



## The Prose Of “Kanazoshi” In Japanese Urban Literature Of 17th Century

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### ABSTRACT

This article deals with kanazoshi prose, which had a great influence on the creative work of many literary figures of the last quarter of the 17th century, as well as its place in the development of early modern Japanese literature. The aim of the work is to analyze the genre features, the development trends of kanazoshi prose, and the task is to identify its narrative and plotless genres, reveal the factors that influence the formation of each genre and establish their poetic features through the analysis. Cultural and historical, comparative historical methods of analysis are used to achieve the goals and accomplish the tasks mentioned above. At first, the characteristic features of the plotless genres of kanazoshi” - religious and moral treatises, war chronicles are revealed drawing on the analysis of the selected examples such as “Kiyomizu monogatari”, “Gion monogatari”, “Ukigumo monogatari”. Then, narrative genres of Japanese prose of the 17th century are characterized by the examples of the works of Suzuki Shosan, who promoted the ideas of Buddhist teachings through his novels such as “Ninin bikuni”, “Sichinin bikuni”, and also Asai Ryo, who became famous for his fantastic stories “Otogi boko”, “Jigokuo mite yomigaeri”, “Inuhariko” which were created under the influence of Chinese literature. In particular, new principles of comprehension the reality is revealed through analyzing such works as “Tsuyudono monogatari”, “Zeraku monogatari” relating to the traditional genre of love stories of medieval Japanese literature reveal. The idea of the practical importance of kanazoshi genres such as “hyobanki” va “meishoki” which were arose from the historical conditions and poetic needs of the period of Japanese life is being promoted in the article. Based on the example of “Chikusai monogatari” and “Naniwa monogatari” poetic features of the above-mentioned genres are described. Also, the article provides reflections on the conditions for the formation of the genre of Japanese literature of the 17th century “rakugo” - short funny stories, as well as parodies of classical works that became popular in that period.

### KEYWORDS

Kanazoshi, Suzuki Shosan, Asai Ryo, love novels, meishoki, hyobanki, yuujo hyobanki, yakushya hyoubanki, rakugo, Tsuyu no Gorobei, parodies.

## INTRODUCTION

The period covering the seventeenth century is the heyday of Japanese medieval urban literature. During this period, the middle class, consisting of the samurai, farmers, artisans and traders, began to take an active part in all spheres of the country's development. Literature has now emerged not only as an art form that can be enjoyed by the upper classes, but has become a favorite pastime of the middle class of the city. The literature of this period was formed by the works created by the representatives of this middle class. By seventeenth-century Japanese literature, most literatures refer to the literary heritage of the poet Matsuo Basho, the prose writer Ihara Saikaku, and the playwright Chikamatsu Monzaemon, who wrote mainly in the last quarter of this century. However, the literature that greatly influenced the formation of these three geniuses in Japanese literature at that time, that is, the literature that existed from the first years of the seventeenth century until their entry into the field of literature, is often overlooked. We are talking about the prose of "kanazoshi".

From the first years of the seventeenth century, the operation of commercial printing houses, which published books using the method of xylography, the Japanese kana alphabet, laid the foundation for the emergence of the prose "kanazoshi" in Japanese medieval literature. Numerous published examples of "kanazoshi" became widespread among the urban population, representing the middle class, and served as the basis for the formation of urban literature. In this regard, it is important to study the prose of "kanazoshi", which has not been fully studied, to determine its place in the development of Japanese medieval and Japanese literature in general. This, in turn,

helps to understand the importance of "kanazoshi" prose in the formation of later Japanese literature.

## GOALS AND OBJECTIVES

The purpose of the work is to analyze the specific genre features of the prose "kanazoshi" in medieval Japanese literature, the principles of development. The task of the work is to identify the plot and non-plot genres of kanazoshi prose, to show the factors that influenced the formation of each genre, and to determine and prove their genre features through analysis.

## METHODS

Based on the goals and objectives of the article, the methods of cultural-historical, comparative-historical analysis were used.

## RESULTS AND REVIEW

In traditional Japanese literature, all prose works that appeared from the first years of the seventeenth century to 1682 [11] are characterized by the same term - "kanazoshi" ("books written in the kana syllable alphabet"). However, this does not mean that the authors did not use Chinese characters in general. The term "kanazoshi" has been used to distinguish between books written in Japanese and intended for a wide audience, traditionally created in a regional literary language, and "beautiful" literature intended for a narrow circle of scholars and intellectuals of Chinese culture.

In addition to the genres of Japanese prose, the concept of "kanazoshi" includes

translations of Chinese and European literature, their adoptions, as well as religious-ethical, philosophical works, chronicles of military events and some other genres of prose without a plot.

Among the ranazoshi works on religion, morality, and the ideological struggles of the seventeenth century are, for example, the Kiyomizu monogatari (The Tale of Kiyomizu), written in 1638 by the Buddhist monk Asayama Irinan. adopted the Confucian ideology and propagated the teachings of Zhu Xi, as well as other Sun [12] philosophers. His book is written in the form of dialogues with an old man by Buddhist pilgrims who come to Kiyomizu Temple in Kyoto. This old man emphasizes the practical value of Confucianism and, based on reason, denies Buddhism as an imaginary and abstract doctrine. At the same time, in the 1740s, Gion Monogatari (The Tale of Gion) was created, which propagated the ideas of Buddhism and denied the main ideas of the Conversations in the Temple of Kiyomizu. Among the works on religion and morality created in the 40s and 60s of the 17th century, there are many works that seek to combine the basic principles of Buddhism and Confucianism [13] or to create a syncretic ideology from a mixture of elements of Confucianism, Buddhism and Shinto. occurs in [14].

Another common genre of kanazoshi prose without a plot is "jitsurokumono" ("records of real events"). These include chronicles of military events, which are inherited from medieval Japanese historical literature and are inextricably linked with the traditions of feudal epics. Examples of this genre are "Shinchoki" ("Chronicle of Nobunaga", 1611), dedicated to the military prowess of the mighty shogun Oda Nobunaga; "Taikoki", which tells the story of the commander

Toyotomi Hideyoshi ("Chronicle of the on Taiko Hideyoshi", 1626); "Mushya Monogatari" ("The Tale of Warriors", 1654), which tells the story of Oota Dokan, Akechi Mitsukhide, Tokugawa Ieyasu, and other famous historical statesmen of the 16th-17th centuries; These include works such as the Osaka Monogatari (The Tales of Osaka, 1630), dedicated to the events surrounding the fall of Osaka Castle in 1615. All of these works are based on the heroic, epic traditions of the Middle Ages, in which historical truth is intertwined with fabric, and real events are combined with myths, but still vital. Epic heroism frees its place in many cases to depict the real life that surrounds the protagonist and to convey his experiences, in other words, the author seeks to bring the epic protagonist closer to the reader. At the same time, the role of storytelling increases. This is especially true of Ukigumo's monogatari (Tale of the Ephemeral Clouds). At the center of the work is a heroic portrait of Oda Nobunaga, the commander. However, the author's focus is not on the hero's military prowess, but on his romantic adventures. The appeal to the "informal" aspects of the life of a historical figure reflects the art of the genre, as well as certain shifts in the aesthetic consciousness of that period. The protagonist's romantic adventures are described in a manner similar to that of traditional Buddhism. Even the image of a floating cloud in the title of the work figuratively represents the transience of life and Nobunaga's fame.

The Buddhist idea of the transience of life defined the basic views of the world and life of many other examples of kanazoshi, which were close to the genres of plot prose. The story of Suzuki Shosan (1579 - 1655) "Ninin bikuni" ("Two nuns", 1663) is a vivid example of this. It tells the story of two young women who lose their husbands in war and spend the

rest of their lives together, blessing the souls of those who perished. One of them dies. Another hires a villager to bury the deceased according to all custom. When the man takes the money, he leaves the corpse in the woods. After a while, the woman goes to visit her friend's grave and finds her remains in the woods. A woman who realizes the instability of everything in the world becomes a nun.

The propaganda of abandoning the worries of the world and finding a way to get rid of them, wrapped in the form of a plot story, is also characteristic of the work "Shichinin bikuni" ("Seven nuns", 1643). The play tells the story of seven women who, for various reasons, renounce worldly worries, meet in a hut in a deserted place and tell each other what led them to enter the service of the Buddha. Punishment for their deeds in the afterlife is reflected in Suzuki Shosan's collection of short stories, Inga Monogatari (Karma Tales, 1661).

Ideologically and narratively, the stories of the "Buddhism" of the seventeenth century are typical of Japanese traditions. The events in them are not from that time, but from a slightly distant past (for example, the events in the story "Seven nuns" date back to the XVI century), the thoughts and feelings of the heroes are described in the spirit of medieval didactics.

In the prose of the seventeenth century, the centuries-old tradition of magic-fantasy stories did not stop. As before, the development of this genre is related to the influence of Chinese literature. In 1666, the prose writer Asai Ryoi (? - 1691) created a collection of stories about wonderful miracles called "Otogi boko" ("A Child's Doll"). Along with his own stories, the author includes eighteen masterpieces from Qu You's collection "New Stories in Front of a Burning Candle" (XIV).

While re-mastering the Chinese work, the author changes only the names of the protagonists, historical and geographical background, everyday realities and literary reminiscences in order to adapt the Chinese work to the national literary traditions, following the plot of the original source. Asai Ryoi does not seek to rework Qu You's short stories (later, in the 18th century, Ueda Akinari did this in his collection "Tales of Rain and the Moon"), he only adapts them. However, in many places Ryoi feels the need to make additions to the original plot by further clarifying the situation, or otherwise deepening some of the grounds and evidence. Thus, in a reworked version of the story "The Peony Lantern," Ryoi elaborates on the schematic romantic line given in the original play, giving lyricism and persuasiveness to the pieces of the protagonist's meeting with his wife. Ryoi's sharply narrated narrative narratives are often fragmented by plotless entries that incorporate poetic depictions of Japanese nature. In many cases, the author expands the boundaries of the genre by including the pathos of condemning society in the description of the work. In "Jigoku o mite yomigaeri" ("Return from Hell and Rebirth"), modeled on Qu You's "Notes of a Student Linhu Who Went to Hell in a Dream," the author traces the plot to depicting the torment of sinners in hell. He then passes on to the peasants a statement of the torments of hell prepared on earth. Ryoi, who cares about the interests of the state, criticizes the injustice of society from a Confucian point of view, which is explained by the fact that he was aware not only of Chinese but also of 15th century Korean literature. Qu You's collection of five short stories, "New Stories Heard on the Golden Turtle Mountain," was published in 1649 in Japan.

Asai Ryōi's interest in the genre of stories about miracles was related to literature, not religion or worldview. Its authors differ from medieval collections in trying to convince readers of the power of saints, as well as the truth of unbelievable events. On the contrary, in the above works the miracle is not interpreted from a pragmatic point of view. Perhaps they serve as an excuse to engage the reader in an interesting plot, or, as in the aforementioned "Rebirth" story, to inform the reader of the shortcomings of society, such as the condemnation of peasants to unsustainable hardship by the shoguns.

In the seventeenth century, works about miracles take on tasks that were not previously specific. In the collections "Sorori monogatari" ("The Tales of Sorori", 40s of the XVII century), "Otogi monogatari" ("Nursery Tales", 1660) and other collections based mainly on national folklore plots, miracles often become a reflection of reality. Stories of remarkable events expand with the details of everyday life associated with the daily life of the seventeenth-century city. The fantastic, unsubstantiated narrative of medieval magical stories is replaced by a clear and detailed depiction of the living environment that surrounds the protagonists. Belief in the reality of the miracles of medieval thought is immediately weakened by the influence of a new, rational worldview.

The gradual accumulation of new means of understanding reality took place in another traditional genre of the seventeenth century - romance. If "Uraminoske" (1612) and "Usuyuki monogatari" ("The Tale of Usuyuki", 20s of the XVII century) fully mastered the traditions of lyrical narratives of the XIV-XIV centuries and from the conditional scheme of the genre (accidental meeting of two heroes in the temple, If there is no retreat at a glance,

falling in love with each other, forced separation, and consequent death or death of the protagonist), in "Tsuyudono monogatari" (Tale of Master Tsuyu, 20s of the XVII century) some new aspects are available. The play tells the story of a young, noble young man named Asagao no Tsuyunoske, who watches the cherry blossoms bloom, thinks about the transience of the world, and decides to become a Buddhist priest. After a long prayer in the synagogue, he received a revelation from the goddess Kannon: "You will be saved from error and hardship." On his way back from the temple, Tsuyunoske meets a beautiful geisha and soon captures his heart and forgets his idea of becoming a monk. After that, the protagonist turns his attention to the search for new emotional pleasures. Eventually, however, he fails in love and becomes a priest, realizing the essence of Kannon's prophecy.

Medieval views, which are considered to be the difficulty that man must experience in his life on earth on the path to love and salvation, are shaped as clearly as possible in the story. However, despite the tradition of ideological and aesthetic views of "Tsuyudono monogatari", it reflects the new principles of understanding reality. In this play, geishas are played as the main characters. Although their appearance is almost indistinguishable from the noble women of the first works of this genre, there are new aspects in their behavior. If one of the protagonist's mistresses, a geisha from the "cheerful" streets of Edo [15], accepts a nun after Tsuyunoske (the moral aspect of the genre requires it), the Kyoto geisha will not agree with the idea of leaving their world of pleasures. He is a representative of a whole new world and a man with other moral ideals.



The deviation from the traditional structure of the genre is even more pronounced in “Zeraku monogatari” (“Tale of Zeraku”, 1659). Zeraku is the name of one of the protagonists of the work, which literally means “this pleasure”. From the very beginning of the story, there is a departure from the symbolic line typical of the works of this genre: Uraminoske in the direct translation - The Suffering Man, Usuyuki-translation. Thin Snow is a symbol of the shortness and transience of what exists in the world, Tsuyunoske-trans. Dew - Man - a symbol of the mortality of life.

The protagonist of the story is different: now he is neither a samurai nor a descendant - a nobleman, but a simple town - a young merchant named Tomona. One day he dreams that he is meeting an unprecedentedly beautiful girl, and even when he wakes up, he cannot forget this beauty. The hero's love affair is so deep that he is close to death. Eventually, a friend named Zeraku persuades Tomona to go on a trip. Tomona, on the other hand, accepts the offer despite the jealous wife's opposition. The adventures of the protagonists are told in detail in many parts with humor. Tomona recovers and returns to Kyoto with ease. Soon he meets the beauty of his dreams and the beautiful girl becomes his mistress. However, Tamona's jealous wife finds out that her husband is cheating and starts harassing her opponent. In the end, the beautiful girl commits suicide. Tomona's mistress prays earnestly, asking for her soul to go to eternal sleep. One day the spirit of the deceased is embodied. After that, Tomona's wealth increases, and luck in business does not leave him.

There are many traditional elements to be found in this story, but overall the new worldview is stronger in it. Tragic conflict is transferred to the home environment. The

death of the protagonist's mistress is based on a convincing, realistic enough with the tricks of the protagonist's ugly wife. The author's focus will be on the common man, a trader who cares not about salvation, but about emotional pleasures and the increase of his own wealth. Within the traditional genre, there is a transition from conditionality to vital reliability. However, romantic narratives do not yet fully and completely reflect new (compared to the Middle Ages) views.

In addition to the genres discussed above, kanazoshi literature also includes genres that arose as a result of a new historical conditions and artistic needs. These include country guide books (meishoki - notes on attractions), as well as guides on courtesans and actors (hyobanki - translat, notes on rumors).

The cessation of feudal strife, the relative unification of the country, and the strengthening of economic relations between its various districts and prefectures made travel an integral part of Japanese life. This necessity of life led to the emergence of books - meishoki, which universally expressed various information about the cities and their attractions, where to spend the night, the famous industries of this or that place. Initially, such books served only a practical function, but later an artistic function was added to it. Stories such as the “Chikusai monogatari” (“Tale of Chikusai”, 1622) appear, in which the depiction of attractions typical of the meishyoki genre is wrapped up in the form of a story with an interesting plot. “Chikusai monogatari” tells the story of a fraudulent doctor named Chikusai, in which the protagonist is forced to flee Kyoto, hiding from angry patients. The fake doctor finds refuge in Nagoya and starts his business there. But soon it will be exposed again. These failures do not frighten the relentless,

energetic Chikusai: the hero makes his way to Edo in the hope of success. The adventures of the protagonist are described in detail, vivid images of the life of that time are filled with funny fragments, and in the center of them is embodied the same beggar Chikusai.

Simultaneously with *meishoki*, the *hyobanki* genre, which emerged as a result of the flourishing of licensed gay quarters and theaters in the cities, also developed. These little booklets contain all sorts of information about the appearance, habits, and even the weird behavior of courtesans and actors. References about courtesan (*yujo hyobanki*) would help to be more aware of the complex etiquette rules among such women, showing them how to win the heart of this or that courtesan. Actors' handbooks (*yakusha hyobanki*) introduced the theater to new performances and the actors who took part in them, as well as the life behind the scenes. If the first hybrids of the seventeenth century were usually manifested as a collection of incomplete, uncoordinated data, then later artistic elements began to appear in them. The clear realities of the lives of courtesans and actors were filled with woven pieces, often in ridiculous details.

Works in the genres of *meishoki* and *hyobanki*, which were openly focused on the reliability of images, had a significant impact on the formation of new rules of artistic perception in the prose of the seventeenth century. Unlike the traditional genres of *kanazoshi*, such as the magic story or the romantic story, which mastered the stylistic rules of the work of art from the relevant genres of medieval literature, *meishoki* and *hyobanki* appeared relatively free in the choice of both pictorial and narrative means. In order for works in this genre to be able to perform a practical task, their authors had to

portray with great precision the reality that existed in their field of vision. If in *Uraminoske* the protagonist is compared to the famous beauties of Japan and China, and her peculiarities are lost in some abstract ideals of beauty in classical literature, the references to courtesan emphasize the peculiarities of the woman's appearance and nature that distinguish her from others. is given. In *The "Naniwa monogatari"* ("The Tale of Naniwa, 1655) [16], for example, courtesans of Kyoto's famous gay quarter Shimabara, are described as follows:

"Mikasa. There is nothing in it that makes a person feel uncomfortable. Sings well. There are no flaws in the facial structure. However, his teeth are not smooth and his eyes are dull. But she is very charming."

"Meishu. Incredibly beautiful. Behavior is impeccable. However, when he speaks, wrinkles appear on the edges of his mouth and that is why he always seems dissatisfied with something. His cheeks are probably too round."

"Tamakazura. Wonderful eyes. Beautiful hair. In fact, his obesity was a little out of the norm. His face is round, very round ... He is very polite and open-minded."

"Sumanoske. He blinks incessantly. Very thin. His mouth is too big. On top of that, it lacks purity. It's like a cup of tea."

In excerpts from the "The Tale of Naniwa", the author describes the famous geishas of that period, emphasizing not only their good qualities, but also their shortcomings. To achieve clarity and reliability of the statement, the author abandons the generally accepted, stereotyped expressions used in the description of the appearance of the image.

He does not portray his geishas poetically, beautifully, on an equal footing with the object of the image, that is, from the middle class, and therefore laughs unabashedly at their shortcomings and shortcomings.

Most of the seventeenth-century *meishyoki* and *hyobanki* are funny and worth noting. Laughter always serves as the basis for a free, unpredictable, "uninterrupted relationship" with reality. For this reason, laughter and vitality, honesty, are usually inseparable concepts.

In the literature of the seventeenth century, the proliferation of "non-serious" comedy genres became one of the important manifestations of the process of serious formation of new principles of analysis of living material. Among the works of that period, which were consciously focused on the effect of laughter, were a collection of anecdotes and jokes created by the feudal ruler - a professional storyteller in the service of the *daimyo* - *otogishu*. It was the duty of the *otogishu* to spend time with their masters with military stories or small funny stories praising the military prowess shown by their warrior ancestors. It was these funny little stories that were often recorded and published in a separate book. At the same time, the famous collections of short funny stories, anecdotes and puns "*Gigen yoki shu*" ("*Humor - nurtures the soul*", 20s of the XVII century), "*Kino wa kyo no monogatari*" ("*Yesterday's story of today*", the first of the XVII century half), "*Seisusho*" ("*Awakening Laughter*," 1659), and others. These books are written in literary language (*bungo*) and are mainly based on funny passages taken from the repertoire of the medieval *No* theater. However, these collections contain some urban folklore of that period.

In the 70s and 80s of the XVII century, funny urban stories (*rakugo*) were especially popular. At noisy intersections and bustling city streets, storytellers (*rakugoka*) pitched reed tents and invited listeners to their side. Taking their stories to the most interesting point, the storytellers would go around the audience and collect their fees from them. Unlike *otogishu* comic stories based on literary traditions, the art of *rakugo* was nourished by pure folk art sources and was closely linked to the lives of ordinary people of the time. The wandering, humorous stories of street narrators are often recorded and would be available not only orally, but also in the form of books written in colloquial language.

In the second half of the seventeenth century, a Kyoto storyteller named Tsuyu no Gorobey (1642 - 1703) became very popular and famous among the people. Osaka-based storyteller Yonezawa Hikoichi writes in the preface to one of his *rakugo* collections: "I recently had the opportunity to go to Kyoto. Actors from the capital surrounded me and began to ask: - Listen, Hikoichi, what's new in Naniwa (Osaka's old name)? Tell me quickly. - What news are you asking? For example, the waters of the Yodogawa River begin to speak like a human voice at night: "Listen, listen ... (Nan to, nan to ...). And they said unto me, What is this? Here, in the capital, the dew [17] tells funny stories. "

The repertoire of the famous Tsuyu no Gorobey consisted mainly of humorous stories that were closely related to the urban life of his time and depicted real life in a funny way. One such story, entitled "Both the father and the son are great drunkards," tells the story of an old merchant who returns after a party and sees his son not at home. Soon the son returns too, and he is in a much more intoxicated state than his father. The old man



began to bury him, and finally announced: "It is impossible to inherit a house from such a fool. "Father, you're too naughty and you're looking for dirt under your fingernails." I will treat you even without your home. Who needs it? It's swaying from place to place. "If you look after yourself first," said the father, "you will have two faces, not one."

In the story "Lovers' Unsuccessful Suicides," the author gives a humorous interpretation of a common tradition at the time, such as the suicides of lovers. Two unhappy lovers decide to commit double suicide. However, at the last minute, it becomes clear that the man forgot his dagger at home. The woman goes to find the razor. The man backs away from the idea and runs away until he returns. The woman who returns to the agreed place sees that her lover is gone, and realizes that such a willless, cowardly man is worthless to give up his life. After a while, they meet by chance on the street. The man, as if innocent, says, "Since I have already given up this temporary life, then the person you see now is not really me."

Rakugo, a genre of short comic stories, had a significant impact on the prose literature of the late seventeenth century. Anecdotes with specific rules of selection of vital material have firmly entered the artistic system of Ihara Saikaku and other authors of similar ukiyozoshi [18].

In the Japanese literature of the XVII century, humorous parodies play an important role. During this period, it was difficult to find classics of the past that had not been reworked with parody, whether it was a poetic anthology or a prose work. The fact that the authors try to emphasize the humorous interpretation of high works as soon as their works are named shows that this

type of work has gained a certain fame. These include "The Dog Pillow" (a parody of Sei Shonagon's "The Pillow Book"), "Essays on a Dog from Boredom" (a parody of Kenko Hoshi's "Essays in Idleness"), and more. At the heart of the parody was a new approach to the moral traditions of the past [19]. Osamu Matsuda, a seventeenth-century Japanese scholar of literature, described the parodies of classical works in the book lists of that period as "naoshi," meaning not only "retelling," "translation," "alteration," but also "correction." emphasizes.

Similarly, in the list of 1673, the title of "Kokin wakashu" ("Collection of Japanese of Ancient and Modern Times") is preceded by the word "naoshi" (i.e., a revised or corrected work) for Kokin wakashu (a collection of old and new poems by Yamato). The headline "Inu Hyakunin Isshu" ("Dog Collection of Hundred Poems of a Hundred Poets") reads: "Hyakunin Isshu Naoshi". Seventeenth-century publishers used the word "naoshi" to describe genres of parody [20], books by authors and readers of the time that "corrected" classical works or "freed" them from one-sided seriousness, as well as voluntarily reflecting their attitude to parody works. they would say.

Familiar plots and humorous interpretations of many of his seventeenth-century works were apparently not aimed at discrediting the word "someone." His task was not terribly drastic, but significant and constructive. "By parodying the right word, the right style, and defining its boundaries and ridiculous aspects," the artistic feel of those times inevitably transcended the scope of the style and revealed its limitations. For this reason, it realized that a different worldview was possible, striving to exist as another style. By parodying, the authors not only changed the

language of the original work, but moved certain situations and circumstances into a new context. Naturally, this changed the whole essence of the work in relation to the original moral and worldview. Parody in the seventeenth century laid the groundwork for a free and unprepared analysis of living material. No wonder the modified interpretation of Japanese and Chinese classics is not one of the peculiarities of the realist Saikaku creative method. The traditional genre, the plot, and the diminishing of the protagonists through humorous imitations settled in the moral consciousness of that century in conjunction with the search for new means of understanding reality. In parody literature as a joke, legalized freedom, that is, freedom from the usual acceptance of sacred traditions and stereotypes, was combined with a realistic approach in depicting reality outside the realm of parody.

## CONCLUSION

Concluding a brief analysis of the genres and trends in kanazoshi literature, it can be concluded that this literature is of an intermediate, transient nature. Religious-ethical, philosophical works, war chronicles, fantastic stories, romantic stories, plotless genres such as meishoki, hyobanki, rakugo, parodies of classical literature formed the basis of kanazoshi prose. Although the traditions of medieval artistic consciousness were strong in this Japanese prose, new methods of perception of reality began to emerge from its ground, and an attempt was made to depict life and man convincingly enough. This is especially evident in new prose genres, comedy and parody literature. However, it should be noted that a truly innovative and holistic ideological and aesthetic system of kanazoshi prose has not yet been created. This process took place in

the work of Ihara Saikaku, a classic writer of seventeenth-century Japanese literature.

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8. Suzuki K. Kinsei bungakushi kenkyu: Bungaku to rekishi, shiso, bijutsu to no kakawari wo tsujite [Research on Early Modern literature: through the relation with literature, history, ideology, fine arts] – Tokyo: Perikansha, 2017. 118 p (鈴木健一「近世文学史研究: 文学と歴史・思想・美術との関わりを通して」 (ぺりかん社, 2017))
9. Watanabe M., Watanabe K. Kanazoshishyu (Shin Nihon koten bungaku taikei) [Collection of kanazoshi (New outline of Japanese classical literature)] – Tokyo: Iwanami shoten, 1991, 375p. (渡辺守邦・渡辺憲司「仮名草子集① (新日本古典文学大系)」 (岩波書店、1991))
10. Brandon, James, et al. Early Modern Japanese Literature: An Anthology, 1600-1900. Edited by Haruo Shirane, Columbia University Press, 2002. 1392 p.
11. Until Ihara Saykaku's first novel, The Romantic Adventures of a Lonely Man, was published.
12. The Sun Empire was a power that existed in China from 960-1279.
13. The Tale of the Great Buddha "(Daybutsu Monogatari, 1642) and The Tale of Truth (Tadasu Monogatari, 1954) are among such works.
14. Such works include in "The Notes about 108 chyo" ("Hyakku Khachchyoki", 1664). Chyo (町 or 了) – is a unit of measurement; 108 chyo 3 ri (里) omophone equal of measurement 里 and it meaning "law", "principle. Thus, "three ri" means "three ways to reach the truth" (meaning Buddhism, Confucianism, and Shintoism). For this reason, it is more accurate to translate this work as "Notes on the Three Ways to Reality."
15. Edo is the ancient name of Tokyo, the capital of Japan.
16. "Naniwa monogatari" is one of the first works in the genre of hyobanki, in which the description of events follows a specific plot. According to this plot, a young man decides to visit one of the gay quarters in Shimabara, watching a play about courtesans. The protagonist goes to an old man who was famous in the past as a relentless seeker of romantic adventures to get acquainted with the customs and traditions of courtesans. In response to the young man's questions, the old man explains to him how to behave in the gay quarters, as well as about the famous courtesans. of Kyoto, and describes their appearance, their peculiar habits.
17. The narrator's nickname Tsuyu means "dew" when translated.
18. "Ukiyozoshi" - "books of the floating world". Originally associated with Buddhist teachings, the term "ukiyo", meaning "transient life," began to be understood in the seventeenth century as "the world of pleasures" and "the world of love." The term "ukiyozoshi" is used to refer to "stories about samurai", stories about the townsmen, and works about love. Until the end of the seventeenth century, that is, until the beginning of the work of the prose writer Ihara Saikaku, such works served as cheap books for the most ordinary people in the yellow press, while in his work only "ukiyozoshi" reached the level of real literature.
19. It should be noted that in the XVII century, the work of parody went beyond the boundaries of the art of speech and entered other areas, in particular, the fine arts. For example, there are pictures of

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the god of wisdom Fugen (bodhisattva Samatabhadra) reading a love letter, and the legendary high priest of Zen Buddhism Daruma (Bodhidharma) receiving a secret letter from a mistress.

20. Nowadays, the English word "mojiri" is mainly used to mean "deviation", "deviation", "uregaeshi" - "reverse" or "parody" adapted to Japanese phonetics.