

## A Common Theme In Pak Vanso's Stories And Novels

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### Abstract:

An unresolved issue in modern Korean literature is the tragic consequences of the Civil War and the reflection of this issue in the works of women writers. At a time when someone was a war veteran, someone was behind the front, someone was writing down what they heard, the writer Pak Vanso managed to reveal the consequences of the terrible war in the country through the image of women, in the example of the family. At first glance, the work of both storytellers and novelists depicts the daily worries of women, the image of a "free" woman in the era of industrialization, but in reality the plight of the people who suffered from the war and lost loved ones. The writer's narrative skills are evident in both the story and the novel, and against the background of daily worries, the integral connection of a woman's destiny with the sufferings of war is simple and vividly reflected.

**Keywords:** civil war, the work of women writers, Pak Vanso, "Was the mountain really there?", "Meeting at the airport", "Couples without couples", "Memories" va "Bare tree", story, novel.

### Introduction

In the works of Korean women writers, the scenes of the Civil War, the spiritual world of the people who lived in this period, the aesthetic principles on which they relied in depicting their feelings are slightly different from the works created by later artists. In their works, the writers use the theme of "war" as a kind of spiritual criterion, a test scale that heals a person.

The protagonists of the Civil War writer Pak Vanso's novel "Was the mountain really there?", popular in modern Korean prose, come to life before our eyes. The vital material, the inner logic in the image, the form, which is the direct subject for the creation of the work, is the first aspect of the matter. On the other hand, the author's many years of experience in the field of storytelling played a big role.

### The main findings and results

In general, the development of the story genre in Korea was influenced by the historical, socio-literary processes that took place in the country. In the first decade of the twentieth century, when samples of Western literature entered the

country, the story genre flourished. According to literary critic Kim Hwaen, the term "story" has been used in Korean literature since 1906. But in a very short time, this genre has reached a level of perfection among artists. The competition, which is published annually by various publishers, also had an impact on the genre's success. At the same time, these contests discovered new creators and played an important role in introducing the reader to new works.

Roman thought arises and is formed as a result of life experience, beliefs, deep thoughts about the world and man. The theme focuses on the clear core of the novel's protagonists' literary thinking. The writer's style and nature are reflected in the novel's thinking. Naturally, talent and deep observation are the basis for the development of novel thinking. There is an intrinsic connection between Pak Vanso's first stories and novels, created on the theme of war. The opinion about the Uzbek writer Said Ahmad, the author of many works on the subject of war, also applies to his work: "It is as if the author

*first weighed and estimated what he was trying to say in the novel on the scales of the story, and tried the methods of expression and imagery he used on a large epic canvas in a way that the prose itself knew very well and had rich experience” [6.201].*

With a series of war stories by the author, in the next stage of his work, there is a harmony between the novels he created, the poetics, the methods and means used.

In the author’s story “Meeting at the airport”, the protagonist, returning from another trip, sits and watches the familiar behavior of family members - mothers, wives and children - watching the men leaving for work at other countries at the airport. “Hey, pig kids!”. The woman, waving her hands in the air, repeated the same words indifferently to those around her. This time three young men appeared in front of her:

*“The boys were reminiscent of Europeans in appearance, their hair was also brown, and although they looked young, they were taller than women. The woman was dressed too brightly and tastelessly for her age. It looked sad - old age had drawn deep wrinkles on his face without any roughness or agitation, and even the thickly rubbed powder could not cover the wrinkles. She was a Korean woman” [5.55-56].*

Although dressed in the European tradition, the woman, whether Japanese, Chinese, or European, was, of course, a compatriot who tried to insult her and is declining today. When he insulted her, it was as if he was pulling lightly. When the protagonist approaches the woman, he sees that she is “Aunt Bochka” The woman worked as a cleaner in 8th American Army stores during the Korean War.

There is a harmony between the deeds of this cleaner, the deeds of the cleaners in the novel, “Was the mountain really there?”, their mental anguish and fear. In the novel, the author summarizes his views on women cleaners, while in this story he

describes the cleaning woman with all her stature and activity.

The main “RKh” of the U.S. 8th Army used the Mitsukosi before independence and the Donghwa department store after independence. Today, Shinsege has a number of large stores here. In the novel, the writer witnessed the secret activities of women cleaners when he started working in this store. The women cleaners who work here are paid less, but under the pretext of emptying the boxes of newly arrived products, they would tie American products between their clothes and sell them outside.

When the cleaners left, the female police officer checked them as if they were palpating a naked body, and fired them if they were caught with a “stolen” product. Although it was very difficult to find a job in Korea at that time, cleaning women would not give up this job. Surprisingly, they did it in collusion with the saleswomen, but if they were caught, they would admit their guilt without saying a word and would not “betray” others.

The number of female works of art in Korean literature increased in the twentieth century. In this case, M. Yuldasheva, D. Kalandarova’s article “Image of changes in the female psyche” states the following reasons for the diversification of the image of women in modern Korean literature: *“Although the burden of life has increased for women since the turn of the century, the image of women has begun to be touched. In the literature of the war years, the mother, the sister, the husband, the equal individual who worked on an equal footing with men in all spheres after the war, and by the end of the 1980s, society, the system, the victim of difficult conditions began to be represented by social burden” [7.72-72].*

There are also similarities between the images of women in author’s stories and novels. All this paved the way for Pak Vanso’s creative work and experiences, which served as an important bridge for him to create large-scale works.

The story of the “Meeting at the airport” is about a “Aunt Bochka” who followed her husband to the battlefield and became the head of the family to raise his children. Aunt Bochka’s husband went to war in the national army and there has been no news since that day. The absence of a father in the family is primarily an economic problem in the family. An uneducated woman is forced to work as a cleaner for the U.S. Army’s “RKh”. Here it is necessary to pay attention to the writer’s skill of image creation. It seeks to bring a particular protagonist to the center of the work, to show it broadly and comprehensively. “Cleaning Woman” is one such image. For the first time, Pak Vanso depicts a type-specific, unique cleaner, not a well-known, kind and chaste woman.

Aunt Bochka has to feed her three children, which means constant life challenges. Now the woman is the head of the family responsible for the survival of the family. She must take part in economic activities, earn the necessary income for the family, raise the economic status of the family. Although the woman has experienced many events from the beginning in the grief of survival, she does not complain. She was not arrested, blacklisted, or fired like other cleaners because of his extreme caution while working in an American Army store. That’s why she got the nickname “Aunt Bochka”.

Despite being a cleaner, the woman was able to maintain her dignity. At first glance, her arrogant and indifferent appearance caused him to be far from the suspicions of the American military anywhere. The woman was the longest-serving cleaner at RKh, but she was also a “great power” who could hide most of her body.

In the process of working for a long time, the barrel aunt was never caught, which is not due to her courage. She has to feed dozens of family members (because the products taken out are sold and the proceeds are evenly distributed among the

vendors and cleaners). It’s hard to make a living just by working as a cleaner:

*“In order to get their share of the harvest, each worker had to do his job conscientiously. The basic rule that we must follow is that in case of failure, everyone takes responsibility, should not betray the partner”* [5.57].

But the woman managed to keep her principles, to live a proud life. Although the barrel aunt is struggling to make ends meet to feed many family members, she is not seeking to move to the United States. The woman curses the foreign soldiers, defending her oriental pride, typical of a Korean woman. Even when the country was in crisis, it did not abandon traditional values, becoming a respected woman who defended the pride of the Korean people.

Among the a number of problems that arose in the works of writers of this period in connection with social change, the most important was the conflict between people who rejected these traditional Confucian norms and were faithful to tradition. There was a strong conflict between ancestors and generations who found it difficult to accept the new views that had arisen among the people regarding the new changes. An example of this is the image of women who want to live for themselves, not for their families, husbands and even children. In particular, the protagonist of Pak Vanso’s story “Couples without couples” is one of such women. The man of the time, especially the creative people, was concerned about the spiritual crisis of the society.

In the midst of such problems, in stark contrast to contemporary female writers, Pak Vanso’s stories portrayed women in a somewhat militant, rebellious, rebellious manner. Some critics, particularly Von Yunsu, have argued that the writer always portrays male heroes as “.. ugly, disgusting subject, poor, narrow-minded, embarrassed by the weak” [4.520-531]. In fact, Pak Vanso tried to give a general picture of the society related to the renewal that took place in all spheres of human life, rather

than the individual problems specific to each image, whether female or male.

Contrary to critic Von Yunsu's opinion, the writer uses harsh, shocking words to create images of women. Even in the image of his mother, this attitude is evident. So at first glance, these women may seem cold, unattractive, but they will remain in the reader's memory for a long time.

With the outbreak of the Korean War, the number of prostitutes in the country grew rapidly. Poverty and war forced women to engage in prostitution for American soldiers Pak Vanso, by creating such an image of women, condemns women who have entered the street of immorality that was rampant during this period. The cleaner sets an example for women in overcoming any difficulties against women who enter the street of filth. In the image of the janitors, he emphasizes that the people survived the wreckage of the war not because of the help of the Americans, but because of everyone's joint efforts to save the family. Against the background of family support, the issue of national dignity is reflected.

Acting in a desire to live and eat in an emergency, the cleaners aimed to survive even in difficult conditions, demonstrating a strong vital and motherly character to protect their family. The woman became the person responsible for the survival of the family as the head of the broken family. The woman took responsibility for the survival of the family during the war and at the same time represented the image of the head of the household who defended the pride of the Korean people.

The Korean War disrupted the modern family order and gave women the role of head of the family. A new image of the hostess - women - emerged with the Korean War. Now he has entered the field as a "male and female" role "housekeeper and person in charge of livelihood". During the war, the entry of women into society became an economic and social demand, not a voluntary one. The woman-

head of the household is now accepted in the family as a woman, not as a mother or mistress, but as a social person.

As Abdugafur Rasulov rightly noted: "*The artist's philosophy is a whole, deeply expressed genre - the novel. In other words, the novel is an indicator of the writer's philosophy of the universe and man, time and space, the creative thinking of the creator, the concept of understanding the world. The novel is an expression of the writer's spiritual and intellectual level*".

Pak Vanso emphasizes the phrase "women and children" in the story "Memories", emphasizing that the family is just that. The story tells of a woman who was forced to support her family, was forced to work in a U.S. Army store, and was forced to live on American "money". At the same time, her meeting with a young man, the young man's house, describes her mother. This theme deepened in the author's novel "Was the mountain really there?".

In the novel, the writer describes the house of Ji Sop, and later notes that the appearance of this house was the basis for his novel "Bare tree":

*"The house of Joe Sip, which I first stepped on, left a deep impression that I later wanted to look at as an old house model when I wrote the novel "Bare tree" [1].*

Before the Korean War, a large family lived in harmony in this house. But after the war began, the family members failed on the basis of various ideological ideas. His brother serves in the ranks of communists in accordance with North Korean ideology, while his brother serves in the national army. The father moves to the North with his eldest son. A mother stays at home waiting for her young son. But the younger brother is dissatisfied with his mother's behavior. The mother took the protest as an "expression of love", while the son was angry that his mother had not left with the family, and wanted to know what the mother hoped for:

– *What I was hoping for, my son Joe Sip, was left to open the gate for you. What happened?...*

– *Mom, I don't have the opportunity to feed you and be responsible. Mother, your stay with me is not in line with our tradition either. I am a young child. I am not sure I will be a loyal child to you[1].*

– *My son, it is your faithfulness to return alive and open the gate. What more can you do to be faithful?*

In the story, the young man is described as an “old acquaintance”. The protagonist of the “old acquaintance” is given a dialogue about his family’s breakup in the form of a dialogue:

– *How are you? We only have women and kids ... I was in a hurry to ask the first question.*

– *“My mother and I were alone”...*

– *The two of you? Your family was big, wasn't it? How many people were in the family?*

– *Seven: Me, my mother, my father, my older brother with his wife and two children.*

– *It can't be that the kids are ... Did they shoot your house?*

– *O, no, they are life. They left ... To the north. My brother was a left winger.* In the novel, the narrator states: *“Before the start of the Korean War, a large family lived in this house. His parents were a prosperous family of four sons and daughters, nieces and nephews from his older brother. His second brother, who was separated, also lived in the same area and lived in close contact with his two married sisters. But with the outbreak of the war, the family's unity began to spiral out of control”.*

An artistic image means to express oneself through another. The artist approaches the image based on his nature and aesthetic taste. The presence of subtle humor in the images of women created in the first works of the writer is acknowledged. Whether his work on the Korean War scene is a fact of

life or a fictional history has posed a difficult question for a number of critics.

Critic Cho Hejong pays great attention to the author's novels dedicated to the 1950-1953 Korean War. As the critic rightly points out, Pak Vanso depicts the fate of people who have lost their homes, homeland, families and loved ones, not the scenes of war, the deaths or struggles of heroes. The author was able to objectively depict the real sufferings, sorrows, regrets and regrets of the people of the war period. From the stories and novels dedicated to the war period, it is clear that the wounds inflicted on the hearts of the people by the war will not last a lifetime. According to Cho Hejong, the writer teaches young writers who have just stepped into the writing scene, showing the difference between works created by female writers and works written by male writers [3.25-51]

### Conclusion

In our view, it is no coincidence that all the works created by Pak Vanso have been recognized not only by critics but also by readers. At first glance, a woman's daily worries are that the writer, who seems to have created the image of a “free” woman in the age of industrialization, is in fact having a real impact on the plight of the people. At the same time, as the heavy burden of life falls on a woman during the war, the image of a man seems to have been somewhat insulted. In fact, Pak Vanso shows that the reason the “strong representatives” were taken to the national army is that the woman was able to find the strength to survive and fight, not only to save her family and children, but also to act wisely in difficult situations. The microcosm wanted to convey to the reader that the disintegration of the family would lead to the disintegration of the macrocosm. Pak Vanso returns to the maze in his novels, a notion that the idea of family-society harmony was echoed in the novels of Kim Manjun, the author of the first Korean novel in the Middle Ages.

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