

# Special Genres In Korean And Uzbek Literature: Their Similarities And Specific Features

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**Abstract:** In this article, we discuss the sources of the development of pheasole, the genre of Korean medieval narrative prose, and kissa, the genre of Uzbek literature. The commonness of motives and typological features of these genres are described in this article. There was justified the role of these genres in the development of national literature in this article.

**Index Terms:** pheasole, prosaic genre kissa, Rabguzi, Madjlisi, Gulhani

## 1 INTRODUCTION

It's known, that the foundation of Korean and Uzbek languages dates back to "altai period" of civilization development. Appealing to the history of the development of some prose genres of different written literature, it's possible to find out some common elements, motives and features in the forming and following perfection of these types of national literature. (Baltabaev, 2010 : 135-147) So, for example, the fundamental researches of V. M. Jirmunskiy, dedicated to the problem of typical commonness between motives, specific epic themes of European epos and Turkic-Mongolian, Finno – Ugric and Caucasian eposes, it was determined that there are some motives, situations and themes which are the same in bookish epos of East and West. It's known that Korean narrative prose "sosol" presents the national unique form of literary work. The word "pheasole" /페셜/ is the abbreviated form of the word-combination "phegvan-sosol". The famous Russian researcher D. D. Eliseev said: "The type of Korean medieval prosaic literature of small forms, literary called hanmune (the Korean form of Chinese written language vanyan), is formed on the basis of oral folk work and "unofficial" historiography of XII-XVII centuries" (Eliseev, 1987: 315; Literature, 1987). Despite the peculiar nature of sosol, in comparative study of this genre with similar works of different nations some features of substantial similarities were found out. Taking into consideration that any national epos is a kit of collisions, situations, episodes, by looking through any sosol literary work we can notice the richness of typical features of the epos. The main character of all literary works of heroic epos has superhuman abilities, he personifies the ideal form of a person of a certain epoch. In conformity with epic tradition the biography of the hero begins from the day of his birth. In particular the miraculous birth and heroic childhood have the large quantity of epic "patterns" parallels in the world epos.

## 2 Material and methods

This is a qualitative research using the content, comparative-historical, characteristic analysis approach. About twenty scientific works on genres "Pheasole" and "Kissa" in Korean and Uzbek Literature are used to explain their similarities and specific features. Besides that, the researcher had used journals and articles to collect data related to the research.

## 3 The results and findings

It is known, that in exposition of medieval world epos the motive of miraculous birth plays the main role. In contradistinction to fairy tale, where hero can be born because mother ate a magic apple, drank miracle water, or because of flower odor, sunlight and etc, in heroic epos the birth from the flower or unusual water cannot be fit to such a noble and heroic person who takes the main role in sosol. For example, the hero of European epos Roland, who was also born in unusual circumstances, is already provided with a more modern legend of birth. The birth of the hero, - one of central episodes in Korean narrative, is the key to the revelation of plot and characters. So it is very important to trace all nuances of this episode as epic motive. For instance, the Korean author Ho Guyn describes the "unusual birth" of Hon Kildon: "Before the birth of Hon Kildon his father dreamt that the thunder rumbled, the lightning flashed and a green dragon hurled from the sky..." (Saidazimova, 2011). So it was the attempt to prepare the reader to "unusual" birth of the hero, that's just what occurs in the world epic tradition. Such explanation of the omen let us explain the birth of Hon Kildon as the way of divine birth, when the hero was born not as a son or direct embodiment of god, but by his will and blessing. The motives of dream in ancient literature of the Middle Ages and Renaissance – we will not touch upon the following periods of literary development – were extremely diverse. The first and the most obvious is the wish to make narration more interesting, the wish to clarify for readers the unusual changes of the plot, the appearance of fantastic, incredible images and situations. The motive of "prophetic" dream is common for Korean medieval literature. It plays the important role in Korean mythology. Actually, the plot of novella, developing from one event to another, shows the heroic predetermination of character's disposition. From this point of view, the description of main character's childhood and also his first heroic deeds are extremely descriptive. The warriors grow up quickly showing the indications of intellect and physical strength from early childhood. "Already being in the cradle the heroic baby doesn't look like other children. Twelve mothers

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cannot feed the newborn, Rustam. The infant Rolland is fed by four mothers and it doesn't let them swaddle itself" (Jirmunskiy, 1967). The heroes, being in the cradle, have unusual power: David was so strong that he tore the belts of the cradle, He was wound around with an iron chain, But David was so strong, That the chain didn't bear, it was torn (Jirmunskiy, 1967). The child grows "not by days, but by hours" (Russian epic, Mger- the son of David, Sansar and Bagdasar). The bringing examples are extremely similar to the description of childhood which we can meet in Korean novellas of XVII c. For instance: "Hon Kildon was growing and by the age of eight he had surpassed everybody in mind, grasped everything quickly" (Rose ..., 1974). "The face of first-born reminded the precious stone nephrite, the eyebrows were crooked as mountain ridge or river bend, the eyes were shining as the moon or the sun. By the clarity of boy's appearance and his open disposition we can tell he is an unusual person, military leader – hero. In a year the boy learned to speak well, at the age of two he understood the difference between bad and good, at the age of three he could draw lines on the ground and they were hieroglyphs, he put out stones – and it turned out into a castle" (Son ...). The same motive we met in the literature of West: "To everybody's surprise Tristani grew up and became prettier. He played chess and tavlei so well that nobody could checkmate him, nobody could be as perfect as he. He was the only person who could wield the sword skillfully and sit in a saddle gracefully" (Legend..., 1976). At the early ages of his life the hero of the epos is distinguished by indomitable martial spirit and readiness to perform a feat. So the hero of Uzbek epos, Alpamish, at the age of seven took up the bronze bow of his grandfather, Alpenbay and with its arrow he knocked down the top of the mountain Askar. The hero of Turkic-Mongolian epos Manas, Geser and others took part in battles being babies. We can remind here, that Sigurd killed a dragon, very young Rustam won the mad elephant, Armenian hero Mger strangled a lion, twelve-year-old Digenis Acrit killed a bear and split up a lion's head. If the fighting with a monster, as the main heroic deed, is the main motive of the most world literature eposes, so in Korean narrative prose the mythological antagonist is superseded by more historically real opponent. For example, in the novel "About Hon Kildon" these are local feudal rulers, or in "Imchjin chronicle" it is Japanese ruler Toyotomi Hidyosi, later he was called "Japanese Napoleon" by samurai historians, the struggle with them made up the basis of narrative plot. The horse of "bogaty" appears in the epos as the hero's comrade-in arm and his helper. Although, as it was noted by Jirmunskiy, "in epos the heroic horse has already lost the most of magic, fabulous features, but as a faithful helper it is endowed miraculous features preserved as an element of epic idealization" (Jirmuskiy, 1970). In fairy-tales the hero's horse has magic properties. It understands the mistress speech and can speak human language, warns the owner about imminent danger, cries with human tears. In Korean novel "The dream in a nephrite pavilion" the noble animal lost most of these features, in accordance with tradition, which is still strong, an episode with a horse is introduced in the novel as a kind of tribute to the canon. Along the episodes listed above, the universality of which V. M. Jirmunskiy showed by the examples of epics of the peoples of CIS and western samples of similar work, there are some more compulsory situations also similar in epics of different peoples. From this situations firstly, it is necessary to choose the description of duels and battles. Usually the battles

have ambivalent character: either a hero hits his opponent and he "falls down on the ground, choking on blood", or the battle lasts for 20-30 days, it has protracted character. In the description of battle there is no collective struggle, "the rider flew as the wind, defeating as the lightning. Hardly ever enemies had seen the shadow of his horse, they were left headless. It was impossible to catch him... Mountains of corpses grew" (<http://lib.rus.ec/b/103851>). Like other epic heroes, the heroes of Korean novels often have magic weapon as for example Mrs. Pak or general Nim (Middle Ages ... 1960). Anyway, hero's weapon is associated with magic power and it's not given to everybody and it patiently waits its owner, the owner who is intended by destiny. This idealization of weapons is traditional, we can remember the heroes of West European epos, where each sword has its own name: Escalibur- king Arthur's sword, Monchjua – the sword of Karl the Great. There are the same examples in Kyrgyz epos, in which the main hero Manas has a magic sword Ach-Albars. Possession of magic weapon, which helps to win, doesn't reduce the shine of the halo (aura) of the main hero, the winner. One of "international" characters, widespread in epic legends of the peoples of East and West, is the image of the maiden of warrior. This includes Ancient Greek Amazons, heroes of Turkic and Mongolian epos ("Manas", "Fourty girls"), warlike heroines of old Irish saga, fearless maiden warrior from "Shah-name" Firdousi, Arabic fairy tale "1001 nights" and so on. Here is how the byzantine maiden warrior Maksimo from the poem "Digenis Akrit" was described (European...): She came from a bride – amazons, Who Alexander – the king brought from the country of brahmanas, Equaled with ancestors with their mighty power, But the battle was the delight of higher life. And here the lines of Firdousi: Even though she was a young girl, As a warrior she was drawn by war (http ...). So, in Korean novel "About Mrs. Pak", dedicated to the struggle against manchjur conqueror, the main heroine has the features of heroines of fairy tales: with ugly appearance but talented and virtuous, having performed a series of unusual actions, suddenly she turns into a beauty. The beauty Pak, fighting with enemies, saved the king's family and got some awards and honour. A large number of legends and saga which, were common in East and widespread image of maiden warrior, let us assume that in the period of feudalism the women had features of more independent position not only in a family, but in a society too, for example, participation in military companies of their tribesmen. Even after adoption of Islam religion, many vagrant tribes kept and developed pre-Islamic customs. An example of this is trick riding, when a bride not only chooses the most skillful rider as a husband, but takes part in competitions herself, often overcoming the young opponents with courage and resourcefulness (Karimov, 2019). One of the most widespread epic motives is rejection of goddess or a woman love, who has supernatural power and merit. In the book "Ancient Indian epos" P.A. Grincer gives many examples from famous epic works such as "Ramayana", "Mahabharata" and "Gilgamesh". We meet exactly such a conflict in the novel of Kim Mandchjun "The cloudy dream of nine", "The dream in nephrite pavilion" of unknown author. The resemblance of plots and partial similarity allowed A. N. Veselovskiy to propose fruitful thesis about international character of national epos, but this outstanding scientist relied on the theory of borrowings. V. M. Jirmunskiy proved, that the borrowings can be spoken about only in certain situations. He expressed a conviction, that

nearness of plot cannot be explained with borrowings and “reflects the conformity to natural laws and relationship and at the same time it is due to some features of human consciousness, which reflects this reality”. By the broad comparison of epic creativity of different peoples V. M. Jirmunskiy and other researchers (as V. Y. Propp (Mythology ..., 1969), E. M. Meletinskiy (Poetics ..., 1976), B. I. Putilov (Aesthetic ..., 1997), P. A. Grincer (Ancient Indian ..., 1974) proved the advantage of historical-typological approach to studying the epos. By virtue of a conservative nature of verbal creativity epic story has amazing stability. In the process of verbal creativity epic singers used composite scheme which is appropriate to a fairy tale. But this scheme, proceeded to Korean artistic narrative prose *sosol* by tradition, in reality it was only form with which another material was founded. Extending our research, we will try to identify typological convergences of literary genre pheasole with Uzbek prosaic genre *kissa*, and by comparative studies to spot the typological features and the role of these genres in the development of Korean and Uzbek literature. We will consider pheasole not as an epic genre of literature but as its kind, which includes the following small prosaic genres: novella, funny story, story, feature article and others. Origins of Korean pheasole are traced in Chinese literature of the period Han (260-220 BC), although as a type of Korean prose *phesol* was formed in XII-XIII centuries. In modern Uzbek literature the prosaic genre *kissa* is widely spread, the sources of this genre originate from the distant past. The word “*kissa*” is loaned from Arabic language and it means “narration”, “retelling”. This word was originally used in Koran. Afterwards some stories about prophets and sacred people were called *kissa*. *Kissa*, as a literary genre, is close to novella though, Uzbek classic literature includes some stories, novels, parable and others. Only in this sense *kissa* is used in classical prose since XIII century. Nasreddin Rabguzi is the author of the first “*kissa*” in Uzbek literature. His “stories of Rabguzi” (in many sources they are known as “The stories about prophets”) personify a literary monument, narrating about the manners and deeds of prophets, about the people of late XIII early XIV centuries (Is’haqov, 2019). As it stressed in collective work “The history of Uzbek literature”, “besides well – known religious material Rabguzi presented his own stories and parables in his work”. The stories about prophets”, these stories are close to folklore. As a result, it was not only a book about prophets but it was a secular composition with vital didactic meaning” (History ..., 1987;122). These saying about “Stories of Rabguzi” can be compared with the following opinion of the author of the work “The history of Korean traditional literature” A. F. Trocevich: “unofficial stories in genre *phesol* were spread in XIII-XIV centuries. The name of the genre came from China, in the I st century BC there was a term *bayguan vensyue* (in Korean *phegan munhak*) – it means “the literary work of petty officials”. The officials “*bayguan*” had to gather information about “morals and traditions of common people”, “to talk and listen in the streets...”Afterwards the collection of these materials formed the basis of the literary genre which was called “*bayguan vansyu*” or shortly “*baisho*” (in Korean *phesol*). “In Korean administrative system there was not such a position, so writers just used ready term for the common name of their compositions” (Trocevich, 2004: 65). According to these statements, neither pheasole or *kissa* are native to Korean and Uzbek literature. But these words were included in Korean and Uzbek prose as literary terms, which have specific

features (28).

#### 4 Discussion

The specific features of pheasole genre in Korean literature is as the follows: 1) it's formed on the basis of folklore; 2) it is “non-official” historiography; 3) it existed as author’s collection; 4) the title of storybooks included the following words “walking stories”, “cluster of stories”; 5) exerted the strong influence on subsequent development of Korean genre; 6) as a genre of literature it includes novells, funny stories, compositions; 7) Li Inno, Li Gubo and others were the authors of pheasole (Eliseev, 1977). The specific features of genre *kissa* in Uzbek literature is characterized by the following: 1) it includes the samples of folklore; 2) it presents the collection of oral stories about prophets and clergymen; 3) it was written by the definite authors, as Rabguzi, Madjlisi, Gulhani and others; 4) on its basis the genre novel developed; 5) the structure of *kissa* can consist of stories, *latifa*- funny stories, *rivoyat*-parables and others. Beyond controversy, pheasole and *kissa*, except the specified features, have other properties and peculiarities. Proceeding from this, we can assert that both these genres had special role in forming and development of their national prose. Some scientists tried to categorize pheasole, proceeding from the content structure of literary work. In view of this it's possible to identify three volume groups: The poems of poets of past and contemporaries, their philological analysis, sometimes with short reference about the author, – this is the so-called *si hva*, “talks about poetry”. Works, which have information character, – ethnographic, historical, geographic. Works of entertaining nature (funny story, unusual adventure, often with participation of werewolf spirits, records of traditions) (Trocevich, 2004: 66). “Talks about poems” has the form of literary analysis of individual work and passages. For example, the author Chhve Cha talks about the poem by Chon Chisana “*Tedongan*”, quotes from Chinese poets work Li Bo, Du Fu and others. There is the same phenomena in Uzbek *kissa*. So, the author of “*Kissaway Mashrab*” (“The novel about Mashrab”, XVII century ) analyze Mahrab’s ghasals and his contemporaries, quotes from his work, gives additional information about the history of writing of some compositions. Meanwhile, in Uzbek literature there is a special literary genre *tazkire*, where in the framework of one literary work there is the information about the life and work of more than one hundred or more than two hundred poets. We have compared the genres pheasole and *tazkire* in our PhD work (Saidazimova, 2011). We have analyzed these genres in comparative manner and it let us identify their similarities and differences. Some samples of pheasole give information about customs, geographical conditions and ethnographic events. For instance, in the miscellany of Chhve Cha it is told about the temples, constructions in Pyongyang, about the famous mountain Kegens, it is described the panoramas and landscape of native place. In “The stories of Rabguzi” there is similar information. In the parable about a wasp buzz it is told how a mouse made a hole in Noah’s ship (Nuh), and a snake closed the hole with its own body. In Islamic mythology there is such a legend which Rabguzi borrowed from Koran. In the book about prophets it is read as a fascinating parable (Boltabaev, 2009: 3-5). In the structure of the novel we can find not only prosaic origin, but the samples of such poetic works as gazelle and *kyta*, *fard*, *masnavi* and others, and it is impossible to define this within a single prosaic genre. In Uzbek classical literature there are many *kissa* work identical

to “The stories of Rabguzi” which made the foundation of this genre in XIII- XIV centuries. In XVI century Madjlisi from Kabul wrote peculiar “Kissaway Sayfulmuluk” (“The story about Sayfulmuluk”) in poems. The plot which Madjlisi used, was borrowed from the collection of Arabic fairy tales “Thousand and one night”. The poet referred not only to Arabic fairy tales, but to mythology as well, widely using folk art (Madjlisi, 1987:433). In kissa of Madjlisi we observe the appeal to historical people, for example, to the ruler Mahmud Ghaznavi. The plot about Mahmud Ghaznavi the author uses as the leading theme of the novel: For healing I need a novel, Make it up. But it must be Unprecedented, special, That by reading it I can get peace (Madjlisi, 1961:13). Except that, in kissa there are not only informative notes but also “entertaining stories about real people, who were in extraordinary situations”. Speaking about the originality of Korean pheasole A. F. Trocevich refers to “Kim Yuseen, the famous statesman, commander Sylla... So, the heroes of pheasole, as a rule, historical people, but in this genre the character doesn't perform a feat and demonstrate devotion to the emperor. He is represented as a private person” (Trocevich, 2004: 67). The connection with history and personalities, who left the deep mark on the history of nation, is a special feature of Uzbek novels of XVII-XIX centuries (Karimov, 2019). Among them there is a mentioned novel “Kissaway Mashrab” the main character of it is a poet-sufi, who left numerous poems after himself, the sufic poem “Mabdai nur” (“The beginning of the world”), it was written by tradition of genre “Mesnevi” of Djalaliddin Rumi.

In Uzbek folk tales the main character is usually native of simple people, a fighter for the ideals and freedom of the people. Such were the heroes of folk tales “Kissaway Ibrihim Adham” (The novel about Ibrohim Adham –sufi, IX century), “Kissaway Abumuslim” (The novel about Abumuslim Horasani, VIII century), and also the novel mentioned before “Kissaway Mashrab” (XVII century). There are 500 years between them, but kissa as a literary genre kept its own specificity and pheasole as well.

## 5 CONCLUSION

In Korea the genre pheasole was formed as a type of literature at the beginning of XIII c. and functioned in the written literature up to XVII c. The work of Li In No the famous composition “The stories in loneliness” (“심심풀이로 한 이야기”), Chhve Cha and his “Entertaining stories” (“위로 한 이야기”), Li Je Hyon and his “Pheasole Yogone” (“요견패설”) (XIV c.) and “The novel about Hon Kildon” (“홍길동전”) one of the perfect works of this literary genre and all these works are related to the origin of pheasole. (Saidazimova, 2011). There were some changes not only in content structure of the work but in its artistic form. Its role is enormous not only for the history of Korean traditional literature but also for the whole literature of the East. Afterwards Uzbek poet and prose writer Gulhani wrote “Zarbulmasal” (“The collection of fables”) and gave new content to the genre kissa. He collected more than 300 proverbs and sayings and combining them with one storyline he filled with allegorical meaning the classical kissa. At the beginning of XX c. Fitrat, Kadiri, Cholpan, Ayni continued the development of this prosaic genre, but in new origin. In the XX century kissa became one of the leading genres in fiction prose of Uzbekistan. The outstanding writers Gafur Gulyam (“Naughty child”), Aibek (“Childhood”), Abdulla Kahhar (“Tales

of the past”) created the great samples of this genre. Kissa became the basis for creativity of such talented people as Askad Muhtar, Said Ahmad, Adil Yakubov, Primkul Kadirov, Shukur Halmirzayev, Utkir Hashimov, Hayriddin Sultanov, Erkin Agzamov and many others. Our analysis on the typology of genres of Korean and Uzbek literature showed the similarities of their plot and motives, especially genres kissa and pheasole, which played an important role in the development of their national literature.

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