Characteristics and Typology Of Artistic Language "Gunki Monogatari"

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Abstract: The Kamakura period includes the period from 1185 to 1333. The peculiarity of this period is that with the change of power, it had its effect on literature, and the literary theme changed, the focus on heroism and old values, loyalty, bravery and new worldviews changed. This thing served to increase the military power in the society. In general, all events and feelings in human life are the main topic of literature. In 1192, the great leader of the "eastern" (Kanto) samurai detachments - Minamoto Yoritomo, after a long struggle, declares himself sei-taishogun, that is, the "supreme military leader" of Japan, thus the true and hereditary becomes a ruler. becomes the true and hereditary ruler of the whole country. Nevertheless, the Heian kings retain their supreme authority, but in fact begin to play almost exclusively the role of the "high priests" of their people - the supreme ministers of Shintoism. The Heian monarchy was replaced by a "shogunate" - a military system of government. The new management system also had an impact on literature. Now new genres have started to appear in it. First, the circle of readers has completely changed. Literature based on a new life, new state forms and a new culture, literary works characteristic of samurai culture began to be created. The student began to belong to a different social environment with a unique worldview. The boundaries of this circle have also expanded significantly. They began to attract an unprecedented number of readers in Japan. Literature began to be read not only by new people, but also lost its previous, essentially more exotic character and acquired a "wide" readership. A new author, a new reader, a new environment revived the new literature. And the main reason for this was the day

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Introduction

Through literary works, it is possible to get vivid information about the domestic cultural life of the relevant period. Through the genre of Gunki, which we will study below, we can get valuable information about the social life of the historical period of Kamakura, the beliefs and worldviews of the people of that time. The works of this genre cover a variety of topics: one after another, funny or terrible events, family traditions, ancient legends and transcriptions of Buddhist sutras, as well as stories depicting the heroism and nobility of samurai. Although the official accounts of what constitutes gunki as a genre are confusing, works in this genre are generally distinct from the monogatari of the Heian period. A simple plot described in a simple and understandable language is explained not by describing the essence of character and psychological analysis, but by dialogue and action, tendency to mystical and dramatic events is a unique aspect of the gunky genre.

Methodology

"Gunki" - literally "military descriptions" - is the main narrative and descriptive genre of the Kamakura period, replacing the former monogatari, and it must be said that it is partly genetically related to them. Gunki, at least in part, forms its name according to the same type as the Heian period story: It falls into monogatari. For example: "The Tale of the Hogen Years" - "Hogen Monogatari", "The Tale of the Heiji Years" - "Heiji Monogatari", "The Tale of the Taira House" - "Heike-monogatari" and others. Gunki monogatari (Japanese: jūnjìwùyǔ) is a literary genre, the main military narrative genre of the Kamakura period (XII-XIV centuries). The plot of Gunki is based on national historical events, first of all, the topic of mutual civil wars of 1156-1568. Fairy tales are distinguished by many features typical of epics.

The emergence and spread of gunki is associated with Japan's entry into a new era and changes in political and social forces and attractions. During this period, the main topic in literature was the military class. Between 1156 and 1221, Japan was rocked by internecine wars, after which a military dictatorship was established in Japan, during which time the shoguns of the Minamoto dynasty held real power in the hands of the military headquarters of the Bakufu, and the emperors were long expelled from the country for a period of time. At that time, the samurai gained political power and ruled the country. Once at the pinnacle of political power, the samurai faced the dominance of the preserved cultural heritage of the ancient aristocracy. Thus, one of the main tasks of the shogunate was to create its own culture, primarily an artistic culture, which opposed the aristocratic culture. As a result of its creation, the military-historical epic "Gunki" appeared at the beginning of the 13th century. As a vivid example of the Gunki genre, we can show a work called "The Tale of the Taira House" or "Heyke Monogatari". Along with bringing the genre to a new level in terms of quality, there were also changes among the lovers of literature. If the culture of the Heian period was distinguished by the fact that it was written only for members of the upper class and did not cover the majority of the population, during the Kamakura period, these boundaries were significantly expanded. Japanese scientist and researcher N. I. Konrad writes: "First, the circle of readers has completely changed; literary works began to be created about a new life, new state forms and a new culture: the samurai.

The student now belongs to a different circle. A social environment with a unique way of thinking began to form. The boundaries of this circle also expanded significantly: they included a mass of readers unprecedented in Japan. Literature has not only been read by new people, but has lost its earlier, essentially more exotic character and expanded its scope. If the first ones were mainly devoted to the chaos and contradictions between large feudal clans, then the works written in this genre were based on the fate of individual famous people. Gunki such as The Tales of the Soga Brothers and The Tales of Yoshitsune were written before the 15th century, but were based on earlier stories that existed in the oral medium in the 13th and 14th centuries.

If the early gunki monogatari were mainly devoted to the chaos and contradictions between large feudal clans, then the works written in this genre were based on the fate of individual famous people. For example, Gunki such as Soga monogatari "Tales of the Soga Brothers" and "Tales of Yoshitsune" were written in the 15th century, but they are based on earlier stories that existed in the oral environment in the 13th and 14th centuries. That is, it

was created based on widely spread oral stories. For this reason, the works consist of a collection of separate stories.

War stories do not have a single author and are usually composed by a group of people at the same time. One of the necessary conditions for their emergence was the organized activity of kataribe storytellers, who have existed in Japan since the Heian period, recalling ancient narratives and legends. As a result, a special genre of oral story katarimono was formed. Secondly, in the Buddhist temples of that time, there was a tradition of telling not only sermons, but also instructive stories and narratives of the setsuva genre in public, which also influenced the emergence of military legends. Such stories have been edited and rewritten many times over different periods of time. The method of spreading the narratives is either compilation of written texts (yomimono) or biwa-hoshi - the tradition of oral stories of walking storytellers, as a result of which the works became popular not only in large cities, but also in the regions. Biva-hoshi traveled in the guise of a Buddhist priest and told legends about samurai accompanied by the four-stringed biwa musical instrument and the lute. Narrators listed all the dates, geographical locations, sequence of events, and warriors involved, as it was believed that detailing the heroes' experiences and exploits in such detail might serve to soothe their souls. Nevertheless, sometimes they were used for entertainment.

In general, the history of creation of narratives can be expressed as follows: their individual episodes were born orally among warriors, in most cases they were not included in written literature. Then they were spread across the country by blind monks and came to monasteries in this form. Medieval Japanese monasteries were cultural centers. People from all over the country, including widows, gathered here. Learned monks compiled chronicles based on events and rewrote ancient works, for example, the oldest manuscript of Kojiki (8th century), the first literary monument in Japan, is known to have been copied in a monastery in the 14th century. Thus, gunki could also be processed and recorded in temples. It can be said that the beginning of their recording in written narrative works (yorimono) dates back to the beginning of the 12th-13th centuries.

Works written in the gunky genre include:
- Shomonki ("Inscriptions of Masakado") is the first famous work written in this genre, dedicated to the rebellions of Johei and Tengyo (936-941).
- Mutsu-waki ("Legend of the Land of Mutsu") - the story of the nine-year war between Minamoto no Yoriyoshi and Minamoto no Yoshie against Abe no Yoritoki and his sons, the rebellious ruler of the Mutsu region between 1051 and 1062 does.
- Oshu gosannen ki ("Records of the Three Years' War in the Land of Oshu") tells the story of the suppression of a new samurai rebellion called the Gosannen War (1083-1087) by Minamoto no Yoshie's army in this region.
- Tale of Hogen (Hōgen monogatari) — it is related to the events and prominent figures of the Hogen Rebellion. This literary and historical classic is said to have been completed in Kamakura around 1320. The events in Hogen's story are a prelude to the story in Heiji's story.
- The Tale of Heiji (Heiji monogatari) details the events of the Heiji Rebellion of 1159-1160, when the head of a samurai clan, Minamoto no Yoshitomo, fought for the throne and attacked and besieged Kyoto. He was opposed by Taira no Kiyomori, the head of the

Taira family. A short story, like most monogatari, exists in three main forms: written, spoken, and pictorial.

- "Taiheiki" ("The Tale of the Great Peace"), written in the second half of the 14th century, is the largest Japanese historical feudal epic in this genre. It consists of 40 scrolls, and its main theme is 1318-1367 are events related to the war between the Southern and Northern dynasties. Structurally, Taiheiki is divided into three parts. Scrolls 1-12 tell the origins of Emperor Go-Daigo's plans to overthrow the shiken (shogunal regents) - the real rulers of the country. Scrolls 13-21 deal with the events of the Nanbokucho period, the war between the northern court of Ashikaga Takauji in Kyoto and the southern court of Emperor Go-Daigo in Yoshino, near Nara. Scrolls 22-40 tell the story of the victory of the Northern Dynasty and the establishment of the Muromachi Shogunate. The Taiheiki also includes numerous novels and more than 60 Buddhist setuwa stories.

Result and Discussion

Gunki is distinguished primarily by the fact that it is written in a new type of literary language. It uses "wakan-kongobun" (mixed Sino-Japanese language) instead of "wabun" used in the Heian period. The language is made up of two elements of completely different origins, reflecting the real picture of spoken language in Japan at that time, which had already adopted many Chinese units, but had not yet fully mastered them. On the other hand, the Gunki language is characterized by a mixture of stylistic elements of speech: the "elegant words" of gagen and the "vulgar" expressions of zokugo. In other words, in Gunki we can see elements of the Heian monogatari language as well as a number of common words. The artistic image styles in Gunki are very different from the literature of the Heian period due to their unusualness. When using semantic tools, we can see the unevenness and imbalance in them.

Metaphorical and metonymic embellishments are often cited in abundance. Especially pompous and empty rhetoric, used only to create an impression, unnecessary decorations are used a lot, sometimes they appear through a completely artificial introduction to the syllable and are sufficiently in tune with the surrounding stylistic environment. it can be said that it does not fit. But despite the above, gunky has a very unique stylistic structure. At the same time, despite the presence of Heian style and rough speech, Chinese words and the spirit of the so-called "Azuma style" (half Chinese, half Kanto language) can be felt in it. This is a very unique style. Perhaps, in this case, such a combination of mixed elements creates the impression of originality. Only one thing is certain: the Heian period literature has no such weakness as the dullness of a language that eventually falls away.

A characteristic effect of liveliness, speech energy is created; the exposition was able to give completely unknown power to the literature of the Kamakura period. For example, in the image of Kiyomori's death, we can see the sharpness and tension of the speech, as if his speech was cut off, becoming completely unknown, and this is how he was able to give such energy. The simultaneous presence of a variety of lexical elements, for example: "elegant words", vulgarisms, Chineseisms and Buddhist expressions, - creates an unusually lively and colorful rhythm of the image: the monotony characteristic of many monogatari

and sameness is no longer found here. Instead of them - rapid change of lexical types and partial syntactic construction; a wealth of words with different semantic meanings, unexpected turns are common. It is difficult to immediately determine to which literary genre all these gunki belong.

Japanese critics sometimes debate whether these works should be classified as "literature" in the strict sense of the word. Are they some kind of "history"? In other words, what is it: a novel or a chronicle? Indeed, at the first acquaintance with gunka, a kind of duality, instability in their genre begins to be felt. On the one hand, they are too historical to be pure literature, on the other hand, they are too literary to be history. It should be admitted that they are prevented from being called a product of pure literary creation by a number of elements that are usually characteristic of historical chronicles. A lot of things in Gunki monogatari can be called non-literary. First of all, we must take as an example the constant list of names, titles, positions, titles, institutions, etc., with which even the most "literary" recognized works are sufficiently saturated. One Japanese literary historian says that all these original names are so numerous and carefully collected that it is as if we had not a "story" but a service or bureaucratic genealogy. This opinion is absolutely appropriate: For example; In "The Tale of the House of Taira" - "The Prosperity of the Clan", in the list of permanent, proper names - the members of the Taira clan, which of them are in which position and in which rank and rank, are most clearly indicated. When we treat Gunki as a literary work, we also see that the whole text is a very long passage from historical documents, and this can cause an unpleasant feeling in the reader. This unpleasant feeling is influenced by the fact that the language of these documents is usually very incomplete, not only not distinguished by any artistry. Even at their best, these quotations leave a distasteful impression due to their obvious stylistic inconsistency with the main text. In a word, there are many elements that prevent all these works from being recognized as purely literary treatment of historical material.

At the same time, there are many places in the text that are not only artistic and literary, but also bordering on true poetry. We can find a number of poetic techniques. We can also see a number of the most interesting metaphorical constructions, divisions, and lyrical digressions. It is enough to read the chapter "Kiyomori's death" in the first book of "The Tale of the House of Tyra" to be convinced of the author's ability to depict the story of death with the means of artistic imagery. Sometimes whole chapters are purely artistic, approaching in style and content the monogatari of the Heian period; for example, from the first book of "The Tale of the House of Tyra" there is a chapter "Magic of the Moon", in which the author makes a strong contribution to the overall poetic impression and the rhythmic construction of the phrase in places, creating a rhythmic prose effect. We can also see that the exposition is often embellished with allusions, borrowings from the poetic vocabulary of Buddhism, and so on. In other words, in many parts of it, gunki is not just a dry historical chronicle, but a real historical novel is an artistic epic. Battle scenes usually include descriptions of the warrior's clothing and armor, which are used to describe the warrior and to depict personality traits.

Another characteristic feature is the section on the warrior, which not only lists his personal name and title, but also lists his family connections and achievements. In depicting the battles, the gunki paid great attention to the dynamics of epos and hyperbolism, expressing tension and speed of movement. In the image of the authors of legends, the strength and dexterity of warriors were actions that ordinary people could not perform. Warriors are usually able to lift a rock "hard for a hundred men to move", "five hundred horsemen can break through the thickest part of the warriors and drive them from west to east and from north to south", with a surprise attack "the enemies They are depicted as possessors of impressive and extraordinary strength, who can chirp and throw them in all directions. The general form of the story usually consists of three parts, which respectively describe the causes of the war, the progress of the battles, and the consequences of the war. The texts are usually composed of episodes, the main part of which is divided into short stories, often focusing on specific events. The reason for this is the oral transmission of the text. Another core value system that guides Gunki Monogatari's ethos is Buddhism. First of all, it should be noted that Buddhism and warrior ethics do not appear to be diametrically opposed to each other.

One of the main Buddhist ideas in Gunki monogatari is karma, the idea that present circumstances are punishment or reward for past actions, and impermanence, the idea that nothing here can last. Heyke's monologue can be thought of as a long sermon about Buddhism in particular. The Gunki monogatari are of particular interest as a source that contains the aesthetic image of the "true samurai" and a number of rules that the samurai must implicitly follow. Based on these principles, the Bushido code was formed. Although Bushido was formed in the 16th and 17th centuries, its qualities and requirements can be observed in the example of gunki heroes. From this it becomes clear that the foundation of Bushido dates back to the Kamakura period. The loyalty of a vassal to his master - not only to live and fight for him, but also to give up his life for him if necessary, as well as to give up all the pleasures of life in order to serve him, are the qualities that a samurai should have. is the most vivid example. Buddhism and warrior ethics are not seen as contradictory. Despite its inherent differences, gunky is a mixture of them. It is primarily Amida Buddhism, a form of Buddhism that is enlightened in Gunki, according to which anyone who repents of their sins and turns to Amida Buddha can attain enlightenment. The main Buddhist ideas in Gunki are that what is happening now is a punishment or reward for past actions, as well as the illusory nature and impermanence of the material world, and the idea that nothing on earth can last forever.

Conclusion

Although Gunki monogatari were written in the Kamakura and Muromachi periods, they have a number of similarities with Heian period literature in terms of style. However, unlike the literature of the Heian period, the main theme of the Gunki monogatari was firstly a detailed coverage of the bloody civil war that took place in 1156-1568 and the courageous actions of the samurai. Gunki monogatari aimed not only to shed light on the domestic and cultural life of the Kamakura-Muromachi historical periods and the conflicts

of those periods, but also to shed light on issues such as the place of the samurai among people, his responsibility, and duty. This later had an impact on the creation of Bushido, the community of samurai.

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The artistic features of 人口庭園 "A fake garden" of Abe Tomoji

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