

A New Interpretation of the Image of the “Exemplary Mother” in Shin Kyung Suk’s Work

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Abstract:

A number of reforms carried out today in our country have not limited the world of literature. Along with foreign languages, there is a growing interest in studying the literature, art and culture of the country where the language is being studied. In particular, acquaintance with Korean literature and translations from Korean literature not only replenishes the Uzbek reader’s bookshelf, but also creates great opportunities for opening new pages in the world of literature, in the culture of reading.

Keywords: women writers, literature, mother, a poet, daughter, national traditions, novel, genres, urban, Korean literature.

1. INTRODUCTION

The Republic of Korea has experienced a number of dangerous, difficult moments in its historical development, in particular, the state, which was imprisoned in the first half of the twentieth century, faced even more severe tests in the second half of the century than the colony. It was a time of civil war. It is after this period that the development of genres in the works of women writers, who entered the world of literature one after another, is unique.

Women writers have managed to create an environment of female writers by responding to the dramatic changes taking place, the era of reforms, the period of strict censorship. In their works, the writers not only show the happiness of motherhood, betrayal, divorce, family problems, national traditions, but also create works that are modern and find their way into the hearts of readers on the basis of examples of world literature.

Shin Kyung Suk, a contemporary writer, has benefited not only Korean readers, but also readers around the world. In the novel “Please look after Mom”, the writer was able to skillfully illuminate the psyche of the mother, her inner world. Even before the writer, there were many writers and

poets who created the image of the mother, praised her, and raised her to the skies.

2. THE MAIN FINDINGS AND RESULTS

In particular, Kim Man-joon, the founder of the first large-scale works in Korean literature, through her novel “The Cloud Dream of the Nine”, to some extent reflected her closeness to her mother, Ms. Yun. The child’s love for her mother is reflected in the description of the novel’s protagonist Yan So Yu’s extreme kindness to her mother, Ms. Liu. She always thinks of her mother, and when she achieves wealth and fame, she provides her mother with a prosperous life. The novel details the process of Ms. Liu’s lavish move from the province to the capital, to her son’s home, and the gifts sent by members of the royal family. It is then narrated that Mrs. Liu lived for ninety-nine years, was buried with the honor bestowed on the king’s queen after her death, and that Yan So Yun mourned deeply and eventually left the service and settled in a distant palace. In the novel, it is after the death of her mother that the protagonist’s worldview changes, in which he loses interest in “worldly blessings.” It can be concluded that the novel protagonist did not describe in vain the writer such respect for his mother. Thus, this honor bestowed on the writer

Mrs. Yun after her death indicates that it was a gift of destiny in the last moments of her life as she became a widow and raised her child with difficulty.

In addition to the best works that introduce each folk writer to the reader, there are also individual images created by her. Among them are Abdullah Qadiri's Kumush ("Bygone Days"), Cholpon's Zebi ("Night and day"), Rashod Nur Guntekin's Farida ("The Wren"), Leo Tolstoy's Anna Karenina ("Anna Karenina"). Among them, the image of the mother created by Shin Kyung Suk from the "female language" deserves a worthy place. This image of the mother is the same for all, for all peoples, regardless of language, religion or culture.

The names of the works have a special character in creating a gallery of images of women writers who have entered the Korean literary world. Among them are In Higyon's "Duet", "My Woman's Box", Pak Vanso's "Black Widow", "Couples without Pairs", "Anemone Flowers on the Battlefield". Although all of these works portray women in a negative, positive way, they are all women who have tried to preserve the world with their feminine charms and beauty. It doesn't matter if they are young or old.

The most prominent image among women is the image of the mother. Sometimes a man, sometimes a woman, a writer, a poet, if she did not praise her mother. But Shin Kyung Suk is a writer who was able to give her mother as much as she could, reminded her of the responsibilities of sons and daughters as well as the responsibilities of fathers and men. As I.G.Zumbulidze, who studied Russian women's prose, rightly points out, women's prose is characterized by several factors:

"These factors: the author is a woman, the protagonist is a woman, the problem raised in the play is also important to approach the reality of women's fate from a woman's point of view, with a woman's psychology" [1. 21-23].

In her novel, the author describes the feudal backwardness and the commemoration of Confucianism in Korea for centuries. In some ways, the novel is reminiscent of Utkir Hoshimov's story "Uzbeks". In the background of the image of the mother, the psyche of an entire nation - the Uzbek people - is discovered.

The father entered the street of betrayal: now she forgot about the ceremony of remembrance of the parents, and even the management of the family, the education of their children fell on his wife. But despite this betrayal of the father, the mother worked day and night to educate her children, to create a bright future for them, to create conditions for them to live in the city, not in the underdeveloped village.

At the same time, the mother did not forget her duty to her parents, performing the days of remembrance that her husband had forgotten, both on hot summer days and in the bitter cold of winter. The mother brought the red fish and slapped it on the well, indicating that the memorial service was approaching:

"One year, on a cold winter's day, when she was removing the skin of a stingray that was placed on a table to be decorated on Memorial Day in front of a well ..." [2. 299]

The betrayal of the land did not stop the purchase of the necessary products for the table, which is decorated for the dead every year, the cleaning of the houses, and the weighing of the food needed for the table. One in spring and one in winter, two in summer, and on New Year's Eve and Chusok, regardless of the weather, the skin of the stingray was peeled off.

The novel created by the author has been translated into a number of languages, as a result of which the image of the mother he created has attracted the attention of writers, critics and readers around the world. This image of the mother has not lost its significance to this day.

At first glance, the image of a mother created in the midst of family and

domestic problems does not seem to have a critical approach to social reality. However, the disappearance of national values in a rapidly developing society, the forgetting of respect for adults in the family (the category of *hyo*) worries the writer not only as a female writer, but also as a representative of the common people.

“For years, your mother used to say, “I don’t have to celebrate my birthday separately.” Your father’s birthday was a month and a half before your mother’s birthday ... Your mother loved the noisy situation where all your family members gather together. If your family gathered, a few days ago, your mother would go to the market to buy kimchi, salt, and prepare toothpaste and a toothbrush.” [2. 299]

But gradually the number of visits to the house in the village also decreased. Now, instead of all gathering and going to the village, the parents would come to town and celebrate their birthday in one of the town’s kitchens.

On the eve of celebrating a birthday in the kitchen, the mother offered to celebrate her birthday by adding it to her husband’s birthday because of the expenses incurred by her children. The children, who initially objected, later took it for granted. The mother, who was celebrating her birthday with her children, was even more upset. No one remembered that a birthday for a mother was a holiday, a day to see her children, not to receive gifts.

Through the relationships in a family, the mother’s worries, anxieties, the mother’s worries about the child, the writer managed to paint a realistic picture of the marriage.

The writer changes the narrator in each chapter of the novel. In the first chapter, the story’s mother’s eldest daughter is a writer. In this chapter, the author seems to have drawn a parallel between the illiterate mother and the writer-girl.

The child refers to her as a “mother” throughout her life. “Mother” means not only appeal, but also a sense of care. When a child is sick, she says “mother”, when a

child is not doing well, she says “mother”, when he is a child, she says “mother”, when she is upset, she says “mother”, when she grows up, she says “mother”. The skill of the writer is that he was able to show the importance of this simple appeal throughout human life.

From the day she left the remote Korean countryside for the city, her children had become guests for the mother. The mother was in a hurry when her children suddenly visited without prior notice. The mother was embarrassed by the messy house, the filth of the bedding, and the lack of mouth-watering food in the refrigerator. Even after eating, they would immediately start cleaning the dishes.

The mother’s daughter was a writer, and her wishes came true:

“ – You have to read a lot so that you can live well” [2. 299].

The mother, who was late to apply on the day her daughter went to high school, hesitated and shouted at the sick father:

“We have nothing to own in this village, and if we do not send our daughter to school again, with what power will the child live in this world in the future?” [2. 299].

The mother’s only piece of jewelry - a yellow ring worn on her middle finger - disappeared when she paid tuition for high school. In the mother’s hand, only the groove of the ring remained. The author did not simply describe the event, but directed it towards a specific goal. The event is aimed at educating the children due to maternal illiteracy, the importance of the role of schools in rural areas, the development of the child to a deep knowledge of independent living.

To achieve this goal, the author introduces the following episodes: the mother began to look for ways to earn money to educate her children. That’s why they started to make a slurry that could not stand the smell. The mother, who put the money from Atala’s sale in one of the porcelain bowls and placed other bowls on top of it, used the money only to pay for her

children's education. When the children brought the bill, the mother would make the payment without pain.

It was at the insistence of this illiterate mother that all the children were educated. He vacated a room for the books his daughter had brought from the city and turned it into a library. She witnessed how the power of word art resonated with her daughter by teaching others the books she wrote.

The daughter of a famous writer told her mother about her visit to the Braille library. The mother praised her daughter for telling the story in an interesting way. In fact, it was when her daughter's attitude towards her mother changed. The "great" writer, after becoming an "urban" girl, spoke rudely to her mother: "What do you know?" "Why are you like a mother?", "What would you do?" if she went somewhere, she would respond in the form of "because I have a job."

All of this is presented in the form of simple conversations that take place between mother and daughter in each family. Shin Kyung Suk was able to show that traditional values were being violated in this regard, undermining the age-old principles of the Western or "urban" way of life. The disappearance of values formed over the centuries was reflected in the mother-daughter relationship.

The mother, amazed that her daughter's writings had even reached the eyes of the blind, was filled with an inexplicable feeling: on the one hand, she was proud of her daughter's fame, and on the other, she regretted that she could not read these books.

We all know that the conversations of children living far away with their mothers are gradually decreasing, which does not exceed the daily questions: "Did you eat?", "Are you not in pain?", "I sent money" and so on. It is not a long way to have a sincere conversation with them. How true was the writer, who pointed out that the increase in the number of children's jobs was due to her constant employment:

"My sister is dead ... Don't come, you're busy!"

The writer did not attend her aunt's funeral, not only because of her mother's words, but also because she was busy finishing the manuscript. As a child, she spent her entire vacation at her aunt's house, styled her hair beautifully, told fairy tales at night, and did not attend the funeral of her aunt, who became her second mother. The skill of the writer does not end ordinary events in a way familiar to the reader; nor does he exhort; appears at the conclusion of each sequence of events related to the mother. By introducing this episode, the writer actually showed the root of the acute problem. Because the "writer", indifferent to the death of his aunt, did not pay much attention to the illness of his mother. Because the girl, aware of her aunt's incurable illness, did not even receive a message for a year.

Shin Kyung Suk has no intention of justifying or condemning the protagonists of her novel. The mother, father, their children in the play do not interpret the protagonists one-sidedly, they systematically pick up a chain of problems that arise.

As the Uzbek scholar and well-known literary critic Ozod Sharafiddinov rightly points out, "In order for a literary work to be a true work, whether it belongs to realism, romanticism, or some other modernist style, a person must be at the center. Let the reader get some information about the destiny, nature and life of a person, as well as enjoy this work aesthetically" [3. 245].

At the heart of the work created by Shin Kyung Suk is the destiny of man - the mother, her feelings, worries of life joy. This image impresses the reader, and the work itself is aesthetically pleasing. The reason the work is based on real life draws the reader's attention to the unwritten laws of forgotten life. In one of her works, Shin Kyung Suk writes so:

“For so long, I’ve kept thinking about the power of literature to evoke emotion, not social change.” The reason why the author says so is that the unique style of the novel she created was difficult to accept by literary critics.

The question arises as to whether the mother, who managed to get all her children to have a higher education and create the conditions for them to live in the city, was in fact calm and happy. The answer to this question is left to the judgment of each reader.

3. CONCLUSION

The image of the mother created by Shin Kyung Suk looks like an exemplary, familiar image at first glance. Really? The mother married a man she had never met in her life because she could be abducted by North Korean soldiers during the Civil War. But she loved this man, waited for him, raised her children alone. She created all the opportunities for her children because she could not read and write. Her daughter made her dreams come true, became a writer and became famous.

Shin Kyung Suk brought a new artistic style and a new image, a new theme to modern Korean prose. She was able to show a new interpretation of the traditional categories. The khan was able to give the category in the image of the mother, while the mother, who wanted to cut the roots of the hyo category, was confronted with the negative consequences of this.

4. REFERENCES

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