldview, their outlook on life in general has gradually changed. In the literature, there was a tendency to create works written around an event rather than important issues in social life. Art, artistic image, emblem, symbolism, author's personality began to be studied as universal categories of aesthetics. The aesthetics of artistic creation and its relation to reality, human consciousness, the coverage of the socio-philosophical content of this process has become a priority. Compared with the works that have been creating the history of world art, it has acquired a consistent, firm direction. A number of works have been carried out in the field of comparative literature, literary influence and international literary relations on the basis of typological, historical-analytical methods of analysis. Literary critic, translator A. Mesharikov, analyzing the Japanese literature of the twentieth century, considers that the most difficult to describe in literature is the human psyche, which Japanese writers have mastered. In twentieth-century Japanese literature, the inner world of man, the problems of the psyche, were considered a topical problem. The love, parenthood, health, orphanhood, human relationships with each other in the plots of the work, which have become a habit for the reader, were in the center of the image in the images of the mind and imagination, in the inner speech of the protagonist, in inner feelings of loneliness.

Scholars such as V.A. Grishina, I.A. Boronina, V.S. Grivnin, E.G. Yakovlev studied Japanese literature typologically. Yasunari Kawabata, who has caused a stir around the world, has been hailed as bringing Japanese literature into the world context. "Kawabata lived in Japan, Japan lived in Kawabata," Mesheryakov said. In his works, the author is considered to have drawn the "heart rate" of man. "The root of my work is loneliness. And there is only one basic tool that can lead to this loneliness. This is beauty," he says, and connects beauty with the means and symbols of nature. Kawabata art critic Yasiro Yukio said, "When you see beautiful things like snow, moon, flowers and so on, you think of your friend." And calls it "the motive of my heart". The word "beauty" is often used in the works of the author. He believes that the beauty of the heart is inextricably linked with the beauty of nature.

His works entitled "The Beauty of Japanese Literature", "The Discovery of Japanese Beauty", "The Emergence of Beauty", "Eternal Beauty" are dedicated to beauty.

Kawabata describes the harmony of the soul with nature precisely through parallelism and analogies. Literary critic Ito Sei divides the structure of twentieth-century Japanese literature into "straight-line" plots as well as "orchestral" plots. The structure of the plot of Ya.Kawabata's works does not go smoothly. In *The Woman in the Fire*, a woman's heart is on fire with a burning forest. Or "Rain at the Station" doesn't say anything about the station and the rain in the first place. In the process of reading the work, the station resembles a family, and the rain resembles the rubbish of a family. And at the end of the work "Men! When it is raining at night, especially when it is raining, you need to hurry to your wife who is waiting at the station. Otherwise, I cannot guarantee that their umbrella hearts will not be presented to others." The plot of these works is "orchestrated" and the course of events does not go smoothly. The culmination of the writer's work can come at the beginning and end with a knot. A comprehensive study of Yasunari Kawabata's work has been at the center of the study of twentieth-century Japanese literature. It is noteworthy that the author's work is studied more globally than in his homeland. Because the author's works have been translated into many Western languages. Scholars studying the work of K. Yasunari attract the attention of the formlessness of the plot of his works, the unique style of depiction of the psyche, the imagelessness of the heroes. While studying the process, literary critics believe that Japanese twentieth-century prose has been updated in style and content. In it, researchers assessed the influence of western literature.

In it, researchers assessed the influence of western literature. K.Ryoxo analyzed the unique manifestations of the components of the work in his research. Turning to the scientific conclusions of the scientist Saeki Shiota, in the imagination of Japanese writers, structure is not meant when it is called a beautiful work. In them, the problem of people in society began to expand the range of readers who could understand and accept new literary phenomena and processes. Western literary critics and scholars became interested in the brevity of the works of the Japanese writer, the incompleteness of the idea and the lack of traditional plot lines. While the works of the author, which attracted the attention of literary critics, are analyzed in detail, it is believed that the works of Z. Freud, Wilss, Nietzsche have an influence on the author's work. American writer and essayist Edmund White assesses how natural and well-thought-out the works of the writer are, as an objective story from any fabrication. In 1961, the literary critic G. ArturKimballa studied the life and work of the artist in detail. The main problems in the idea of Yasunari Kawabata's short stories are human life and death, revealing the inner, invisible beauty between man and nature. Oriental literary scholars were interested in the diversity, meaning, style and originality of Yasunari Kawabata's work, as well as the depiction of the human psyche and consciousness. The protagonist argues that man is an integral part of nature, emotions and grief are not only human, but every event in nature depends on the human heart, proving with his short stories the hidden, invisible beauty between them. Later, Kawabata's story "The Lake" caused a great deal of controversy. The main idea of the writer's works is that man is an inseparable thread between his experiences, nature and the human soul.

The protagonists of the author's works are symbolic images: tree, flower, stone, snow, moon. Ya.Kawabata is an artist-writer who skillfully transferred the human psyche, its inner world to trees, flowers, stones, snow and the moon. In "Small Stories like a Palm," the author encourages people to enjoy sad things. While there is no redundancy in the stories, it does not force a person to think, reason, teach, but implies. In *The Palm Little Stories*, the author explores the unknown from the unknown, the exact similarities from the unexpected. It's hard to imagine how close the originality of the titles of the stories "Powder and Gasoline" and "Birth and Saw" is. In the stories, he reveals nature through man, man through nature. "By nature, man is connected by very invisible, thin threads." The writer is stuck on those threads and can't figure out what his secret is. Ya.Kawabata in the story "Powder and Gasoline" proves how beautiful natural things are, not artificial ones. He emphasizes that the more man becomes aware of these mysteries, the more he attains naturalness, perfects man, and draws it in his works. All works created by the author have a hidden meaning.

A. Mesharikov, a literary critic who has studied the author's work in detail, says that Kawabata's works are closely connected with the writer's personal life. Therefore, the main idea of his short stories is death, orphanhood, loneliness and loss. The most painful point of the stories is in the human heart - coldness, boredom, feelings of the heart that cannot be told to a loved one. While studying Yokomitsu Riiti's work, Yasunari analyzes Kawabata's achievement, which brought him the same popularity in both the West and the East, as his respect for national traditions, his good understanding and knowledge of the nation's psyche. In the author's works, intrigue, interpretation, conflict occur between the human psyche and the beauty of the invisible mysteries of nature.

Yasunari Kawabata's role in the global spread of twentieth-century Japanese prose is invaluable. Yasunari Kawabata was the first Japanese writer to be awarded the Nobel Prize "for writing skills that reflect the essence of the Japanese mind." Today, although Japanese literature is reaching new heights in prose and poetry, the interest in Kawabata's work is growing, and the demand for publications and translations into other languages is growing year by year.

The impressiveness and thoroughness of a work of art lies in the fact that it is created with skill and talent. The reflection of life realities and events in the inner world of man, the unique expression of the ideological and aesthetic direction of the work, the mental conflict between the protagonists of the work defines the image of Japanese literature. In Japanese literature, a deep knowledge of one's own nation, one's own language, in which one creates unique works, one has a deep respect for other languages and national cultures, and we can see how precious one's mother tongue is for each nation in Ya. Kawabata's story "Prayer in one's mother tongue". Arthur Kimbala assesses in the author's stories that "life is made from fragments of his thoughts on death." This is a very philosophical idea, and once again reminds the reader that stories such as "Saw and Birth", "Powder and Gasoline", "Laughter of the Evening City", "Mother's Eyes", "Woman in the Fire" are rooted in the loneliness of the human heart. It is seen as a solution to the intrigues that occur. The plots and ideas of the stories are drawn not of disagreements between the protagonists, but of the spirit and the body, the living and the inanimate, the relationship between nature and man, animals and humans.

The writer draws exactly because in a story, a writer does not set himself the goal of teaching someone something. It also has no culmination or plot lines. Maybe it's focused on seeing, watching stories. Yasunari Kawabata interprets his views on the depiction of the human psyche not as a psychologist but as a philosopher, a writer. "Everyone" can be found in the images of the heroes of the author's works. Baby, old man, teenager, woman ... In each of his works, the writer writes that human nature is made up of opposing forces, and human demands never diminish.

Yasunari Kawabata's story "The Woman in the Fire" begins: "On the other side of the river, a large forest was burning. Fire in the woods! "Everywhere there was fire." But as the little story came to an end, the reader knew nothing about the woman. At the end of the story, a woman sitting on the bank of a river in the throes of her grief is subjected to a subtle parallelism of how her heart is compared to a burning forest. In his works, the writer acknowledges that things and events in the external world exist from the human mind and will. He writes not only about the qualities and properties of things and events, but also about the emotional cognition of things, thinking about them.

The value of each character in a work is measured by how well they do their job. It is shown that a person's wishes and desires can only come about through hard work. The main idea is that knowing a person is more complicated than knowing the world. As the writer himself says, man must be both known and understood. There are various puzzling issues related to the spiritual world of man, and the main goal of the writer is to know the nature of imagination, consciousness, thinking, memory and related processes in the formation of intellectual symbols. Man lives in the midst of situations such as internal conflicts, hatred and love, fear and courage, joy and sorrow. A person's attitude to external influences determines his inner state. He wants all the people on earth to be happy. Happiness is the ability of a person to create an inner world for himself and to control that world of feelings, emotions, thoughts and dreams. Happiness of a person depends not only on the external world, but also on the discipline in his inner world, discipline, inner peace.

Conclusion:-

Destiny is the action, thought and will of man. If a person's line of action brings goodness and happiness to others, it will bring happiness and happiness to him as well. The reader who reads the stories of the Japanese writer Yasunari Kawabata will feel how much the human heart is connected with the events in nature. He achieved fame not only in Japan but all over the world with his devotion to the traditions of Japanese literature in his works, his ability to skillfully reflect the Japanese delicacy, the spirit of the nation. The writer sought to portray the protagonists in their works in an original way, refusing to connect them with reality, to make them look logically coherent, to mold them. As a result, the main goal of Ya. Kawabata's work was to penetrate the human psyche as deeply as possible, undoubtedly a step forward in the image and analysis of the human psyche, but on the other hand, there was a shift to naturalism in the chapter on the image of the psyche. That is, just as naturalism sought to portray reality as it is, so the writer aimed to originally reflect the processes in the human psyche. As a result, the possibilities of understanding man have expanded, and ideas about man and his psyche have been enriched. The author's works have left a deep mark on the development of artistic thinking in the context of world literature. Not only Japanese

literature but also the literature of other nations contributed to its growth, its traditions being creatively continued in the research of other writers.

References:-

- [1] Edmund White. Development of National Literature. Moscow, 1997. (Эдмунд Уайт. Развитие национальной литературы. Москва, 1997 г.)
- [2] Grivnin V.S. Actual problems of modernity in the works of Japanese writers.-Moscow:- Nauka, 1999 (Гривнин В.С. Актуальные проблемы современности в произведениях японских писателей.-Москва:- Наука, 1999 г.)
- [3] Meshcheryakov A. Life and Death with a View of Fujiyama. St. Petersburg, 2002. (Мещеряков А. Жизнь и смерть с видом на Фудзияму. Санкт-Петербург. 2002 г.)
- [4] Edmund White. Development of National Literature. Japantoday. Moscow, 1999. (Эдмунд Уайт. Развитие национальной литературы. Япония сегодня. Москва, 1999 г.)
- [5] Meshcheryakov A. Life and death overlooking Mount Fuji. St. Petersburg, 2002. (Мещеряков А. Жизнь и смерть с видом на Фудзияму. Санкт-Петербург. 2002 г.)
- [6] Edmund White. Development of National Literature. Japantoday, 1989. (Эдмунд Уайт. Развитие национальной литературы. Япония сегодня. 1989 г.)
- [7] Kawabata Yasunari, Hyperion "Saint Petersburg", 2002. (Кавабата Ясунари, Гиперион. "Санкт-Петербург" 2002 г.)
- [8] Konrad N. I. "Selected Works", publishing house nauka.- Moscow, 1988. (Конрад Н. И. «Избранные труды», издательство наука.- Москва, 1988 г.)
- [9] Meshcheryakov A. Life and Death with a View of Fujiyama. St. Petersburg, 2002. (Мещеряков А. Жизнь и смерть с видом на Фудзияму. Санкт-Петербург. 2002 г.)
- [10] Pospelev G.V. Introduction to literary studies.-Moscow. Education, 1998. (Поспелев Г.В. Введение в литературоведение.-Москва. Просвещение, 1998 г.)
- [11] Stefan Zweig, Sigmund Freud. "World literature", March 2000. (Стефан Цвейг, Зигмунд Фрейд. "Жахон адабиёти", март 2000 й.)
- [12] Japan. Ideology, culture, literature. - Moscow, "Science", 1999. (Япония. Идеология, культура, литература. – Москва, «Наука», 1999 г.)
- [13] Yukio Mishima, "Confessions of the Mask" "Symposium", 2000. (Юкио Мисима, "Исповедь маски" "Симпозиум", 2000 г.)
- [14] Nasirova Z.H. Artistic improvisation and interpretation in the novel by Y. Mishima "Confession of the Mask" International scientific and practical conference "Actual problems of science of the 20th century" collection of articles, Moscow, 2016. (Насирова З.Х. Художественная импровизация и интерпретация в романе Ю. Мисимы "Исповедь маски" Международная научно практическая конференция «Актуальные проблемы науки 20 века» сборник статьи г. Москва 2016 г.)
- [15] Nasirova Z.H. Focus on the Study of Japanese Literature in Uzbekistan. Uzbekistan The reshold of an Era, Centre for Research in Rural and industrial Development, Chandigarh (India) 2015. (Насирова З.Х. Focus on the Study of Japanese Literature in Uzbekistan. Uzbekistan The reshold of an Era, Centre for Research in Rural and industrial Development, Chandigarh (India) 2015).