
Interpretation of the Image of Women in Korean Legend

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Annotation: The article focuses on the role and importance of female characters in Korean mythology. The article also analyzes the social status of women in Korean society on the example of their activities in legends.

Key Words: Tangun, Thorngarsoak, Keryon, Alyong, Ayutha, Yen O Rang, Se O Nyo.

Since the beginning of the world, the image of a woman has been the main theme that inspires poets, artists and musicians. Without women, humanity would have lost the most beautiful masterpieces of world art. In today's literature, the image of a woman is an important and integral part of the work. The literature of different periods also highlights the role and place of women in the period and society by illuminating the image of a woman and revealing her spiritual image. Even in folklore, which is rich in imaginary images and imaginations, the richness of women's participation shows the role of women in ancient times.

Korean literature, especially the legends contained in it, is characterized by the depth of ideas and the diversity of images in it. And in these myths, of course, the female character simply cannot exist. For centuries, this image has influenced the views and upbringing of each generation. In fact, all of these works deal with issues of the period. In particular, the role of women in society, their rights, duties, and behavior are directly reflected in the legends through the depiction of women. Of course, the attitude towards women in ancient times was very different from today, and with many historical events and changes, the attitude towards women has played a different role in society. Accordingly, the image of a woman in legends is also unique. The debate over women and femininity is bound to leave its mark on the literature. In these myths, the image of a woman served as an important tool in the development of direct events. We can also find the image of a woman in The Legend of Tangun, which embodies the foundations of Korean statehood. The legend of Tangun was first mentioned in the 13th century in Samguk Yusa.

According to legend, in the events leading up to Tangun's accession to the throne, the bear and the tiger approached Hwanun on the pretext of becoming human. Hwanun told them to eat one wormwood and twenty garlic cloves and not to see the sun for a hundred days. Only a bear can withstand this test. The bear becomes a female after a hundred days. The bear is embodied in the culture of different nations.

In other ancient folk cultures, the bear was depicted as an attribute of the heavenly gods. The Viking god Thor even had a pair of them: the bear Alta was the mother of all fashion creatures, and the bear Alti was the father of the male. Among the northern peoples, the bear is represented by the highest gods who created the universe: Thorngarsoak among the Labrador Eskimos, Num among the Nenets, and others. According to Volga legends, God can take the form of a bear if He wants to appear to people. In ancient Celts, it was considered a

symbol of motherhood and fertility. In ancient Greek mythology, Artemis, the goddess of hunting, was called the "bear goddess." For the Greeks, Artemis is the ideal of female beauty.

The Tangun legend also has a symbolic meaning in the choice of the bear creature, unlike other animals, as the mother who gave birth to the founder of the country. According to legend, the bear lived alone for many years and asked the celestial spirits for a child. After that, Hwanun becomes a man and marries him. Their son, Tangun, founded Choson.

Another popular Korean legend, The Legend of Pak Hyokkose, also features a female figure. In the legend, Hyokkose, who became the king of the Silla tribe, begins an honest search for his wife. It is noteworthy that in these myths, which are passed down by word of mouth from the people, the elements of magic are often found in the images of the protagonists. In particular, it mentions Keryon, one of the legendary creatures of the Korean people. Keryon is a chicken-like animal with a head and legs, which translates as "chicken-dragon", "rooster-dragon". It is from her left rib that a baby girl is born. This little girl with a chicken mouth is described as very beautiful. When he is bathed in a spring north of Wolsong, the chicken's beak breaks. It should be noted that this event is not mentioned in the legend in vain. In ancient times, this baptism symbolized the girl's coming of age and the birth of the "alyong" - the queen. So many reflections and images in the minds of the people on the choice of future wives of the founders of the state, of course, show that the role and importance of women in the life of the country is high.

In The Legend of King Kim Suro, the council of elders who ruled the people during the reign of the king of Suro on July 27, 48 (AD 48) - nine kings consult the king. As a council with the king to discuss state affairs, it is important that the nine kan's raise the issue of whether the king should marry. Kan's: "The king from heaven has not yet found his wife. Choose the most beautiful girl the Spirit wants and ask her to marry you. " The king's response to them was very reasonable: "If I fall to the ground, it is my destiny. Don't worry, one of the commandments of heaven is to marry me. " In the events of the legend, one can see the respect and reverence shown to the future bride. When the red-sailed ship anchored on the shore, the king and the nine bloods set out to greet the ship. This was of course a sign that the wife had come for the king. The first step is rejected by the future queen. The king, realizing this, leaves the choice to the girl. The queen eventually goes to Hengchejeso (where the king stops) and is greeted by the king. In this case, the elders pay special respect not only to the future wife, but also to the servants who accompanied her. It is in this legend that we find a vivid example of how important values such as marriage and respect for one's wife have developed over time. And the queen comes to the country directly with her gifts: she brings with her silk fabrics, clothes, gold jewelry, shells and other women's items.

In the legend, the queen introduces her lineage to the king. It is in this legend that we find the wife coming from another distant country. The Queen said, "I am the Queen of Ayutha (India). My last name is Ho and my breed is Hwan Ok. " Apparently, the queen also has a pedigree and, of course, a princess. It makes sense to say that the Queen is the Queen of India. It is known that Buddhism, which originated in India, entered Korea in the second half of the IV century. In Korea, Buddhism has developed according to the social and political conditions of each period. Buddhism was first adopted during the Three Kingdoms period. Apparently, on behalf of this period, the territory of the state consisted of three kingdoms: Goguryo, Bekje and Silla. Each kingdom embraced Buddhism at different times and in different ways. The mention of India in folklore is seen as a sign that Buddhism is gradually gaining ground in Korea. We know the legend not only as the first example of literature, but also as a source of partial history.

In the minds of the people, the image of the king and queen is, of course, a powerful force, a

divine spirit.

In The Legend of King Kim Suro, we also come across an unusual visit from a future queen. Entering the king's tent, the princess told her parents that in a dream, God had ordered her daughter to go to the Karak state, noting that she was still unmarried after the king of the Karak state had landed. The king knew in advance that he would come. That is why he waits for the queen, rejecting the citizens' request to marry. The tradition of honoring the bride is also present in this legend. For example, the distribution of ten sacks of rice and thirty packs of cloth by the king to those who brought the queen is a clear example of this. They are given bright houses and fed with delicious food every day. And a few years later, the queen gives birth to a heir to the throne.

It is well known that the people expect mercy, justice and generosity from their king and queen. Legend has it that during the lifetime of the king and the emperor, the people were treated as their own children and honored, which, of course, embodied the age-old hopes and aspirations of the common people. The people know this queen as a virtuous queen. Even when he dies, the whole nation mourns. Out of respect for the Queen's personality, the place where her ship first landed is called Chjupxochoon, and the summit of the mountain, where she presented a silk skirt to the mountain spirit, is called Ninxen. The theme of love has always been the main theme of any work of art. This legend tells not only about the arrival of the queen in the country, but also about the love and devotion to the woman. According to legend, the king was deeply saddened by the death of the queen and died after a while. The people of this country are mourning the loss of their parents.

In the legend of Yen O Rang and Se O Nyo, the story of devotion, Se O Nyo goes to the beach in search of her missing husband, who goes to smoke. The fish that took Ye O Rang to Japan will take him there as well. There, when he meets his wife, Yen O Rang, who has become king, he appoints her as a first-class "freylina." This title was once considered an important public office given to unmarried women in various countries. The woman who was appointed to the post was directly part of the royal staff at that time. According to legend, the appointment of a woman to such a responsible position by her husband indicates the presence of Korean women in government. Legend has it that the moon and the sun die in the state of Silla. When Se O Nyo's silk veil is sacrificed to heaven, the power of the moon and the sun returns. Such divine power attached to the object of Se O Nyo is a sign of the existence of the quality of heroism in the image of a woman in legends as well.

In the next legend, "Son of Heaven and the Moon - Tonmyon-van", in contrast to the above-mentioned images of women, there is an attack on a woman's honorafsonada Khemosu, who introduced herself as the son of heaven, raped Luxwa, the daughter of the river god. Through the inclusion of this story in the myth, we see that the issue of women's weakness, and pain that is still relevant today, existed in ancient times.

In almost all myths, the women involved are interpreted as having beauty, lineage, and uniqueness. The role of women in revealing the meaning of these myths is also invaluable. Whether she is a princess or an ordinary woman, she is first and foremost the face of Korean women.

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