

Eurasian Journal
of Humanities and
Social Sciences



On Japanese literature of the Nara period (VIII century)

**Mamatkulova Kholida
Akhtamovna**

Associate Professor of the Samarkand State Institute of Foreign
Language

ABSTRACT

This article describes the views on the Japanese literature of the Nara period (VIII century). As well as, within the framework of the article, there is talk about the unique role and characteristics of the literature of the Nara period in the flourishing of Japanese literature.

Keywords:

Japanese literature, Nara period, Heijyo, VIII century, "Kojiki", "Nihongi", "Manyoshu".

In order to strengthen and develop the Japanese state, it was necessary to establish a branched administration system and to have a permanent capital. The capital city was completed in 710. It was named Lord of the Universe (Nara or Heijyo). The construction of the city was based on the principles adopted by Chinese architects in the construction of the state capital.

Japan is one of the three countries that adopted the Chinese hieroglyphic script through Korea in the 5th century. It is known that ancient China is one of the oldest civilizations in the world. The influence on the culture of all the peoples of the world, especially on Japan and Korea in the east, is incalculable. In history, it has been noted that Japanese philology arose under the great influence of Chinese writing. It turns out that Chinese hieroglyphs did not have their own writing until it spread to Japan. The appearance of writing in Japan dates back to the beginning of the 5th century. This is based on an

inscription found in an archaeological dig: (Found in Funayama Castle. Kumamoto Prefecture, Kyushu Island) It is written: "Whoever carries this dagger will be blessed with long life, many children and many grandchildren." It is said that in those days it was believed that anything with an engraved inscription had some divine power. Later, such a view existed in relation to writing in general. According to the oldest written records of Japan, the introduction of Chinese hieroglyphs into the Japanese language was completed in the 7th century.

According to written records, Japanese literature was formed in the VII-VIII centuries, however, it is no secret that its roots go back to the 3rd century AD, and that it is nourished by folklore. In this way, centuries-old folklore is the source for the creation of Japanese written literature. Of course, folklore will develop later. It remains a source of symbols and themes of Japanese literature. Written literature uses not only folk art, but also adopts the traditions of

more developed countries such as China and Korea.

At the time of the creation of the above inscriptions in the 8th century, Japan was a centralized state with Nara as its capital. At the head of the state sat a genius called the emperor in Japanese historical chronicles. The administrative and social order was formed on the Chinese model. The current Taihoryo Code (701) regulates all aspects of the country. A system of school education was created to train state officials. The study of Chinese literature and the promotion of Buddhism formed the basis of the system. A phonetic syllabic alphabet Kana was developed based on the Chinese script. In this period, literary relations with the mainland had a permanent and official character.

Special ambassadors were constantly sent from Japan to China, the Tang Palace, and Korea. Relations with the ancient states of Korea influenced the language and culture of Japan. By this time, there were large settlements of Koreans in the western part of Hongsyo Island. Those who came from Korea and China and itinerant monks played an important role in the cultural and literary life of the country.

Archeological sources, ancient temples, and the Syosoin Treasure in Nara provide information about Japan's relations with the culture and civilization of other nations and countries besides China and Korea. The research of patterns and ancient paintings found in the finds informs the Japanese masters about the knowledge of the culture of Central Asia, Arab countries, and Greece. Although Buddhism, which entered the country in the 6th century, was of great importance in the development of the country, Shintoism also retained its influence.

Songs played an important role in ancient Japanese society. The song is closely related to the way of life, and it is part of the process of labor, ceremony, and leisure. Information about this ancient period of Japanese literature can be found in the first written monuments. The ancient folk belief "Kotoda-mon-sinko" (trust in the heart of the word, that is, trust in the magic of the word) has an important

importance in peasant ceremonies and is reflected in their songs. It was important in ensuring the character, content, and originality of Japanese poetry. During the Nara period, the first written monuments were created in order to strengthen and develop the country. In 712, the court historian O-no Yasumaro (?-723) handed over three scrolls of Kojiki - "Records of Ancient Affairs" to "Queen" Gemmei (707-715). It took 30 years to create the monument. "Kojiki" - records of ancient affairs (720), historical chronicle Nixongi - annals of Japan (720), historical geographical and ethnographic records Fudoki - about lands and customs (713-733) and the first literary national monument "Manyoshu" - the first are written monuments. The texts of the monuments were written in Chinese, and Chinese hieroglyphs were used as a phonetic symbol in the presentation of Japanese speech, geographical names, and nouns. Different styles of transcription are used to render Japanese words in Chinese hieroglyphs. This writing is called mayogana, that is, the syllabic alphabet of Manyoshu.

"Kojiki" is divided into mythological and historical parts. The mythological part includes cosmogonic and other myths. The first mess was like diluted oil. Heaven and Earth are not separated in it. Then light and bright parts are raised to the top. Heavy and large parts began to form a separate element. The first myth began with the image of this picture. In the historical part, the events start from the legendary emperor Jimmu and end during the reign of Empress Suiko 593-628. Ancient songs, parables and legends can be found in this section. There are more than a hundred songs in Kojiki, and they are examples of ancient Japanese poetry, like those found in Nihongi.

The songs "Kojiki" and "Nihongida" are called monogatari no - uta (prose songs). They are divided into party, military, hunting songs and marches. Here, katauta (three-line), tanka (quintet), sedoka (six-line poem), tyoka or nagauta (long songs) were created, typical of Japanese poetry. The forces of nature and the idea about them were born in that period.

Kojiki" reflects the concept of the forces of nature and the norms of ancient Japanese

society. Depicting the divine characteristics of Idzanagi and Idzanami, who formed the basis of the narrative of the female and male in the formation of the Japanese islands.

In 720, under the leadership of Prince Toneri (676-735) (son of Emperor Temmu), *Nihon syoki*, abbreviated *Nihongi-Annals of Japan*, was created. Unlike *Mua Kojiki*, *Nihongi* focuses on historical themes. This monument is considered the first work of Japanese historiography. The events take place from the reign of the legendary Emperor Jimmu to the reign of Empress Jito (687-696). The legends and myths in the monument are connected with the history of the imperial house.

In "*Nihongi*" narratives and legends are reflected in the Chinese language. It differs from "*Kojiki*". The composition of "*Japanese Annals*" is also similar to ancient records. It begins with the myths about the emergence of Oalm and ends with the year 697. After each mythological scene, its different variants are presented. This condition ensures its uniqueness. However, there are differences in the reigns of the emperors in both monuments. For example, Jimmu's reign varies by 10 years. Both monuments depict two worlds. The world of gods and the world of people.

Kato Suiti, a scholar of Japanese studies, notes that it is difficult to determine which world was formed earlier in Japanese thought. Because the gods who live in the sky have come down to earth. And the people on earth turned into swans and ascended to the sky after death. Thus, heaven and earth are not separated from each other. Moreover, it is difficult to determine where the events are taking place in the monuments. Gods live like men [Cato, 49].

In 712, the Empress Gimmei ordered the creation of a work describing the natural and geographical aspects of the Japanese provinces. This work is called "*Fudoki*". Compared to *Kojiki* and *Nihongi*, the most colorful information is given more in *Fudoki*. In particular, the historical-geographical and ethno-topographic description of Japanese regions is described. For example, the ritual songs of the Hitati region are given. It will feature singing of love songs between men and women. The poetic dialogue is not between the

gods. Maybe it will be between people. Sometimes the narrations given in "*Fudoki*" are also given in other monuments. In the story of "*Sahibjamol Sayohime and the warrior Sadehiko*", the warrior Sadehiko marches to the ancient Korean principality. On the way he meets a beautiful girl and marries her. When he goes to the ship in the sea, his wife climbs to the top of the mountain and says goodbye to him, waving a white scarf in her hand. Therefore, the name of the mountain was called Hirefuri no-yama-shaking scarf. In "*Fudoki*" the ancient versions of the myths have artistically interpreted their ethnological and toponymic basis. In it, the origin of the geographical name of the local places is given, and in "*Manyoshu*" the love of these persons and the loyalty of the wife are glorified.

References:

1. Глускина А.Е. Заметки о японской литературе и театре: Древнее и средневековье. М.,1999.
2. История всемирной литературы. М.: Наука.1988., том.7.
3. Воробьев М.В. Япония в III – VII вв.: Этнос, общество, культура и окружающий мир. М., 2008.
4. Герасимова М.П. Бытие красоты: Традиция и современность в творчестве Кавабата Ясунари. М.,1990.
5. Хожияхмедов Anvar. Mumtoz badiiyat malohati. Toshkent. Sharq, 1999.
6. Mamatqulova X. Tili o'rganilayotgan mamlakat adabiyoti (yapon adabiyoti) 1- kitob. - S., "SamDCHTI", 2020. 120 b.
7. Суперанская А. В. Общая теория имени собственного –М.: Эксмо-Пресс, Флегель-Пресс. –2007.
8. Shuichi Kato. A History of Japanese Literature (The First Thousand Years) ISBN4-7700-2934-9., 2002.