
The issue of two women in the Korean art world

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Abstract: Without a woman, there would be no literature. Literature was created primarily for a woman, for a woman, to win her heart, to know what she wants, to understand what a woman is. As Abdullah Qahhor said, the male bird also sings. Word art is, first of all, the work of a man, so the main problem that interests a person will be the main problem of literature. Therefore, the main character of literature, the main theme is a woman[1].

Keywords: Han Kil Don, Korean literature, Chunhyan, virtuous, intelligent woman, “duet”, Qurbonjon Dodkhokh, Uzbek Oyim, Kumushbibi.

INTRODUCTION

Various topics in the art of speech have long been raised in Korean literature: legends about the founders of the state (Tangun, Jumong), works informing the king of the mood of the people (pxesol literature), restoration of national values (Kim Si Sip stories), respect for parents (hyo category), sibling relationships (khan category), the life of the Kisen (image of Chunhyan), the struggle for social inequality (image of Han Kil Don), the beauty of nature (sijo poetry), a description of everyday life (a series of stories created during the Japanese annexation), teacher-student relations (Li Mun Yol “Golden Wing Bird” story), etc. These themes have been rooted in folk speech art for centuries. However, none of these themes are feminine.

According to the scientist Zukhriddin Isomiddinov, anthropological literature is, first of all, gynecology, that is, the science of the study and development of women. However, it can be said without exaggeration that in many works created in the “early” period of Korean literature, the image of a person’s inner world, psyche, including the world of a woman’s heart, is less illuminated and does not exist at all. In a series of stories created in the Middle Ages, the woman is not deeply revealed as a person, that is, as a person with her own inner world. It is true that in “*A Tale of Chunhyan*”, *the girl’s love for her son, a member of the upper class*, “*A Tale of Sim Chhon*” deals with the issue of parental duty to parents. Even in “*A Tale of Paksi*”, the main character, *Paksi*, is portrayed as an unsightly person with no rich personal abilities. This story is unique in that it reflects not only the general laws of word art, but also the general conditions and features of the national historical path. The story was written by an unknown author. The work is based on materials related to the beginning of the Manchu invasion of Korea - the Pyongyang War (1636–1637). It should be noted that the final act, which brought glory to the protagonist of the story created during this period, is connected only with military courage.

Therefore, in medieval Korean short stories, *Chunhyan*, *Sim Cheong*, *Paksi*, Korean novels, *Mrs. Sa* isn’t matter how popular she is as a literary hero, they are alive in the eyes of the reader, have their own inner world, only a person with a unique character is not embodied as. The reader, on the other hand, can appreciate the aesthetic meaning and idea he represents, not the exact image.

As M.M. Bakhtin points out, “only evaluation can turn a person who cares about his destiny, who is the carrier of his legal life, into a subject” [2. 79]. Self-assessment expresses a person’s attitude to universal values, his desire to study them directly. Clearly, the proponents of such an idea can be included in the subjects, that is, the subjects who are distinguished by their purposeful activity, who have a deep understanding of the absolute values and their strict adherence to them.

MAIN PART

In Korean literature, as in all national literature, the image of women is created and perceived in the spirit of the time. “...Characters who act the same under the same conditions are embodied differently in every literature” [1. 375]. In particular, in the folklore of each nation there is “Zumrad” and Qimmat”, none of these tales are spiritually similar to the other. However, the image of women at the center of the work, whose character manifests itself at the culmination of events, is largely divided into two in any folk literature.

After centuries of feudal backwardness, the period of Japanese annexation, the period when the winds of independence did not reach all the streets, the period of ideological struggle, this problem was acutely and exclusively developed in the works of writers who appeared on the literary scene.

From time immemorial, in Korean society, according to tradition, a woman and a concubine were doomed to live peacefully under one roof. This theme has been raised in many works, including the first Korean novelist *Kim Manjun’s* “*Wandering of Mrs. Sa in the South*” and “*Cloud dream of nine*” If the concubine prevailed in

the family, as a rule, the loving woman was forced to leave the house. It is noteworthy that the woman never got into a fight with her opponent (concubine), did not punish the gossipers, liars, and did not even try to prove her innocence to her husband. The task of the “exemplary woman” was to preserve her high moral qualities in any situation. As a result, the negative qualities of the concubine became known to everyone, and when her offense became public, oppression was punished, justice was done, and harmony was restored in the family.

In fact, Kim Manjun created his novel, “*Wandering of Mrs. Sa in the South*” in response to the events that took place in the country after the palace coup in 1689. In the novel, through the fate of a woman who was expelled from her father’s house for slandering a seductive swindler, the writer portrays the fate of the ruler’s wife, Incheon, in her work.

Princess Incheon belonged to a family of orthodox followers of the Western sect. Her rise to the rank of wife of the state ruler further strengthened the political position of the supporters of the Western party. On top of that, the ruler was concerned about an important issue - the absence of a son who inherited from his marriage to Incheon. In 1688, the ruler’s current son, who belonged to the Chan family, a supporter of the Southern faction, had a son. The ruler gave this child the title of “eldest son”. However, such a title was usually given to a son born to the ruler’s first wife. Proponents of the Western sect saw this as a serious threat to themselves. As a result, their leader, Son Siryol, addressed a letter to Sukjon. The letter says that the validity of the decrees and regulations issued by the ruler was questioned. Sukjon was outraged and fired Western Party supporters, replacing them with Southern Party representatives[3. 177].

Supporters of the southern faction began repressions against members of the western faction. Ms. Inhyun was stripped of her title of wife of the ruler and exiled from the capital. Wife Chan was declared the ruler’s legal wife. These events are reflected in the novel by Kim Manjun, a writer devoted to the ruler. The events in the play take place around three main characters in China: Liu Yonsu, the head of the family, and two women - his wife, Mrs. Sa, and his current wife, Kyo.

Kim Manjun endured trials even in the most difficult moments of her life, creating the image of a virtuous, intelligent woman - Mrs. Sa, who did not lose her positive qualities and identity. The opposite image is that of the cunning Joria Kyo, who uses various tricks to advance the interests of the landlord, Liu Yonsu, subdues the ruler, and arranges the expulsion of Mrs. Sa from the house. In the same way, he uses his tricks to exile Liu Yonsu, who once tries to kill him. In the image of Kyo, the writer sees the main enemy, who does not suffer any atrocities in the way of his goal, and in his supporters, the performers who carry out all the ugly plans of this woman without deviating.

In “*Tale of Chunhyan*”, written by an unknown author in the Middle Ages, the protagonist of the first work on the “eternal theme” of love, *Chunhyan*, was not afraid of social norms to be with the person he loved, he bravely defended his love, even the bodily injuries inflicted on him tried to overcome the anguish of the soul with patience. Unlike her mother, she refused to be a simple puppet for the guaranteed dark and rich people, choosing the path of love. At the same time, he tried to change the attitude towards kisen in Korean society as a whole: he remembered that kisen also have hearts.

The central character in “*Tale of Chunhyan*” is women, that is, kizens. In the play, women are portrayed not only as love, but also as a symbol of loyalty and courage. The performance concerns the human heart, love, everyday and moral problems. Its protagonist, *Chunhyan*, faces the hard blows of life, undergoes spiritual trials in such turbulent situations, and maintains a purity of heart through severe trials, albeit in exchange for heavy losses.

The story tells of the appointment of a new governor of Namwang County, the governor's learning about a handsome man named Chongxian and his invitation to him. An official of the new governor goes to *Chunhyan* and orders him to put on nice clothes, put on makeup, go to the new governor and bow. *Chunhyan* rejects the order. The governor is furious that *Chunhyan* is not on the list of murderers, and in addition, he is even more angry than the girl who refuses his order. He angrily orders the girl to be imprisoned. The new governor, who saw *Chunhyan* in a ripped skirt and an old jacket, with torn heels on his legs and a scarf on his head, was amazed at her beauty even without her pretty clothes and makeup.

When asked about the reasons for his disobedience, *Chunhyan*, who, despite being a prisoner, did not obey the governor’s order, he replied:

“*In ancient times it was said, “A faithful citizen does not serve two kings, and a virgin does not marry twice. “If we were in trouble and our country was under the rule of the rebels, you, the governor, would bow to them[4. 392]”.*

The governor ordered to punish Chunhyan, that is, to be flogged thirty times and imprisoned. In prison, the girl suffers so much that no matter how they suffer, her will does not bend. Chunhyan was not only handsome and smart, but overcame this grief with his patience and patience. Every time the punishment increases, the governor waits for Chunhyan’s consent, but he swallows all the torture and refuses each time.

Another central heroine in the story is Chunhyan’s mother:

“*Who needs your loyalty? You had to endure such a horrible punishment. By the way, it wouldn’t have happened if you had agreed to be a maid to the governor. In Namwan you would take everything into your own*

hands, the whole county would be under your control. No one needs your loyalty. I, the savage woman, cared for you like gold and jade, thinking that someday happy days would come. I will not grieve, but who will grieve?"[4. 393]

Chunhyan's mother is a mature woman of her time in terms of her habits, actions, cultural level, worldview, and scope of understanding, but she agrees that as a mother, she should be like her daughter to take care of her child. It is here that the author demonstrates the ideas put forward in the play by creating the perfect characters of his protagonists. The character of the mother and daughter is manifested as a peculiar individual generalization, an artistic expression of the typical conditions in which their lives, views and struggles take place.

Chunhyan is much more determined than his mother. Despite being young, inexperienced, cave-dwelling, he faces many serious difficulties in his path of devotion to his lover, suffers mentally, worries, and the complexity of his character is unique to him. Symptoms of female weakness appear when she is beaten with a whip, but she overcomes this weakness with a non-feminine tenacity, endures all the tortures, and even agrees to her death.

In modern Korean prose, this issue is exaggerated in the story "Duet" (1995) by the scholar In Higyong. The scientist described the "birth" of a new woman who has an unconventional approach to life in Korean society. At the same time, In Hyeong-hyun explored the problems of modern Korean society related to the inner world of women in this story as an example of a dissatisfied image of her position in the family..

The story takes place in the provincial city of Chonju. The head of the family is suffering from an incurable disease in the father's hospital ward. His wife is busy taking care of him. Their children - a son and a daughter - have higher education and now live in the capital. The girl comes to her hometown when she hears that her father is not sick. At the hospital, the girl suddenly sees her classmate. When he was in school, his classmate took care of him. The father dies before the time set by the doctors, and on the same day his son arrives in the city. When the funeral is over, the mother feels her daughter talking confidently about the future.

The story is based on a comparison of the lives of two generations of the same family, the author advances the image of women as the main character: mother and daughter. The mother's life is depicted in her memories and in her daughter's memoirs. When Chonsun got married, he had to live with his angry and furious mother-in-law. The mother-in-law was furious that her daughter-in-law had given birth to a baby girl. December, despite the fact that it was winter, she did not even light a fire in the stove of the room where the young bride and baby were sleeping, she did not even think about the need to heat the house.

Her son, Chonsun's husband, was working in construction in another province at the time, and rarely came home. When Inha was three years old, her mother-in-law died suddenly. After the mother's death, her husband treated Chonsun only as the mother of his daughter. Soon, Chonsun found out that her husband had a mistress. But the husband was forced to return home, knowing that his daughter was not ill. Despite all the difficulties, Chonsun never showed his weakness to anyone, never complained about fate. Because of her perseverance, there was always order in the family, the children had higher education, and her husband was also an entrepreneur, and his work was good.

She tried to give his daughter a good upbringing. Inhe grew up to be a smart girl, well-educated, well-behaved and aspiring among her peers. When She was in school, he did not always lose first place in literary competitions and dreamed of becoming a writer. Despite good academic results, Inhe continued to study in her own province, not in the capital. She gave up his dreams, grieving for his mother.

After graduating from university, Inhe began teaching in a private school. She soon married a young man named Yonse. Touching the ground and having a baby girl, Inhe sought to strengthen the cornerstone of family life. She deprived himself of everything, took on all the responsibilities in the family. Not a day went by without a happy seven-year marriage. By this time, she had also said goodbye to his dream of writing a book. When Yonse began dating another woman, Inhe unconditionally agreed to a divorce. The incident happened shortly before her father's death.

The most interesting solution to the story seems to be that the reader, even the protagonists of the work, is unaware that Inche is divorced from her husband. The older generation knows that "divorce" is an unforgivable stigma for the family. That's why the mother watches with excitement the relationship between Chonsun Hyonsok and her daughter Inhe, while Chonsun's husband can't sleep when he hears that his daughter is sitting in a cafe with a stranger in the evening.

Inhe doesn't tell her parents about her divorce from her husband because she knows how the news will hit them. As Inhe got married, she hoped to have a happy family. But from the inside he felt that his characters were different with Yonse, she was afraid to make a mistake. Fear has found its confirmation. After her divorce from her husband, she began to often recall the times she lived with her husband. How much he tried to get out into the outside world, to achieve something important for herself.

In the story of the "duet", Chonsun behaves in a traditional way. Although the story does not mention a single event, memory or recollection related to the happy moments of Chonsun's life, there is no harmony, sadness or regret of the past years. She sacrificed her life for the future of her husband and children. Thanks to this sacrifice, peace reigned in the family, the children received higher education, and her husband's work was successful.

From childhood, Inhe grieved deeply for her mother, who silently swallowed all the worries and hardships of life and her father's betrayal. Even one day, while she was still in school, her father, who had returned from Seoul, organized a feast at home, inviting cheerful women who worked in the winery to the feast, forcing his wife to serve them. Then Inhe sat in the back of the house, unable to find the strength in herself to see her mother's humiliation. She spent the cold night on the back wall of the yard, her eyes not seeing anything, not even the people passing by.

What happened during her student days does not go unnoticed by Inhe. He went on vacation and came home. It rained heavily that night. Her mother and Inhe carried coal briquettes to the warehouse until dark, and her brother Inho "didn't even take his nose out of the room". Returning home in the morning, Inhe's father saw his mother slipping and said: "Everything a woman has to do at home is so hard." Inhe couldn't stand it and "spoke up to defend her rights." She spoke harshly to her father for the first time, and her father slapped him in the face for the first time. Her father couldn't help himself because: "Inhe was not her daughter, but as a woman, she had squandered his pop."

In Chonsun's youth, patriarchal laws were so strong in society that a married woman had to obey her husband and mother-in-law unconditionally. But Inhe's youth coincided with another era of trying to be independent and free. Now she does not want to suffer, does not tolerate the betrayals of her husband.

The scholar shows how much the status of women has changed in Korean society over the past thirty-five years, and how they have realized their place and role in the family. By comparing the destinies of the protagonists, she repeatedly emphasizes the strong connections and similarities between mother and daughter. When Chonsun finds out that her husband is living with another woman, she is heartbroken.

It is well known that In Higyon did not call his story a "Duet" in vain. The glossary defines the word as "two musical instruments or a piece of music performed with two different voices [5. 671]". Although the fate of the mother and daughter is similar, their lives can be compared to a sad tune, but each of them "runs" her own party, and in this duet, the girl's party sounds independent. But in Chonsun's heart, along with the pain, there was confidence in his daughter. Her fate was intertwined with that of her husband, and her life consisted only of suffering. But Inhe has to build her life right. It was Chonsun's confidence in her daughter, and it showed his feminine wisdom, her intelligence, her ability to reconcile with life.

Inhe also believes that "everything will be fine" in life. Perhaps this confidence arose after a meeting with her former classmate Hyonsok. This meeting helped her feel like a real woman, gave her hope for a better future.

In the story's exposition, the protagonists are waiting for their father's death, they are in grief, not knowing what to do. But even so, everyone tries to hide their feelings so as not to offend each other. At the end of the story sits in front of the mother - another girl who believes in the woman's future, who is not afraid of life's hardships, and who prefers to divorce rather than trample on her pride. Thus, the situation occupied by the protagonist between the initial and final internal confrontation is surrounded by an external random contrast.

In this story, In Higyon chooses women as the protagonists - a patient mother, wise and kind, ready to make any sacrifice for the future of her children and the peace of her family, and a daughter who looks like herself in every way. In Inhe's image, the writer portrays a woman who takes a fresh look at family relationships despite being raised in a traditional patriarchal family. Inhe condemns her father's actions from a young age, while as a student she openly expresses her opinion that her father's rudeness towards her mother does not see her as a human being in the family, and finally decides to divorce so as not to repeat her mother's fate after seven years of marriage and living with her husband. It was a very hard and difficult job. Because the attitude towards a divorced woman was harsh both in the society and in the family. But Inhe was not afraid of this, a choice that could only be made by a modern woman who realized herself. He has the right to choose his own path, he has the right to love and be happy in the family, the family relationship is preserved only by sincere love and mutual respect.

Yan Kvi Jan's story "Contradiction" (1998) is based on many years of experience and observation. Yan Kvi Janing ozi bu haqiqatda shunday fikr bildirgan: "I did not expect my "Contradiction" to be so famous," he said. The story of "contradiction" is an artistic form of observing the environment, people and comparing the results".

Indeed, the author's story "Contradiction" was a great success. The story was translated into English and French by Epstein, Stephen, and Kim Mi-Yong. The year the story was published, it was staged in theaters, and films were made.

The story is based on the facts of the period in which the writer lived. In the creation of the story "Contradiction" the spirit of the time, the spiritual gap between people did not give peace to the writer. As a result, the writer's passion for depicting the environment of the period in which he lived, the embodiment of the people around him in the form of images increased. The idea, which was based on the environment of that time, that is, the fate of the writer's contemporaries, became the subject of the work.

RESULTS AND DISCUSSION

The work tells about the step of the protagonist An Jin Jin to a free and independent life after 25 years, about what he experienced during the year on the verge of a “free” life, and about the events that happened in his life during this time. The story goes that An Jin Jin was determined to live an independent life at the age of twenty-five, but could not agree on how right or wrong this decision was. But for Ahn Jin Jin, building his own independent life was not as easy as he thought. In the following months, he faced a number of problems. He made mistakes. But Ahn Jin Jin did not draw any conclusions from these mistakes, he tried to approach them with optimism.

An Jin Jin decides to get married. But he could not come to any decision on this matter. He took care of two people at the same time, thinking for a long time who to choose. He couldn't even figure out which one of them really loved, and then he lost both of the.

The story of “Contradiction” is entirely based on the contradictions that exist in An Jin Jin's inner spirit world. The inner spiritual world of a person is dialectical. It has been recognized by many literary critics that literature is a depiction of the human condition.

The women in Yan Kvi Ja's story belong to different strata of society, but they are united by a common aspiration typical of this period - not to live worse than others, to live as well as possible from them. The daily life of an ordinary person, the details of this life are in the focus of the writer.

All the characters in the story are women: An Jin Jin, her mother, her aunt. Sisters mom and aunt grew up in the same family, in the same environment, but spiritually and spiritually they are two worlds. In this story, for the first time, the author raises the issue of a woman's attitude to others. In a society that had followed Confucian norms for centuries, the woman, her opinion was insignificant. But in the female images of the writer there is a break through this barrier. An Jin Jin expresses his attitude to those around him. She doesn't want to blame her mother at all for the mess in her life. In society, he also absolutely does not trust people who clearly show responsibility for everything in the family.

As mentioned above, all the events in the work are based on contradictions. An example of this is the fate of An Jin Jin's mother and aunt. The marriage completely changed the lives of both sisters. Because her mother's first marriage was unhappy, she remarried. Unfortunately, her husband became addicted to alcohol. Her husband did not think about raising a family and children. Her aunt, on the other hand, got a bird of fortune in this regard, she became the bride of a family of her own. It is noteworthy that this confrontation continued in the case of their children as well. Ann's brother, Ivy, joined the street hooligans because of the family environment, and his aunt's son, Yong-gyu, grew up to be an educated man.

In the image of the mother, only material interests lead, and in the image of the aunt is a woman who has a deep vision of life and intelligence.

Yan Kvi Ja was one of the first Korean writers to realistically describe the inner world of man and reveal the mental state of the heroes. The writer, who artistically enlivened everyday life, thus intensified the drama in the description of contradictory situations. The characters of Yan Kvi Ja live in the grip of a thought dilemma.

In the story of “*Contradiction*”, all the contradictions that occur in An Jin's life are related to his travel apathy, his desire to escape the same life. He compares it to his cousin, who is light-hearted, intelligent, and almost indistinguishable from the others, and decides to do so: “*The same way of life gives the same happiness*”.

The image of every woman is the face of the nation. Every woman, whether she is a princess or a maid, is a mother. Therefore, the future of the Korean nation will emerge because of women like *Mrs. Sa*, *Paksi*, *Chunhyan*, *Sim Cheong*. In the image of Ms. Sa, the nationalism and deep heart of a Korean woman shines, *Chunhyan* has become an ideal for Korean girls, in the image of *Sim Cheong*, the age-old values of the people - the category of *hyo* - has been confirmed, in the image of *Paksi*, inner beauty is combined with patriotism. Contrary to them, selfish women are the vices of the nation. We know that in Korean society during the feudal backwardness, the life of every maid was a tragedy. But there is no love for women who, while being maids, try to be mistresses in the family, even to take the place of queens (remember the history of Incheon), if no one interferes, if they live in peace.

While in medieval Korean literature, works about women of conflicting characters were created by unknown authors (with the exception of Kim Manjun's novels), in modern prose, the issue has entered the literary scene as part of the works created by women writers. And writers with a unique creative style have flourished in the works of Yan Kvi Ja, In Higyon, Pak Vanso. Even the issue was reflected in the theme of the writers' story. (“*Duet*”, “*Contradiction*”, etc.).

In a “*duet*”, Inhyo is not afraid to take risks and worry about life, and finds the strength to violate the norms of “Confucianism”, which have always prevailed in society. Like her typical Korean mother, she refused to endure all the humiliations of life. In the Korean people, as well as in the Uzbek people, the man must rule the family. But Inhyo's husband, who is married of convenience, does not regret the futility of his life and is not even surprised when his wife opens her mouth for the first time about divorce. Because he is not interested in family, but in financial matters.

CONCLUSION

All the women mentioned in the article are the instincts of Korean women. What women should there be more in life? Today this is an important issue for all peoples. The growth of a nation is also closely linked to the perception of mothers. In this regard, we consider it appropriate to conclude the article with an excerpt from the article “*Our Mothers*” by the Uzbek writer Gafur Gulam, and to refer the conclusion to the judgment of each reader.

“Qamchibek, who fought against the invaders, will be captured. When he was handcuffed and taken to the gallows, his mother, Qurbonjon Dodkhokh, known as the Queen of Alay, came to him on horseback, “Well, my son, the martyrdom of our generation is inherited from our father. I agree with the milk I gave you!” she says, turning the horse’s head. It is said that the Alps are from the mother and the horse is from the mother. Mothers with hearts like Qurbonjon Dodkhokh give birth to young men like Qamchibek [1. 384].

Such women were in life and remain. Therefore, without succumbing to the temptations of the times, without looking at everything through one's own selfish worldview, without indulging in greed, without being a slave to material gain, without looking deeply into the world, *Chunhyun, Mrs. Sa, Paksi*, of the Korean people, whose hearts are full of love and compassion, let the meaning and destiny of purposeful women be an example to all in the life of the Uzbek people, such as Qurbonjon Dodkhokh, Uzbek Oyim, Kumushbibi.

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