

A Distinctive Feature of Yom Sansop's Work

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Abstract: Yom Sansop, a Korean writer who penned under the pseudonym Hwenbo, is one of the most famous representatives of Korean prose writing of the 20th century. His creative heritage is very fruitful: he is the author of 27 novels and short stories, a number of short stories, literary-critical articles and journalistic essays.

1 INTRODUCTION

During the Japanese colonial period in Korea in the first half of the 20th century, young Koreans had the opportunity to study abroad, especially in Japan. Among these young people, Yom Sansop left for Japan at the age of 15. He attended Aoyama College for a while and then graduated from Daichi School. In 1917, he entered the Faculty of Humanities at Keyo University.

Active young people of his time, as a patriot, the future writer took part in the movements for independence. However the movement did not have the expected effect, and Yom Sansop was sentenced to prison for some time along with other young people. The writer, who was released from prison, worked as an ordinary worker in the editorial office of the Korean-language "Ijod" magazine. Yom Sansop, who returned to his homeland in 1920, worked as a commentator in "East Asia News".

Writers who entered the literary field in the early 20s of the 20th century were, firstly, journalists, and secondly, people who worked as publishers, editors and commentators in some press publishing houses. By this time, various literary magazines were published in Korea one after the other, and supporters of one or another direction gathered around it.

All members of these associations were engaged in translation from European, in particular, French and English languages. According to N. I. Konrad, European literature often entered Eastern countries in the original, where the efforts of some writers played a special role. The formation that took place in Japanese literary processes in the 19th and 20th

centuries was also observed in modern Korean literature. The authors of the period were required to have a good knowledge of Western literature, particularly the literature of one of the European nations.

In the 20s, Korean creative people, who got acquainted with the literature of European nations, tried to fulfill the purposeful tasks of mastering the new creative style and putting it into practice. Translations from the original became primarily a creative weapon of the writer.

It is known that during this period, various literary movements were active in Korea. Yom Sansop joined the "Ruins" stream. On the pages of the magazine, the writer's decadent poems and critical articles, like other members of it, were published. Due to the controversy with the most famous writer of his time, Kim Donin, Yom Sansop, whose work has not found its reader until now, managed to gain the attention of others in literary circles.

2 THE MAIN RESULTS AND FINDINGS

Yom Sansop, who did not have enough life experience, but was able to give a critical opinion on the articles and works published in some magazine pages, actually gave impetus to the development of literary criticism in Korea - Kuronov D. (2004).

In the 1920s, when the March Movement was suppressed and Japanese colonialism was on the rise, there were some obstacles in literary criticism to give

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an impartial assessment of the published works. The lack of a free environment for creative people, Japanese politics, and ideological suffocation put an end to the initial attempts of critics. The arbitrariness, violence, and colonial oppression prevailing in the country have taken the reins of literary critics as well as other fields. In this situation, Yom Sansop, who was committed to impartial criticism, entered into a debate with Kim Donin, which was considered an important event for the period, and his fierce speech was worthy of praise.

History is a mirror. The truth that was reflected in the mirror was reflected in the works in the words. However, the work of brave people like Yom Sansop was not enough to honestly evaluate the aesthetic appeal of these works, or, on the contrary, that the work was written in a way that was prone to the deterioration of the times.

In 1920, Bakhodir Karim, *who felt the need to educate the aesthetic taste of the reader*, published the stories “Frog in the Laboratory” (1921), “Dark Night” (1922), “The Last Night of the Year” (1922), which acquired a new form and new content. These stories belong to the author’s early work, and they are sharply different from the stories of writers of this period in terms of the problem, style and theme.

Known in literary circles as a critic, the author prioritized form in the stories he created. Uzbek scientist D. Kuronov shows the existing opinions on the issue of classification of form and content components in the following way:

- Theme, problem, idea - elements of content; plot, composition, language, rhythm, a system of images - elements of the form (Shepilova);
- Theme, idea, character-content elements; plot, composition, language-form elements (L. Timofeev);
- Theme, idea - content elements; image, plot, composition, rhythm, language - form elements (V. Gulyaev, G. Abramovich);
- Theme, idea - content elements; image - a phenomenon of both form and content, language, means of artistic representation, conflict, composition, type, genre, structure of the poem - elements of form (T. Boboev);
- Style, genre, composition, language, rhythm - elements of form; theme, fable, conflict, characters, artistic idea, tendency - content elements; the plot is a phenomenon of both form and content (V. Kojinov);
- Plot form is also an element of content; theme, fable, a system of images, conflict - internal form; composition - external form;

ideological content is a content event - Botyrova Sh.I. (2019).

Yom Sansop meant that the subject reflects the idea of the work within the framework of the problem of form. For example, in the story “Frog in the Laboratory” he describes the state of depression that surrounded the country after the Japanese colonization. The story is told in the first person. *“First-person narration creates a realistic illusion of the psychological state of the hero. Because the person himself is talking about himself”* - Ten A.N. (1998). The main character narrates about the sufferings and difficulties faced by the Korean society. The main character in the work is one, and in the story he is telling, the changes taking place in his mind and psyche are formed in clear visions before the eyes of the reader. The rest of the characters in the story are secondary, their inner world is not revealed, and they only serve a supporting role in making the behavior of the main character more obvious.

In his series of articles, South Korean literary scholar Kim Yoon-sik elaborated on the factors that motivated the writing of the first three stories of Yom Sansop and their artistic features. The scholar noted that these stories are not only new for Korean literature but also formal stories that promote the idea that form is the first class according to European standards. Also, Kim Yoon-sik pointed out the Japanese prose of the 1910s, especially the works of writers belonging to the elite literary group “White Birch” as the source of these stories. During 1910-1923, the members of this literary association also published a magazine under the name of this group. The writers of the group made a great contribution to the development of modern Japanese prose. One of the leading writers of the group, Arishima, was close to Western literature at the end of the 19th century according to his outlook and ideas - Kuronov D. (2004).

Kim Yoon-sik drew a parallel between the Japanese writer Arishima’s novels *Roots of Suffering* (1918) and *The Stone-Covered Mountain* (1918) and the first three stories written by Yom Sansop. Based on the results of the analysis, he suggested that the novels of the Japanese writer Arishima had a strong influence on the content of the Korean writer’s stories, especially on his poetics and “inner form”. In this case, by “inner form” the scientist takes into account the inner monologue:

“Based on his creative intention, the artist determines the form of the future work, more precisely, the content of the future work determines its form” - Ten A.N. (1998).

This form is determined by a person's self-awareness and discovery. In this story, the novelty of the form is inextricably linked with its content: the writer describes the reality of Korea and the difficult situation of his homeland.

Yom Sansop's story "Dark Night" was written in 1919, when the author lived in Japan. The story was published in three issues (1921, issues 8-9-10) of the magazine "The Beginning of the New Century". The author himself includes this story among works that are artistically incomplete, and the main character's image is not fully developed. In terms of form and content, this story is similar to Arishima's novel. First of all, the inner world of a person and the dominance of the inner monologue in giving forgiveness can be observed. Some researchers, in particular, Kim Donin, emphasize the tone of Hamletism in the story. In this, he gives his words not a literal meaning, but a broad meaning:

"...When I got acquainted with the first issue of the magazine, I felt that the author of these lines - a strong competitor - appeared, and I became worried. The work discusses the danger and fear felt by a young person living in the transition period and his inner experiences. If I was at least deeply troubled by the appearance of a figure like Yom Sansop in the literary field, I felt a strong sense of satisfaction at the thought of the birth of a new Hamlet" - Nikitina M.I. (1969).

Like Hamlet, who lived in times of crises, conflict and spiritual experiences, the young hero of the story is also a difficult person - a person in transition. This is where the Hamlet tone of the story comes into play. The main character of the story "Frog in the Laboratory" is a more developed and in-depth look at the character of the story "Dark Night". The names of the characters of both stories are marked with the same letter of the English alphabet - X. Although the characters of the stories "Dark Night" and "Frog in the Lab" have similar morals, the character of the second story is described more broadly. However, the reasons for the spiritual suffering and loneliness of the heroes of both stories are not revealed. Also, Hamlet's tone is somewhat drummed in the story "Frog in the Laboratory". In the words of Kim Yoon Sik:

"...occupies a special place as a work that started a special trend in our modern prose" - Botyrova Sh.I. (2019).

The story "The Last Night of the Year" is narrow in terms of content compared to the first two stories. In particular, it is completely devoid of "hamlets", and the story is written in the form of a letter-

monologue. Nevertheless, it indicates that a new form has entered modern Korean prose.

Romanticism, which led Europe in the first half of the 19th century, entered Korea in the process of Westernization at the beginning of the 20th century. Contemporary writer Yom Sansop also wrote the first stories "Dark Night" and "Frog in the Laboratory" in the direction of romanticism, while the third story "The Last Night of the Year" is close to the direction of naturalism in terms of style (in fact, naturalism and realism were mixed in the works of the creators of this period).

Yom Sansop's 1923 short story "Until the First of March" and the three listed stories are closely related. In this story, the spiritual suffering of the writer about his homeland and people is reflected. Also, in the story, there is a bitter truth in the main character's thoughts about the freedom of the homeland, the efforts to change the national system, and the critical opinions expressed about the people's habit of living in arbitrariness:

«What their ancestors created on this land with their labour, patience, and strength for thousands of years have now been given to someone else, and they themselves were expelled to the countryside and outside the city» - Hamidiy H., et. al. (1967).

The writer primarily blames them for the national tragedy of his people, comparing them to the poor in the poem "The Poor" by the poet Lee Sang Hwa. In the story, the people's inactivity and shortcomings are criticized. In the story, the issue of nation is of the first importance in illuminating the relationship between the conquerors and the conquered. The writer sees a "poor nation" in the footsteps of his compatriots. He sees this in the characteristics of the Han category, which has not been able to break away from Confucian norms and is firmly established in his character, that is, submission to fate, indecisiveness, tendency to palliative measures, laziness, and flattery.

"...Self-deception is the most important life wisdom for the Korean people" - Nikitina M.I., et. al. (1969).

The author's critical comments about the situation in his homeland and national ills are absolutely appropriate. As a progressive thinker of his time, the writer strongly condemned feudal-Confucian traditions, old customs, and superstitions, in particular, worshipping the spirits of ancestors, and burying the deceased in one's own yard or plot of land instead of in a common cemetery. The hero of the story faces these urgent problems at every step: on the street, in transport, and in his own home. The protagonist's next-door neighbour, a young Korean man who sells zakat (Korean men's headdresses),

worries more than anything else about where and how to bury his parents after their deaths. When the hero of the story comes home, the question of where and how to bury the deceased, even after the death of his sick wife, becomes an issue. In a conversation with a young man who trades in Sakkat, the hero tells him that there are many other issues important to life besides the cemetery problem, and that one should think and grieve about living people and not about the burial place of future corpses.

The short story "Until the First of March" was originally called "Mozor". By "grave", the writer figuratively means the beliefs of the Korean society left behind. Also, the author-character is embodied in the story: at first, Yom Sansop, who was in the vortex of life's problems, devoted his life to writing. The works created in the later stages of his work differ from these works, so this story can be considered as an intermediate link between the works created by the writer in the early and later periods. At the same time, the short story "Until the First of March" served as a unique source for the writer's further work. The short story is a work of critical-realistic direction mixed with the spirit of irony.

After the short story "Until the First of March", changes occurred not only in the creative style of the writer but also in his creative direction. The object and form of the works have also changed. In Yom Sansop's first works, the story was told in the first person, but in his later works, the writer switched to the third person:

"Narration from the third person language is distinguished by the fact that it has wider possibilities in terms of the image of the inner world. In this, the author brings the reader into the inner world of the character without any restrictions and shows the climates of the psyche in a deeper, more detailed way" - Botyrova Sh.I. (2019).

The tone and spirit of the work also changed, in which the emotional, subjective attitude to the events disappeared. Although the story "Until the First of March" is imbued with a deep realistic spirit, it has a certain lyrical basis. By the maturity of Yom Sansop's work, everyday life and ordinary people, family, livelihood, behaviour and customs became the subjects of the work. The creative style of the writer became more complicated as a result of the interaction between realism and naturalism. According to some researchers, although during his creative life, the writer gained fame as a writer who promoted and defined the direction of realism in his concrete content, his style was distinguished from the style of other writers who created in the

direction of realism in the 20s due to its unique form and style.

It is worth noting that in the works of writers of this period, realism is mixed with naturalism. Based on the opinion of naturalists that "*literature should not selectively describe the material of life, it should describe it as much as possible*" Yom Sansop refused to copy reality, choose life events, and distinguish types. The writer has an objective approach to reality, far from subjectivity, the basis of authorship, the creator's attitude to life, and his point of view. In this sense, the writer is "*a unique phenomenon among Korean realist writers*".

In the 1920s of the 20th century, themes such as family conflicts, the consequences of alcoholism, the inability to join the flow of a big city, and the situation that negatively affects a person were leading in the works of Korean artists. In this respect, the stories created by Yom Sansop were close to the work of Western artists.

According to Korean researchers, the stories "Death and the Artist", "Sunflower", and "The Bell" written by the author are distinguished by the use of image tools. These stories give the impression that the author tried to capture reality. In literary circles, he was distinguished by his realistic views. There are no small things for him at work. He carefully chooses the name not only for the main characters but also for the secondary characters. Also, critics of Yom Sansop's "Hurray!" Before the Scream and "Uch Avlod" novel, the main characters admit that they have gone too deep into their psyche and family problems.

Yom Sansop's creative image is complex, colourful and full of contradictions. The writer made a worthy contribution to the national literary movement with his work. First of all, the writer appeared as the founder of the style of speaking in prose, the leader of the movement for pure literature, and he took a worthy place among the writers who made a great contribution to the development of solos in this period. He was also one of the first to introduce aestheticism and naturalism into literary processes in the history of Korean literature. The contemporary writer Lee Gwansu was one of the first to put forward the ideas of romanticism, nationalism and humanism, but Yom Sansop introduced a perfect and consistent style of speech instead of his complicated and occasional style of speech.

The next stage of Yom Sansop's creativity was his cooperation with the magazine "Sotvorenje Mira" founded in 1920. Although this magazine is not directly related to fiction like "Ijod" and "Harobalar" magazines, it made a significant contribution to the development of modern Korean literature. Famous

religious figures such as Chwe Jongjon, Lee Duson, and Lee Donghwa were also members of the editorial board. The founders of the magazine openly demonstrated that the art of speech should be used as a weapon for the liberation of the nation. As a result, the magazine came under the control of local and Japanese authorities.

In 1923, when socialist ideas began to be propagated in the country, the literary department of the magazine received a new impulse. For this reason, Park Yonghee, a member of "White Wave" magazine, became a member of this magazine, and Kim Kijin returned from Japan. In each issue of the magazine, readers were introduced to the theory of Marxist literature. Not long after that, the magazine took a socialist turn. However, since the magazine was primarily famous for promoting the struggle against the Japanese government, far from socialist ideas, famous poets and writers of the time, such as Kim Ok, Kim Sowol, and Yom Sansop, were active in the magazine's work.

In 1927, Yom Sansop noted in the article "Literature and Life" that he would continue his work in the direction of realism. In this, the writer emphasized that he reflects life with all his being, strictly adhering to household life and views. As proof of this, he wrote the stories "Love and Crime" and "The Hypocrite".

In 1930, Yom Sansop was promoted to the position of head of the culture department of the Korean Bulletin magazine. In this department, the writer was engaged in sorting the works of art recommended for publication. In 1931, Yom Sansop wrote the novel "Uch Avlod", which was the peak of his creativity. In this novel, the author reveals the transition of the feudal system, which dominated the country for many centuries, to the capitalist system in the 19th and 20th centuries through the conflict between generations and ancestors.

The author's novel "Three Generations" is a trilogy, and the work was a great innovation in the development of modern Korean novels. The plot of the novel is organized by the conflicting relationship between a grandmother who is faithful to Confucian traditions, a father who is not afraid to speak openly about changing the social order, and a son who is looking for his place in a new life.

Yom Sansop became a supporter of literature without any ideology. In August 1945, written after the liberation of Korea, in "Records of a Man from a Dictator's Country", the writer told about his creative path and his services:

"For 36 years, I have been working only on the path of prose, without far-sighted intentions and pretensions. My labour is like the labour of a farmer

who, with a hoe in his hand, has fallen into a deep gorge, where no one has yet set foot, to plough and cultivate the land".

At first glance, it seems like an exaggeration for the writer to give such a high assessment of his work, to exaggerate his merits. However, Kim Donin emphasized that such an assessment has serious grounds, that it is necessary to have a national writing based on the relevant lexicon to create modern prose and artistic text.

Before the country's independence, he created such works as "The Figovoe Tree" and "When the Peonies Bloom". At the same time, he published the stories he created during this period in the form of a collection under the name "Yosh Avlod". In 1950, when the civil war started on the Korean Peninsula, Yom Sansop joined the South Korean army.

During the war, creative people founded the organization of military writers. For the first time, in May 1951, the "Organization of Military Writers" was founded under the leadership of the novelist Chwe San Tok. Kim Pal Young, Kim Son, Park Yong Chun, Chhwe Tae Un, Chon Pi Seok, Park In Hwan, Kim I Seok, I Tok Chin and others joined the organization. They wrote military songs, created memoirs, gave lectures, staged plays, and also operated the official publishing house "Military Literature of the Front". At the same time, the "Marine Writers' Organization" was founded, the organization was headed by the writer I Son Koo, and writers such as Yoon Pak Nam, Yom Sansop, I Moo Yeon, Ahn Su Kil, I Chon Hwan, Park Yong Hoi were members of the organization. Writers such as Cho Chi Hoon, Cho Hwe In Wook, Cho Hwe Chon Hoi, Park Tu Jin, Park Mok Wol, Hwang Sun Won, Kim Ton Ri, Kim Yoo Son, I San Ro became members of the Air Force Writers Club and participated in various events. actively participated. These writers were distinguished from the representatives of the post-war generation by their direct participation in the war. For this reason, the outlook of these authors was also sharply different from that of their contemporaries. In this way, they tried to maintain spiritual integrity.

"Stormy Jala" by Yom Sansop, a member of the "Marine Writers' Organization", was published in the periodical "Choson Ilbo" from July 13, 1952 to February 20, 1953. The work consists of a trilogy, the chapter "Warm Currents" was published from January 1 to June 25, 1950. The second chapter "Birdsong" was published in Kukje Shinbo from December 15, 1953, to February 25, 1954. The first chapter acts as a link between the next two chapters.

In "Warm Currents", the author tried to give a new type of person and new moral rules based on the

impartial “worldview” of the writer, relying on the ideas of the union of the right and left wings. The story focuses on the combination of money - trading and paper products companies - which appear as the hidden main motivation behind the working days of the characters. The phrase “New human type and new moral image” was introduced by Yom Sansop, who wrote the novel “Three Generations” in the early 1930s.

The work “Warm Currents” is a continuation of the work “Stormy Rain”, in the work, the names of the characters and the names of the places of the events have been changed due to the war.

“Hurricane Rain” describes the life of Yoon Sik, the head of a Korean-American trading company, and his secretary. The secretary also works as a translator, a woman whose husband is in the North becomes Yeon Sik’s lover. The events in the play are related to the power of the opposition in Seoul from June 25 to September 28, 1951. Despite the era of chaos, the rhythm of daily life is not completely disrupted when the North Korean People’s Army enters. Men and women make love as before, miserly old people, as usual, keep their savings hidden, companies have resumed their activities, and trams are running as before. Distribution of rice, collection of fuel, change to summer clothes - in short, life went on without major changes.

The trilogy ends with “Birdsong”. In this, the description of the life of refugees Shin and Kan remains the same as in the first work. In the final work, the author focuses not on the theme of war, but on the simple details of the everyday life of his characters.

3 CONCLUSION

In this way, the author points out that war is an unexpected natural phenomenon, and the war will stop anyway. At the same time, “Storm rain” means the “stain” left by the rain in Korean people’s daily life, the rain is the “Korean War”. He believes that the “stain” can be washed away with water. The author emphasizes the following through the “stain” detail: Although the Korean War represents a terrible external force, it is compared to heavy rain; the rain starts unexpectedly and ends unexpectedly. Everyday “stained” life remains unchanged.

It should be noted that in a number of works dedicated to the Korean War, the main emphasis is on tragic situations. Yom San Sop also describes daily life in detail in this trilogy, but the major changes caused by the war are neglected.

After the end of the war, the writer worked as the director of Sorabol Art Institute. The writer, whose health deteriorated, did not stop creating, even if he did not go to work. Yom Sansop’s creativity was duly rewarded. In 1963, the writer passed away.

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