

REPRESENTATION OF THE CONCEPT OF "CREATIVE THINKING" IN THE CHARACTER SUBTEXT OF HARUKI MURAKAMI'S "1Q84" TRILOGY

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Abstract: This article analyzes the possibilities and characteristics of a cortege of character subtext, centered on the concept of "creativity," to characterize Tengo the writer during the editing process of "Air Cocoon" and his reaction to Aomame's work. The specificity of this artistic concept also characterizes Haruki Murakami's authorial thinking.

Keywords: character subtext, character concept, cortege, creative thinking, professional terms.

Haruki Murakami's recent extensive works embody an interesting "character concept" that explores the creative process. While in the "1Q84" trilogy, writer Tengo shares a cognitive understanding of the process with the author himself, the "Killing Commendatore" duology features an artist who equally thoughtfully analyzes his own portrait work, expertly dissecting Japanese-style paintings and European canvases. Haruki Murakami's creative thinking and his knowledge of painting demonstrate the writer's enormous intellectual potential, his desire to explore the depths of his characters' consciousness, the specifics of professional thinking, and to enshrine these in character subtexts. It is worth noting V.P. Belyalin's conclusions on the connection between the psychology of a writer's personality and his work: "... from the text consciously perceived by the individual, one can identify the type of its actualization; "In a number of cases, a literary text is generated by an actualizing consciousness... the organizing center of a literary text is its emotional and semantic content, reflecting a certain type of accentuation..." (Belyanin 2006:4). In this article, we will highlight two areas in which Haruki Murakami emphasized Tengo's creative thinking as a writer: in editing "Air Cocoon" and in writing his own work. The writer creates an imitation of Tengo's internal monologue and numerous examples of direct quotation of the protagonist's speech.

Let us define the essence of the term, substantiated by A.A. Boronin on the impressive material of the analyzed texts: "... the character subtext is an imaginary quotation resulting from the imitation of natural speech... the direct speech of the character" (Boronin 2013:63). Haruki Murakami creates a special narrative consisting of professional dialogues between Tengo and editor Komatsu on the topic of revising "Air Cocoon"; Tengo's internal monologue, which reveals his understanding of creativity; Haruki Murakami's commentary, complementing them. All of the above, in our opinion, creates "three-dimensional" information for the reader. The structure of the entire trilogy is an alternation of chapters ("Aomame" and "Tengo"), that is, the author already distinguishes two main characters, two thinking worlds, the presence of character subtexts is logically justified. Yu.I. Levin seems to write about such an authorial strategy, calling it a third-person form: "...can be considered as a transformation of the first-person, with different first persons in different chapters. A possible alternative to such a polycentric narrative is the use of a changing first person" (Levin 1998:422). For this reason alone, the readers' perceptions are so clearly perceptible of the different psychological types of the characters, the different vocabulary, and the speaker's temperament. Thus, Tengo was chosen by Komatsu to bring the "emotional and naive text" to artistic form, preserving the spontaneous intonation and the basic trance of the narrative in "Air Cocoon." Haruki Murakami

is absolutely right in his desire not to create a professional philological vocabulary, but a working allegory understandable to the editor: “After all, this is not a matter of stylistic editing. This thing needs to be sifted through from cover to cover, taken apart into pieces and put back together again, so that it doesn’t fall apart at the seams” (Murakami 2011, v.1.:43).「この作品は多少手直しするくらいじゃ間に合いません。頭から尻尾まで根本的に書き直さないことにはまとまりがつかないでしょう」(村上 2009, コピ1 : 15) Philological terms, in our opinion, were inappropriate for the image of a hero who wasn’t a professional writer, famous, or self-sufficient. Tengo patiently masters the basics of his craft. Komatsu understands the metaphorical explanations, adding: «Clear exposition, accurate intonation, polished formulations» (Murakami 2011, v. 1:43).「筋がいいし、センスもある。図体はでかいが、文章は知的で繊細だ。」(村上 2009, コピ1 : 15)

While Tengo anticipates the creative process from an emotional perspective (the narrative captivated him), Komatsu characterizes his talent, his sense of words, “you write intelligently and stylishly.”

Haruki Murakami creates situations in the trilogy where, in dialogue with people of varying intellectual levels, Tengo attempts to convey the essence of his revisions to the novel’s text and explain the creative process. With Fukaeri, emotional issues come to the fore: “...the story itself touched my soul...The idea is to rewrite everything so that the main story remains as it is” (Murakami 2012, v. 1.85).「この物語自体が私の魂に沈みました... 理論的には、メインストーリーをそのままにするためにすべてを書き直す必要があります」(村上 2009, コピ1 : 15) If we isolate the “keywords,” then even the explanation for Fukaeri constitutes segments of the semantic circle of the concept of “creativity”: “Air cocoon” - only your story. It emerged from your consciousness.”「『空気さなぎ』という物語はどこまでも君自身のものだ。君の中から出てきたものだ。」(村上 2009, コピ1 : 32)

Haruki Murakami appears to value «integrity» in a work, believing that emotional connection to the subject, «clear exposition,» and confidence in the uniqueness of the «creative consciousness» and the manifestation of the author’s personality in the text are essential in creation. It is worth emphasizing the distinctiveness of Haruki Murakami’s trope-based thinking, which he generously shared with Tengo during the editing process of “Air Cocoon.” While all the tropes (metaphors and similes) are far removed from the writer’s process, in the context of the entire chapter, they clearly convey a sense of Tengo’s creative consciousness and mathematical mindset. The protagonist fears the loss of the spontaneous intonation that imbued the narrative with a special charm and childlike naivety: “...what was so captivating about the original? It’s like giving a larva wings so it can transform into a butterfly!” (Murakami 2012, v.1.114).「、そうやってなおかつ、作品本来の雰囲気や資質を損なわずにおけるものだろうか。」(村上 2009, コピ1 : 44)

Haruki Murakami possesses a metaphorical mindset that characterizes his vibrant personality, original talent, and high intellectual level. Aristotle famously believed that mastery of metaphor is paramount. This cannot be learned from others; it is a sign of talent. Modern scholars also assert: “Metaphor is an essential tool of thought” (Ortega y Gasset) or “Metaphor reflects the cognitive process...” (E. McCormack).

At the beginning of the first volume of the trilogy, Haruki Murakami had already created the character of the mathematician Tengo, who is trying his hand at literature, so the process of

writing “Air Cocoon” was handled with utmost care, without undermining the original characterization of the hero. On the one hand, aesthetic sensitivity forces Tengo to preserve “a unique literary canvas, woven from high merits,” on the other hand, the rational work of the editor can distort the intonation of the narrative: “...the lines swelled with logic, and the piercing perception of the world, so striking in the original, dulled by an entire order” (Murakami 2012, v.1.116).「しかし全体の流れがどことなくもったりとしている。論理が表に出すぎて、最初の原稿の持っていた鋭い切れ味が弱められている。」「村上 2009, コピ1 : 45」 Haruki Murakami, in the context of Tengo’s work on the revision of «Air Cocoon,» clearly cites his own perceptions of the creative process, which can be attributed to the character’s subtext: “...the artistic text is understood as a complex sign, as an expression of the writer’s knowledge of reality, embodied in his work in the form of an individual authorial picture of the world” (Babenko, Kazarin 2005:24).

The writer intentionally allows Tengo to evaluate the result of his work in terms far removed from the professional terms of a literary editor, but in emotionally accurate comparisons: “With the insight of a hawk on the hunt, the patience of a donkey at a water pump, and boundless devotion to the rules of the game” (Murakami 2012, v.1.117).「餌を求めて空を舞う鳥の鋭い集中力を持ち、水を運搬するロバのごとく忍耐強く、どこまでもゲームのルールに忠実だった。」「村上 2009, コピ1 : 45」

All the pages of the work dedicated to editing the novel imitate Tengo’s internal monologue, making up a cortege of “character subtexts,” that is, the process of creative thinking of the hero, who perceives the initial stage of editing from a position of logic: “Like a master who lays tiles on the walls of a bathhouse, Tengo selected words, like tiles of different shapes, placing new ones next to the previous ones so that there were no gaps” (Murakami 2012, v.1.117).「浴室の細かい隙間に合ったタイルを選ぶように、その場所に必要な言葉を慎重に選択し、いろんな角度からはまり具合を検証する。はまり具合が悪ければ、かたちを調整する。」「村上 2009, コピ1 : 46」

It is noteworthy that the writer concludes this passage with a commentary on his own creative experience: “...it is precisely from the subtlest, almost imperceptible nuances between words that any story comes to life (or, conversely, dies)” (Murakami 2012, v.1.117).「ほんのわずかなニュアンスの相違が、文章を生かしても、損ないもする。」「村上 2009, コピ1 : 46」

Haruki Murakami does not elaborate further on Tengo’s work on his own novel, but conveys his new emotions and inspiration with a different vocabulary, seemingly uncharacteristic of the hero’s reserved nature: “It was as if a new source of inspiration had opened up in his soul, helping him write... To reach the heart of the reader... the sound of a new spring in his soul” (Murakami 2012, v.1.321-323).「自分の中に新しい源泉のようなものが生まれていることに気がついた。しかし読む人の心に捨て身で訴えかける強さがない。自分の中にある小さな泉のしたたりに長いあいだ耳を澄ませた。」「村上 2009, コピ1 : 129-130」

The second stage of Tengo’s life, after completing “Air Cocoon,» was associated with writing his own novel and the slow process of being drawn into “an unreal world where two moons reigned in the sky.” The influence of “Air Cocoon” on Tengo’s consciousness and perception of life is emphasized by the writer through changes in his vocabulary, associations with literary characters (Alice, the Cheshire Cat), quotes from medieval Japanese classics, and the characters

of Fukuaki's novel "Little People." Tengo writes a novel "about a world where two moons hung in the sky. He borrowed this world from Fukuaki, but everything that happened within it belonged to his imagination" (Murakami 2012, v3:20).「月が二つ浮かんだ世界で展開される物語を彼は書いた。その世界はふかえりの『空気さなぎ』から借り受けたものだが、今ではすっかり彼自身のものになっていた。」「村上 2010, コピ 3 : 19」

The process of editing is a process of motivating Tengo to develop his own work. It is no coincidence that the author emphasizes in a dialogue with Komatsu: "That work taught me important things. I began to see things I hadn't noticed before" (Murakami 2012, vol. 3:108).「そうですね。あの仕事をやったおかげで、小説についていくつかの大事なことを学べた気がします。これまで見えなかったものが見えるようになってきた」「村上 2010, コピ 3 : 109」

If Tengo is the trilogy's primary intellectual focus, and the concept of "creative thinking" plays a key role in his "character subtext," then we consider it necessary to highlight the evaluation of "Air Cocoon," modeled after Aomame's "character subtext." The fantastic memory and constant thoughts of Tengo, the revelation of the Leader—all this creates a recognition of the authorship of the novel "Air Cocoon." Haruki Murakami transforms the process of reading this book into the process of Aomame's recognition of the adult Tengo: "The vivid and capacious metaphors that literally permeated the novel compelled the reader to view the world with the naive gaze of a child. The author knew how to touch the right chords in the reader's subconscious, so that people, forgetting about the title, devour page after page" (Murakami 2012, vol. 2: 356).「生き生きとした的確な描写が、疑いの余地なくこの小説の魅力になっていた。読者は少女を取り巻く世界を、少女の視線を通して鮮やかに見てとることができた。たぶん意識下にある何かが喚起されるのだろう。だから読者は引きずり込まれてページを繰ってしまう。」「村上 2009, コピ 2 : 154」

The trilogy contains a significant "character subtext" that characterizes the insightful editor Komatsu, who understands the multiple subtexts of "Air Cocoon." While naive readers perceive the novel as the fantasy of a beautiful and talented girl, for members of the «Avant-garde» organization, "...the book may reveal someone's secrets or be an information bomb" (Murakami 2012, vol. 3: 129).「あるいは具体的な情報がその中で暴露されているかもしれないなんて、誰も考えちゃいません」「村上 2010, コピ 3 : 131」

Thus, we can conclude that the "character subtexts" in the "1Q84" trilogy are multi-layered, expressed in the imitation of the hero's internal monologue, the character's direct speech, and in dialogue. The character concept of "Tengo" is plot- and structurally centered in the trilogy's various representations of the artistic concept of "creativity."

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