

A Study on the Original Symbols in Lee Chung-jun's novel *Snowy Road*

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Abstract

This study studied the seasons in the novel Snowy Road and the archetypal characteristics in natural phenomena. Summer and winter are the main seasons of Snowy Road. The cycle of the day is the time of dawn and early morning, evening, or night. It is summer now, and memory day is winter. In Snowy Road, 'I' is in sharp conflict with my mom during the summer season. This conflict is resolved and resurfaced with the feeling of 'love' as the story of the day is told in the mother's memory. It was a long time of conflict and trials for winter in the memory of me and my mother. As a result of examining the circular symbols in the Snowy Road, each symbol represents the 'I' and 'the mother's feelings'. 'I' and 'Mom's Emotions' collide, but they confirm each other's sincerity and rebuild their feelings of conflict with 'love'. In Snowy Road, the mother and son's 'love' shows that the mother's son is deeply in love, but the son's mother's love is also very deep.

Keywords: Emotion, Guilty Feelings, Love, Memory, Myth, Snowy Road, the Original Form

1. INTRODUCTION

The purpose of this study is to study the original symbols in Lee Chung-jun's novel, *Snowy Road*. In the novel *Snowy Road*, there are various terms with symbolism about seasons and natural phenomena. Various symbolic words related to these seasons and natural phenomena are approached and analyzed in a circular sense.

J. G. Fraser In *The Golden Bough*, Frazer traces the basic archetypes that appear repeatedly in legends and rituals around the world. This proves that the basic archetypes are repeated in the same pattern even in other cultures that are not related to each other. Myth is an aggregate of human archetypal experiences and contains the universal emotions of the species or mankind. According to mythological critics, each literary work can resonate with us because the motifs in myths are reproduced unconsciously. It is said that the more excellent works, the more they tend to return to the original form of mythology [1].

The various symbols that appear in literature also have their own mythological meaning, and these symbols are also important elements of literature. In particular, finding the original form of mythology in literary works and exploring how it is reproduced by writers can be an important part of literary research.

From this point of view, it is hoped that the analysis of Lee Chung-jun's novel *Snowy Road* by myth and archetypal symbols will be possible to develop research on various mythological elements and archetypes that are continuously revealed in his work.

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As a generation that experienced the hope of April 19 and the frustration of May 16, Lee Chung-jun is a writer who has lived with the scars of the times intact, and has expressed it through his works. He tried to solve the wounds of that time, the conflicts of freedom and oppression in a literary way. His literary world has been expressed in various ways as a protagonist who constantly responds to and confronts the times. The novel *Snowy Road* may seem a little far from the writer's sense of calling for the situation of the times, but it penetrates a part of his life and can be seen in his retrospective that it is an important work that can look into the artist's original image of his hometown [2].

This paper aims to provide an opportunity for a broad interpretation of the work by studying various circular symbolism according to the narrative of Lee Chung-jun's *Snowy Road*. Through research on circular symbols, I would like to have an opportunity to examine the artist's inner world as well as the main character's inner world in the work. In addition, we will look at the mythological interpretations of the archetypes revealed in *Snowy Road*.

2. THEORETICAL BACKGROUND

The archetype is universal beyond the differences in time, space, conditions, and race. It has been repeated countless times in the time period from time immemorial to modern times, and is the fundamental type of behavior of mankind that will be repeated. Humans of all countries, cultures, and races are also the types of things that think, feel, act, and say uniformly, and the precipitation of experience from the beginning is circular. The prototype is a framework with the potential to reproduce universal and repetitive experiences in human life beyond time and space. We can find its existence in myths and folktales. The essence of the story that is found anytime, anywhere in the world's known story is the prototype.

The concept of archetype has an absolute correlation with the concept of collective unconsciousness. The archetype has certain forms that are universal and widespread everywhere in the mind. The collective unconsciousness is the same for all humans and has a super-personal nature that exists for all humans. There are three structures of myth and archetypal symbols in literature. The first structure is the story of God and the devil as a pure myth that does not transpose. By metaphor, it shows two contrasting worlds in which God is identified as a desirable being and the devil as an undesirable being. These two worlds are considered to be the same as the heaven and hell depicted by religions belonging to the same era as literature. These two metaphors are called implicit and demonic. The second is a general trend called romance. It refers to a mythical type hidden in a world closely related to human experience. The third structure is the 'realist' tendency. This trend focuses on the content of the story and its reproduction. Irony literature tends to start with realism and head toward myths, as the mythological pattern suggests something more demonic than usually implied [3].

N. Fry divided the circular symbols into four main aspects. The four seasons of the year (spring, summer, fall, winter) correspond to four periods of the day (morning, noon, evening, and night), four aspects of water cycle (rain, spring, river, sea or snow), and four periods of life (youth, old age, and death). Fry categorizes images of gods, fire, humans, animals, plants, water, and minerals, and the basic form of these seven images is cyclical movement, where life and death, effort and rest, prosperity and decline are replaced.

3. CIRCULARS REVEALED BY SEASONS AND NATURAL EVENTS

3.1 an Archetypal Symbol of Season and Time

Snowy Road scribes the narrative of emotion between a mother and a son from the first-person perspective of my son. The main character "I" consists of an epic structure that resolves old feelings accumulated for 17,8 years while staying at his mother's house for a day or two. "I" is also the main character in the work, but also

the writer himself. In his retrospective, the artist said that he reminded him of the gaze he walked while visiting his mother's hometown after several years. Through his writings, it can be seen that he naturally expresses his feelings for his mother in his work. It can also be seen that fictional stories are added to the narrative of *Snowy Road*.

From this point of view, *Snowy Road* is a work that doubles the emotion as you read it repeatedly. In the work, the feelings of the son and mother's debt-free made each other in line of conflict, but as soon as the mother's sincerity about her son in the second half of the work was confirmed, the son and mother knew that they were in the process of reconciliation. The son and mother have not created an opportunity to reconcile with each other, and have lived so far, and in the meantime, feelings of love and hatred for each other and conflicts have deepened. A wife appears as an intermediary between a son and a mother, inducing reconciliation between mother and son, and eventually leading to reconciliation. Through the conversation and emotional exchange of the three characters, son, mother, and wife, the novel *Snowy Road* adds to the emotion.

Looking at the original symbols that continue to appear in *Snowy Road* will serve as an opportunity to further strengthen the emotion and literary significance of the work. The aspects of the season and the time of the day in *Snowy Road* are as follows (Figure 1) [4].

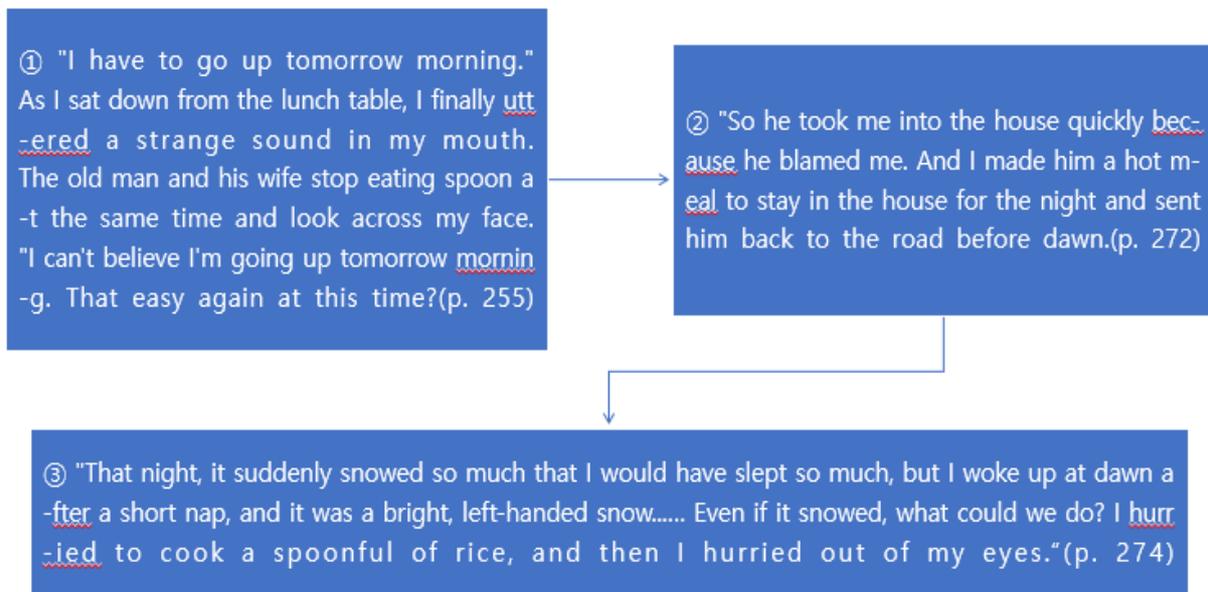


Figure 1. The seasons and times of the day appear on *Snowy Road*

Snowy Road is a narrative structure that tells stories of the past from the present through conversations between wives and mothers. Through the story between a son and a mother 17,8 years ago, they indirectly express their feelings. ①As of now, "I" came to stay at my mother's house with my wife one day in the summer when the heat was in full swing, but my mother was very disappointed when she said she would leave again after a night.

"I" chose a hot time to take care of my busy work in advance, and decided to stay at my mother's house for a few days and accompanied my wife. However, anxious feelings about the 'shady single-room hut' where my mother is staying are factors that make me go back to Seoul, and feeling anxious about the release of old debt documents makes me say that I will eventually go back to Seoul.

The time when "I" came to visit her mother's house is summer for the season, and the time of day when "I" wants to leave her mother's house is morning or dawn. N. Fry says four seasons of summer take the form of

romance in literature. The essential element of a plot in romance is adventure. The main character experiences dangerous travel and exhaustion in the preparatory stage through adventure, goes through the process of life-threatening struggle, and finally, the main character improves brilliantly. As such, romance clearly expresses that the plot proceeds from conflict to ritual death to the same cognitive scene we found in the comedy. In the three rhythms of death, absence, and regeneration, the protagonist's narrative proceeds. The conflict between "I" and my mother appears sharply on a hot summer day, and in the conflict, "I" expresses his feelings by saying that he will leave the next morning. On the day he left himself 17,8 years ago, when he found out later in the novel, he newly recognized his mother's feelings for him, and his feelings of love and hatred for his mother disappeared. This feeling of love and hatred for my mother is temporarily absent, and in the end, "I" forms an internal reconciliation with her, and the feeling of love and hatred for her is revived as an emotion of affection. The archetypal hot summer has elements that make human emotions explode. From this point of view, "I" visits my mother's house with my wife on a summer trip, but the feeling of being hit by the 'hot geothermal' and 'a nervous feeling that even a debt document from somewhere will pop up' will increase his anxiety and explode his hatred.[5] This hot summer weather plays a role in confronting and intensifying the emotions of the main character in the work.

①, ②, ③The time of day that often appears in is morning or dawn. Fry is said to be a period of regeneration in which a hero is born from day to dawn, and the protagonist who died is revived. "I" came to his old house to see his mother after hearing the news that his family was ruined by his brother's drinking habit 17,8 years ago. I spend the night at my old house with my mother and leave at dawn. "I" arrives at night when I visit my mother's house from 17,8 years ago and leaves at dawn the next day. Even now, I can't stay at my mother's house for long, and I leave at dawn. There are reasons why my mother's house is not realistic enough to stay, and although "I" has a long way to go, the time of day when I leave my mother's house is always dawn or early morning.

The time of dawn when "I" leaves is quiet, and it is the time of sleeping before the morning sun rises. At this time, "I" is leaving my mother's house quietly. The quiet time of dawn is an expression of his situation in which "I" has to leave the space with his mother and face the world alone. The early hours before everything just wakes up before the sun rises are the time when "I" is born alone as a new strong person. In the past and present, "I" has lived alone against society. The anxiety of confronting society alone from childhood would have been a big burden and burden for the young 'me'. He has lived with this time of anxiety in his heart for 17,8 years. "I" may seem strong externally, but internally, I have lived with the emotional scars of anxiety and loneliness. The time of dawn when "I" leaves is a time of regeneration that establishes the self of a small "I" who has to confront a huge society. ③Me and her mother stayed together for the last night in their old house that winter 17,8 years ago. This is what the mother says, recalling the day in her memory when her son and mother walked together at dawn, but left her son and returned alone. Fry said in archetype theory that winter is a time when heroes are defeated and confused. This winter can be compared to the myth of Persephone and the story of death and regeneration contained in the stories of Harmioni and Padita [6]. The long winter from both myths is the story of death and regeneration. In the novel *Snowy Road*, the winter in memory is a painful memory of me and my mother, and the long winter time can be seen as a long time of conflict between me and my mother. For a long time, my stubbornness claiming 'no debt' and my mother's act of pretending to be indifferent were expressions of my mother's feelings. However, it can be seen that the long conflict in the long winter eventually resolves old feelings between each other by listening to the mother's inner thoughts and talking about her inner thoughts.

3.2 an Archetypal Symbol of Water & Fire

At the original level that exists as the product of human civilization, nature always includes humans. At the mystical level, humans contain nature, and in the implied world (religion), heaven appears in the form that humans want. In the implied symbol, in order to reach humans from one level to another, we must go through the trials of water and fire like Tamino in *The Devil* [7].

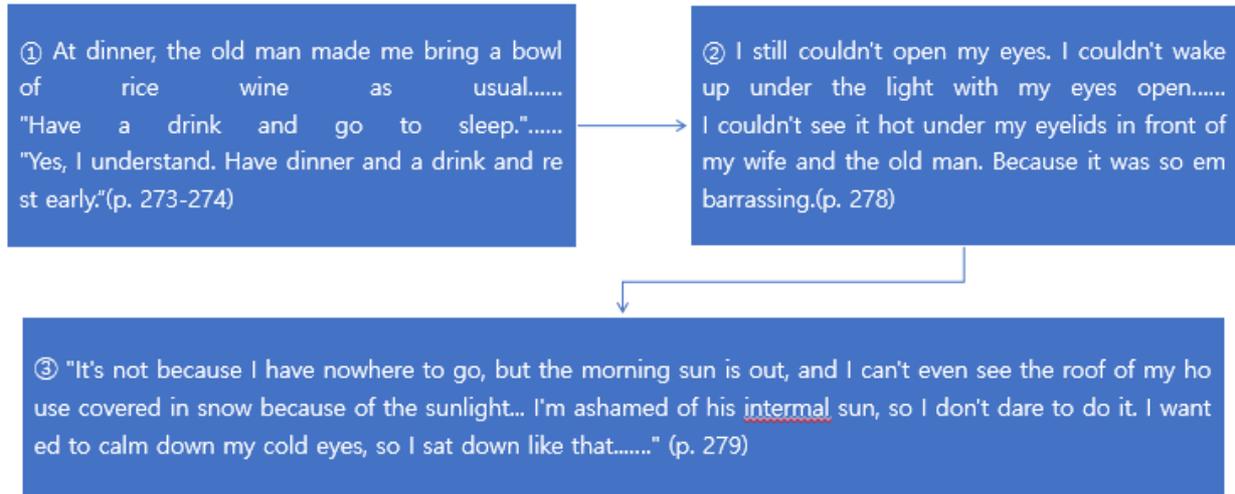


Figure 2. Water & Fire in the Snowy Road

Eventually, Water has a symbolic image of life, death, healing, and regeneration (Figure 2) [7].

① Makgeolli and alcohol are the cause of my brother's family's To his brother, alcohol was death, and he was extinguished. My mother doesn't make such a drink unusual to me, but whenever I go home, my mother prepares it for me. I used to go to bed drinking. For "I," alcohol functions as a healing that forgets the tiredness, lets you rest, and gives you new energy when you wake up. My mother is an expression of her desire to recommend me to drink and forget the hardships of life for a moment and rest. Alcohol gave death to my brother, but to me, alcohol is a symbol of motherhood and becomes a 'water of life' for healing.

② The 'hot stuff' of is tears. I overhear the conversation between my wife and mother, and I find out my mother's true feelings, and I can't wake up in tears because I'm ashamed of my mother. Maybe I didn't know my mother's mind, or maybe I knew but turned a blind eye to eye. I was afraid to know my mother's true feelings, but when I learned her true feelings, I regenerated myself with hot tears. Wilfred Guerin is said to symbolize purification, atonement, abundance and growth of water. Footnote check

The tears that "I" shed are also tears of atonement for my mother. They are tears that atone for themselves, who have lived only thinking of resentment without knowing or trying to know their mother's heart so far.

③ In the mother leaves her young son and cries endlessly on the way back. My mother's cold eyes in the dazzling morning sun are ashamed to enter the village. I was ashamed of myself in the light and my mother in the morning sun. Fire symbolizes purification, fertility, resuscitation of life, conception, power, strength, and invisible power in existence. The sun symbolizes the power of the earth, the God and its power to see through everything, the unchanging existence, the heart of the universe, etc. Light and sunlight symbolize strong power. I am ashamed of the light, and my mother is ashamed of the morning sun. Light and sunshine are things that make me and my mother ashamed. I was ashamed of my feelings of resentment toward my mother, and she was ashamed of her situation where she could not do anything for her young son. Such feelings of shame can be shame or guilt about the object.

4. CONCLUSION

We looked at the original symbols that appear in the season and natural phenomena in Lee Chung-joon's novel *Snowy Road*. In mythology, the concept of archetypes has an absolute correlation with the notion of collective unconsciousness that is closely related to symbols. Prototype refers to the existence of certain forms that are universal and widespread anywhere in the mind. Symbols can be said to be unique in the life of the mind, aiming for universality beyond individuals.

The seasons that usually appear in *Snowy Road* are summer and winter. The daily cycle is the time of dawn and early morning, evening or night. It is summer now, and the day in memory is winter. N. Fry says summer takes the form of romance in literature, and the plot of romance is adventure. The main character experiences death, absence, and regeneration through adventure. "I" shows a sharp conflict with my mother in the summer season. These conflicts are resolved by listening to the story of the day in the mother's memory, and regenerated with the emotion of 'love'. The day in my memory and my mother's memory was a long winter of conflict and trials, as the story of Persephone, Harmioni, and Padita of mythology. Like Tamino in *The Devil*, "I" and "My Mother" have lived through the trials of water and fire for 17,8 years, and such conflicts confirm and resolve the mother's deep and wide love.

As a result of examining the original symbolism in *Snowy Road*, it can be seen that each symbol is an expression of the feelings of "I" and my mother, and the result results in love. The feelings of "I" and my mother are fiercely opposed, but as soon as we confirm each other's sincerity, the feelings of conflict disappear and regenerate into the feelings of "love." It can be seen that the feelings of mother-to-child love in the novel *Snowy Road* are deep in the mother's love for her son, but also in the son's love for his mother.

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