

Artistic Features of the Drama of Khan Din "Do Not Swing the Tree ..."

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Abstract – The article is devoted to the analysis of the artistic features of the drama pamphlet in two acts "Do not rock the tree ..." of the famous writer, translator, and honored art worker of Kazakhstan Khan Din. The article deals with the meaning of certain symbols, the figurative system, the problems, the nature of the conflict, the genre features and the ideological significance of the drama.

Keywords – Drama, Pamphlet, War, Parallel, Ideology, Irony, Contrast, Tree, Water, Fire, Hare, Tiger, Crane, Globe, North, South, Korean Peninsula

Khan Dean is one of the outstanding playwrights of the second half of the 20th century, in his works he wrote about the problems of his long-suffering people, asked questions and found answers. The full name of the writer Han Di Yong and being a North Korean, he was heard and appreciated in South Korea, where in 1991 his play "Do not rock the tree ..." was presented, and in 1992 this work received its undoubtedly in Seoul well-deserved reward.

The pamphlet drama of this remarkable man who sincerely loved Korea and did not want to draw the 38th parallel for his historical homeland is dedicated to one of the most tragic and bloody pages in the history of the Korean peninsula of the twentieth century - the war in Korea. The war, which not only warped and scorched the fate of millions of people with its fire, but forcibly divided a single people, united by great history, language, culture into two political camps.

As we know from history, the armed conflict between North and South Korea lasted from June 25, 1950 to July 27, 1953. However, the official end of the war was never announced. Warmed and provoked from the outside, it started as a civil war, but quickly grew into an international confrontation, into which many countries from the polar

camps of socialism and imperialism were drawn. The Korean Peninsula has become a convenient platform for settling political accounts and for the struggle for ideological influence in the international arena. Then the whole world, with bated breath, was watching the fate of Korea, but few Westerners really thought about the fate of the inhabitants of this country. Could a well-fed and contented western man understand the horror of the situation when his northern brother had to go with his arms to his southern brother? When family ties were broken, when families lost their father, husband, brother, son. When in the fires of artillery volleys the very history of the state united in antiquity was erased. Nobody in the world, except the Koreans themselves, is able to feel this pain, this is a feeling of duality, and in Korea since deep times there was a philosophy of a single whole state, embodied in the VI century BC. e., that is, when many of the countries that fought the war in Korea simply did not exist. Therefore, it is not surprising that it was the ethnic Korean who was able to describe those tragic events with such artistic power and pain for his people.

Khan Ding realistically shows how terrible for the Korean people that war was, how deep was the artificially created abyss between people who have lived together on

this earth for centuries. Let us turn to the text of the play itself. This is a deeply tragic work with deep connotations, replete with symbols typical of Korean literature.

The action takes place on the seashore in 1953, that is, when the war is almost over, the Korean armistice agreement is about two months away. The first thing that catches your eye is this tree, the author describes it quite ambiguously: it is powerful, with sprawling, but clumsy branches and sparse foliage. This is the first character. A tree is a metaphor for Korea itself; almost all further action will take place on or near it. It is because of the trunk of this tree that the North appears. Khan Din gives the following remark: "Both soldiers have their own names and surnames, but for the convenience of the story, we denote them as follows: the first soldier, which is from the North. "North, and a South Korean soldier, South." So, in drama, two compositional centers immediately appear on the basis of contrast. Two of its main characters are opposed to each other by their conventional names, by age, by ideological conviction, by geographical origin. We can't observe a special difference between the author's attitude towards the two characters (he sympathizes and cheers for both of them), but the fact that at first Yuzhny and then Severny celebrate the need for this tree, suggests the idea that the author considers Korea's division on 38 parallels is catastrophic and destructive in principle, since the intervention of external forces made Koreans lose confidence in themselves, forget about their history, succumbing to provocations of peoples alien to them in their culture. This idea is also very clearly shown by the scene where both soldiers, saving their lives from the flood, try to climb the tree trunk, pushing and pulling each other out at the same time. They are already different, the war has already divided them, one people, into enemies, this is noticeable in their words, clothes, actions. Their acquaintance begins with direct insults: "Bastard!" Says Severny, "Dog!" Spits in response to Yuzhny. It almost comes to a fight and there is an explosion, both soldiers, a second ago ready to start a deadly fight right on the tree, grab the trunk, realizing that this is their only salvation. This is quite symbolic, because only combining both parts into one can save the future. But our heroes do not yet understand this, they continue to dive, accusing each other of war, while the North directly accuses the South of corruption in the United States, and the South accuses the North of propaganda, which was imposed on the North Koreans. However, a swimming boa that appeared to them from afar, as a supposed common enemy, is immediately united by them for a short time. In general, the author rather

subtly and more than once hints to the reader and viewer that a common enemy, a common misfortune, a common life-affirming value - something common will save the situation on the peninsula, will become a kind of impulse for unification. A boa constrictor, which turned out to be a harmless rake, a corpse that frightened Yuzhny so that Severny began to calm him with a fatherly affection - these are symbols of common misfortune or common enemy, because, as you know, misfortunes unite nations faster. And here and so one people, just by the will of fate, these two soldiers, like thousands of others, were on different sides of the barricade.

The next plot of the play is the globe that water brings them. The globe is also one of the most important characters in the play; it is not for nothing that the heroine Lee Chun Hee pays attention to it; it is not for nothing that she throws it to the audience at the end of the play. Despite the fact that this is a simple school globe in a tattered state with a torn stand, it is a real treasure. The symbol of the world is actualized in it, both in direct and figurative meaning. In their situation, the globe is not just a world, but also a symbol of a single whole, because there is no more perfect and holistic figure in geometry, like a circle, like a ball. Yuzhny says that perhaps gold is inside the globe, there are, as it were, two interpretations, the first is that the globe is indeed a treasure. The author directly points to this. The second is the golden, or yellow, color in Korea from time immemorial considered the color of the Sun, center, state.

Then comes the rather interesting remark of Yuzhny: "They say that inside the globe fire is raging, but here is water ...". Fire and water are two opposing elements, mutually exclusive of each other, both in the direct meaning and in the color spectrum. The color of fire, red, has a masculine origin, and black, water, feminine. That is, here the author directly points to the division of the world, not only of Korea, however, at that time the world was indeed divided, and many countries became hostages of this separation. I would also like to note that these two characters - fire and water, and they are found inside the play many times (everything is flooded with water, explosions accompanied by fires) - are very closely connected with the tree itself, which is also a symbol of Korea, that is, native to characters, land. According to the Korean calendar, the elements and their colors form a continuous cycle: yellow symbolizes the elements of the earth, red elements of fire, white - the elements of metal, black elements of water, blue - elements of wood, and 오 행 설 in turn is associated with 사 사 - that is, 4 seasons. The cycle, of course, the system is closed, therefore, the

author tried to convey the idea that it does not matter how many times you have to shed blood on long-suffering land, how much fire and water will pass over it, unification will happen anyway. So from time immemorial it was and it should be so.

It is symbolic of how the North and South seek themselves on the globe. The North is looking for a tree, the South advises finding Korea, this also emphasizes their difference once again. They both love their country, they just call it differently, they represent it differently. Southern begins to list the countries that crosses the 38th parallel, ironically, or as a mockery of higher powers, but it is these countries that have historically been drawn into the war on the Korean Peninsula. Comparison of South Korea with a hare is very interesting, especially since Koreans have always considered a tiger as a symbol of their country. Often, artists even portrayed the peninsula as this striped predator. But why, considering the globe, does the hero compare Korea with a hare? Perhaps Han Dean here beats the semantics of this image. On the one hand, in the mythology of the Far East, the hare is associated with immortality, the moon hare, for example, makes an elixir of immortality. You can, of course, drag the theory of the immortality of Korea by its long hare ears. On the other hand, the author uses the following meaning: the hare is entangled in snares, the hare is a victim, prey. Korea has become a hostage in the confrontation between the two world powers. And not one of these powers will bring Korea peace, nor a "lighter" from America, which the South possesses, nor a "People's Economic Plan ..." provided by the USSR and used by the North as a cigarette. And no matter how much the North and the South find out the relationship for which they are fighting (North (after a pause). "Enemies ... Enemy ... Enemy ... A strange word. What is an enemy, how do you imagine? South. What is it to represent? You are the enemy for me, and I, therefore, your enemy), this does not change the understanding that they are not fighting for their ideals (are you for their own? Are you Americans for you? They just pay, and you you're fighting, your silly head! ").

In the next round of the plot, a common enemy reappears: an American mine. And both soldiers again begin to seek salvation in the tree. Another reference to the fact that the tree symbolizes Korea is the bottle, which is initially ridiculed by the South, and then asked for a gift. A porcelain item is another treasure to match the globe, a bottle turns out to be a vase of the Koryo era. As you know, the first Korean state, at which the unification of Korea began in the era of the three kingdoms, was the kingdom of Silla, but then only

two-thirds of the peninsula were united. The first empire, whose borders coincided with the current borders of Korea as a whole, was precisely the Koryo state, founded in 935 and lasting until the Joseon Dynasty in 1392. This vase is a reminder of the greatness, valor, glory of Korea and a silent reproach to careless descendants who allowed a humiliating section on the land of their fathers. Reproach to the South, who wanted to sell historical value and leave the peninsula, reproach to the North, who had forgotten with the propaganda of a new, alien ideology about his historical roots.

As mentioned above, the author repeatedly pushes the reader and viewer to think about the historical unity of the Korean people. So the girl with the carefully kept South cards turns out to be the sister of the North, so they both turn out to be the same surname Kim. No matter how deep the abysses between the Korean people divided into North and South, life takes its toll. Yuzhny dreams of meeting his girlfriend with a photo card, to take her to some island, to marry her and have children, even when she finds out that she is a northerner, the sister of the enemy, asks: is she alive? He tells Severny that he will find her and they will intermarry with Severny.

Of course, an interesting fact is that we learn the names of the heroes only at the end of the first action, and not at the beginning of the work. The author emphasized by this, firstly, that history could happen to anyone, it is events that are important. Secondly, for the author it was really significant to emphasize the peculiarity of Korean onomastics: Korean surnames, of which no more than 290, are associated with a certain locality in Korea. That is, these Kims, albeit from different genera, but their ancestors lived and started a family dynasty, in one village. It is also interesting and symbolic that after finding out the names in the play, another character appears, a girl, Lee Chun-hee. She is not from the South, but it seems like not from the North. The girl does not express aggression, disapproval, or discontent with the soldiers, during their skirmishes she only reassures them, trying to extinguish the conflict. Perhaps the author represents the feminine in it, after all, Korea in the Russian language has a feminine in the morphological aspect. She is trying to reconcile two male soldiers from the North and South armies, asks for the patience of the South, sincerely worries about the North, who sailed with the returning mine. Despite the fact that she mainly conducts a dialogue with the South - Nam Soo, according to her behavior, and her trusting attitude to the North - Guy Bok, it is clear that both soldiers are important to her. She tells them

so: "I am sad to part with you. You are like brothers to me! Just do not quarrel and do not swear, huh? .. "

The story, fiction or riddle told by Yuzhny is very curious. The story is built on incredible speech turns ("Grandfather sits without an eye in a house without a roof and smokes a pipe without tobacco ..."). This is not an oxymoron, not an aporia, not a mystery, however, all this seemingly absurd absurdity has quite a deep meaning: what awaits Korea after the end of the war? Grandfather without an eye, this is a people blinded by hatred, a mountain without trees is a country in which there is no more peace, rope without end is a continuation of the confrontation between the North and the South, an empty sack of lies - these are politicians who continued to kindle the flames of war on the Korean Peninsula. In contrast to this bike, the scene of the decline of water is symbolic. The South begins to cry with relief, the North compares this natural phenomenon with the second Liberation. The author makes it clear that the troubles of Korea will not be the eternal torment of a divided people, the author believes that the day will come and the dirty noisy waters of world politics will depart from the Korean Peninsula, the centuries-old great history and culture of the Korean people will shine again, the sun will dry all the tears, and Korea will become one, as it was the first time in the era of Koryo.

And it seems that on this happy note the action should have ended, only one girl remains on the scene, the North has left, the South has left. In her hands is a center, a globe, which was neither needed by the cheerful, slightly venomous and reckless soldier of the South, nor by the northerner, who was ready to sacrifice himself for the sake of others. And Guy Bok's dream of caring for the Korea tree after the war is shattered by reality. "Many, many years have passed since then. But neither Guy Bok nor Nam Su came to the tree ... " This sad scene suggests that Khan Ding does not console himself with the illusion of a speedy unification of Korea, it will still take a lot of historical time before the cherished dream of millions of Koreans comes true. But it will come true necessarily, since only the white crane (the white crane from Siberia) flies to the tree to hug it with its wings and it is possible to sing its song of longevity. The image of the crane is also symbolic.

Without a doubt, the drama shakes with the force of its emotional, psychological impact. Stunning with its images, dynamics, dialogs, philosophy. The author makes the reader and viewer think about what to do to one people, separated by 38 parallels, how to live further North and South? This drama by Khan Ding belongs to the category of those works

that are worth rereading or revising, each time discovering new semantic nuances for themselves.

So extremely significant is the last episode of the play, when a girl throws a globe to the audience. Each, to the best of his spiritual experience, will be able to understand in his own way the meaning of this gesture.

Khan Ding defined the genre originality of his play as a pamphlet drama. In the pamphlet, as a work of accusatory character, irony and sarcasm are used as the main graphic means. There are indeed many ironic lines in this play. However, in our opinion, the most bitter irony sounds in the mouth of the North: "I don't understand why Korea was divided in half?! Japan lost the war, and it was necessary to divide it, not Korea ... " The author expresses the ideological meaning of the play in the words of Lee Chun-hee: "How tired I am ... It's not a tree that chooses birds, but birds that fly and sit on its branches. If you will kill each other, who needs this tree ... And the tree is a sign of eternity ... ". You need to save the tree, that is, Korea, do not rock it, thereby preserving peace in their native land.

Khan Ding sarcastically ridicules the instigators of the conflict on the Korean peninsula and firmly believes in the reconciliation and unification of North and South Korea, which is eloquently echoed by the numerous characters used by the playwright.

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