

How to Cite:

Mamatqulova, K. A., Amanullayeva, K. M., & Shuhratova, V. J. qizi. (2022). Considerations for teaching Japanese literature. *International Journal of Health Sciences*, 6(7), 377–385.
<https://doi.org/10.53730/ijhs.v6n7.11004>

Considerations for teaching Japanese literature

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Abstract---This article is about considerations of teaching Japanese literature. Furthermore, the concepts of modern literature are illustrated with various examples. There is a modern fact from the field of psychology, which seems to be directly related to pedagogy. In this article also mentioned that, modern education's three aspects and innovations of education. In addition to, the idea of a "synergetic model of education" is mentioned logically possible and practically fruitful for the experimental complex at the Institute of Foreign Languages.

Keywords---education, communicative function, methodology, synergetic methods, culturology, kabuki, theatre No, Murasaki Shikibu, genji monogatari, tanka, manga.

Introduction

This page should begin with the introduction of your article and follow the rest of your paper. Wilson (1990), stated that the Introduction explains the scope and objective of the study in the light of current knowledge on the subject. State the objectives of the work and provide an adequate background, avoiding a detailed literature survey or a summary of the results.

Method

Modern education is based on three aspects: innovation, interactivity, complexity. Student age - it is time for the most complex structuring of the intellect, worldly and social activity of a person as a future professional. The student of today is the future intellectual and spiritual elite of society. Therefore, any attempt to improve the process of "creating or forming" this personality should be perceived as a creative innovation, as a desire to move forward. In the era of widespread use of computers in the educational process, higher education is facing complex methodological innovative problems of information design, when the student is already accustomed to the "file" perception of the material. Therefore, the modern technique should focus on this type of supply and fixation of the material. It is known that information is updated in the world every five years, so how to keep up with the latest developments in the world of philological sciences, if you do not introduce them into the learning process in doses. Naturally, one cannot "embrace the immensity" even in four years of being at a university. Therefore, the idea of a "synergetic model of education" is logically possible and practically fruitful for the experimental complex at the Institute of Foreign Languages. The principle of integrated learning, when open systems in the educational process allow you to include education in a single information complex, and the worldview interpretation of the synergetic model can serve as the basis for a holistic and open perception and understanding of the world, is very relevant. If we correlate this with the university model, then the components of the system mean disciplines that are at the same time inscribed in a single philological complex. This activates the creative potential of students and teachers.

The newer ideas supported by practice, the richer and more productive the pedagogical process will be. The complication of the system of scientific knowledge, their integration requires teachers to improve their skills through the ability to create interdisciplinary programs. These are the prerequisites for the innovative development of synergetic education. The possibilities of internal reserves are clearly indicated with an integrated approach. This refers to the philological complex of disciplines aimed at analyzing the text of a work of art. Interdisciplinary programs - this is the complex that is essential for the full education of a philologist: language-culture-literature. This is a fruitful and mutually conditioning learning process, a triad. This is an orbit along which three objects must move in a single bundle. The work experience allows us to identify the methodological joints of these concepts, passing to the disciplines of the language university and to determine the functions of the philological complex.

Let us dwell on the second component of the triad - culture. The subject "Culturology" occupies a negligible place among the specialized disciplines. Let us turn to a fundamental study with such a telling title "Language and Culture. Linguistics and Regional Studies in Teaching Russian as a Foreign Language. In fact, the methodology is suitable within the study of the Japanese language for a philologist of the specified profile. E.M. Vereshchagin and V.G. Kostomarov point out the important functions of the language (as a foreign language) in this case:

1. Communicative function
2. Cumulative (accumulative)
3. Directive-influencing and formative personality.

4. Acculturative - the assimilation by a person who grew up in one national culture of the spiritual wealth of another people" [1]. It is unlikely that even the most conscious and intellectually prepared student, starting to comprehend the basics of a language, knows the culture of the country of the language being studied. Without this knowledge, the subject sags Literary history of the country of the language being studied: "Whatever the textbook or teaching method, it is information about culture that primarily constitutes the main wealth of education. Without reference to the phenomena of culture, the study of a language becomes impoverished. As an example, let's take studying at the Oriental Faculty, the department of "Japanese". If at school, studying English, French or German, the applicant had an idea about the culture of these countries, even a fragmentary one, then experience shows that with the "Japanese" one must start "from scratch". Within the framework of this article, the authors do not even think of invading foreign territory, delving into the problems or strategy of cultural studies as a subject. This is a matter of narrow specialists. But, as teachers who read the subject "History of literature of the country of the language being studied", we understand from experience how flawed the triad is without a full-fledged component. And we raise the issue for discussion, in order to create such a complex so that it works, so that the motto "For the common good" is realized. A.Y. Flier in the article "Modern Cultural Studies: Object, Subject, Structure" emphasizes: "...everything that we understand by the history of culture in its empirical aspect...is a description of thousands, millions of artifacts....works...to the level of an artifact can be attributed quoting, borrowing plot moves, ideas, genres.. [3.p.124-145]. So, analyzing this or that work, the student is faced with a huge number of "blank spots" (from ritual to wandering plot, from the paralinguistic characteristics of a character to his perception of the landscape, from quotes from the Chinese poet Li Bo to rejection of the Meiji era). Without knowledge of many material and spiritual monuments, characteristics of eras, somatic language (gestures, facial expressions, postures), without knowledge of painting and park art, architecture of Japan, it is impossible to talk about a graduate philologist with a wide and deep level of training. Agreeing with the opinion of G. Ilyin, we emphasize that for all the years of study a student should get the feeling that he has climbed a springboard: "Education is a change in a person's view of the world, his attitude to things and other people, it is a change in a person himself. The perception of the world becomes an expression of the essence of man, because in the way a person perceives and understands the world, his essence is represented [5.p.87-92]. The content of higher education and all its constituent disciplines always have a clear motivation for a student who perfectly chooses priority knowledge for himself. The student is pragmatic, so it is necessary to first identify the parameters of his professionalism. In our case, these are the key moments of the complex: knowledge of the language, literature, culture of Japan. In this case, it is appropriate to cite an oriental parable: "Three archers asked the wise man which of them was more skilled in archery. The first pulled the bowstring and the arrow flew beyond the forest. The second pulled the string even tighter and the arrow flew over the mountains. But the third took aim at the nearest target for a long time and hit the bull's-eye. The sage awarded victory to the third, noting that he had a specific goal. The task of the teacher is to prove examples of the functioning of this complex at each seminar or lecture, to gradually and convincingly introduce the student into his profession. This is a creative process, and "creative

is one of the most specific manifestations of the cultural". Let us turn to the paradoxical article by A.Y. Flier "Culture as the meaning of history", which gives an interesting interpretation of "history as an authorized story": "... I am aware of the scale of the author's personal experience: the history and degree of the author's interpretiveness. Moreover, this principle dominates in works of fiction and art ... "[3.p.124-145]. So, any historical event is transformed and preserved largely thanks to the literary text, which we analyze in the course History of Literature of the country of the language being studied. Outside of knowledge of the Heian era, it will be difficult to understand Murasaki Shikibu's Genji Monogatari, pictorially enshrined in twelve horizontal scrolls by the artist Fujiwara Takayoshi, who worked in the tsukuri-e style. So, the era will determine the appearance of its hero, a certain genre, its aesthetic trend in literature, painting, architecture, the development of No and Kabuki theaters, etc. Therefore, it is impossible not to enter the work of a writer or poet into an era or cut it out of the general cultural flow. Analysis of Basho's poetry is impossible outside the artistic traditions of Sesshu's monochrome painting. For example, Basho's haiku was translated into Russian by seventeen different translators.

On a black branch
Raven settled down.
Autumn evening

It is impossible to fully understand the meaning of this verse from the translation. Firstly, hieroglyphs have their own fundamentally important specifics, a huge potential (second-year students still do not know how to read the original, but seeing the original in front of them, fixing a vertical figurative representation, they work with translations, presenting the "picture" content of the text). Secondly, hieroglyphs have a large semantic volume (one hieroglyph is translated as a combination of words). And, thirdly, the hieroglyph is itself a work of graphic art. The arrangement of lines, vertical perception, all this conveys the experience of working with landscape painting of that time. Without knowledge of optical, vertical and horizontal transformers, landscape perspectives, it is difficult to master the aesthetics of tanka and haiku. An almost ridiculous case can be cited as an example, which demonstrates the chain of the complex. The students were looking at the magazine "Japan" dedicated to manga. The question arose: why is the art of "manga" so popular in Japan. He would remain out of the subject, at the level of empty chatter or excuse. But the teacher carefully decided to read the article, found an indication that the modern development of comics lies in the historical plane of painting of the 12th century (the cycles "Diseases and Deformities", "Birds and Beasts"). At the next lesson, the teacher (with new knowledge and reflections on the graphic vertical perception of the Japanese text) comes to the audience and an interesting work begins to recreate even such subtle threads of interconnection in art, about the benefits of any knowledge, an impetus to reflection. The teacher must work himself and this is not a tautology for the student to feel a creative impulse. If such a part of daily classroom work is to be attributed to particulars, then, of course, it is impossible to imagine an enormous practical benefit for teaching a student to comprehend the culture of Japan as an object of his profession. But what is the essence of innovation? And its task is to create a complex, the key moments of which are many times more efficient, productive, more promising, they work individually with each student at

his level of comprehension: "Subject-content education leads to the fact that the disciplines cease to "hear each other". Knowledge acquires a mosaic character, in which the conditions for internal dialogue disappear between its individual areas. "Culturology" as a priority subject of the complex, should be nationally oriented towards the future profession. Of course, it is important that the "Japanese" knows the universals of the culture of Ancient Egypt, but for the general development. But he must comprehend the universals of the culture of Japan deeply not only in the classes on "Country Studies", but also in lectures, seminars of the above disciplines. Only then will the complex work, which will give the student motivation for a deep comprehension of knowledge (the complex works as if "a lot of threads are being unwound from endless balls"), and most importantly, it will give a powerful impetus to independent work. After all, written homework in the "History of Japanese Literature" is always associated with the analysis of the text in which "dynamite" of ethnolinguistic, cultural, pictorial, ethnopsychological riddles. The student begins to initiate the learning process with his understanding of: I know that I don't know anything. He is forced to ask questions, look for answers to them, often in books on the history of painting in Japan. It's great! V.B. Shklovsky, the great paradoxicalist, gave a voluminous definition of such a process: "Art works with its multi-thousand-year all-understanding living archive". Studying at a university can be compared in this context with the acquisition by each of his own archive, which he will be accustomed to collect every day in the future. Isn't this a model of a harmonious, intellectual personality?

There is a modern fact from the field of psychology, which seems to be directly related to pedagogy. Neuroscientist Earl Miller proved that, if successful, short, coordinated impulses containing a large amount of information are transmitted along the nerve pathways to both areas of the brain. Success makes a person smarter. At each lesson, the student himself "makes discoveries", working in the classroom. Innovation is when every student understands that today he has learned something unexpectedly interesting, paradoxical, and not "a collection of quotes from the Internet, slightly modified". Innovation is when the teacher understands the meaning of the complex not as an abstract theoretical term, but as a mechanism for joint work, in which each element is debugged and coordinated for practical and creative use. Baron Munchausen pulled himself out of the swamp by his pigtail... It seems that this image is pretty enough for everyday exercises for both the teacher and the student.

The problem of synergistic liberal arts education has deep methodological prerequisites and a teaching need. The principles of synergetic education were closely studied by teachers at the end of the 20th century. First of all, we note the book by B. S. Gershunsky "Philosophy of Education", which advocates a new paradigm of education, in our case, higher, that is, professional: "Education is an extremely broad socio-cultural, socio-economic and actually pedagogical phenomenon" [13.p.10]. An interesting work by V. G. Budanov "Methodology of synergetics in post-non-classical science and education", which states: "Today, synergetics is rapidly integrating into the field of the humanities, the directions of sociosynergetics and evolutionary economics have emerged. Synergetic methods are used in medicine, psychology, pedagogy, applications are being developed in linguistics, history and art history, a project to create synergetic anthropology is

being implemented*.And then the scientist emphasizes the influence of the synergetic paradigm on the reform of higher education: "In our opinion, the education reform should be based on the ideas of the integrity and fundamental nature of education, but not in the spirit of the traditional disciplinary understanding of the fundamental sciences, which laid the educational paradigm since the first phase of the scientific revolution, but taking into account the paradigmatic changes in science at the turn of the 21st century, its transition into an interdisciplinary stage of post-non-classical science" [14.p.45]. It can be emphasized that the idea of interdisciplinary links is not new and should be widely applied in practice.But in reality, it happens in many respects' contrary to the logic of a continuous process.It seems that there are two types of interdisciplinary links: external, which can be easily identified as an integrated approach to teaching methods.Internal view, real, which remains unused.It is the internal, deep interdisciplinary approach that is the principle of synergetic, which provokes the student's stimulus to creative awareness, understanding of the material.

This means that the main corpus, that is, the mainland of literary texts that make up the literature of the language being studied, remains unknown to the student. There is no common base of literary works, which students could get acquainted with in different subjects. They are available, but unsystematic, not connected with the main literary disciplines.

This lack of system, firstly, does not give the student knowledge about the text as a cultural phenomenon of a certain period. Finding a metaphor or comparison on the "Analyst" in a passage from a novel is not a work on the text. Secondly, a group of subject teachers could join forces and outline the base of those works that would contribute to the student's potential knowledge, understanding of the text from the standpoint of linguistics, translation studies and literary criticism. For example, in the 1st year "Introduction to Literary Studies" R. Akutagawa's story "In the Thicket" is studied (composition, character system, linguo-stylistic self-characterization, time and space), in the second year - "Conceptological analysis of a literary text" analyzing the novel "Rasemon Gate" - students will remember the national concepts from the story "In the thicket". In the 4th year, you can no longer dwell on the short stories by R. Akutagawa, but take "The Life of an Idiot". Recommending Yasushi Inoue's short story "Hunting Rifle" for home reading saves time for analyzing his other works in the course Literature of the country of the language being studied. This elementary, at first glance, connection has a powerful cumulative effect of knowledge, expands cultural horizons, and develops the student's analytical abilities. B. S. Gershunsky writes: "In the process of cognition in any subject area, on the one hand, there is a gradual increase in the number of key concepts and categories, and on the other hand, and this is most important, they are filled with ever richer content" [13.p.43]. There is a continuous process of deepening knowledge, fixed in concepts and categories.

The synthesis of these categories makes it possible, figuratively speaking, to build a categorical framework of the theory, but not yet the "building of the theory"

itself - theoretical knowledge. The latter is the result of a synthesis of meaningful interpretations of the relevant categories. And the more complete are these meaningful interpretations - the characteristics of the categories related to the area under consideration, the more complete is the theoretical knowledge. On the "categorical frame" of the theory, the material carrier ("fabric") of the content of this theory is "stretched", as it were. It is clear that the more categories, the fuller and wider they are covered by the meaningful "environment", the "dense" they are located to each other and the less "blank spots" there will be in the system of theoretical knowledge.... But the very idea of the formation of both theoretical and philosophical interdisciplinary scientific knowledge is seen quite visibly [13.p.16]. We emphasized the words "categories", but these are terms that are so incomprehensible to students, since they are often not supported by practice (this is especially obvious when writing term papers and even final qualification papers). With a synergistic approach, the frequency of referring to the term, the analysis of its existence in the context, a comprehensive explanation, and therefore understanding are repeatedly increased.

K. D. Ushinsky wrote: "Reading does not mean anything: reading and how to understand what is read is the main thing". V. A. Kukharensko in the book "Interpretation of the Text" sort of explained all the stages of working with the text, that is, the relevance and relevance of these seminars: "The results of the study mutually complement and enrich each other, because in their totality they give an idea of the work in the dismemberment and integrity of its constituent elements as an independent independent phenomenon, and as a stage of a general process, and as an element of a general system" [16.p.6]. This quote can be interpreted in relation to the logic of the content of our seminars.

Philological education is characterized by close attention to the text and linguistic personality of the writer. Defining the meaning of the term, one of the founders of science G. Haken emphasized that "synergetics is an interdisciplinary field within which systems consisting of several or a large number of elements are studied". The text-centric direction is a priority, along with the linguoculturological one, in the formation of the professional base of the student of the department of Japanese philology (as well as other areas). Culture - Language - Literature - the three cornerstones on which the foundation of education is based, and it is impossible to break this relationship. We propose, without destroying the logic of building curricula, to find additional internal resources and focus on those interdisciplinary connections that meet the objectives and principles of synergetics. V. G. Budanov writes: "In synergetics itself, several parallel layers of its existence in modern culture can be distinguished, arranged according to the degree of increase in the level of abstractness:

- subdisciplinary - ordinary consciousness of everyday practices;
- disciplinary - processes of individual creativity and development of disciplinary knowledge and objects of study;
- interdisciplinary - processes of interdisciplinary communication and transfer of knowledge in the dialogues of disciplines, pedagogy and education, in decision-making" [14.p.68].

For our program, we will single out two layers: "Disciplinary and interdisciplinary", which meet the tasks of not just professional education, but the process of a specialist immersed in the culture of the language being studied, capable of further constant intellectual self-improvement. Thus, the interpretation of the text is both the process of comprehending the work and the result of this process, which is expressed in the ability to state one's observations using the appropriate metalanguage, that is, professionally and competently presenting one's understanding of what has been read.

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