



## CHARACTERISTICS OF THE DEVELOPMENT OF KOREAN LITERATURE

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### ABSTRACT

The literature of each nation goes through various processes that affect its stages of formation and development. These factors, of course, reflect the nation's literature. In this article, all stages of the development of Korean literature are studied in detail, and the factors that contributed to it are discussed in detail.

### KEYWORDS

Korean literature, genre characteristics, Chinese literature, hieroglyphs, Choson, 唐詩 Tan (Tang) era poetry, customs, tradition of events, Hyangang Hangul.

### INTRODUCTION

Periodization is important in the study of Korean literature. In Korean literary criticism, it is argued that these periods are related to the period of the existence of the first states on the peninsula, and then to the rule of dynasties. Accordingly, researchers of Korean literature distinguish three major periods;

- 1) Three Kingdoms and Silla (until the 10th century);
- 2) Koryo (X-XIV centuries);
- 3) Joseon (Lee) (XIV - early XX centuries).

The accession of a new dynasty in Korea was always associated with a period of unrest and changes in the

spiritual life of the country. Literature lived in accordance with these changes, and sometimes could foresee them. Each period is distinguished by its priority themes, tendency to different types and genres in the history of literature. For example, the Goryeo dynasty was famous for its historical writings and poems in Chinese, and in the literature of the Li period, it was famous for the development of national genres of poetry and prose. Therefore, the traditional periodization of literary history accepted in Korea is proposed as a basis.

1. Early literature (Three Kingdoms and the Silla period - until the middle of the 10th century)

2. “Koryo literature” (918-1392); the first period (10th century - the first half of the 12th century), its period (the end of the 12th century - the 14th century). Essays and works related to the creativity of writers in these periods have appropriate chronological properties. They are divided by language, and then by types and genres, depending on whether the works are written in Korean or Chinese.

Korean literature is a part of the Far Eastern cultural complex, and this determines many of its features - primarily writing and language. Already in the first centuries of our era, the Chinese hieroglyphic writing and language were adopted by the Koreans, which are completely different from the Korean language in terms of phonetic system and structure. Along with the Chinese hieroglyphs, its sound also enters. In the dictionary of the Korean language, such hieroglyphs have been changed according to the phonetic system of the Korean language. Although the Korean national language was formed in the 14th century, Korean prose and poetry were written in Chinese until the end of the 19th century. It remained the official “State language” of documents, historical-philosophical treatises and literature in general until the 15th century. During the reign of King Sejong in the 15th century, the state of Goryeo created its own easy-to-remember alphabet, the characters of which correspond exactly to the sounds of Korean speech, and sometimes began to be written not in hieroglyphs, but in “reading Korean” - alphabet graphics. One should not think that there was no written literature in the Korean language before the creation of the national alphabet. Even in ancient times, Koreans tried to adapt hieroglyphic writing to record texts in their native language. For this, the hieroglyph was usually used as a phonetic sign, but the “phonetic role” of the hieroglyph was not determined

by a strictly ordered system. Each author chooses a Chinese character to write a Korean word according to their choice (the number of characters used is more than a thousand) and it is written in this way. It was not easy to read them at that time. Thus, initially Korean literature was created in two languages, but in the early stages, the works written in Korean and Chinese languages were considered equivalent and formed a whole according to the level of excellence and origin. Compositions written in Korean began to be perceived as “low” and in Chinese “high”. For various types of records, for example, for texts related to local culture - Korean, for official historical records - it was preferred to use only one or the other language over Chinese. Disregarding the mother tongue as “vulgar” came much later, only during the Li Dynasty. During this period, among the scholars, it was widely believed that it is correct for common people to write in Korean, and that real literature can be created only in Chinese. However, after the emergence of the national script, especially in the second half of the Li Dynasty, many writers began to appear in both Chinese and Korean. In addition, some writers accused their brothers of servitude to someone else's written word and began to invite them to turn to the creativity of their people.

Genres of Chinese poetry and prose came to Korea along with writing. Genres had their own names and symbols. For example, in poetry (Chinese *cholgu jueju*), *yulsi* (Chinese *luishi*), (*akpu* Chinese *yuefu*), in prose - *chan* (Chinese *zhuan*), *ki* (Chinese *ji*), *salt* (Chinese *sho*), *pear* (Chinese *lu*). China General views on versification are given in the sections on Korean poetry in Chinese. Similar considerations apply to the genre indicators of prose: Korean “story” and “novel” chapters can be clarified. These genre symbols are usually placed after the title of the work, regardless of the language in

which it is written. At the same time, it is necessary to pay attention to the fact that the names of poetry and prose works, as a rule, are written in Chinese. It is worth noting that Chinese characters were preserved in the titles of traditional literary works until the 20th century, and sometimes they can be seen in modern prose. Of course, many works, large and small, of different content have appeared over the centuries, but each of them is distinguished by the traditional Chinese definition of the genre. Western and Russian researchers, as a rule, ignore this feature of literature and divide their works according to their usual genres.

It should be noted that works of Korean poetry in the native language were not incorporated into Chinese or European genre systems, retaining Korean genre names such as *sijo* (short poems) or *kasa* (long poems), although these names even if it uses Chinese characters. After the story about each period, a list of literature in Russian and Western European languages is offered, which contains translations of works and monographs dedicated to the literary monuments of this period.

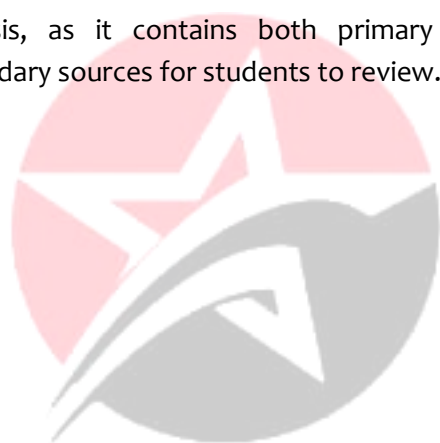
Chinese civilization brought Confucianism and Taoism to Korea. Buddhism entered Korea through China. Foreign teachings were combined with local cultural ideas expressed in myths and rituals. Perhaps the commonality of the ancient roots of Korean and continental cultures helped Confucianism and Buddhism to develop and take root in the local Korean soil. In addition, Buddhism not only took root, but also became the custodian of the texts of Korean traditional culture. Through the efforts of Buddhist teachers, ancient ritual songs and legends were recorded. As a result, as a result of the formation of a unique image of Korean literature, "Cultural harmony" was created.

In works on the history of literature, the question of who is addressed to prose and poetry is usually not raised. Who has read many works written in Chinese and Korean? Of course, works written in Hanmun (Wenyan, the Korean language of the Chinese literary language) were intended for educated people. In order to understand the meaning of a work written in the Chinese literary language, it was necessary to go deep into the works of Chinese classics, because behind every mentioned name or quotation from a Chinese work there is a chain of historical and literary associations. The names of the heroes of Chinese literature and stable poetic expressions taken from the works of Chinese classics served as symbols of certain situations, objects and their qualities in Korean poetry and prose. In the works, Hanmun words and poems are often written in the Korean alphabet and are not always understood by the reader.

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