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## A FAIRY TALE AS A REFLECTION OF THE NATIONAL CULTURE OF THE PEOPLE

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### ABSTRACT

*The fairy tale, which is the leading genre of Korean folklore, is the most valuable monument of the spiritual and poetic culture of the Korean people and is of great educational value. The fairy tale has long been loved by the people. In the recent past, it was a fairy tale that nourished the spiritual culture of ordinary Koreans.*

**KEYWORDS:** *Fairy Tales, Tales, Fables, Once Upon A Time, Storyteller, Devil, Hero, Enmal, Eniyagi, Laborer – Mosymkun, Commoner –Chongmin.*

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### INTRODUCTION

Located at the very edge of East Asia, Korea is renowned for its amazing beauty and diversity of nature. It is no coincidence that its inhabitants called their country so poetically: Choson - the land of morning fresh. A talented and hardworking people live here. Working for thousands of years on the land mastered by the Chosong ancestors, the Korean people have created a rich, distinctive culture. An integral part of this culture is oral folk art: fairy tales, traditions, legends, myths, proverbs, sayings and songs marked with the seal of wisdom.

On summer sultry evenings, old storytellers - Iyagikuns told fairy tales to children. More than one generation of Korean children listened with delight about miracles and wizards, about the cunning tricks of devils - tokkebi, about the spirits of deceased ancestors and relatives. In the rare hours of rest, adults also listened to iyagikunu, sitting in a shabby shack on a reed mat laid over a warm cana-ondori, on a blizzard winter night, when a cold, piercing wind raged behind a paper-covered window, or on a hot afternoon, perched in the shade of weeping willows in the rice field. Adults, like children, believed in the almighty hero - zhangsu, who is able to save them from the earthly hardships and oppression of the yangbans. They believed in a "happy" grave, for which they were looking for and could not find a single place on the "only" happy mountain. As a

reward for the search, they expected happiness and blessings from their grateful ancestors, who had long gone to chosin - another world. They also believed in prophetic dreams, in which the hero appears as a seer in the guise of a gray-bearded old man-hermit, a Taoist giving wise advice, or in the guise of a heavenly fairy - a dream that tells how to find happiness. But in real life, everything was completely different: the desired happiness did not come, life took revenge on naive people for their gullibility, mercilessly crushing ghostly hopes.

Fairy tale has always been a favorite form of oral creativity among Koreans. Some call it "enmal" - a word about antiquity, others - "enniyagi" - a story about antiquity. The roots of the Korean fairy tale go back to the hoary antiquity, and it originated somewhere at the dawn of the emergence of Korean culture. It is as difficult to determine the exact time of its appearance as it is impossible to imagine when it was: "in ancient times ...", "when the tiger was still smoking a pipe, and the buffalo spoke in human language ..." the imprint of the earliest era in the history of the emergence of Korean society. In a peculiar form, inherent only in fairy tales, they reflected the way of thinking of primitive people, their naive and sometimes distorted ideas about the world around them, the origins of customs and beliefs. It is here that the roots of many elements of fairytale fiction are hidden, images and plots widely known in Korean folklore originate from here. Korean fairy tales are an invaluable source for studying the way of life, customs, traditions and customs of the country, "for the fairy tales of any nation bear the imprint of the spirit of the people" [1]. Like the folklore of other peoples, Korean fairy tales are organically linked to real life. To a greater extent, fairy tales embody the realities of the subsequent stages of development of the feudal world with its characteristic social attributes and collisions. Thus, in the artistic form, the fairy tales reflected the characteristic features of the Korean people at different stages of its history.

Over the centuries, a natural selection of folklore material took place: subjects and style were polished. The memory of the people retained only what the soul of the people lived with, its aspirations. This is how the Russian writer and the first collector of Korean folklore N. Garin-Mikhailovsky wrote about the intrinsic value of Korean fairy tales: not only nature, but also the life-loving Koreans themselves, are fabulous, according to N. Garin- Mikhailovsky. The poetry of a fairy tale has so merged with life itself that both the fairy tale and the life of the Korean are inseparable.

"You become infected with their mood: life for them is the same fairy tale, and everything here is fabulous, and poetic, and terribly fabulous. And nature is the same" [\*]. Shocked by the impression that one Korean storyteller made on him, the writer notes: "It seems ... some kind of dream, charm, in which we all were suddenly transported into the unknown depths of the rushed millennia" [2].

This collection presents the main genres of Korean oral prose. They are arranged in the traditional order of myths and legends, fairy tales, everyday tales, animal tales, folk anecdotes about the cunning and clever Kim Son Dal,

The legends, legends and myths included in the book are widespread in Korea both in the oral performance of storytellers and in the records of historical works "SamgukSagi" ("Historical Records of Three States", 1145) by Kim Busik, later chronicles of "Kore sa" ("History of Korea", 1454).

Korean legends and myths have a close connection with fairy tales; sometimes it is even difficult to determine where the legend ends and the fairy tale begins. And the fabulous plot is difficult to separate from the real history of the country. That is why there are many stories in Korean folklore about the ancestors, the founders of the ancient Korean states of Joseon, Kogur, Silla ("The Li Dynasty", "The Second Legend of the Dynasty Reigning in Korea", "The Legend of Tang Gong," which is the founder of Ancient Joseon). The mythical characters are presented as semi-historical-semi-legendary rulers or heroes of Korea.

The traditional hero of Korean fairy tales is often the sage magician Henin in the form of a gray-bearded old man. This image is probably inspired by the patriarchal-Confucian veneration of old age.

There are many tales where the character is a monk. The Korean monk bears little resemblance to his Russian counterpart. He is not attached to the temple, but walks through the villages, collecting alms, doing good, punishing evil ("Temple on Mount Baekjoksan", "How Seoul Became the Capital").

The age-old dream of the Korean people was embodied in the image of a hero - zhangsu, capable of performing miracles, making people happy ("Bloody Tears of a Hero", "Lake of a Bogatyr").

Among Koreans, as well as other peoples of the world, tales about a stepdaughter and an evil stepmother are very popular ("How Yonnie Escaped From Her Stepmother", "Rose and Lotus"). "The story of the virtuous Khonchi and the wicked stepmother and her daughter Phatchi" is notable for its realism: the heroine, Khonchi, loses not a gold, but a cloth shoe, fording a river, and marries not a prince, but a provincial governor[14].

And here is another, also very common story about two brothers: the elder and the younger, rich and poor, evil and good ("The Tale of the Soothsayer and His Three Sons"). The most famous is the tale of the malevolent elder brother Nolbu and younger brother Hinbu[15]. In Korea, where strict Confucian ethical norms have prevailed for a long time, requiring unquestioning respect for the elder in the family, the conflict between the younger and the elder acquires particular acuteness. In fairy tales of this kind, the younger brother is humiliated by the elder in every possible way, deprives him of the inheritance, or even kicks him out of the house[16]. The younger brother is in poverty, but suddenly a miracle happens - the diligence, honesty, meekness of the younger brother are rewarded. The stories of such fairy tales are very popular among Koreans. And therefore, at the mere mention of the name of the heroes of the tale, visible images appear in the mind of a Korean. Any Korean understands the meaning of the phrase, an allegory like: "Neighbor Kim is true Nolbu, and Pak is Heungbu." These and similar names have become common nouns[17].

The favorite hero of Koreans is a fisherman, in whose image the generosity of the soul of a simple Korean is embodied. He usually releases the fish caught by him to the wild, which in reality turns out to be the son of the king of the sea[18]. A young fisherman finds himself in the underwater kingdom and is rewarded for his kindness. Another hero of fairy tales is a poor lumberjack ("The Lumberjack and His Son"), who makes his living by collecting brushwood and selling it to the rich. The woodcutter goes to the mountains for brushwood, and miraculous events take place there, which form the basis of a whole cycle of fairy tales ("Fairies from the

Diamond Mountains", "The Legend of the Cheonnyu Rock", "How the young man Moon Hyesong got the root of life")[19].

The hero of fairy tales is often a simple youth without any specific name. The action in these tales takes place not in the ghostly "thirtieth kingdom of the thirtieth state", but in some province, district of Korea, and the scene of the action is described very accurately, which aims to give the tale as much authenticity as possible[20].

The richest idea about life and aspirations, about the joys and sorrows of the Korean people, about their way of life and traditions are given by everyday tales. The heroes of everyday fairy tales are, as a rule, ordinary people[21]. They achieve success not with the help of sages or heavenly fairies, but thanks to hard work, intelligence, ingenuity, dexterity. Most often these are peasants or farm laborers - mosymkun or commoners - chongmin. The tales of this cycle sparkle with humor, they ridicule such human vices as stupidity, greed and envy. The plot is usually built on a disagreement between the hero and his ill-wishers. The poor man who is downtrodden and oppressed in life is completely transformed in a fairy tale and emerges victorious in a kind of duel ("A grain of millet", "The son of a butcher", "A tale about a dog, a miracle tree and a hunting horn")[22].

The hero of many everyday fairy tales is the noble Yangban ("Yangban full of coins", "How the Yangban saved a girl with friends"). But it is necessary to emphasize the originality of the Korean yangban. If in European fairy tales the "poorest" landowner had land, an estate, a servant, then the yangban in old Korea was often naked like a falcon[23]. Many representatives of the Yangban estate vegetated in want and even beggarly. The Yangbans often fed off their wealthy relatives while living in their home. Chasing the yangban was not allowed by strict kinship laws. In Korea, such impoverished yangbans were called mungeks, or hangers-on. In a number of tales, the arrogance and arrogance of the Mungek-Yanban are caustically ridiculed[24].

In old Korea, scholarship inaccessible to the common people was highly revered. A person who learned a thousand or two hieroglyphs and read several Confucian books was considered an educated scientist. The Confucian scientist in Korean fairy tales is a peculiar figure. Confucian teaching, which came from China, was elevated in Korea to the rank of state ethical and religious norm. Knowledge of Confucian dogmas was necessary to pass exams and enter an official position[25]. All the education of such "scientists" was reduced to the canonical books memorized by heart in the ancient Chinese language. Usually these "scientists" were poorly versed in the simplest life questions. It is not for nothing that the people said about them: "A Confucian scientist, but he cannot draw up a receipt for the payment of tax on a bull." Koreans have put together many tales about such would-be scholars, where their ignorance and complete ignorance of real life is ridiculed ("The cunning farm laborer Tolsve", "How the sunbi deceived a monk", "How a young man outwitted the minister")[26].

A curious feature of Korean groom tales is that the hero wants to marry not a young girl, but a young widow. Confucian morality preached the wife's reckless loyalty to the memory of her deceased husband ("The Widow's Fortress in Sunchkhan County", "To Mi and His Wife"). Even the bride was not supposed to marry another if the groom chosen by her parents died. And so the fairytale hero, in spite of the Confucian prohibitions, takes care of the widow ("Profitable Turnover"). This probably expressed a kind of protest against the disenfranchised position of women in old Korea[28].

Korean animal tales have a lot in common with other peoples' tales. Only the animals are acting in them. So, the place of the wolf in Korean fairy tales is taken by the tiger. In the eyes of Koreans, the tiger not only symbolized strength and power, but was also the object of superstitious worship. It is no coincidence that in the old days his image was adorned with military banners and banners ("White-Eared Tiger", "Monk-Tiger", "Tiger Hunters"). But at the same time, the tiger is a sorcerer and wizard ("The Tiger and the Pipe", "The Beautiful Tigress")[29].

The deer is invariably present in animal tales. Folk fantasy associates him with heavenly fairies ("The Deer and the Snake", "How the Girl Saved the Deer"). The deer often helps the heroes as a token of gratitude for saving them from imminent death. The motive of gratitude is especially common in Korean fairy tales. The role of grateful animals is also played by a dog ("How a puppy saved the owner"), a pheasant ("A grateful pheasant") and a toad ("How a toad overpowered a cruel snake")[30].

An important influence on the formation of the image of an animal - a character in Korean fairy tales, apparently, was exerted by the existence of a belief among Koreans that if an animal lives for a hundred years, it changes the color of its fur and becomes white, and after living for a thousand years, it becomes black. Such long-lived animals are considered werewolves, capable of assuming human form. That is why Koreans have so many tales of centennial tigers, millennial werewolf foxes[31].

In the folklore of the peoples of the East, there are many fairy tales united by a single hero - the defender of ordinary people[32]. For some it is Khoja Nasreddin, for others it is Aldar Kose. For Koreans, such a hero is Kim Sung Dal. A defender of the disadvantaged, a merry fellow, a master at clever tricks, sharp-tongued, Kim Son Dal is inexhaustible on fantasies and tricks in order to teach a lesson to a swaggering, arrogant and stupid rich or stingy man. The collection presents a cycle of stories "How Kim Sung Dal sold the Taedong River".

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