

A CONCEPTUAL ANALYSIS OF THE JAPANESE WRITER HARUKI MURAKAMI'S STORY "THE BAY OF KHANALEI"

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ABSTRACT

In this article, the conceptions of Haruki Murakami in the story "The Bay of Khanalei" are analyzed. At the same time, there is an information about the main essence of the story and about the interest in events was also given. The similarity of the content of Murakami's works in terms of consignment is given by examples, and it is stated that the concepts of all his novels consists of the main concept of national and individual significance.

Key words: *Conceptosphere, text, loneliness, loyalty, soul, syorfing, mother.*

The concept of a conception is an orderly complex of conceptions of a certain people. In each folk concept there is a certain complex of conceptions, which forms the basis of the national mentality and has a bright National originality. As a rule, the expression of such concepts in another language is considered complex and even impossible. It is known that in the National confinement the national anthem, the science and culture of the nation are reflected in the general picture. And language is an integral part of the cultural connoisseur.[1.11.]

In Haruki Murakami's story "The Bay of Khanalei" "is based on a variety of artistic concepts, which have such an inseparable connection as "soul", "loneliness", "loyalty". This situation is also expressed in the work of Haruki Murakami, who keeps his loyalty to Western culture. As is known, the personal-author's world landscape [3.95.] represents a complex of individual author's Conceptual landscapes, illuminated by individual stylistic features of the writer. Still, the personal conjectural landscape is formed on two levels, these are: conjectural and individual speech levels. As the leader of these two lines, the concave line appears. Because the peculiarity of the poetic landscape of the universe can not be fully expressed in the forms of language alone.

The study of the "text conception" in any novel creates the opportunity to fill the area of analysis in the work under study, to see the dynamic development of concoctions, to determine the superiority of any of them in the discursive, to analyze the cognitive layer of conception, to determine the evaluation component.

Sh.S. Safarov believes that the study of the factor of personality in diskurs is important: "The focus of Pragmalingvistics on the study of the factor of personality is a timely action: It is desirable to evaluate the individual in the relationship and discursive activity in the cognitive network, as the product of non-linguistic-cognitive activity of diskursion, that is, to study as the product of [5.139.]

The Haruki Murakami's novels consists of the main concepts of national and individual significance: Similarly, in the story "The Bay of Khanalei", the concept of "loneliness-loyalty-soul" forms the main concepts of the story in the interrelation.

The main content of this story is the loyalty of the mother who lost her son, her experiences in the soul and the suffering of a lonely child. Her mother's name is Sati, and her son died at the age of nineteen because of a giant shark in the Bay of Xanaley. Shark did not eat him alive, he went out into the sea, during the flying of the surfing, the shark gnawed the right leg of the young man, and the young man drowned from a heart attack. Therefore, in the official cause of his death it will be written: "drowned dead". The surfing board was also almost half disassembled.

In the works of Haruki Murakami, the concept of "loneliness" is embodied in the style of "motivation of loneliness", which includes the psychological state of the hero with a "wounded soul". The system of conceptions

in the work creates a special concept of the story "The Bay of Khanalei". T. M. Gurevich in the dissertative study is touched on the national characteristics of such an intangible being as "soul": The concepts associated with heart and body in the Japanese national tradition "are not subject to dependence, but considered to exist as "sinsin (soul)", "心身 "unity, the expression of harmony" heart-soul-body".

When the concept of "loneliness" in the story is discussed, it is implied first of all the suffering and soul experiences that begin from the state when the mother hears the death of her son.

"When he received a message from the Japanese Embassy in Honolulu , Sati was sitting there wherever he was standing. His brain was empty, he could not think of anything... He simply sat on staring at the wall. You can not remember how long sat down. But she soon became fond of it and called the company to order a ticket to Gonolulu. The embassy staff said that it was necessary to arrive as soon as possible to the place of destruction as possible and determine whether this was really his son or another. A simple misunderstanding would not be an exception."[2.20.]

After hearing this story, the moments of loneliness in the life of the mother begin. Until the end of his life, he is accustomed to spend every summer in the Bay of Khanalei alone with the memories of his son. The time of day is spent the day with the observation of the pilots of the shoreline surfing, and during these times they experience a variety of events. In the story, this situation is covered as follows:

"Since then, Sati has been going to the town of Hanaley every year. Arriving a few days before the date of his son's death, he lives here for three weeks. Every time he takes a beach course and sits on the edge and sews into the syringes. Nothing else does. The sun is just off the coast. In this way it lasted more than ten years. The woman stopped in the same room of that cottage, ate lunch in the same restaurant, read a book in solitude. That's why bari year after year - as if copying... Here are a few pleasant interlocutors gained. The town is not big, now many chose Satini. He knew him as a Japanese mother who killed her son nahang in this country."[2.25.]

It is known that the artistic image of the universe is a secondary, indirect image. It relies on two tools: a personal author's concept landscape of language and the universe. [9.8.] Also, any work of art comes from the composition influenced by the perception of the universe in a personal way of authorship, that is, a private variant of the connotation of the universe and, in turn, the laws of the world structure.

In Haruki Murakami's general concept, a system of artistic conceptions [continuity] occurs, which can be demonstrated as a contour map. In determining artistic consensus semantics, figurative metaphor units or associative components in the form of a prepositional Bond play an important role. Therefore, in each novel analysis, without ignoring the functions of all artistic conceptions, the separation of leading conceptions determines the productivity of the analysis, since such "chains" create an imaginative communicative system. This shows that the concepts "kokoro" and "sinsin" traditionally occupy an important place in Japanese culture.[1.12.]

The conceptual analysis of the artistic text brings the linguistics and literary fields closer together. This approach takes note of the most important aspects of linguistic and literary analysis, as well as the possibility of fully identifying the content of the artistic text. Cognitive analysis allows an artistic connotation to be considered on the scale of the context and communicative situation, which provides the basis for an adequate definition of its semantic traits and verisimilitative properties.

In the process of translating the works of Haruki Murakami, an experienced translator D Kavalenin tried to figuratively convey the concepts of “soul”, “loneliness”, characteristic of Japanese culture, to the owners of other cultures. However, it was noticed that he had certain shortcomings in the expression of material and spiritual connections inherent in Japanese linguistics, such as “heart”, “heart”.

The translator comprehends the text, content and idea of the works of Haruki Murakami radically and focuses his main attention in the translation process to the “figurative expression of the content”. It turns out that the translator Haruki Murakami fully mastered the concept. Haruki Murakami recreated the original figurative expression of concepts “loneless”, “kokoro”, “sinsin”, which constitute the main idea of his creativity, the translators demonstrated the mastering of the Japanese national linguistic and cultural landscape of the universe.

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