



THE MOTIF OF TRANSFORMATION IN THE STORY "THE PIG" BY LEE HYOSOK

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Article history:	Abstract:
<p>Received: September 24th 2023 Accepted: October 20th 2023 Published: November 25th 2023</p>	<p>In world literature, the motif of metamorphosis - evolution is aimed at revealing artistic and aesthetic tasks as a means of artistic illumination of serious changes in human destiny, social shifts, and mental disorders in all times. For example, the talented writer Lee Hyosok, who lived and created during the period of Japanese annexation, made good use of the phenomenon of metamorphosis in a new interpretation of human emotions in a number of stories, including "When Buckwheat Flowers Bloom" and "The Pig".</p>

Keywords: *ideal person, metamorphosis, evolution, pig, money, Buni, girl, life.*

In Korean folk tales and legends of the classical era, the motif of transformation, such as "a creature taking off its clothes and taking on a human form" found in the folklore of other nations, is almost never found. For this reason, the image of a shape-shifting cat and fox is not observed in the classical prose of the Korean people. The appeal to the motif of evolution in Korean prose began during the period of Japanese annexation, when strong social pressures arose. "The twist motif is one of the ancient and traditional epic motifs widely used in oral and written literature of the world. Words meaning evolution, change, transformation have been associated with the word "metamorphosis" on a global scale since ancient times. In scientific terms, metamorphosis means acquiring form and function during the transition from one form to another"¹.

An attempt was made to use the motif of metamorphosis to portray a person whose personal desires and wishes are suffocated by oppression and injustice.

Initially, Yom Sansop partially refers to this motif in his story "Frog in the Laboratory". The main character of the story always saw a frog in a jar filled with alcohol on the table in his dreams due to loneliness and fear. Therefore, in the first-person narrative, the main character says: "I was so tired, there was no place left in my body where the smell of nicotine and alcohol could not be detected"².

The main character compares himself to a frog in a jar, he is afraid to sleep in the dark, he always sweats cold (the frog is always in a cold state), he does not want to open his eyes so as not to see the glint of the scalpel. The mental evolution used in the story actually refers to the changes in the psyche of a person, shows the evolutions that have appeared in his fate.

Another great writer of the period, Li San, in his story "Wings" creates the image of a man who feels that he is becoming like a bird as a result of his wife's betrayal, cheating on her husband and giving him sleeping pills instead of treatment. True, the writer does not describe the event of the protagonist's complete transformation into a bird in the story, but at the end of the story, the reader understands the writer's thoughts:

"Suddenly I felt a strange relief under my arms. Yes, there used to be wings here. Now these wings are gone, the pages of the dictionary of broken dreams are opening in my head..

At that moment, I wanted to shout: "Oh, I wish my wings would grow again!"

Fly, fly, fly...Fly one more time!

I wish I could fly one more time!..."³.

Here the changes in the mentality of the main character are noticeable. The hero, who had lived a lifetime of deception, understood that becoming a bird is freedom.

¹ Публий Овидий Назон. Метаморфозы. Пер. С.В. Шервинского. – М.: Изд. «Художественная литература». – 1938. – С. 207. Батафсил қаранг. Кадирова Н. А. Жаҳон адаблари ижодида эврилиш мотиви (муштараклик ва индивидуаллик). Филол. фанл. бўйича фалс. доктори (PhD) дисс. автреф. – Бухоро. 2020. – 48 б.

² 염상섭. 표본실의 청개구리. –서울: 도서출판 포르투나, 2020.

³ 이상. 날개. –서울특별시 마포구 잔다리로 7 길 1. 2014. –페이지. 257.

The talented owner of Korean literature, Lee Hesok, entered the world of literature in a difficult time. At this time, which was called "transition" on the one hand, and "progress" on the other, the feudal system was collapsing, and the creation of the image of an *ideal human* being, which was the backbone of Korean literature of the classical period, was slowly falling apart. The introduction of Western culture and art created the conditions for the Korean people to turn to the world and study the masterpieces of world literature in a hurry, albeit through translation.

Lee Hesok first caught the attention of critics with his early stories, which resonated with readers as well as the literary community. The theme raised in the writer's story "Marjumak Gulaganda" has been highly appreciated about the life of an artist with a special spiritual world, whose world is not like any other, ugly in appearance, ugly, but with a pure heart. In newly used symbols, the author was able to reveal the invisible aspects of the human spiritual world, find the roots of the tragedy of the people of the time, and at the same time tried to save people from oppression and darkness.

It can be seen that the writer strives for innovation in creativity, tries to create new methodological research in the process of creative growth. In the words of Khurshid Dostmuhammad: *"There are writers and poets who could not give up their same style for a lifetime, could not get rid of its torture and considered this work to be correct and acceptable. Personally, I have a slightly different view, that is, if the style, worldview, artistic perception and expression of the complexities of life do not change, and if he does not touch on various experiences, such a writer will not only be in national literature, but also it is possible to create something new in his work. Imagine if a writer writes a thousand stories during his life, but they all have the same style?! The event, the plot is different, but the goal, the style of expression is the same? After all, isn't each person a separate universe?! It is possible to approach each state of mind and mental anguish in a new, different way."*⁴

As the reader begins to read the writer's next story "Pig", the title of the work is both wonderful and a little abstract. The description of nature given at the beginning of the story evokes a spring mood in a person:

*"In the corner of the ancient old castle, the blue sky seems to reach out over the willow nest, which he greedily built"*⁵.

The feeling of spring comes to life in the image of the willow tree and the messenger of good news, Zazaggan, which is close to the psyche of the Korean people. But the reader who begins to read the next lines of the story will be sure that this scene intended by the author is not a sign of spring, but dreams of the beloved place in the heart of the main character. The hero of the story cannot forget the girl he once loved and her appearance. Although there are so many beauties around him, he can't fall in love with anyone but Buni.

*"Always sad, with short and cold words, and he never let anyone close to him, he hated him when he thought that he ran away, leaving his old father alone. In fact, Pak Choshi's fault (the girl's father) is that he was unaware of what was going on in his daughter's inner world. Rumors about him going to Chongjin, going to Seoul, and getting 10 won in Pak Choshi were nothing but nonsense. Thus, Shigi (the main character) was deeply hurt. Shigi wanted to caress her cheeks as red as apple blossoms, and even today, she was touching his feelings"*⁶.

One day he thought about buying a fashionable pig, and from that day he began to make various plans. From that moment on, he began to search for Buni. He would feed the pig in his own bowl along with keeping it in his house. The pig brought back his memories of Boone:

*"The white rabbit in the cage is sedated like a hedgehog. The apple tree branches gently swayed, and the sea wind blowing across the plain swept the snow-covered barley fields of Jongmyojang and hit the piggery hard"*⁷.

In the pigsty, the fashionable pig, who was tied to a stake, beat himself in all directions, tried to break free from the stake, and made a lot of noise before Shigi's eyes embodied Buni. He got angry at the stubbornness of the pig, ran after the pig that managed to run away, and in his mind he was looking for the girl who ran away:

*"The roof of the official residence, built in a modern style opposite the apple orchard, glowed blue in the sunset. Merchants would appear at the entrance to the old fort, then disappear again in an instant. The bus that left the castle moved noisily to the second lane of the wide road and drove away. Shigi, who was leading his pig on a rope, went to the left and carefully inspected the inside of the bus that was passing by. Since its disappearance, he has been carefully watching the inside of the buses. A few days ago there was a test for ticket players in Nanam, I think he (Buni) passed the test. This is how he imagined the way he went"*⁸.

The hero, who caught the pig, first hit it hard with a stick, the young animal jumped and squealed loudly. In fact, a year's worries of a farmer's life were added to the young animal's neck: the annual income tax that had to be paid soon, the family's food supply until the first potatoes in the summer season, etc. He didn't run away from it, he went to the city to look for a job because he was worried about supporting his old father and supporting the family:

"If I go to the market and sell the pig, it will cover the travel expenses. If I get in the car and get to the place where I have enough money, will there be Buni there? I heard that it was Buni's dream to get a job at the factory, and it would be interesting if I met Buni, a female worker, and I lived as a worker. If I sent the money I earned at the

⁴ Дўстмухаммад Х. Хотира ва кайфият манзаралари / Беозор кушнинг қарғиши. – Тошкент. Шарқ. 2006. – Б. 4.

⁵ 이효석 단편소설: 대표작품 10 선 (100 년, 뿌리 깊은 현대문학 시리즈) "대한민국", 2017. – 페이지. 67.

⁶ Кўчқорова М. "Ҳозирги ўзбек насрида бадий шартлилик". 2020.

⁷ 이효석 단편소설: 대표작품 10 선 (100 년, 뿌리 깊은 현대문학 시리즈) "대한민국", 2017. – 페이지. 67.

⁸ 이효석 단편소설: 대표작품 10 선 (100 년, 뿌리 깊은 현대문학 시리즈) "대한민국", 2017. – 페이지. 72.

factory to my village every month, my old father would not have much trouble. I would not be able to feed the pig in the room, and I would get rid of the worry that the district secretary would take away the rice cooker because you did not pay the tax on time. Is there such an absurd profession in the world as farming?! No matter how hard he works, it is normal for a poor person to make a living. Fashion pig...nar pig..."⁹.

The main character began to walk along the railway in a frenzy of thoughts. People coming back from the market can be seen here and there. Shigi remembered the times when he brought the pig home: he rubbed each pig in his eyes and collected money. He bought a fashionable pig with the saved money. They told his fellow villagers that he was overpowered. After the first pig died, he carefully nursed the next pig. Maboda became worried if the pig did not snort for a long time, did not drink water, and did not even go to chop wood. Now you need to breed a pig. Memories of Buni came to mind again:

"After all the work was done, Shigi was unconscious as he remembered the image of Buni that flashed vividly in his memory. The boorish pig and Buni, who stood still, blended together, and fire flashed from Shigi's eyes. The pig, the baby, the pregnant woman (Buni), who was silent in his thoughts, became a mess...Trying to free himself from empty thoughts, Shigi began to release the pig from its rope"¹⁰.

The next events in the story take place in the night scene. On the one hand, night is darkness, darkness, fear, threat, carelessness, mystery, on the other hand, it is a symbol of calmness and tranquility. In the symbol of the night drawn by the author, the main character's dreams and plans for the future turn into a mirage. The writer describes it in the landscape as follows:

"The mountain slopes blocked the sea breeze, and a pleasant evening light fell on the road. The distant mountains became a barrier to the sea, the light of dawn decorates the road. In the distance, the electric road through the mountain was like a stream of water. The railroad ran parallel to the latitude in the hot spring area to the south. This two-lane road between the dark mountains and rivers shook Shigi's heart. As he was walking, he heard the sound of a train behind him"¹¹.

Shigi, who was walking in a vortex of thoughts, was careless when he crossed the train track in the dark. A cold wind blew in front of him, his eyes could not see anything, his ears could not hear, he could not even feel. He was scared, he didn't know if he was dead. After some time, he began to come to himself and tried to understand the sound that had gone with the wind: m - t

"Sound of thunder...Sound of sea...Sound of wheels..."¹².

Seeing the last wheel of the train, Shigi's body trembled with fear, while his entire body relaxed. He looked around, not knowing where the pig in his hand had gone. The fleeing pig was out of sight, recovered from the slap in the face, and his first question was:

"What happened to the pig?"

" - Did you have a good dream last night (did you sleep well)? Be thankful that you were not harmed."

" - No, what happened to the pig?"

" - Be careful of cars next time."¹³

Just as his beloved daughter Buni, whom he had cared for all his life, disappeared, so did his pig, whom he had cared for for six months. The fact that there was not even a trace of blood from the pig reminded him again of Bunin, who had disappeared without a trace.

"When the place and participation of the motif of evolution in the plot of the work is observed from the point of view of its special importance in determining the genre nature and ideological-compositional direction of that work, it can be understood that its participation is active or inactive. This divides the participation of the motive of evolution in the artistic work into two: a) motive of evolution with an active function; b) indicates the need for learning in the form of an inactive task evolution motive"¹⁴.

According to the scientist N. Kadyrova above, it is clear that the stories of Yom Sansop and Lee San have a motive of evolution with a passive task, and the stories of Lee Hyosok belong to the motive of evolution with an active task.

In our opinion, the creators of the period used the motif of evolution to reveal the truth about life, to increase the artistic and aesthetic effectiveness of the work, and to reflect the spiritual changes in the human heart.

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⁹ 이효석 단편소설: 대표작품 10 선 (100 년, 뿌리 깊은 현대문학 시리즈) "대한민국", 2017. – 페이지.73.

¹⁰ 이효석 단편소설: 대표작품 10 선 (100 년, 뿌리 깊은 현대문학 시리즈) "대한민국", 2017. – 페이지.71.

¹¹ 이효석 단편소설: 대표작품 10 선 (100 년, 뿌리 깊은 현대문학 시리즈) "대한민국", 2017. – 페이지.73.

¹² 이효석 단편소설: 대표작품 10 선 (100 년, 뿌리 깊은 현대문학 시리즈) "대한민국", 2017. – 페이지. 74

¹³ 이효석 단편소설: 대표작품 10 선 (100 년, 뿌리 깊은 현대문학 시리즈) "대한민국", 2017. – 페이지. 75

¹⁴ Кадирова Н. А. Жаҳон адаблари ижодида эврилиш мотиви (муштараклик ва индивидуаллик). Филол. фанл. бўйича фалс. доктори (PhD) дисс. автреф. – Бухоро. 2020. – Б 12.

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