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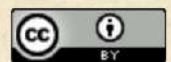
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## The Image of A Grandfather in The Works of The Korean Writer Park Wanso

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### ABSTRACT

In his autobiographical novels, Korean writer Pak Wanso portrays the character of a grandfather by drawing a portrait of her character. After all, as literary scholar M. Sultanova rightly pointed out: "Portrait, like other art-visual tools, has its place and function in the work. The place allocated to the portrait, the assigned task - all must be subordinated to one logic, a certain artistic law. A portrait by itself, in its own way, cannot stand above everything else, not be connected with the direction of the work in general" [1].

**Keywords:** grandfather, Japanese dictatorship, ambassador, yanban, Korean nobles, daughters-in-law.

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### 1 INTRODUCTION

In his novels, the writer introduces her grandfather to the reader for the first time, based on her childhood memories:

*"My grandfather's step was fast. To put it bluntly, he lost his temper when he was angry, and his rushing in was a sign of severe rebuke" [2. 19].*

In the first chapters of Pak Wanso's novel, the image of the grandfather is at the center of the composition. Grandfather belonged to the yanban(yanban - Korean nobles in classical and medieval times were known as yanban<sup>1</sup>), and managed to maintain this status even during the Japanese dictatorship. In the image of the grandfather created by the writer, the reaction to the Japanese colonial environment is expressed. It seems that the writer is trying to remember the disappearing national values and traditions by creating this image in his own way.

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Grandfather's desire to preserve the traditional customs of the Yanban family is evident in the fact that he does not involve women in the field and police work, even only men go to the market, he opened a school in his home and taught village children Hanmun when he was sick with paralysis. Although the women are somewhat disgruntled at being excluded from going to the market, the brides feign flattery to the father-in-law when the grandfather buys German-made dye. In fact, the loss of sincere respect for the head of the family is shown in the relationship between father-in-law and daughters-in-law.

These thoughts belong to the eldest daughter-in-law in the family: *"Hey, it looks like steamed rice is burning in the kitchen"* [2. 19], becomes more exaggerated in the sentence. When the writer draws the view of the grandfather's chin, the hidden bitter humor at the heart of this sentence shows the waning of respect for adults: *"A similar short stubby beard, slightly separated from his chin, resembled a scoop of steamed rice"* [2. 19]. It is a sign of disrespect for brides to call their father-in-law "long chin".

A grandfather loves her granddaughter too much because she lost her eldest son at an early age. By showing the grandfather's affection, the artist continues to paint her portrait through the eyes of the little girl: *"When she saw me, my grandfather Qaqnus's ( The bird Qaqnus is a widely used symbol in Korean poetry and prose, and may have been raised to the level of an image.) eyes would droop a little, even though I was young, I could feel what was boiling in those eyes. Maybe it's a burning inside, a feeling of pity, but I believed that I had found my grandfather's weak spot"* [2. 20].

## 2.THE MAIN FINDINGS AND RESULTS

The angry grandfather, who is demanding towards others, suffers from the fact that her granddaughter is growing up without a father. By comparing the grandfather's eyes to the eyes of a sparrow, the writer portrays a strict person, on the other hand, he tries to show the secret anguish of a mournful family, the eldest son who died prematurely, and the middle and younger sons who are passing their lives without children.

When drawing the portrait of the grandfather, the author also pays attention to her clothes. Because, *"One of the characteristic details in creating a portrait is the outer clothing of the characters"* [1.. 39]. Speaking about the

grandfather, the author includes a picture of her going to various ceremonies held by relatives on behalf of the family or visiting friends' houses. These pictures talk about grandfather's dress. The grandfather wears a white dress, a custom typical of Yanbans. But because the white clothes are often dirty, the women of the family suffer a lot. But for the little girl, the grandfather's white dress is the ambassador of a world of joy:

*"White clothes are so good that even when the evening smoke from the thatched houses spread like ink, covering the roads, rice fields, forest and low mountain borders, and turning into a gray cloud in the sky, you can see a person in white clothes returning from the foothills. Even so, everyone in the village wore white clothes. Especially when they were going to Sondo, they were walking in beautiful white clothes without touching a single stain. But I would not confuse my grandfather with another person. Grandfather's unique steps could not be expressed in words" [2. 22].*

The second outfit is grandfather's socks. The women of the family whisper at night and mend grandfather's socks. In the girl's sentences, *"grandfather's sock was big enough to put on my head" [2. 21]*, it is understood that the grandfather was a tall person.

Adiba also pays a lot of attention to national costumes when drawing a portrait of a grandfather. This is evident in the image of the grandfather's turumagi (turumagi is a traditional Korean national dress, a men's cloak). In the language of a girl: *"The hem of my grandfather's swinging turumagi was well polished, so it was always sharp as a knife blade, and it smelled of Sondo... My grandfather would put me down on the ground and take out the things to eat from the pocket of the turumagi and put them in my hand one by one" [2. 22-23].*

The little girl was always in high spirits when her grandfather came home. Even in the process of waiting, shamanism, which has firmly settled in the minds of the Korean people, saw fortune telling. The grandfather's arrival was measured by different dvons. Including,

*"If my grandfather has now come to Sorike Pass, my thumb can easily cover my middle finger", "my grandfather has now come to Nongbavi Pass, my thumb can easily cover my middle finger", etc.*

Although the girl lived in a remote village, she knew the names of all the surrounding passes and streams. The pleasure of waiting did not last long, the grandfather died of paralysis.

Like the learned people of the time, the grandfather was well-versed in Korean folk medicine, collected medicinal plants and prepared various medicines, and especially understood children's diseases well. But the grandfather was helpless in front of her pain. The grandfather, who had been a nobleman and liked alcohol for a lifetime, and at the same time always freed his family members from the worries of everyday life, managed the fields and police work himself, ran the market, became paralyzed and became an excessive "burden" for everyone. The girl, who was separated from her father when she was only three years old, was deeply troubled by her grandfather's condition: *"Our house was covered with a dark cloud. In particular, I became like a bird with a broken wing"* [2. 26].

As if waiting for the decline of family rule, the eldest daughter-in-law also went to the city to her son. The grandmother, who did not see grandchildren from her next children, did not want to let the only son of the eldest child out into the wide world. No one would listen to the paralytic grandfather, who wanted to teach about the obligations of continuing the lineage, visiting the graves of ancestors, holding memorial ceremonies. From time immemorial, according to the norms accepted in the culture of the Korean people, the duty of the first-born child and the first-born daughter-in-law in the family was to look after the parents. In the Korean family, siblings clearly know their place and the rules of behavior that are prescribed for them. All these rules strictly obey the law of "large - small". After the death of the father, it was the eldest son who took care of the family and the welfare, peace and harmony of the family depended on him from then on. *"Man lives in this world under the protection of his parents, and after their death he relies on his elder brother"*, said Cho Songi [3]. This play exaggerates the consequences of the eldest son not fulfilling his duties: immediately the harmony of the family is disturbed or it is completely broken.

In the novel *"Records of Good Deeds and Noble Souls"*, the eldest son, who takes care of the family after his father's death, forgets his duty to

maintain order in the family and guide its members. In this way, it destroys the order of relations between the big and the small. A dutiful brother saves the family from destruction: despite persecution and his own banishment, he forgives his brother and family harmony is restored [4].

In Pak Wanso's novel, the first daughter-in-law's untimely death of her husband, and then her father-in-law's abdication of her responsibilities after being bedridden, hit the family hard, especially the crippled grandfather. As a result of the grandfather's paralysis, the family became depressed, chaos began in the family. Adiba refers to a very important issue under the text: the crisis of the head of the family (falling ill) is like the crisis of the king in the country. The decrease in the position of men in the family caused women to take control of the family. It reminds me of the novel "*Mrs. Sa's Wanderings in the South*" by Kim Manjun, the first Korean novelist who lived in the Middle Ages.

Mrs. Sa's Wanderings in the South shows that the behavior of the head of the family leads to the destruction of the family, and it served as a model for family novels. This work is written in terms of the Confucian vision of the king's role as the head of the family. In this, the king is charged with the task of observing the existing Confucian norms and rules, thus ensuring peace and stability in the country. Family and state affairs are connected with each other, because the state is a big family, and if there is no order in the family, it will lead to chaos in the state as well.

In Pak Wanso's novels, the head of the family (grandfather) fell ill, the eldest son, who was supposed to lead the family after the father, died due to ignorance, and the eldest grandson was taken away by his mother (daughter-in-law) to live in a big city - this undermined the traditional family arrangements.

But the grandfather found the strength to live in herself, to distract herself from the misfortunes that befell her. He gathered the children of this region and began to teach them to read and write. The family's large hotel became a village school. The voice of the school was also heard in the villages behind the pass. To this day, the attitude of the villagers, who do not recognize Dimogdar's grandmother as Yanban, has changed. Grandfather, who respects Hanmun more than Hangil, showed her literacy. On the one hand, this shows that the

grandfather adheres to traditional principles, and on the other hand, he does not want to change to a Japanese surname, and shows his dissatisfaction with the colonialism.

Grandfather's paralysis for the second time caused the whole family to worry: "After my grandfather's second paralysis, even though I was young, I felt that a dark cloud covered our family and everyone was depressed. My little uncle also went to Seoul with his wife [2. 56].

As you can see, grandfather's first and second stroke of paralysis cast a dark cloud over the family. A dark cloud indicates the sad state of the family. In the image of a dark cloud, writer was able to feel the tragedy and mental suffering of the hero.

The author devotes a separate chapter to the images of grandmothers and grandmothers in the novel "Who ate the flower of so much shingle". The writer, who drew the portrait of the grandmother in the previous chapters, emphasizes the grandmother's funeral in the chapter "Grandmother and Grandmother". The image of the grandmother's funeral shows the forgetting of national values, the daughter-in-law who went to live in far away Seoul, and the cold attitude of the grandchildren towards the grandfather.

When the eldest daughter-in-law, upon hearing the news of her grandfather's death, visits to pick up her daughter from school, she is primarily concerned with the consequences of truancy. Even at such a confused time, after he was sure that he could be excused from classes due to the funeral, he took his daughter and set off. In this film, the writer goes deep into the psyche of the daughter-in-law and grandchildren living far away from the family. The behavior of the bride, who leaves her parents behind and goes to the city without fulfilling her duties, is convincingly described.

Granddaughter did not shed a single tear in the eyes of the grandfather, who had been waiting for her grandfather to return home all her life, whom she considered her refuge:

*"The people gathered in the guest house did not allow me to enter because I was young. I also left there because it was scary to see my grandfather in the shadow of death.*



*Even though the light was on in the inner room and no one was sleeping, I fell into a deep sleep. When I woke up from the sound of crying, it was dawn. Even when I heard that my grandfather passed away, I did not shed a single tear” [2. 209]*

During the five-day funeral, everyone cried, but the granddaughter did not. The son who was most saddened by the death of the grandmother was the grandson. As the eldest grandson, he wore mourning clothes. After the mother’s sharp reprimand, the granddaughter cried until she lost consciousness. It was not youth of sorrow, but sorrow. After the funeral, the granddaughter, feeling separated, tried to preserve the memories of the grandfather, who did not have a single photo:

*“Even though I have heard people say, “You have a good memory”, because I still remember the detailed facial features of my grandmother, whose pictures have not been left, her small habits that everyone has forgotten, and her anecdotes even after I grew up and got married, I think that this is not because of memory, but because of love” [2. 212].*

In order to further strengthen the granddaughter’s memory, the writer introduces the detail of the hemp rope pulled into the hotel when the grandmother was paralyzed. The feeling of longing for the grandfather would be slightly suppressed by the same grandfather’s handprints, sticky tape. The grandson, hanging on the rope and feeling the feeling of flying on a pony, felt the strong, warm, wide bosom of the grandfather who once crossed a distant pass. But he was afraid that others would see this situation.

Once upon a time, this is how a granddaughter’s farewell scene is drawn before her mother takes her to Seoul: *“I entered the hotel to say goodbye to my grandfather. My grandfather, without looking directly at my face, as if she knew everything, scolded me harshly, saying, “Oh, what a shame.” After that, he rummaged through his wallet and threw out one silver coin of fifty shekels. I was very proud, but I grabbed the silver coin lying under my feet with my palm, thank you, and thanked him” [2. 63].*

Years later, the granddaughter realized that at that time, when the grandfather was happy, he could cry in an unmanly way, and in fact, throwing



the coin was a sign of the grandfather's sadness. The granddaughter, who felt humiliated, actually understood the grandfather's state of mind.

Granddaughter, who misses her grandparents very much in the city, wrote a letter to them. But the letter was strictly controlled by his mother. The bride who came to the city displeases the elders and follows traditional customs in some matters. In particular, every letter sent by the girl is written according to the established order: *"To my dear grandfather. Grandpa, I hope you are doing well as always..."* [2. 200].

The letter, which was strictly controlled by his mother, was written not in Khangil, but in Hanman. The writer mentions that contemporary young people are partially aware of hanmun, and city schools are taught in Japanese. In this period, the fact that the alphabet in the mother tongue is still not popularized and implemented shows the slowness of attention to the mother tongue.

The last scenes about the grandfather are like a farewell. In Romann's chapter "The Thrown Gateboard", the end of Japanese tyranny is presented in the image of young men breaking into the grandfather's house, smashing everything in sight. The label of the family, which has followed traditional customs for a lifetime, that it was an accomplice to the Japanese, had a strong impact on the granddaughter. The girl was angry when the young men threw the board with the grandfather's name on it along with the sturdy gate plate. Despite all the difficulties, the throwing away of the plaque belonging to the grandfather, who stuck to traditional customs, even the hanmun script, and refused to change her family members' surnames to Japanese surnames, sounds like the end of all memories about her grandfather. The girl, who did not understand her brother's complacent view of this kind of violence by young men, understood that it was a betrayal of her grandfather.

### 3.CONCLUSION

In conclusion, it should be noted that in his autobiographical novels, Pak Wanso painted the image of the grandfather in accordance with the spirit and mood of the times. The image of the grandfather in modern Korean prose certainly enriched the gallery of images after Yom Sansop. The image of the grandfather is highly explored, both outwardly and inwardly. The "long chin" in the eyes of the brides, the "wistful eyes" in the eyes of the grandchildren

clearly describe the spiritual experiences of the grandfather, her responsibility as the head of the family, and her concern for the family members. The grandfather's portrait reflects the period of Japanese occupation, the destruction of national values, and the disintegration of families. Pak Wanso made good use of portrait detail in his portrait of the grandfather.

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