



## THE "THEORY OF NEOSENSUALISM" IN XX CENTURY JAPANESE LITERATURE

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### Abstract

The article discusses literary processes in the Japanese literature of the XX century. Various theoretical views of scientists that appeared during this period were analyzed. The founders of the theory of neocensualism in the aesthetic concept of Yokomisu Riiti were Western writers Marcel Proust, James Joyce, Frans Kafka. Neosensualists seek to create a literary renewal under the slogan that the works of writers should be permeated with "sensations" and "feelings". The representatives of the current wanted to overcome the dogmatic norms developed in the literature with their egocentric content and set the task to show different and heterogeneous spectra as a response to the variability of reality. A vivid manifestation of neosensualists, Yasunari Kawabata brought Japanese literature into the world context.

**Keywords:** neosensualism, current, philosophy, psychology, consciousness, process, influence, typology, anthropocentrism, idea, motive, detail.

Japanese literary scholars in the literature of the 20th century analyze the Hidden Life of the human soul, conscious and unconscious problems considered as the main idea. They focus on the fact that the actions of the human psyche in different situations are reflected in the inner life of a person. In the prevailing directions of criticism of world literature, psychoanalytic theories, the human psyche, events that took place in the mind were considered artistic and aesthetic phenomena, and a number of adabial currents arose. During this period, the development of literary heritage took place in a complex and ambiguous process. Writers who called themselves representatives of the " anthropocentric " stream looked at the fact that a work of art should only illuminate a person. In 1924, Yokomisu riiti wrote the work "Theory of neocensualism". The most prominent writers in this direction during that period were Yokomisu riiti, Kawabata Yasunari, Kataoka Teppey, Nakagawa Joiti, Dzyuitiya Yosaburo, Kisida Kunio, Sasaki Mosakular operated. In their aesthetic concept, Western writers became Marcel Proust, James Djoys, Frans Kafka. Representatives of the world context of the XX century neosensualists achieve the creation of a literary renewal with the slogan that the works should be permeated with





"sensations" and "feelings". Writers in this stream are interested in the psychological analysis of Sigmund Freud. In this work the author says literature must be "pure literature" free from any pressures. Literature writes that only a work of the level of being able to show the "landscape of the psyche", which is permeated with feelings, can give the "appearance of the soul", is considered a "pure" work. In the structure of "pure literature", the idea that the "thing" that acts "in the human mind should fall into the image is the main idea. Yokomisu believes that a person perceives the world, and not the outside world, so artistic creation should express subjective feelings, and not objective reality. The task of writers and artists is to reflect in detail the events that take place in the human psyche. In the structure of "pure literature", the idea that the "thing" that acts "in the human mind should fall into the image is the main idea. Yokomisu believes that a person perceives the world, and not the outside world, so artistic creation should express subjective feelings, and not objective reality. The task of writers and artists is to reflect in detail the events that take place in the human psyche. In the structure of "pure literature", the idea that the "thing" that acts "in the human mind should fall into the image is the main idea. Yokomisu believes that a person perceives the world, and not the outside world, so artistic creation should express subjective feelings, and not objective reality. The task of writers and artists is to reflect in detail the events that take place in the human psyche. The first principles of neosensualism were related to the literary theory of Western modernism, which required the expression of the smallest and most invisible aspects (nouns) of subjective experience arising from an object, situation or situation. Neocensualists wanted to overcome the dogmatic norms of artistic speech developed in naturalistic literature with their egocentric content and set the task of showing different and colorful Spectra as a response to the variability of reality. According to Yokomisu, the writer's task is to create "emotions", the means of which is "word, rhythm, poem". The head of the neosensualists, in his own words, declared that he was "driven into literature" to express a new view of time, to build an unknown style. By the 30s of the XX century, criticism towards neocensualists increased. Yokomisu and his comrades were called "practical writers", far from theory. Their theoretical ideas do not have the harmony of scientific theory, concepts are ambiguous, judgments are distinguished by incomprehensibility. Modernists had different views on art and its role in society. Neosensualists wanted to see literature as a "life-changing" tool, not within the framework of the existing order. Kataoka Teppey's works "peaceful coexistence in the village of Kiori" ("Curison kaykyoroku", 1929) and "problems of love" ("Aydzyo no Monday", 1931) received severe criticism. A bright manifestation of neosensualists, Yasunari Kawabata brought Japanese literature to





the world context. literature, as skillfully accomplished by Japanese writers. In Japanese literature of the 20th century, the inner world of Man, the problems that are experienced in the psyche, were considered as an actual problem. Love-love, Parenthood, health, orphanhood, human relations with each other in the plots of the work, which became a habit for the reader, were in the images of consciousness and imagination, the inner speech of the hero, the inner experiences of loneliness were in the center of the image. V.A.Grishina, I.A.Baronina, V.S. Grevnin, E. G. Scientists such as Yakovlev studied Japanese literature typologically. Having a worldwide boom, Yasunari Kawabata rated Japanese literature as bringing it to the world context. Yasunari Kawabata, an intellectual and born into a dark family in Osaka, Tokyo, loses her parents at the age of two. It must therefore be that death, orphanhood and loneliness are evident in the writer's works. The study of the life and work of Kawabata took place at the object of world literary critics. The literary critic Takasi Oka, who grew even more interested in his life and work after receiving the Nobel prize, seeks works and factors that the writer was influenced by, inspired by, because although the nationality in his works was greatly exaggerated, interest in the West was stronger than in Japan. Several years were at the object of study of Western literature of comparative literature. Kawabata's work was not influenced or typological phenomenon was observed in the works of some Western writers. Oka, who was interested in painting as early as their very young age. Kawabata is determined to become a writer at the age of twelve. Scientists and researchers have therefore described him as an "artist writer". Takasi Oka in his 1925 first published autobiographical book "Diary of sixteen youth" finds information that artists were influenced by the works of Leonardo da Vinci, Michelangelo, Rembrandt, Paul Cézanne and studied them in detail. The fact that he was interested in European culture, Scandinavian literature and studied them in detail as early as his studies at the Tokyo school looks at the writer's deep knowledge of Western literature and culture. In 1920, Kawabata enters the Faculty of English literature at the University of Tokyo, but in the second year of study is transferred to Japanese literature. "Sineyte", that is, for his article published in the magazine "New Direction", comes to the eyes of the founder of the magazine "Bungei Shundzhyu" ("literature of the era"), Kan Kikutinin. In 1923, he founded a popular magazine with young, talented writers under the name "Bungei Dzidai" ("modern literature"). The magazine, known as "Sincankakukha" ("neosensualists"), operated under the influence of the work of Western writers James Joyce, Proust, Gertrude Stein. The writer begins his work as a manifestation of neosensualists. The collection "Stories as small as a palm" is an example of prose works illuminated in short stories typical of Japanese traditions that illuminate creativity from beginning





to end. These works show the method of "flow of consciousness" to the tiny details of neoclassicism. The concept of Yodzyo is - "unspoken feeling." In these little stories, every subject seems to have a heart. tries to understand the essence of the thing. According to the concept of Dzen, truth is the opening of the essence only when it is understood head idea. The concept of "emptiness" and "non-existent" still ya literary critics that Westerners' concepts of decadence and nihilism are interconnected. Kawabata has been leaving open the problem of whether he is affected by this or not. Sigmund Freud was well acquainted with his works. Takasi oka in his scientific works, the writer's works, Western influence in its pure Japanese form, took place from the context of world literature. Unexplored in the context of some influence or typological similarities, the writer was awarded the Frankfurt medal named Goethe in 1959 (1937). With the literary prize of the Russian Academy of Arts (1952). In 1961, it was confirmed that France was awarded the order of art and literature for the best foreign literature, and its literary role in world literature is incomparable. A. Mesheryakov comments that "Kawabata lived in Japan, Japan lived in Kawabata." In his works, the writer drew exactly the "pace of the soul" of man. "The root of the arrow of my works is the motive of loneliness. And there is only one main tool that leads to this loneliness. It is-beauty," says the beauty, and it is nature that connects beauty with tools, symbols. Kawabata said to art critic Yasiro Yukio, "when you see the snow, the moon, and the flower, you think of your friend when you see something beautiful like this. he loves the phrase "very much and calls it" the motive of my heart." A. Mesheryakov comments that "Kawabata lived in Japan, Japan lived in Kawabata." In his works, the writer drew exactly the "pace of the soul" of man. "The root of the arrow of my works is the motive of loneliness. And there is only one main tool that leads to this loneliness. It is-beauty," says the beauty, and it is nature that connects beauty with tools, symbols. Kawabata said to art critic Yasiro Yukio, "when you see the snow, the moon, and the flower, you think of your friend when you see something beautiful like this. he loves the phrase "very much and calls it" the motive of my heart." In the works of the writer, the word "beauty" is very often used. He sees that the beauty of the soul and the beauty of nature are closely related. The works of the so-called "beauty of Japanese literature", "the opening of Japanese beauty", "the emergence of beauty", "eternal beauty" will be devoted precisely to beauty. Through parallelism and analogies, Kawabata describes precisely the harmony of the soul with nature. Literary critic Ito Sey divides the structure of Japanese literature of the 20th century into a "straight-line" plot, as well as "orchestral" plots. Ya. The structure of the plot of Kawabata's works does not go smoothly. In the work "woman in Fire" shows the fire of a female soul with a burning forest. Or in the work "rain at the station" at first nothing is said







about the station and rain. In the process of reading the work, the station is likened to a family, and the rain is like a family potion. And the end of the Work "Men! You should rush to your woman waiting at the station while it is raining at night, especially when she is crumbling. Otherwise, I cannot guarantee that their hearts, driven to zont, will not be presented to others." The plot of these works is "orkestor", and the development of events does not go smoothly. The culmination of the writer's works may come at the beginning and end in a knot. A comprehensive study of Yasunari Kawabata's work 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 world scale rather than his native country. Because the writer's works have been translated into many Western languages. K. The attention of scientists studying Yasunari's creativity is attracted by the formlessness in the plot of the writer's works, a special style in the Giving of the image of the psyche, the demosisification of the heroes. While studying the process, literary critics consider Japanese XX century prose to be updated in style and content. In it, the researchers assessed the influence of Western literature. K. the manifestation of the components of the work in a special way. Ryoxo analyzed in his research. As the scientist Saeki Syoiti turned to his scientific conclusions, the structure was not implied when the Japanese writers ' imagination called a beautiful work. 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. Western literary critics and scientists began to be interested in the brevity of the works of the Japanese writer, the incompleteness of thought, the contagion of traditional plot lines. The works of the writer, which attracted the attention of literary critics, are comprehensively analyzed, while in the work of the writer Z. Freud, Wilss, are seen as having an influence on the works of Nietzsche. American writer and essayist Edmund White assesses how natural and carefully thought out the works of the writer are an impartial story from any fabricated tissue. In 1961, the literary critic g. The life and work of the creator is thoroughly studied by Arthur Kimbala. The main problems in the idea of the small stories of Yasunari Kawabata - human life and death, reveal the inner, invisible beauty between man and nature. Oriental literary scholars were interested in the variety of creativity of Yasunari Kawabata, the variety of Tagma, style and originality of the image of the human psyche, mind. The main character - they judge that man is an integral part of nature, that emotions and sadness are not only inherent in man, but also depend on the human heart of every event in nature, proving hidden, invisible beauty between them with his little stories. Later, Kawabata's story "the lake" caused a huge stir. It entered literature as a novelty that the main idea in the writer's works is the inextricable, invisible threads between man, his experiences,





nature and human heart, his psyche. The main characters of the writer's works are symbolic images: tree, flower, stone, Snow, Moon. Ya. Kawabata is an artist writer who skillfully moved the human psyche, its inner world to trees, flowers, stones, snow and the moon. In "stories as small as a palm", the writer encourages a person to enjoy sad things. In stories, no excess detail, no excess image, while directing a person to think, reason. In "stories as small as a palm", the writer illuminates certain things from the unknown, exactly the similarities from the unexpected. It is difficult to imagine how close there is between what was originally dissimilar in the title of the stories "Upa and gasoline", "we give birth and saw". In stories, it reveals nature through man, man through nature. "With nature, man will be associated with very invisible, thin strands." The writer is puzzled over those threads and cannot get to the bottom of what his secret secret is. Ya. In the story "upa and gasoline" Kawabata proves how beautiful, unrepeatable natural things are from artificial things. The more this mystery a person continues to acquire, the more natural he will achieve, the more he will perfect a person and draw it in his works. All works created by the writer have a hidden Tagma. A translator literary critic who studied the writer's work in every possible way. Mesharikov says that the works of Kavabata are closely related to the personal life of the writer. Therefore, the main idea in his small stories is death, orphanhood, loneliness and transmission. The most painful point of the stories is in the human soul - coldness, boredom, feelings of the soul that a loved one could not tell. While studying the work of Yokomisu riiti adib, Yasunari analyzes Kawabata as his achievement, which brought him the same popularity both in the West and in the East, is his respect for national traditions, his good understanding and knowledge of the nation's psyche. Intrigue, interpretation, conflict in the works of the writer takes place between the human psyche and the beauty of the secrets of nature, which are invisible to the eye. The role of Yasunari Kawabata in the world wide spread of XX century Japanese prose is incomparable. Yasunari Kawabata was the first of the Japanese writers to be awarded the Nobel Prize "for his writing skills, which reflected the essence of the Japanese consciousness." Although today Japanese literature has reached new heights in both prose and verse and is gaining a new tone, interest in Kawabata's work is not fading, and from year to year the demand for publications and translations into other languages in relation to the writer's work is growing. The impressionability and thoroughness of a work of art lies in its creation with skill and talent. The role of the capital in the world widespread spread of the Japanese poems is the global worldwide role is invaluable. K. Yasunari was the first to "for the criticism of the Japanese people", the Japanese writers were the first to "for the criticism of the Japanese." While Japanese literature has achieved new peaks and poetry, it is





increasing that it is becoming new, and the demand for public work against the authorship and other languages from year to year. The impressive and body of art work is to be created with its skills and talents. The reflection of life realities and events in the human inner world determines the image of the Japanese literary description of the work of the work, between the heroes of the Work. In Japanese literature, we can also see the culture of other languages, including the culture of other languages, and that every nation is the "prayer in the language of the language of the language" of Nation. The reflection of life realities and events in the human inner world determines the image of the Japanese literary description of the work of the work, between the heroes of the Work. In Japanese literature, along with the culture of other language and nation, the language of the dor of the Diversity for each nation is "in the native language" Yasunari Kawabata's creative heritage says it is beautifully freehold in the basis of its philosophical views. The realization of the writer's heroes is a measurable event that understands people through symbols. Artur assesses the writer's stories that "life will be made from the fragments of the thoughts of death." This is a very philosophical idea once again, "The laughter of the evening city", "Mother's eyes", "The evening city" The intra-occurrence is considered as solutions. Their plotes and ideas are not disagreements in the relationship of heroism, but with the body, with the bodies, nature, with nature, and a relationship between people, living things, and people.

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