



Landscape and Art Detail in New Age Stories

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Abstract

The incorporation of landscape and art details in new age stories serves as a powerful narrative device, contributing to the overall richness of storytelling and engaging the audience on multiple sensory levels. In contemporary storytelling, particularly in the new age or modern context, the depiction of landscapes and art details goes beyond mere description; it becomes a means of conveying emotion, symbolism, and cultural nuances. The paper discusses about these issues.

Keywords: *Landscape; Stories; Art Detail; New Age; Literature Sciences*

Introduction

In society, ideal individuals lead a person to a certain goal. Because people unite around a common ideal on the way to their goals. As E.V. Osichnyuk rightly noted, “the question of the role of the ideal of society in the life of the individual is important” [5].

By the beginning of the 20th century, the social and cultural changes taking place in society were reflected in fiction, and the important question of how to demand a literary-aesthetic ideal was put on the agenda of 19th-century literature. new era. Solution to the problem P. Kropotkin: “Fiction is not devoid of a private character; No matter how hard the author tries, his wishes are reflected in his work. And he idealizes what corresponds to his dreams” [2].

In the first quarter of the 20th century, Korean artists, influenced by Western culture and art, were able to freely create on a variety of themes. Writers and poets of the new era focused their attention not on creating the image of an ideal person according to the idea of feudal backwardness, but on creating works that reflected issues such as the evolution of the human psyche, the hero of the era, freedom and free man. At the same time, the creators worked on examples from world literature.

Main Part

At the beginning of the period, in both Korean and Uzbek prose, the ideal problem, as well as poetic symbols, were interpreted in a new context, in accordance with the worldview of Lee Kwangsu,

Kim Donin, Fitrat, Cholpon, who sought to change the thinking of the nation, appeared in Uzbek literature.

“Poetic symbols are formed and improved in a specific literary environment and after a certain period of time become a tradition, even if they are developed and brought to life by individual creators. It is no secret that at the beginning of the 20th century, poetic symbols began to be built on a purely secular, national, social basis” [7].

Both Korean writer Kim Donin and Uzbek writer Cholpon illuminated the aesthetic ideal in their stories with an unexpected decision. In the stories written by writers, the ideal words they wanted to say, each event describing the actions, were reflected in the details used, aimed at a specific goal. According to the scientist P. Turopova, “The ideal of the creator is different in works created by different eras and different creators. At the same time, the literary and aesthetic ideal manifests itself in different forms depending on the emotional experiences of the creator and the needs of the time. That is why each creator can describe his ideal differently, based on the purpose of writing the work, worldview and the demands of the time” [7].

The characters were chosen by both national writers, whether they are men or women, their behavior is natural. The stories written by both artists differ from the works of artists of that time in the weight of their ideas. Therefore, the artistic components used in the stories occupy a deep place in the human heart. This in turn shows that writers have their own voice and style.

The hut is included as a detail in Kim Donin's story "Bir sawat yam". “After working in this way for three or four months, she earned money to rent a shack” [10], “They were soon evicted from this shack for failure to pay the rent on time” [10], “Their shacks outside the city gates were that they there was no choice but to leave and live in the neighborhood” [10], "Thinking that this could lead to the drying out of the trees, the city authorities decided to involve the poor residents, mainly women living in dilapidated huts, in the collection", “silkworms by hand” [10].

The situation of the poor is reflected in the details of the hut given in the story, which is not only the tragedy of the main character of the work, but also the tragedy of the era.

“In fact, details have their place in all genres. But in a story it has a different meaning... A story is a short work. And brevity is achieved by saving words in the image. This is when the writer’s skill in detail comes in handy. Thanks to the ingenuity of the artist, the details of the language tell the story...” [9].

The detail of the hut in Kim Donin's story is replaced by the detail of the house, starting with the scene where a change occurs in Ponnyo's life. “When she came home, she put the three money she won in front of her husband and laughingly told him about her adventure in the field,” “After this incident, the Chinese woman often came to Ponnyo’s house,” “After that, Ponnyo’s husband also stood over the hot blood, without saying any words, and left the house” [10].

Nature and the seasons have always inspired writers and poets to describe human nature. Korean writer Kim Don-in describes the changes in the character of the simple girl Bonnyo, conveying the seasons in short lines. The changes in Ponnion’s psyche, the “new life” he entered, the meaning of the universe to which the author addresses are reflected in the spring and autumn seasons:

“One summer day, a silkworm invaded a pine grove on the outskirts of Pyongyang” [10].

Pine was used in poetry of the classical period to describe the character of upright, stable people. Adib shows the poisoned nature of human thinking in the sentences “the pine tree is infested with silkworms.” Because this is where Ponnyo first stepped onto the dirty street. Ponnyo, who was

unemployed, was not happy with the job he found by chance because he witnessed how some young beautiful women like him did not work at all, did not even climb trees, but spent their days just twirling and playing games. . One day Ponnyo became involved in this circle.

Adib moves on to next season:

“Autumn has come again. In the fall, women from the poor area would go to Chinese farms near the city at night to steal sweet potatoes, sweet potatoes, and cabbage. Ponnyo also joined these night “walks”, remembering the skills that he used while living in the village, he plucked someone’s potatoes in the dark with his left hand” [10].

Kim Dongin's autumn season photo shows that Ponnyo's life started out as calm as the season, but now she is living life to the fullest. During this period, Ponnyo opened up even more and beautier. Along with immorality, she now began to “steal.” But these nightly “walks” opened the door to even greater success for her. During one of these night “walks” she was caught by the owner of the land, the Chinese Wang. Instead of punishing her, Van invited her home. Now Ponnyo was not only a bad thief, she also earned “three won” every day by breaking into a Chinese man’s house. The second half of autumn is known for its cold. The autumn season mixed with the cold breath of winter, and at the heart of the season there remained the longings and dreams that tormented the writer:

“Winter has passed. Spring has come” [10].

In the sentence “winter has passed” the writer means that Ponnyo’s time has passed, oppression has done its job, and in the sentence “spring has come” a new life has begun for the Chinese Wang. In the course of artistic interpretation of the attitude towards women in this natural phenomenon, the main goal of the writer is understood.

Kim Donin describes the moral conflict between Ponnyo and Chinese Wang and bases their actions on the character of Ponnyo's husband. For example, Ponnyo was sold by her father to an old lazy man, and her husband, as the head of the family, had to not only take care of her, but also protect her. According to the Confucian standards practiced by the Korean people, Pongnyo must obey her husband unquestioningly, submit to him, and live in contentment. But the author argues that these traditions are not justified by the circumstances. This is first seen in an argument between a couple:

“Put the bag of wheat aside. We're blocking the passage!

- Take this for yourself! Are you going to sleep or not, little wrinkle?!

- Me?...How can I lift a large bag...

- What, they weren't taught? What did you do before you turned twenty? Take it from the mouth of the bag, Sudra” [10].

After this, Ponnyo became disillusioned with family life, and the male head of the family entrusted him with the task of maintaining the family. This detail is reflected in the bag. While in the sack, Ponnyo suffers mentally, and her dissatisfaction with life increases. For this reason, she violates family laws, puts an end to marital traditions, and deviates from the circle of morality. Essentially, the author paints a picture of the complexity of social problems in an era of colonialism in decline and how a woman caught in the maelstrom is forced to disrupt the moral and moral order.

The words “wheat sack”, “big sack”, “sack neck” used in the story enhance the impact of the story and increase the inconsistency of the story. This is a detail that influences Ponnyo's character and subsequent behavior. A “bag of wheat” is a sign of a strong family and wealth, while a “big bag” indicates a woman’s weakness and inability to bear such a responsible burden. But in the phrase “mouth

of a bag” uttered by the husband, it seems that he gave his wife’s freedom to herself. The mouth of the bag was open, meaning Ponnyo broke family rules and went around the neighborhood in search of money. In this way the writer expresses Ponnyo, that is, a woman of the era entering a new life.

Under the influence of economic storms, shortages and poverty in the country, the consciousness, worldview and attitude of people towards social existence have changed. This, in turn, created conditions for the emergence of negative factors and became a painful problem for society. It seems that under the influence of political, social and economic processes, the literary and artistic thinking of Kim Donin entered a new path of formation. Kim Donin, who was not indifferent to the future of the nation and the fate of the people, in his stories with deep observation tried to convey to the reader the problems caused by negative factors.

Cholpon's story "Lola in the Bosom of Snow" also uses details to reveal the character of Sharofatkhan, and one of the most important details is the ball.

"One two three four five; five six! Seven eight nine ten...

A small ball (ball), decorated with a red thread, ran away, hit a young apricot tree growing near the wall of the cellar, jumped up and fell into the pond..." [1].

Cholpon draws a portrait of a young (small), beautiful (decorated with red thread) girl of that period jumping with a ball. Girls do not sit in one place like a ball, they are cheerful, cheerful, Sharofatkhan is one of such girls. It is known that since the water in the pool does not flow, over time it stagnates and produces an unpleasant odor. A ball dropped into a pool (girls of this age) will not bounce back again due to its moisture (the case of girls who have no will). The symbol of the pool fully reflects the image of Eshon. Sharofatkhan's desires and desires offered to Eshan have no other height than a wet ball thrown into water. The writer said: "... it's very dark outside," "... not a single star can be found in the sky!" This can be seen in sentences such as [3]. Here the situation of a girl who entered (or rather, was forced to enter) a dark street is compared to a starless sky.

"The entry of flowers into poetry as a symbolic image is associated with the beliefs, early ideas and totemistic views of ancient people" [1].

In some prose works, some flowers are widely used among plants to illuminate human nature, qualities, and appearance. In this case, flowers mean the beauty of girls, an expression of love or hijran. When creating the image of Cholpon Sharofatkhan, he takes a tulip - a flower that opens in early spring and brings warmth to the human heart after a cold winter. He transfers the characteristics of the tulip to the image of Sharofatkhan: a blooming tulip, pleasing the eye, is the time when Sharofatkhan reached adulthood and came into the sight of the suitors; untimely picking a tulip - an offering from the father; "tulip snowfall" - presentation of Sharofatkhan (or wedding ceremony). Here's how Cholpan describes it:

"What do you say, guys, the world is such an upside down world... it started snowing on Lola!" - he said [1].

Also, details of the surrounding area are used in the stories of both writers. According to Kim Donin's story, "...they moved into one of the slums inhabited by the poor" [10], "They had no choice but to go and live next door to the ramshackle huts outside the city gates," Most of the people living in this area, lived by begging" [10], "The couple, considered the poorest of the slum dwellers, often went hungry" show that, despite the Cabo reforms during this period, the stratification of people continued to exist. At the same time, the author strives to show an image of an area in which lower-class people act only to feed themselves. Ponnyo, who began to live in such an area, fell into a bottomless ravine in the mud. In the struggle for survival, he completely forgot about the generation from which he came, about the education given by his parents. With this, the writer prepared the ground for Ponnyo's further actions.

Cholpon, in his numerous stories and novels, approaches the issue of women's fate from different angles. For example, the main character of the story "The Baker Girl" is a girl who bakes and sells bread to support her old mother. The story clearly depicts the human form and fate of a woman:

"The sad eyes of the deceived girl met the merciless eyes of the traitor. The man laughed a proud, poisonous and cold laugh. The girl turned away with severe disgust" [10].

Writer embodies the image of a dishonest man like Olmasboy in the "merciless eyes" and "poisonous and cold laugh", and in the "gloomy eyes of the girl" and "he turned his face with heavy disgust" he shows the sad fate of the girl.

D. Kuronov, a scientist who studied Cholpon's work, evaluates it this way: "The contrast in the psyche of the heroes is, on the one hand, the literal tragedy of what happened for the girl, and the simple happiness of the Immortal boy: on the other hand, the fact that the tragedy happened unexpectedly for the girl, and the Olmasboy planned it in advance, condenses as soon as it is placed" [4].

In this story, Cholpon compares the girl's helplessness to the "sea", and the condition of the unproven man to the "shore". In the poem "The People," the writer likens the sea to the people and describes in detail the helpless state, the helplessness, the absence of a protector of a single drop of the people (girls) in the "sea":

"The sea, being so large, always overcomes the shores. When he is angry, when his anger is boiling, he throws big waves, small waves towards the rocky body of the shore. The shore, the rising marble shore, If only I could break a pin! Poor waves, the waves crashed, broke into small pieces and fell back into the sea. The sea strokes them again, brings them together, collects them and throws them ashore again. More division, more disintegration... Endless capture! [1].

The words "sea", "shore", "wave" mentioned in the text are not only a description of the landscape in the story, but also details related to the character and character of the girl and Olmasboy, their fate.

Until now, the girl who only worked hard and knew nothing but bake and sell bread to support her sick mother - the sea, and Olmasboy - who ruined her life - were defeated from the shore. He was angry, sad and sad about what happened, but he was broken into pieces by fate. "...the girl looked straight into the eyes of a man with a face full of melancholy and torture...", she could hardly utter a word," "She did not feel the melancholy and anger, exhaustion and helplessness that filled her." with her entire being," "She felt tightness, her breathing became heavy, she was suffocating," "Then the sea girl realized her weakness and showed all her rage and anger on her body. He wet it and threw his burqa over his head. ..." [10]

The character and spirit of the shepherdess girl is conveyed through the details of the sea, they show the tension in the family, the economic shortage, and the fact that her mother is on her deathbed and that no one is around. The story ends with an unexpected decision. The sea, defeated by the shore, came and overcame it one day:

"The sea girl spoke quietly, like a slave.

Shore - Olmas stood and listened, quiet as the mountains.

The shore has turned upside down.

The mountain fell.

They embrace the waves and waves of the sea to keep them from the shores: protecting those who drowned in the mountain” [1].

While the story was being read, its ending was supposed to end tragically. The life of a shepherd is difficult, and Tul gave the girl the task of protecting other girls. Therefore, the story ends like this: “Holding the waves and waves of the sea in their arms, keeping them from the shores: drowning in grief, protecting them.” The author breathed new life into the sea girl, because the writer’s goal is to protect women, to protect them from the ignorant, like the shore.

The sea is like a girl's way of life, the sea that raged against the shores when the girl's honor was disgraced became calm and peaceful before the verdict was pronounced on the shore. A young orphan from a single mother, whose life consisted of nothing but suffering, a girl with a broken head, thrown ashore and tired, after a while looking at life differently, she set out on the path of a quiet life, now she has to be protected by the girls who like her from the shores and mountains like Olmasboy.

In our opinion, the image of a baker girl in Cholpon’s story “The Baker” occupies a worthy place among aesthetic ideal images. Since the image of a baker girl was created in accordance with the requirements of the time, this is an image that embodies Cholpon’s thoughts about women in tune with the time. Because, as the scientist A. Akopova said, “...every aesthetic ideal has its own nature” [2].

The story by the Korean author examines the life of the nation, the image of the nation in a period of suffering, impoverishment of the soul, the fate of man, the reasons for the disappearance of goodness and values. In relationships are understood against the backdrop of the difficulties faced by the Korean people. Ponnyo's actions, going down dirty paths, refusing to do anything that has meaning in life, seriously makes the reader think. On the one hand, this shows the superficiality of faith, on the other hand, it shows that this phenomenon, seemingly simple immorality, has become a tragedy for the entire people. The skill of Kim Donin is that, showing the deepening of immorality through the fate of a woman, he focuses not only on the environment, but also on the indifference of the people around him.

This story by Kim Donin, a proponent of "pure literature", is artistically and ideologically profound, innovative for the emerging modern Korean prose and shows that the traditions of classical and medieval literature have risen to a new level. According to the famous writer Chingiz Aitmatov: “...every new work requires a new reading of life, a new style, a new form, new artistic allusions” [6].

Through generalized images, the story realistically embodies the social environment, people's way of life, poverty and ignorance between two different periods in the country - the transition from feudal backwardness and the period of Japanese annexation, and the artist's skill is shown in a new way. . The author was able to convey a social problem to his reader through a new word: he fully revealed the social conflict that arose in the life of the Korean nation.

Conclusion

"Ponnyo", created by Kim Don-in, and "Baker Girl", created by Cholpon, highlight the extremely difficult and tragic fates of women during this period. Far from idealizing the baker girl's character, Cholpon portrays her in all her complexity, while Kim Donin describes Ponnyo's character as someone who gives free rein to her input in some places. This can be seen in Ponnyo's behavior after marrying the Chinese Wang.

In both stories there is a conflict that arose in connection with the social environment - hunger and thirst, poverty and wealth, humility and arrogance, strong and weak, trust and mistrust. At the end of the story by the Korean writer, the main character died because he violated the moral rules accepted in society, and at the end of the story by the Uzbek writer, the girl who was disgraced by a selfish man won.

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