

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.

INTRODUCTION

In literary theory, the shift of interest towards the author and the reader from the side of the text developed in the 1960s in a field known as receptive aesthetics. Whereas previously a text or discussion was evaluated from the point of view of an object, now researchers are more interested in the process of artistic perception, understanding text, its interpretation and the process of interpretation. The main idea behind this approach is that a work of art does not exist separately from its reader, every reading is genuine. Reading is a constant dialogue, a meeting between the reader and the work of art.

Reception conditions have existed since ancient times. First, it is a theoretical understanding of the artistic perception of Aristotle and his concept of "catharsis" (cleansing the heart of the viewer under the influence of compassion and fear). Plato speaks of the "magnetic force" of art, which keeps perception in its force, discussing the possible influence of art on the heart of the viewer and, consequently, the need for censorship as a measure of evaluating a work. Indifference, sympathy (sympathy) and other concepts that existed in ancient times are reviving in modern literary theories, in the study and perception of textual polysemy.

So, what is reception? The term “reception” originated in ancient Rome, when they began to write books of law. In scientific articles of representatives of the Constance School of

Receptive Aesthetics, founded by Hans-Robert Jauss, Blumenberg, Wolfgang Iser, can read that Aristotle mentioned this term in his work "Poetics".

With regard to the scientific definition of the term "reception", the term *Rezeption* (Latin: *receptio* = acceptance) has two main meanings in relation to literature and culture, namely *Rezeption* is classified as the acceptance of thoughts, actions, fantasies, stylistic elements and even cultural norms of other people. agreeing with their thoughts, and creating your own.

Before we talk about the reception process in the literature, let's take a few examples from real life:

Material and Research methods

We see that this term was widely used in medicine before in the literature. The doctor issues a prescription to the patient who goes to see the doctor. We all know that if you follow your prescription drugs, you will get well. In the culinary field, the term is also used as a guide for any new type of dish. Besides, when we went on a business trip quite often, we stayed in hotels. We know that hotels have a place called Reception that welcomes and checks in guests. After registering and placing guests in the rooms, the RECEPTION is responsible for the entire process taking place in the hotel. In short, he will take care of you throughout the trip, and will try to solve all your problems.

Therefore, if we transfer this term into literature itself, in literature, reception is the reading of a work or a writer. The reception will be accepted, studied, analyzed and, if necessary, criticized, and then accepted into the literary family. Some call it assimilation, some say it is understanding, some say acceptance, but it is all covered by one term RECEPTION. This term is based on the concepts of learning, mastering, accepting, understanding and, if necessary, caring. Often the term RECEPTION is used only for fiction arriving from abroad, but, no, on the contrary, we cannot express our attitude to the literature of other peoples without a preliminary understanding of our own literature. Consequently, reception means that the book (work of art), its author, is accepted not only by the reader, but, in turn, falls into the field of literary criticism. This indicates that both the reader and the critic have begun "digging" throughout the work.

The work must be perceived once, or it is impossible to refer to the opinion of the first person who mastered the work, and assert that his opinion is correct, because each reader understands the work differently. If a work is read by a million readers at the same time, we will see that they have a million ideas and receptive views. But books that completely subdue the reader are unfortunately not always understood by the reader. The average reader may not understand the reception process, but after reading the fiction, he / she cannot even imagine that he / she is trying to live like the main character. There have even been cases where most of us have ignored the fact that the reader's opinion can be the basis for scientific views. The fact that an ordinary civil engineer reads the novel by Hermann Hesse "Steppenwolf" and says: "I saw myself in the play, I read the description of my destiny" is an assessment of the work. Or the change of clothes (yellow shirts) of young people who have read *The Suffering of Young Werther*, and sometimes depression is also a clear manifestation of the reception process.

If the work depicts a courtyard, then each student imagines the courtyard where he was born and raised, and when it comes to the mother, the emergence of the thought of his mother is a receptive aesthetic.

Consider literary reception using the example of an article written in 1985 about Franz Kafka. As already noted, the article systematizes the entire life and creative path of the writer, his experiences, listing the aspects that must be taken into account for understanding Franz Kafka.

The twentieth century took a special place in world history thanks to the wealth of events that shook the hearts of mankind, and also opened up sincere writers who were able to reach the hearts of their readers, both in literature and in all fields. There will be times when people will be more indifferent to the talents growing in their hearts, and there will be people who will grab attention in society, regardless of the time of indifference. However, the fate written on Franz Kafka's forehead did not bring him credibility and recognition from the general public during his lifetime. Kafka's attitude towards his own work and his abilities is a bit unfair, as he commissioned his close friend and literary executor, Max Brod, to destroy all of his unpublished novels after his death. A letter sent to Brod on November 29, 1922, after the death of Kafka and after "careful research", reads: "Most of what I have written is valid these books" The Sentence ", " The Fireman ", " The Metamorphosis ", " In the Correctional Colony ", "The Village Doctor" and the short story "Hunger". I want these 5 books and one short story to be completely destroyed so that they will not be preserved for future times. " (1.12). However, to this day, it can be concluded that if Max Brod fulfilled the wish of his friend Franz Kafka, a great loss would have occurred in world literature. Although Franz Kafka destroyed some of his manuscripts, Max Brod, who sincerely "fulfilled" the last request of his friend, republished them several times (the works of Kafka - A.K.) and gave new children to a family called World Literature. In the 1920s literature, the concept of "Kafka" was introduced to the masses of students. Kafka's work first became known in the United States and France after World War II, and in German-speaking countries in the 1950s.

Franz Kafka, a writer with such a strange and unique creative path, was born on July 3, 1883 in Prague, as the eldest child of the merchant Herman Kafka. Franz, who suffered from the strict upbringing of his father as a child, describes his experience in his story "A Letter to Father" (2, 74).

From 1889 to 1893, Franz Kafka first went to primary school, then to the Prague City Gymnasium.

In 1901 Franz began his studies at the German University in Prague and began studying chemistry and law. He even passed the state examination in the history of law in 1903. He dropped out of university to work as a labor safety inspector in Prague.

Kafka was a difficult person to understand because he suffered as a child. He felt oppressed and in 1910, at the age of 27, he began writing diaries. On his daily pages, he analyzed himself. In 1916 Franz Kafka's *The Verdict* was published and won the Theodore Fontaine Prize.

Former Czechoslovak writers, who have long debated the universal significance of Kafka's writings, held an international Kafka conference in 1963 at the Liblice Palace near Prague, and this conference was again recognized as world literature in 2008. A conference on the topic of "Kafka's alienation" made Kafka even more popular.

In August 1917, Franz Kafka's blood pressure dropped at night, and doctors determined that he was suffering from incurable pulmonary tuberculosis at the time. Although symptoms improved slightly, by the fall of 1918, pneumonia caused by the Spanish flu was causing the disease to relapse. After that, Kafka's health began to deteriorate. During Franz Kafka's stay in

Berlin from 1923 to 1924, pulmonary tuberculosis affected him. Kafka gradually lost his ability to speak and only ate and drank something through the pain. As a result of constant exhaustion, it was not possible to improve the general condition. Franz Kafka died on June 3, 1924 in the Kirling sanatorium near Klosterneuburg. The official cause of death is sudden cardiac arrest.

Research Results and Discussion

They say that the European literature of the twentieth century is carried by “three giants” - James Joyce, Franz Kafka, Marcel Proust (3, 5). Uzbek literature and literary criticism. It should be noted, however, that although a number of short stories by Franz Kafka were published in Uzbek in various magazines and newspapers, reactions to his work began in the 1980s, when in 1985 a single essay on Franz Kafka was published in Gulistan. Why? Was it because of the lack of attention to his work before, or because his work was difficult or not understood at all? In our opinion, the reason lies in the origin of Franz Kafka. In addition, another feature of Franz Kafka's work is his "kinship" with Dostoevsky. Turning to Mirzakalon Juraev's essay “Worship of Human Suffering” (magazine “Gulistan”, No. 5, 1985, pp. 20-21), we see that twenty facts about the personality and activities of Kafka can be distinguished. It is the twenty facts we have selected that are further supported by the examples provided in a series of post-independence articles that allow us to complement our views. This shows that the attitude expressed in the works and works of Franz Kafka is as unique and invariable in time and space as in his works:

- One of the “prophets” of twentieth century literature, Kafka wrote in his diary: “My status is my finished literature.” All writers who are completely immersed in literature are considered prophets of literature. They are not repeated, not by how long they lived, but by what they wrote, since they are the real owners of the pen. It is very difficult to imitate literary prophets like Kafka. Just as the “Heart” of Usmon Nasir, a representative of Uzbek literature, is unlike anything else, the fact that no one can surpass Kafka’s “Trial” is proof of our opinion.

- A writer who was alien to his family - The father of the writer Franz Kafka, grew up with Jewish ingenuity from an artisan to a small manufacturer. It is the lack of this ability in Franz Kafka that leads to his alienation from the family. For trade and art cannot fit into any universe. He had friends, but he did not have real friends, and this is natural, because fate is not generous or kind enough to share his values with others. “I have no right to leave myself, because I am so alone,” said Franz Kafka.

- A writer who didn't fit into the world - A writer who never saw the light in his own home didn't fit into the world. They say that if a sparrow is a stranger in its nest, then it does not fit in the whole sky. It is the tragedy of a person's life that is the basis of his genius.

- Child of a difficult period - Kafka was a child of a difficult period, a child of his time and country. Realizing the plight of his fellow citizens, he tried to warn and save them from tragedy.

- The most humane, the most just person - having received a cold attitude, in his works he expressed in his hearts a terrible curse of faceless, insensitive, painless executioners of happiness - the greatest curse in the world of rulers, because he was recognized as the greatest connoisseur of power among poets.

- “I don’t understand, I cannot understand, it’s difficult for me to understand, I don’t want to understand!” the reason for this “ignorance” is the author of strange works - his works were difficult to immediately understand, not only to other folk literature and readers, but his own literary public was also unable to understand (works - A.K.). Sentence structure, speech structure, the style of expressing ideas, as a rule, is ambiguous, even confusing: different, unusual, strange. In the writer's diaries there is a sentence “My works are also strange” (4, 224). Because the writer, the personality of the writer, the human face of Franz Kafka himself, is unnatural. As a result, it's no surprise that the writer's artistic thinking is so supernatural.

• Twentieth-century modernism is the level of tension inherent in the word - one might say that it is difficult to understand his work because it is so difficult to read Kafka's prose. These are not toys for fun or pleasure, but hard work that leads to perfection. His works are a strange pyramid in the field of literature, if you remove one brick, the other loses its foundation.

• A writer worthy of "fake" love - according to Kafka, the writer who came before him was loved by lovers of literature. A writer who has always been ignored by others, considers his fans' love to be fake. It can be a little difficult to find work worthy of true love in its day. But naturally, each work has its own period and its own reader, as well as a real "lover," says Kafka.

• "There is nothing new under the sun!" - Kafka, a writer who followed the motto of the Torah, the Bible and the Koran, could not find anything new in the society in which he lived. Yet life is not in a depressive mood, but in a tolerant attitude.

• One talent has created a masterpiece of art - the writer sometimes accumulates the pain of the world and society in his heart and removes it from his body in the form of a rare masterpiece - a work of art.

• The "sneaky" writer is true that worries, sorrows, aspirations, failures, misfortunes in life, even if there were enough of them, "mourned" a life that was never a holiday for Kafka, as if the most educated and enjoyable jobs in the world dried up.

• Demanding writer - let life sing festive life, even if it tells a fairy tale or deceives.

• Ointment for disease - no matter how hard Kafka's work may be, it is like annoying murder. The ointment is usually bad and takes effect after a period of time.

• His unhappiness and happiness belong to three worlds: past, present and future at the same time. He is the cheapest person in the universe - he flies in the skies of three worlds, he is nature's stepson, the happiest and most unhappy at the same time.

• True genius lies in the fact that his genius contradicts the rules of nature, does not fit into the criteria of society, because this is an exceptional phenomenon of nature. Genius is a disease of divinity.

• The author, whose work is dedicated to eternity, is both an old man, older than all old people and a child, more enduring than all young people. It is the living embodiment of a strange combination of birth and decline, which seems almost impossible. Kafka was one who believed that a person who feels old but able to retain the ability to see beauty will not grow old.

• Author of unfinished works - Kafka lived one month less to 41 years old, his work was immortal, but he cannot be considered one of the most prolific artists. Author of three unfinished novels - "The Trial", "The Castle", "America", dozens of stories and legends. This is enough to ensure immortality, if coal is weighed in tons, then pearls are counted in pieces. The process was first published in 1925, but according to some sources, it was written in 1914-1915, and according to other sources - in 1918-1919. After all, Franz Kafka was between 30 and 35 years old when he wrote The Trial. The question of how a person of this age was able to embody such complex aspects of life in the person of the hero of the novel still fascinates, makes you think and calls for discussion of many writers, experts and literature lovers around the world. If there is no complete solution, then there is no complete conclusion. "(3, 5-15)

• The writer who created prose with heavy words - Kafka's words are not the breath of flight of thought or the breath of heart waves, but the words of pain dripping from a person's heart, crushed by the burden of nervous tension, heart suffering, mental conflicts, therefore their weight is heavy. Kafka's prose is the prose of heavy words.

• Darkness - a torch of fire, a star of life - there are saints like Kafka who dedicated their lives to illuminating the darkness of life, like a torch, a guiding star. Their radiant light shines like a bright beacon of perfection. Kafka was born as a torch of fire for a dark life; a bright path opened through tangled forests.

- The symbol of human suffering is that no matter what happens, we must bow before the person of Kafka. It is not enough to build a tower of awe in our hearts in his honor. Kafka is not only a symbol of human suffering, but also a master of words, who can bravely resist all suffering and consolidate his experience in eternity.

Celebrating the 137th anniversary of his birth this year, the writer is consolidating his significant place in world literature as a gem that becomes more expensive over time.

If the novel had been understood from one reading, if it had not been read a second, fifth, seventh time, the name “The Trial”, adding it to the name of Franz Kafka, would have been forgotten.

“Trial” is not a piece that is read in one sitting and not for one night. It's hard to read. You can go back and read a chapter, think, not understand the details you are reading, have a hard time understanding what is going on and lose the tip of the iceberg. The structure of the sentence, the structure of speech, the style of expressing the idea, as a rule, are ambiguous, even confused: different, unusual, strange.

The adjectives “special” and “strange” can be attributed not only to the work “The Trial”, but also used as a short and concise description of the entire work of the writer. The writer's diary says: "What I write is also strange." One can find abnormal images and images of supernatural people. This is all because the writer, the personality of the writer, the human face of Franz Kafka, is unnatural. As a result, it's no surprise that the writer's artistic thinking is so unnatural.

Why arrest Joseph K., who hasn't hurt anyone, who hasn't done anything wrong? Isn't this the beginning of the strangeness itself?

This oddity fascinates the reader, who reads with the thought that he will find the answer to this question. There is no answer. In addition, the more questions, the more their number grows. Franz Kafka himself and his work is a holistic question. Every age, every social situation, every generation of educated upbringing is a set of questions to which readers find their own, unique answers, but cannot come to a complete conclusion.

Kafka's works are woven from interrelated issues. First of all, it is difficult to understand all the big and small questions in detail, and finding the answers to the questions you have chosen and thinking about them takes a lot of knowledge, skill and courage from the reader. Indeed, in life, a person is more or less aware of the truths that he knows and understands, but often refrains from certain conclusions. Kafka's protagonists, on the other hand, continue to ponder any bitter truths. He will boldly go into the most painful, most dangerous situations, and most importantly, he will not sit in tears anywhere. Kafka's protagonists do not cry anywhere and do not “make” the reader cry. Kafka's works consist not only of a series of questions, but also of a series of answers and judgments. Indeed, there is a reasonable person who is aware of something and cannot be silent. They start asking why, for what, for what reason. (3, 5 -15).

CONCLUSION

Unsurprisingly, when Erich Fromm described *The Trial* as the longest dream, he was probably referring to the fact that a man in the throes of life wants his situation to remain a dream. In life, there are times when a person wants to find the root causes of the problems he is facing, not from outside or from others, but from himself, from the depths of his heart and mind, which

he has never looked at before. But just as diving into the depths of the ocean is a tool in itself, so are the secrets of mastery, therefore, in order to travel to the invisible points of your heart, you need special equipment, techniques and tools.

One of the ancient Italian thinkers said that although God created man, in order for him to achieve the status of a real man, he had to re-discover and recreate himself. Franz Kafka's heroes are the image of people who recreate themselves. For its main characters, there is no other world than their own "I", they see the world only through their "I", subordinating the world trade in the interests of their "I", and, therefore, the world. "They enrich their understanding and knowledge at the expense of themselves" (3, 5-15).

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