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**FEATURES OF THE ARTISTIC LANGUAGE OF THE WORK " THE  
ETERNAL STOREHOUSE OF JAPAN "**

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**Abstract**

Ihara Saikaku was poet and novelist, one of the most brilliant figures of the 17th-century revival of Japanese literature. Saikaku in his works such as "The Eternal Storehouse of Japan" and "This Scheming World" described the life of townspeople, merchants, artisans, peasants. He reflects on how to live and work in order to get rich, and about new ways of trade and handicrafts that bring income, the detailed coverage of the feelings and thoughts of the townspeople determines the relevance of the article. The main objective of this article is to get an idea of how in the novels of Ihara Saikaku, who is a representative of the 17th century literature, the image of a city dweller is displayed, about those aspects of the way of life of the townspeople that were not covered before that time.

**Keywords:** Ihara Saykaku, Genroku period, townspeople, ukiyo-zoshi

The language of a work of art is a figurative language. In his work, the writer achieves the imagery and impressiveness of the language in several ways. One of them is to achieve the figurativeness of the language of the work by skillfully using special artistic visual tools, special lexical resources, word games. The imagery and imagery of the language of the work of art serve to reveal the idea of the work, as well as the character of the hero, in an attractive way.

The language of the work of art is rich in many similes and figurative tools, full of emotions. Such a work is imprinted in the reader's mind and manages to take a place in his heart. Creating such a work requires great skill and talent from the writer.

In particular, Saikaku's work " The Eternal Storehouse of Japan ", which we are studying, is noteworthy not only for its great ideological importance, but also for the uniqueness of the language of the work and the artistic tools used by the writer.

Although Saikaku created prose, the fact that he was engaged in poetry and studied at the Danrin School of Poetry is always noticeable in his creative style.

In particular, the Danrin school of poetry chose the sharp dissonance method as its main style, and Saikaku also used it in his works. According to this method, a well-known vivid image is compared to a common word in everyday life. For example, in classic poetry, the smoke rising from Mount Fuji, which is considered a symbol of eternity, is compared to a feather coming out of a teapot, and the wonderful Lake Biwa is compared to a bowl with water in it. Representatives of this school, as Saikaku noted, turned to "the images of their time." Therefore, poetry was enriched with a new meaning and began to reflect the life of modern society. Elegant classical images were even used in an ironic sense.

In this work, Saikaku showed the lives of townspeople, artisans, farmers, and fishermen. He noted how to live and work to gain wealth, that it is difficult to find new profitable methods in trade and crafts, and that it is easy to fall into poverty if you indulge only in entertainment and neglect your work. It was shown through various examples taken from the work, and an attempt was made to reveal the original meaning of the work.

As Saikaku shows the life of the third class, including the lifestyle of the merchant class, he believes that their main power lies in money. He advises not to spend the accumulated capital on unnecessary things, but to increase it wisely. After all, the townspeople, unlike the samurai, could not boast of their lineage, and money could replace it.

Also, in this chapter, in the process of analyzing the features of the artistic language of the work, it was noted that Saikaku's practice of poetry and education at the Danrin School of Poetry influenced the writer's creative style in prose writing. In particular, the style of haikai-renga entered Saikaku's works, and we can see the "engo" method of haikai-renga poetry in his works. We can also find the method of "kakekotoba", i.e. the word game.

The opening part of the short stories in "Eternal Treasure of Japan" is also unique. Sometimes it is a proverb, sometimes it is in the form of a song or a phrase from the regional dialect, or a fragment from a document. An attempt was made to analyze them in detail through excerpts from the work.

Along with the use of spoken language, Saikaku encourages the reader to think and approach things from a different angle by making good use of hidden meaning, figurative meaning, and associations in his works.

Irony is an integral part of Saikaku's style, which encourages the author's thoughts to be more strongly imprinted on the reader's mind. Saikaku's work is

distinguished not only by the embodiment of a representative of the merchant class as the central character, but also by the fact that the language of the work is free and devoid of traditional classical patterns.

In Saikaku's works, he devotes a lot of space to issues of morality and his thoughts on the cultural norms of his age. Also, the work highlights the unique aspects of urban literature. In particular, one can see the thoughts that one should live with the present life without abandoning the world, with indifference to the hereafter.

Then he gives practical advice on what to do to protect health. He speaks with regret about people who, knowing that it is harmful to their health, become a slave to their ego, eat harmful foods, and cannot give up their harmful habits.

In his novels, Saikaku stresses the need to value time, insists that tireless work will definitely bear fruit, and that one should believe in one's own strength, not just asking for salvation from the gods.

Saikaku is not only a writer who skillfully describes down to the smallest details, but also a humanist who is not indifferent to the fate of his compatriots and considers it his duty to show their hard life and sorrows. The writer regrettably notes that a person who spends his day at the bazaar has to sell everything, and how hard it is to look on from the outside without being able to help him.

Saikaku was able to create colorful images of townspeople with different characters. For example, in a short story, he talks about a rich merchant. He was not given to arrogance, lived in a small rented house, dressed like a gentleman, was not interested in luxury, imitating nobles, was thrifty and frugal, and brought up humble and thrifty children like him.

In other novellas, the urban hero appears in the images of a clever owner of a caravanserai, a clever fisherman, and a clever student-boy. True Saikaku characters have many exaggerations in their character, and individual traits are not always prominent. But it should be noted that Saikaku skillfully selects the details that create an impression about the new layer.

In addition to positive characters, Saikaku in his novels portrays stingy and greedy people, liars who have gained wealth by crooked means, or a merchant who has been brought up and educated in the spirit of the nobility, but has no practical education and is not adapted to life.

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