

FRANTS KAFKA: PERSONAL AND WORK RECIPE

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ABSTRACT

Some believe that the concepts of “own” or “alien” can be used only in the economic sphere. For example, “my house”, “someone else’s house”. However, the concept of “possession” can be easily applied to works of art and folklore. For example, a work was written by the writer Abdullah Kakhhor after publication, after reading by the reader and discussion by researchers, if it is to the “taste” of the reader, the writer will automatically lose the “ownership” of the work. In short, if a work is not understood and accepted in its own country, in its own space, it will not change anything, even if it is translated into any language and distributed everywhere. The article explores the role of the aforementioned concept as a stranger and own in literary processes. In addition, the life and work of Franz Kafka, one of the most prominent figures of world literature of the twentieth century, recognized in the world and received in turn the status of a “child” of the Uzbek people was studied. A small study on the example of his works presents some of the most famous facts about Franz Kafka. In literary criticism, there are concepts such as reception and receptive aesthetics, and the need to include these concepts in Uzbek literary criticism made the study relevant. Attention was drawn to the lexical meaning of the concept of reception. As a result, the twenty main features of Franz Kafka's reception in Uzbekistan were dismantled.

Keywords: Problem of reception; aesthetics of reception; three-way mechanism; four mechanism; five mechanism; writer-reader relationship.