

A Reflection of the Traditional Theme in the Role of Women

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Abstract

Currently, in the course of teaching the Korean language in our country, great importance is attached to popularizing the literary and artistic heritage of this people, and determining their place in the education of young people. This was done by the leader of our country Sh. M. Mirziyoyev: "...first of all, to widely promote the rich history of our country, its unique culture and national values among the youth and the population, and to create the necessary environment and conditions for conveying the achievements of world science and literature" [1]also confirms his opinion.

Keywords: *Korean literature, little satire, grandfathers and grandmothers, family, world science, women, writer's novels.*

Introduction

The role of literature in the upbringing of a perfect generation is incomparable. The works of writer Pak Wan-so, who made a great contribution to the development of Korean prose, are no exception. Pak Wanso, the owner of a sharp pen, won the love of readers with his brilliant work. In the writer's novels, honest observations and real thoughts are clearly visible in the depiction of events. Unlike his contemporaries, Pak Wanso brought new images to his works. In the process of studying Korean literature, based on long-term experience, it is worth noting that the images of grandfathers and grandmothers are almost invisible in artistic prose.

A new character in Korean prose of the classical era is partially observed in Kim Manjun's novel "Mrs. Sa's Wanderings in the South", but the main character of the work, Mrs. Sa, takes on the role of mistress from the day she arrives as a bride in the groom's house due to the death of the female head of the family. For this reason, the image of the bride, the bride, is not highlighted in the work.

In the course of ideological struggles, Pak Wanso discovers a new image against the background of the sad events that befell not only the country, but also the family. At first, the poet describes the three brides of a large family - the wives of her mother and uncles. In the image of the young women, the poetess is far from lofty words, in some places there is a little satire, and in some places a critical tone is felt.

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The Main Findings and Results

The changes that took place in the Korean society in the 90s of the 20th century echoed in literature. In the works created during this period, the interpretation of the human spirit was brought to the fore. In the stories and novels created by Pak Wanso, sharp spiritual and moral problems were boldly revealed. In particular, by creating a new image, the writer expresses his attitude towards the Japanese autocratic system. The new image created by the writer is “Who ate the flower of so many shinga?” The mother of the main character of the novel is the eldest daughter-in-law of the family:

“One day, when I was ashamed of my mother’s participation in every parent-teacher conference, my mother suddenly showed up during class. Robber creaked open the classroom door without even taking off his shoes. The class was led by a Japanese teacher. As if she didn’t know that she was Japanese, my mother said, using a complicated Korean form of respect, that she had received a telegram from the village about my grandmother’s condition and that she needed to pick me up” [2].

The writer expresses the respect for grandparents in the family by emphasizing the “sophisticated form of Korean respect” in the speech of the eldest daughter-in-law. However, the bride, who left her family for the city due to the untimely death of her husband, follows the norms accepted in Korean society in addressing them.

By addressing a Japanese teacher in Korean, he draws attention to a pressing social problem: education in the country is conducted entirely in Japanese, and Korean is used only for communication between the population. Here, the writer does a hidden job: the policy of Japanization, which had an extremely strong influence on the people’s psyche, is skillfully revealed.

The mood of protest against the Japanese autocratic system deepens in the sewing activities of the yanga:

For Japan, the war situation became a little more serious, anti-aircraft training increased, and wearing a mompe [Mompe is a Japanese dress worn by women at work], like a special school uniform, became mandatory. The mother (yanga), who believes that the order given by the school must be obeyed without words, otherwise a disaster will happen, cut the black dyed hamsurp and sewed the mompe with her own hands, but after trying it on, she could not stop sighing.

Oh god, I thought only Japanese fundo [fundo is a Japanese men’s underwear] was inappropriate...”What else are we going to see in life?”[2. 201]

The customs of the new Japanese people, especially in their dress, openly express their hatred of the politics they are pursuing. Here it becomes clear that the writer has created a new image in line with the times.

By this behavior, the mother (sister-in-law) seems to express her reaction to the policies of the Japanese government, but the author introduces a new detail that contrasts with her feelings of protest:

“After my grandmother’s funeral, as soon as we arrived in Seoul, my mother encouraged my brother and uncle to change their surnames to Japanese. I secretly wanted this too, and I certainly expected it to happen. But this time my brother resisted”[2. 151].

In fact, the policy of changing Korean names to Japanese names came out during the grandmother’s lifetime. But the grandmother, with her eyes open, did not allow it. This shows how strong the mind of the head of the family is. The eldest daughter-in-law was also worried that her son’s job and her daughter’s life at school would be an obstacle, and she was anxiously waiting for the grandmother to change her mind. The first-born daughter-in-law, who shied away from her obligations to the future of her children, was powerless to deal with the matter. After the death of the grandmother, according to the

order accepted in Korean society, the head of the family was entrusted to the eldest son of the eldest child, not the uncles. Because of this, no one could change the decision made by the son.

“Usually, the internal monologue of the characters helps to deeply analyze the mental world of a person who has fallen into a complicated situation under the influence of extremely strong dramatic events occurring in the work. The external monologue serves to develop the events of the work, to determine the reaction to the event that has taken place or is happening at the same time, to evaluate the environment and people”[3].

While describing such behavior of the mother, the author remembers first of all that she is a mother. The image of a mother who forgets her duties as the eldest daughter-in-law and puts her in-laws in an awkward situation is introduced to the readers through the main character’s monologue:

“...my mother was worried that her children would be harmed if she did not change her name. He knows that if he is harmed or persecuted, his children will not be able to bear it and he will not be able to help himself. His son’s desire for a higher career is also under the shadow of Japanese colonial rule. My mother was an ordinary woman who did not have even a pinhole of feeling about the independent fate of Korea” [2. 152].

Of course, in the eyes of the reader, the image of a virtuous mother who is ready to do anything for the perfection of her children, who sacrifices her life, is embodied. The author managed to perfectly create the image of the mother (sister-in-law), he pays attention to every change in her appearance, clearly shows her actions and emotions in her psyche in each image. In forming the image of a mother, the writer takes her through the mysterious paths of life and difficult paths. This reminds me of the advice of the Uzbek writer Abdulla Qahhor that “heroes should be taken through the narrowest possible places”.

Along with her new character, Pak Wansoo also created the character of a grandmother against the backdrop of terrible war tragedies. In Korean prose, the image of grandmother and old women in general is not particularly prominent. In Uzbek prose, the image of old women is widely discovered. In particular, Uzbek scientist Yu.B. Eshmatova made an artistic interpretation of this image in her research work entitled “Artistic interpretation of the female psyche in the Uzbek short stories of the period of independence”:

“...In Uzbek short stories, the image of old women can be found in Nazar Eshonqul’s “Urush odamlar”, Shoyim Botaev’s “Kayvonining mangu makoni”, “Yulduzlarga eltar yo‘l”, Sabir Onar’s “Chambilbelning oydalasi”, Khurshid Dostmuhammad’s “Chayongul yoxud quyiqishloqcha qotillik” [4].

Pak Wansoo’s novels dedicated to ideological struggles are centered on the image of a loving and kind grandmother, who raised the writer from his childhood in addition to his mother and brother. Continuing the theme of family, fathers and children, love and women, the writer presents the problem of fathers and children in female characters. These are grandmother-mother-grandchild images. The understanding of the environment and reality of the period is given through the perception of women. From the household situation familiar to the reader to changes in the country’s socio-economic and cultural spheres, women’s images are evaluated. This is the first time the reader gets acquainted with the character of the grandmother:

“Once, when I asked my grandmother who Yanbans are, she laughed and answered, “someone worth a penny.” My grandmother’s tongue was bitter. In many cases, they spoke sarcastically, but in front of my grandmother, he behaved as if he were submissive” [2. 42].

Against the background of the ethnic (yanban) issue of the Korean people, the attitude of women to national values is understood. Grandma is committed to moral ideals in any situation (“...but he behaved obediently in front of my grandmother”).

The image of the grandmother is convincingly described from the language of the girl. It is always observed that grandmothers who tell their grandchildren the chopchak pay special attention to their literacy level:

“After my mother left for Seoul, I would have forgotten even that if my grandmother had not taught me from time to time, “If we add the letter k to ka, it becomes kak, and if we add the letter n, it becomes kan” [2. 36].

From the cited passage, the role of grandmothers in the upbringing of grandchildren in Korean families is highlighted, and it is understood that their advices are examples. In a period full of tragedies, the grandmother suffers from the fact that she was separated from her eldest son due to ignorance, and that her other children do not have offspring. Such a situation in the family is illuminated by the writer using the tool of artistic contingency - randomness. Because randomness turns the fate of the hero of the work sharply in another direction.

In the artistic style of the writer, the image of the grandmother is formed, and the life foundations of women’s fate are given through this image. At first glance, the image of a grandmother with a bitter tongue actually reflects the image of a Korean woman who is experienced, has passed the school of life, has pure intentions, is munificent and is a good-natured woman. This becomes even more evident in the process of following his daughter-in-law and grandson to distant Seoul:

“There were a lot of people watching outside the window. Among them, my grandmother looked the smallest and the youngest. I felt like the pinkness was pulling me back. You could clearly see the tears in my grandmother’s eyes. I wanted to cry as I felt the hands of my grandmother hugging me and stroking me saying, “Hey, my baby.” I stuck to the mirror with my whole body. My face stretched as if I touched a big piece of ice, but I didn’t even get close to my grandmother.[chi is a Korean unit of measurement equal to approximately 3.03 c].. I couldn’t see if my grandmother was following me or just standing there... My chest felt heavy like a light bulb”[2. 13].

In managing the family, the mind of the intelligent grandmother shows pain and muteness characteristic of women. Only the children of the eldest daughter-in-law could not object to her daughter-in-law, because there were no grandchildren from her other sons. The grandmother, who was unable to influence the daughter-in-law who was ready to take her granddaughter to Seoul, began to beg:

“When your father (father-in-law) falls for this tune, he lives only with the happiness of watching this girl walk in and out. Will you still take it? You are truly merciless, merciless...”[2. 146]

The daughter-in-law was the mother of her grandson, the only daughter of the household without other grandchildren, much to the chagrin of her grandmother. Because of this, the grandmother could not convey her message to her daughter-in-law. Behind the feminine innocence of the character of the grandmother, life problems of the family are visible. The spiritual world of an old woman (grandmother) separated from her eldest son due to ignorance in domestic life is presented in real images.

Both novels are narrated from the “I” language: *“The author’s self-expression in the work of art allows us to evaluate the world in the world and ourselves through the prism of the dichotomy of good and bad by depicting a valuable picture of the world” [5].*

In the writer’s novels, the author’s image shows the worldview of the author. “Who ate the flowers of so many shingles?” In the novel “Was the mountain really there?”, the narrator is a little girl. In the novel, he has reached adulthood and his views on life are

described as having changed a lot. This refers to a distinctive stylistic feature of Pak Wanso:

“My nose was always running. Not only me, but all the children at that time were like that. This can also be seen from the fact that adults call their children cats. After becoming a mother, I was surprised that my children never had a runny nose or even a cold. Not only my children, but also other children's noses. Therefore, the custom of wearing a cloth on the chest when children go to school or kindergarten has also disappeared” [2. 13].

The main character of the novel “I” begins by remembering his childhood. First introducing the village, village people, village nature, then the author’s character tells about the women of the family: grandmother, mother and daughter-in-law. In the imagination of the author’s image, the younger members of the family (including the mother-in-law of the eldest daughter) did not always replace the respect of the grandmother. His rude jokes like *“...it looks like steamed rice is burning in the kitchen”* are confirmed.

In the author’s novels, the image of women, in particular, the psyche of a girl, is effectively used by the landscape as an image tool. The character of the author (a girl) in the novel represents the daily games of village children, the children's game and the landscape image are presented harmoniously:

“We used to make a doll bride out of grass and tie her hair into a ribbon. At the time of marriage, we made a pot from a crab bowl and hung it on the fire, we put pine leaves in the pot as cookies. We also prepared kimchi from bitter herbs. Then we plucked the root of the oleander, “light a lamp in the room of the groom, light a lamp in the room of the bride”, rubbing it on our fingers and lighting a red lamp. There was no limit to what we could play, and there was no need to play yesterday’s game the next day”[2. 61].

A girl who is forced by her mother to get a modern education in Seoul compares the life of country children with the life of city children. Here, the poetess criticizes the poem “Birds flying low” by Lee Sang (real name Kim Hyo Kyong), a poet and writer from Seoul who lived and created in 1910-1937. Because Li Sang described in his essay “Laziness” that village children do not go beyond idleness to plow fields with stones. Contrary to this opinion of the poet, the image of the girl created by the poetess depicts the life of village children along with the peaceful nature of the village. In fact, although urban children are somewhat independent and free, the games they actually play are few and far between. Because of this, the little girl is a little depressed in the big city and as a result decides to be alone without a friend. This is also confirmed by the chapters of the novel: “A boy without a friend”, “Spring in my village”.

While showing the natural landscapes of the poet’s country through the image of a girl, she also gives an external and internal portrait of this image in nature pictures. In the words of scientist M. Sulstonova: *“The writer realizes his ideological intention not only through the actions of the heroes, but by describing the natural scenes that surround them”*[6].

“With the beginning of the vacation, our visit to the village was no different from before. Before I rode into the village, my heart was full of excitement and I looked at the children of Seoul with a feeling of pity. However, it seemed that I could not live in the village forever. John’s touch was a dim chandelier. When school started and I returned to Seoul, I would be happy to see the electric light as bright as the day...this joy was no less than the fragrance of the fresh grass in my hometown”[2. 184].

The image of the landscape, in addition to revealing the psyche of the girl, corresponds to the actions that take place in her inner world. It also has an impact on the ‘heart: he inadvertently draws a parallel between the city and the countryside, his mental anguish is combined with the unique colors of nature.

In Pak Wanso's novels, the mystery of the grandmother-mother (daughter-in-law)-granddaughter (daughter) woman deepens the reader's philosophical views on the world. It is not difficult to understand and know all three female characters. The artistic skill of the poetess can be seen in her ability to reveal her spiritual world in the image of a woman. "Who ate the flowers of so many shingles?" and "Was the mountain really there?" in his novels, the author managed to create a model of the world of women.

Conclusion

All three images are aimed at illuminating the life problems of this period, answering the questions of the women of the country. The poet's novels, which approach the fate of women differently, do not have a happy ending. After all, the war had become the key to all happiness.

Representations of women in the writer's novels take on different meanings as a result of the clash of tradition and innovation:

1. Grandmother is responsible for order in the family, plays an important role in the mutual respect of family members.
2. A mother (daughter-in-law) is a person who breaks traditional values for the future and development of her children, but in her heart she respects her parents-in-law, even her in-laws. The image of a woman socialized in the course of ideological struggles.
3. Granddaughter (girl) is a bond between mother and grandmother.

Park Wan-so, who skillfully created the images of grandmother and first-born bride in modern Korean prose, especially in novels, was able to show the age-old problem - the conflict between ancestors and descendants in female characters. In the novel, the writer's comments about life are very free, and in the first novel, the story is told from the language of a girl, and in the second novel, from the language of an adult girl. But in both novels, the personal thoughts of the poet are leading in the image of the author. In the image of three women, it is understood that the essence of the conflict between them is war, as the environment of the period is artistically embodied. An old woman separated from her son due to ignorance, a mother (eldest daughter-in-law) separated from her son due to a brutal war, and the bond between them - the granddaughter is depicted with the fact that there are changes in the psyche.

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