



A COMPARATIVE ANALYSIS OF THE SOCIOPOLITICAL CONTEXT AND HUMAN CONFLICT IN KOREAN AND UZBEK NOVELS

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ABSTRACT

This article presents a comparative analysis of conditions, situations, and human conflict as depicted in Korean and Uzbek novels. Drawing upon a diverse selection of literary works from both countries, the study aims to explore the ways in which these novels portray the impact of social, cultural, and historical factors on the lives of their characters. By examining the conditions and situations that characters encounter, as well as the conflicts that arise from their interactions, this analysis sheds light on the unique aspects of Korean and Uzbek societies and the human experiences within them.

Through a careful examination of various novels, this research identifies common themes and patterns that emerge in the literary landscapes of both Korea and Uzbekistan. These include the exploration of identity, the struggle against oppressive regimes, the challenges of modernization and industrialization, and the complexities of interpersonal relationships within changing social structures. The article also delves into the specific historical, cultural, and political contexts that shape these narratives, providing a deeper understanding of the novels' themes and messages.

Moreover, the study highlights the stylistic and narrative techniques employed by Korean and Uzbek authors to convey the conditions, situations, and conflicts faced by their characters. It examines the use of symbolism, imagery, and metaphor, as well as the role of language and narrative structure in conveying the complex emotions and tensions inherent in human experiences. By focusing on these literary devices, the article illuminates the distinct approaches taken by writers from both countries and the impact these choices have on the reader's engagement with the text.

Ultimately, this comparative analysis contributes to the broader understanding of Korean and Uzbek literature, highlighting the ways in which novels from these two countries explore and illuminate the human condition. By examining the conditions, situations, and human conflict portrayed in these works, this research offers valuable insights into the social, cultural, and historical contexts of Korean and Uzbek societies, fostering cross-cultural dialogue and appreciation for the rich literary traditions of both nations.



KEYWORDS

Korean and Uzbek literature, comparative analysis, novels.

INTRODUCTION

The significance of conflict is that it reflects the essence and essence of life, shows it correctly. The play combines conflict, idea, and protagonist, but conflict takes on an aesthetic life. “The artistic expression of the content in the play depends on the creation of the character and their artistic expression, the correct identification of conflicts and their correct and complete use” [1. 283].

“Conflict, Latin conflict - on the basis of the plot of the work of art, in which there is a conflict between the participants, a conflict, in other words, a conflict between the ideas, characters, moods in the work of art [2. 165].

Conflict is many and rich in life, but there are basically four types in the literature. a) an external conflict of characters; b) the collision of man and nature; c) conditions, situation and human conflict; g) mental conflict in the inner experience.

METHODS

One, two, or more types of conflict can be used in a particular play. Korean writer Em Sansop's “Three Generations” and Uzbek writer Togay Murad's “Fields Left by My Father” contain three types of conflict - external conflicts of characters, conditions, situations and human conflicts, and internal conflicts. These types of conflict are mixed and interrelated in the novel, with one passing to the other, one causing the other, and one being represented by the other. In particular, the first of the conflicts in the novel - the external clash of characters - was manifested, especially in the clashes between grandfather - Cho Ing Van and father - San Hun, Jamoliddin and Aqrab and Dehqonqul.

In Em Sansop's novel “Three Generations”, Cho Ing

Van is a supporter of Confucianism, a man of firm convictions. He is the head of a well-to-do family, the owner of great wealth. San Hun, on the other hand, converted to Catholicism during this period, entering the country through missionaries. That is why he opposes the sacrificial rites that his father holds every year in memory of his ancestors. He explains that this is because of the new religious belief he has adopted. In fact, he is disturbed by the money spent from the family budget to hold such ceremonies. Since he is an only child, he wants to inherit more from his father. Knowing the attitude of Cho Ing Van's son San Hun towards such ceremonies, he expresses more confidence in his grandson Dok Ki and nephew Chan Hun:

“Towards the end of his life, the grandfather realized that his son would not perform such ceremonies for him according to the rules. That is why all his hope was in his great grandson Do Kida. Sitting with his grandson, Bobo said that if he prayed after his death, he would come from the afterlife and cut out his tongue. Because the old man's son was a Christian, he intended to hold funerals in accordance with his faith, and this greatly disturbed the grandfather. Now, the old man had summoned the man in charge of the funeral to acquaint his son San Hun and nephew Chan Hun with the performance of the burial rites”.

In Uzbek literature, it is no exaggeration to say that Togay Murad's novel “Fields left by my father” was an “explosion” in the literature of the independence period. The author's novel accurately describes the realities of life during the Russian invasion of the Uzbek people. The novel depicts the fate of three generations - grandfather, son and grandson in the environment of the period.

Unlike Cho Ing Van, the grandfather portrayed by Korean writer Em Sansop in Togay Murad's novel, Cho



San Ing is a man who does not serve anyone, is ashamed to serve, is a believer, hardworking, and has a strong sense of homeland. He considers the land unclean because the other religion lies in a very shameful state in his field, and leaves it in spite of the fact that so much labor has been wasted. There is great symbolism in Jamoliddin's behavior. For a person who loves his homeland, the purity of his land and water is equal to the purity of the human body. Land and water have long been revered, a high sign of this value.

Cho Ing Van tried to prove that he was a descendant of the original nobles by buying a fake document. San Hunga does not like his father to portray the Cho dynasty as a noble family. Because the old man also bought the title of nobility for money:

"Soon a sign appeared in front of the old man's house, indicating the family tree of the Cho dynasty. Grandfather wanted to expand his family tree and become a very big man in this dynasty, and he did not spare his money to become a great nobleman. The old man, who had a large fortune at the time, bought a tree in various ways, in fact he had bought a title he had never had before".

The clashes and contradictions between Cho Ing Van and San Hun last from the exposition of the novel to the node, i.e. from the beginning to the end of the novel, and sometimes manifest themselves in a sharp tone. In the novel, the external conflict between Cho Ing Wang and San Hun goes so far that the grandfather even manages to whitewash his son:

"The old man stood up, pushed his son away, and said: "You do not know the mother, the father, or the child. Because of the money you come and visit me once a month, if I didn't have the money, where would we find you? go, if you don't want to do anything for your ancestors, then you are not in our surname!".

As we can see, the external conflict of characters between Cho Ing Wang and San Hun is a clash between novelty and antiquity, tradition and modernity, greed and ignorance, built on the relationships of individuals

with their own worldviews and beliefs, and these relationships encompass other characters around them. That is, these conflicts also led to conflicts between grandson Dok Ki, nephew Chan Hun and other relatives and friends.

Unlike his father, Aqrab, the son of Jamoliddin, who lived during the reign of Akpodshah, did not leave his land and go to other lands. Aqrab is only a man of faith, he is a deep thinker, he foresaw the future, he understood the movement of the Soviets. That is why he fights for national liberation, but until independence, such individuals were called "oppressors".

The "oppressor", who was captured by the "blessing" of local activists, did not want to die as a shroud. He wants to die, one by one, in his own motherland. Aqrab's bravery and respect for the homeland evokes the mood of even the "enemy". This is how Chanishev assesses Aqrab:

"...I heard you were a roadblock. I had heard it was a skull. I heard it was a savage. I know you now. Aqrab korboshi you are a real guy, a real guy".

This is a rating given to a real elsevar guy. In fact, the loss of such people is a tragedy. Many of those who looked like Aqrab died prematurely with the passing of time. The Uzbek people lost many people like Aqrab early.

In the novel "Three Generations" the essence of the characters is revealed only under certain conditions. Em San Sop tests his heroes in a variety of specific situations. This allows us to reveal the social essence and individual characteristics of the protagonist.

The novel also uses the conditions, situation and type of human conflict of the conflict, which is manifested in the situation in which the protagonists act, the social conditions, the concrete life relationships. In the novel, this type is seen in the clashes between grandfather - Cho Ing Van, father - San Hun, nephew - Chan Hun, grandson - Cho Dok Ki.



It is well known that at the beginning of the twentieth century, Korea was in a whirlpool of political, social, economic and cultural changes, in which conditions and situations led to conflicts between people. The religious and ideological worldview also contributed to the emergence of these contradictions and disagreements. During this period, the spread and influence of Christianity expanded considerably.

The political process aimed at invading the country intensified and the ranks of Christians increased, especially during the Russo-Japanese War (1904-1905). The new faith was accepted by the population as a form of rebellion against the colonialists. The actions, characters, worldviews, religious and ideological beliefs of the protagonists of the novel “Three Generations”, who lived in the conditions of such political, social, economic and cultural changes, are also typical of this period occurred due to the situation.

These conflicts were revealed in the external clashes between Cho Ing Van and San Hun. This conflict between them was the main conflict of the novel, and this conflict did not go unnoticed by his grandson, Dok Ki, who lived in such a situation. As the younger generation of his time, Dok Ki loves and respects both his grandfather and his father, but in some respects he is not entirely free from the influence of circumstances and circumstances. He cannot object to his grandfather because of the situation that has arisen, and sometimes he has to respond to his father's demands as a son as well. Even when his grandfather scolds and insults his father, he can't take his side. For example, when Cho Ing Wan kicked his son San Hun out of the house, Dok Ki's actions were described as follows:

“San Hun ran out of the room into the yard, knowing that the old man was very angry, but he was very embarrassed that the incident had taken place in front of the young men and his son, Dok Ki. San Hun stood in the middle of the yard and didn't know which room to enter because there were people in every room. Dok Ki tried to call his father into the room where his peers were sitting. An embarrassment ensued, after which

San Hun left the house without saying anything”.

The main conflict has also contributed to the emergence of the conflict between San Hun and Chan Hun, which is a type of conflict, both in terms of circumstances and circumstances.

As a nephew, Chan Hun respects Cho Ing Van, who does all the work he is commanded to do. He is interested in the clashes between father and son because he hopes for the old man's legacy, using the money given for religious ceremonies as much as he wants. He tries to sharpen the conflict between father and son, and shows himself to care for both. For example, when San Hun starts talking about starting to build a sagana in front of his father's future grave and taking money from his father, Chan Hun responds sharply to his actions:

“Chan Hun deliberately said a serious word to San Hun: “Yes, bless you, you are fulfilling the wishes of your ancestors, that's right, don't forget to make a stone statue in front of the grave again.” San Hun felt a particularly poisonous irony in the word “ancestors”. Although he was a Christian, he had not given up valuing the memory of his ancestors, only now it seemed absurd to hold a multi-stage ceremony”.

One of the artistic components that complicates and confuses the conflict in the novel is gossip, trickery, deceit. Chan Hun is an image that further confuses the conflict between father and son, and because of his prejudice, he is causing discord in the father-son relationship. His actions are a struggle to achieve his goal. When the old man fights his son and drives him out of the house, Chan Hun is very happy. San Hunga is kind to himself and at the same time finds and speaks words that the old man likes:

“Chan Hun took San Hun's hand and said, “You better go, you see, your father is angry”.

In the novel “Three Generations”, in addition to the external conflict between fathers and sons in the form of constant conflicts, disagreements and



contradictions in the pursuit of their goals and ideas, there is also a psychological conflict based on internal conflicts. Externally, conditions, situations, and human conflicts are related to the struggle of opposing characters, while internal conflict is associated with changes in the mental world, consciousness, intuition, and psychology of the protagonists. It must be said that the mental conflict in the inner experience cannot be imagined without the external conflicts, and conversely, the external conflicts cannot be imagined without the mental conflict in the inner experience.

The essence of the matter is seen in the discovery of the idea of the novel and in its plot node, development, solution, whether the struggle of negative and positive characters is consistent or inconsistent. In particular, while external conflicts and conditions, situations, and human conflicts arise on the basis of a consistent struggle of opposing characters, face-to-face clashes of characters in a type of mental conflict in an internal experience are not consistent.

“Conflict, which is violent and quiet on the surface, is the occasional inter-character conflict in the plot of a work of art based on the internal conflict, the surge of the wave of internal struggle - the pain of mental conflict, the temporary replacement of the internal conflict with the external” [3. 14-15].

But since such inter-character conflicts in the novel are not consistent, it does not play a decisive and leading role in defining the conflict, on the contrary, in such cases they are of secondary importance. Here the conflict formed the joints of the main internal collision movement and was only an auxiliary tool in the formation of the plot of the novel, its mobilization, the artistic expression of the author's purpose. Because the contradictions in life are so complex, the conflicts in the novel are also so complex that different types of conflicts occur in the novel without intermingling with each other.

In Em Sansop's novel “Three Generations”, there is a psychological conflict - a sharp internal struggle of the protagonists with themselves or with the environment

around them. Consequently, such an internal face-to-face struggle of the protagonists in the novel is rarely seen, but it is not decisive. The mental conflict in the inner experience is manifested in the inner conflict of the grandson - Cho Dok Ki.

Because of the relationship between his grandfather and his father, Dok Ki cannot act independently, express his opinion freely, or make any decisions on a case. Therefore, his inner experiences are more clearly expressed in the novel. Dok Ki looks enviously at his friend Ben Hwa, who has left home unable to come to terms with his father to live as he pleases, independent of himself, and admires his determination:

“You know, my father told me to go and study at the theological department in Kengdo Province, and if I couldn't study there, I would go to the theological department in Dongen, but I don't want to be a monk. There is no Bible, let alone a monk.” Dok Ki was not surprised to hear this, but he was glad, because Dok Ki was not able to resist so strongly, and his old friend, who now attends church like him, has such a firm opinion”.

The contradictions in Dok Ki's inner world manifest themselves in the form of a struggle of the weak and strong aspects of his character. In particular, Dok Ki likes . Pkhil Sun, who has a place in the heart of his friend Ben Hwa. But he can't express his feelings openly. Pkhil Sun and donates money to help his poor family. He even wants to fund her tuition. But because of his indecision, his unwillingness, he is unable to carry out this intention. Dok Ki, who took over the family farm after grandfather's death, recalls such inner experiences:

“Dok Ki decided to forget Pkhil Sun, who couldn't let the girl be his number two unfortunate lover. He couldn't give her an unfortunate fate because he loved Pkhil Sun so much. Dok Ki closed his eyes and tears began to flow slowly”.

Dok Ki's mother doesn't like Pkhil Sun, who comes from a normal family, and accuses her son of adultery



just like his father. Dok Ki's ex-girlfriend, Han Kyong Eni, recalls. Dok Ki, on the other hand, is heartbroken by his mother's words, remembering his first love, which he could not marry because of his indecision:

"Dok Ki thought of his parents: his mother was a truly unhappy woman, always trying to distract her father from her paramour, seeing the cruelty of her father-in-law in her time. Life, experience, environment put him in this tune. Her hateful attitude towards Pkhil Sun hurt Dok Ki, but her mother is a woman who rides a fast angry horse and can't control herself. He himself cannot change this character. He also feels sorry for his father, who was undoubtedly not born in his time, and the problem was in his character. Take, for example, the fathers of Ben Hwani and Pkhil Sun, who are completely different. Maybe his life is like that because he was born into a rich family, but that's not the case, it's not about wealth".

Em Sansop's novel "Three Generations" uses a direct form of psychological imagery, in which the characters' thoughts and feelings are expressed in the form of an "inner monologue," a "stream of consciousness," or in the author's language. In addition, the novel reveals the dynamic principle of mental conflict in the inner experience, that is, the character's psyche through his behavior, actions and speech in certain life situations, and the novel depicts a partial analytical principle, ie the feelings in the character's heart, the roots of thought.

In Togay Murad's novel "The Fields Left by My Father", a character like Dok Ki is the Farmer. He does not know his rights. Instead of justifying his right, the reverse sender executes the order. Not only the body but also the soul and the heart of the "small" are damaged in order to do what the "big" says. Dehqonqul belongs to the category of "small" people, he does what the adults tell him to do.

The feeling that gives a person a place in life, in society, is pride. Dehqonqul is not as proud as his father Aqrab. True, he is a hardworking, honest man. But the reason for his lack of pride was that he could only survive as an

iron man. He prioritizes social duty over family duty.

There is one truth in both novels - as time changes, a person's sense of patriotism and humanity diminishes. A person who is deprived of these qualities is deprived of feelings of struggle and rebellion. Eventually he becomes a mute person.

Em Sansop has played a significant role in the history of modern Korean literature, bringing new styles and forms to Korean literature with his work. Togay Murad was able to present the features of the 70-year-old system in the Uzbek literature of the independence period in a new form, in a new way of narration. In the works of both writers, the impact of the environment on the human mind and heart, the consequences of the immorality of the "adults" are revealed.

"...While the first novelty is a realistic reflection of the realities of life, the second novelty is the novelty of the narrative, the style of depiction, ie the uniqueness of the form, the third novelty is the uniqueness of the position, the essence of the approach to the event" [4. 440].

In the Korean novel, the conflict revolves around one family - the Cho family. – Among the three members of the Cho family in the novel Three Generations, Grandpa Cho Ing Van is one of the most iconic characters, depicting an old feudal-Confucian symbol of Korea whose day is coming to an end. At the same time, this is the most recent period of the Korean yanbani and pomeschi type, in which feudal concepts and beliefs are inextricably linked with bourgeois practice.

San Hun is the father figure in the novel, a man of good character who did many good deeds in his time, including providing material and spiritual support to a patriotic figure while he was ill, sponsoring his family after his death. But as he gets older, the negative aspects of his behavior become more pronounced. San Hun lives a two-sided life. Although he preaches from the pulpit that everyone is one and equal before God, in private life, at home, he feels and behaves like a king. By the time the novel takes place, his lifestyle is such

