

## The Phenomenon Of “Diary” In The Stories Of Yan Kwi Ja

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### Abstract:

In Korean literature, the story genre is inextricably linked to the work of Kim Si Sip. After the author, the story genre in Korean literature in the Middle Ages was almost undeveloped in the work of other artists. Along with the social changes that took place in Korean society in the early twentieth century, radical changes also took place in literary processes. In the Middle Ages, unlike pxeol literature, large-scale works were created, but by the twentieth century, the story genre had expanded. At the same time, to this day, the story genre has been renewed, reshaped and developed both in volume and content during the period of multi-period development.

**Keywords:** Korean literature, Yan Kwi Ja, epochs, authors, colorful ideas, events, different heroes, ideology, politics and culture of human life.

### Introduction

Women writers also contribute significantly to the development of the short story genre in contemporary Korean literature. In particular, the stories of Yan Kwi Ja are drastically different from the stories created by pxeol literature or writers who lived and worked in the first half of the twentieth century. In the stories of the poet, great changes in form and content are noticeable. In the stories of Yan Kwi Ja, the thoughts, anxieties, and joys of those around him were widely used. A new image, new symbols, which had not been seen before in the works of artists, appeared. In this way, the writer brought a new theme, new material, new heroes to the Korean national prose in her stories.

The first President of the Republic of Uzbekistan I.A. Karimov’s statement that “no society can imagine its future without developing and strengthening its spiritual potential, spiritual and moral values in the minds of the people” [1. 137] applies equally to the world of literature.

The spiritual impact of the stories created by Yan Kwi Ja on man is an example of this. The “small” images created in the poet’s stories - we see in a new interpretation the characters of people from different walks of life around us that we do not pay attention to. Unlike her contemporaries, the writer

does not look for a “hero” in her stories, she finds all the heroes around her, they do not draw too many portraits to reveal her character, but they use a style that affects human spirituality through her activities.

Since the 1990s, Korean storytelling has been enriched by stylistic diversity, the expansion of creative research, the clash of philosophical views on the border of tradition and innovation, the introduction of new themes, and the interpretation of the nature of new images. Yan Kwi Ja is also a writer who has enriched Korean storytelling with such pictorial research.

In the first half of the twentieth century, Korean storytelling went through a period of unique formal research under the influence of Western culture and art. The stories of the writers who created during this period are distinguished by the scale and form of the themes. In the second half of the twentieth century, however, storytelling improved as it reflected its specific features. In the words of the famous Uzbek critic Umarali Normatov, “she saw many epochs, authors, colorful ideas, events, different heroes, the size and shape of which has not changed.”

### The Main Findings and Results

In the stories created by women writers, a new form, a new theme, a wide range of directions, changes in form and content are

observed. Such changes in stories are first and foremost inextricably linked to new life events. Yan Kwi Ja also brought new heroes with an unconventional look to the literary arena. She made a worthy contribution to the enrichment of modern Korean storytelling in terms of new expression, form and content. She founded a school of unique experience in creating a national character.

Yan Kwi Ja emphasized that literature has a special place in the upbringing of each individual, in the formation of the spiritual environment in society. Literature is a tool that promotes human values, shapes the personality, regulates moral feelings. That is why the writer made a sharp turn in her stories, introducing new heroes to the genre of stories by depicting the “domestic” life of ordinary people. She breathed with them, lived in the circle of living heroes, informed the reader with their dreams and aspirations. From a philological point of view, in clarifying the “diary”, F.V. Kuvshin’s views are as follows: “diary is a complex dynamic phenomenon that reflects a large number of formal and substantive characters, the past, present and future, as well as the way of life, ideology, politics and culture of human life events in the field of” [2. 38-43].

Indeed, “diary” nationalism is an important element in the worldview. From a Korean spiritual-aesthetic point of view, the artist’s skill is explained by her ability to express beauty in simple things - small and everyday. An analysis of the stories created by Yan Kwi Ja shows that the writer was able to combine both small and everyday things in his work. The author was able to activate the phenomenon of diary in the world of art, and in this respect also stands out from other women writers.

N.M. Suxix in his "Functions of the image of povsednevnosti in the work of Haruki Murakami and Hayao Miyadzaki" [3. 185-191], focusing on the content of the issue of ‘everyday life’ in various fields, including philosophy, sociology and psychology. P. Berger’s “Social Construction of Reality”, I. T. Kasavina and S.P. Shchavelevas’ “Analysis of everyday life” and T.G. Strukova’s “Everyday life and literature”, on the basis of his works, the phenomenon of

“diary” can be divided into two different systems: “hero – conflict”, “work – reader”. Yan Kwi Ja has created a series of stories since entering the field of literature. Each story emerged as a wave example in the literature. If we apply the system of “hero – contradiction” to the stories of Yan Kwi Ja, the phenomenon of diary is reflected in the text in artistic integrity. In the works of the poet, this phenomenon is clearly seen in the artistic realization of the reality of life. The sincerity of the behavior of the protagonists of the story, the national, individual characteristics ensured the success of the work. In Goethe’s words, “*the most original writers of the new age are original not because they have given us something new, but because they have spoken of things as if no one had ever spoken before.*”

In the stories of the poet, social and moral issues related to human spirituality are expressed in their entirety. As a student at Von Quinn University, the future writer published her short stories in the monthly magazine Literary Thought while studying Mother Tongue and Literature. Her literary debut did not go unnoticed. The reader, of course, “forgave” the simplicity and imagery of the young writer’s work, but his sincere heroes, who endured hardships and deprivations in both ordinary and emergency situations, and persevered in the cause of common prosperity, were warmly welcomed.

In this regard, the appeal to the memoirs of the great representative of Uzbek literature, the great storyteller Abdullah Qahhor, there is an answer to the essence of the works of the Korean writer during his student days and later: “*Like many others, I was very confused in “writing” until I realized that my own experiences, personal impressions, were the most valuable material for a literary work. When I found out, the people I saw as a child, the events of my youth, looked different to me*” [4. 314].

Indeed, in the era of a new system, a new worldview, a new policy, a new socio-economic and spiritual relationship, a completely new way of thinking, and the human past and the embodiment of this period, Yan Kwi Jan’s worldview expanded,

she began to look at others differently. She wrote down what she saw and experienced in the continuation. As Chingiz Aitmatov said: *“The emotional impact of a writer’s art on people is a measure of that writer’s artistic talent.”*

A pessimistic spirit reigns in post-war Korean prose created in the 1960s and 1970s. But life goes on, man lives and works, creates innovation, continues to develop society, and so on. In Korea, the construction of new districts has begun in connection with industrialization. The writer, who moved to a new district, expressed her critical attitude to this society by introducing in his stories the image of an old man, a barber, a silly poet, a girl, sisters. She was able to show the impact of social changes taking place in society on the spiritual image of man. She pointed out that ordinary people have limited opportunities to express their talents in life:

*“At first glance, strong individuals, like fairy-tale heroes, in fact, everyone - whether he is the mayor of the big city or a barber - faces difficulties and trials in life. Only the desire to overcome difficulties, the struggle can turn a person into a hero” [5. 181-182].*

*“The following functions of “domesticity” are manifested in the system “hero – conflict”:*

**1. The function of creating an artistic image.** This function is aimed at revealing the peculiarity of the protagonist in everyday life. The activity of the protagonist and only his unique details are an integral part of the artistic image in the work. In the story “Wonmindong poet”, the girl is a person who is curious about everything and “correctly” understands adult life:

*“It’s true that others think I’m no better than my seven-year-old peers, but I’m not a young kid at all. Although I feel that I know all the laws of life, I have a sense that the situation in the family, the people of our town, can make a difference, even if it is a little bit. To be honest, I’m eight or nine, at least one of the two [6. 377]”.*

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 increased, embodying the people around him in the form of images. The idea, based on the environment of the time, that is, the fate of the writer’s contemporaries, became the subject of the work.

The work is about the events that took place in the life of the protagonist An Jin Jin, who, after turning 25, stepped into a free and independent life, experienced for a year on the threshold of a “free” life. The story goes that An Jin Jin was determined to live independently at the age of twenty-five, but could not come to an agreement on whether this decision was right or wrong.

*“But building an independent life for An Jin Jin didn’t turn out as easy as she thought. In the following months, she faced a number of challenges. She made mistakes. But An Jin Jin tried to approach them in an optimistic spirit, without drawing any conclusions from these mistakes”.*

*“You can’t spy to learn how to live your life. Each of us makes mistakes in our lives. Errors are repeated. Because this is Life” [7. 296].*

**2. “Protection” function.** This function reflects the characteristics of “daily life” such as vigilance and caution. The protagonist of writer’s story “Happiness”, a barber, loves to watch people around her, her eyes fall on everyone’s hairstyle:

*“My job is to understand the people I meet along the way. For myself, I find a lot of surprises. In particular, I found out that everyone has secrets hidden from prying eyes in their lives. These secrets lie hidden in his heart. I believe I need to convey the real reality to people. The end of one person’s life can be the end of the life of an entire society. A man’s life is like a nail nailed to a wall. Everyone has a place on this huge wall [8. 170]”.*

If a woman next door doesn’t come to get her hair done or “artificially curled,” she worries if something has happened. It has been more than five years since Insun-si opened a beauty salon in Wonmindong. A good barber, moreover, she is well acquainted with the economic condition of the area. When someone asks a barber about

a decrease in customers, she says, “You have to pay property tax this month. This is normal.” After the “tax” week or holidays, the work in the barber shop stops, only occasionally someone comes in. But Insun is a patient man because he knows why. Happiness of the barber in understanding the economic situation of the client, happiness of the client in the blessing of the barber.

**3. A function of change in a state of despair and ruin in self-awareness in life.**

The protagonist of Yan Kwi Jan’s “Promise” story, Lim-si, represents a large number of people we meet every day. These thin, lame, poor people are ready to do anything. Among them is Lim-si. The man, who delivers coal to his customers, ‘drags a cart loaded with coal, digs a 100-won ram along the way, and lives in the basement.’ Lim-si’s description can apply to hundreds of people in a lifetime:

“It was said that Lim-si does his job conscientiously. He was paid for his work, but such work was usually done only in the spring and summer. When the weather cools, Lim-si makes a living by transporting coal to people. Lim-si was originally from Kengido Province. Lim-si, who was originally a farmer, moved to Puchon after his marriage when his cup did not turn white. After being lucky here, he later dreamed of moving to the capital, Seoul. He works hard to achieve his goal” [9. 158].

Meanwhile, Lim-si Yan Kwi Ja is a unique, unique character portrayed very vividly; in the process of reading the story, we perceive him as the person who walks beside us every day [10. 21].

The story of the “Promise” embodies the highest level of sympathy for the plight of the poor people of Wonmindong. The writer is able to find for each image its own colors, its own form and content, an unexpected, unique, figurative word or phrase that clearly hits the target – “100 won gumma”. From this phrase it is clear what the standard of living of the coal miner Lim-si is.

**4. Mental (psychological) function.** Doing housework, including cleaning the house, cooking, or taking care of your child’s studies - all of these are routine tasks, but they are also psychological in nature.

Dedication to work or study to distract from something can be included in the mental function [11. 188].

In the author’s story “The Wonmindong Poet”, the poet has many responsibilities: he cleans the front of the store, carries empty boxes to the warehouse, and performs the tasks assigned by the shop owner:

*“I apologize for ordering such a thing to a poet like you. You are a great poet. One day I will definitely read your poems carefully. When I was in school, I used to write letters of consolation to everyone [6. 390]”.*

After these words, the poet works even harder. He sorts the vegetables, washes the fish cleaning board. The unconscious Wonmindong poet continues to work as a shop assistant without any complaints.

Let’s consider the second function of “work - the reader” shown by N.M.Suxix on the example of literary stories:

**1. Mandatory function.** This function forces the reader to do useful work. In particular, the girl in the story “The Wonmindong poet”: *“When I grow up, I will definitely learn to play the piano. I always keep this notebook with me and once I learn to play the piano, I play all the music in it. Even a small piece of gold that my father found and spent on alcohol was enough for me to attend music school [6]”.*

The poet, nicknamed the Ghost, never tires of helping others, he does all the work assigned to him, and it doesn’t matter how much money he gets. Importantly, there are more and more “empty ears” around him who listen to his poems.

**2. Cognitive function.** According to this function, the reader gets acquainted with the social changes that took place in Korean society in the second half of the twentieth century, the internal and external factors that influenced the traditions, way of life and values of the Korean people during the new reforms.

**3. Educational function.** The title of the author’s story “Contradiction” is as endless as a look at a ring. The writer was able to convey to the reader his “heart-wrenching, heart-wrenching feelings” by expressing himself enthusiastically, enthusiastically

reacting to a subject that was unsettling and unavoidable.

In the creation of the story “Contradiction” the spirit of the time, the spiritual gap between people is felt. The idea, based on the environment of the time, that is, the fate of the writer’s contemporaries, became the subject of the work. The protagonist An Jin Jin’s decision to step into a free and independent life after the age of 25, what he experienced for a year on the threshold of a “free” life, and the decisions he made between events in his life during urban time go through a school of life for the reader.

*“I am a creator, and when I meet you, I always want to write our stories: I look for ways to connect human relationships on a regular basis. I want to take part in building a new society where people are in love and trust each other ... ”True, people need “bread and scenery ”. He wants to build his life firmly to stay away from painful thoughts about tomorrow.*

The improved story genre in Yan Kwi Ja’s stories forces one to understand oneself. That’s when Seoul focuses on the small form to strengthen the feelings of the “little man” on the outskirts, to enrich its spiritual life, to shed light on the moral values of the Korean people. The moral values passed down from generation to generation are the life and spiritual wealth of the people.

### Conclusion

Yan Kwi Ja is not content to dive into personal and individual spheres in raising comprehensive ethical-aesthetic and social issues in his stories. The writer realizes its essence while raising social issues in his works. That is why his views on life inspire respect in the reader. This is why the short story genre has become the writer’s creative credo. Yan Kwi Ja stories can be read by readers of all ages. Exaggeration, exaggeration, negative and positive coloring are not allowed in his stories. The language of his stories is fluent, “diary” is described in an artistic way. The high level and taste of each story is assessed by the reader.

In each story, the writer adds specific qualities to the “little image”. This is the result of Yan Kwi Ja’s highly creative, observant nature.

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