Between Arthurian Folk Traditions and Korean Folk Traditions

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I. Introduction

Before entering into a comparative study between Korean folk traditions and Arthurian traditions, I think that it is important to identify what genre the story of King Arthur belongs to. There has been no clear distinction made between myth, legend, and history. That is, each genre of narrative discourse varies with the reader's viewpoint.[1] For example, when the story of King Arthur is considered in the context of British history--as in the case of Geoffrey of Monmouth's *History of Kings of Britain*--it can

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[1] Richard M. Dorson, *Folklore: Selected Essays* (Bloomington: Indiana UP, 1972), pp. 153-4. Mythologists regarded even fairy tales as "truncated myths." However, the folk literatures cannot all be prettily channeled into the universal monomyth in spite of the "symmetrical structure" between folk literature and myth, which is reared by Joseph Campbell (in *The Hero with a Thousand Faces*) from many disparate materials. As Richard Dorson argues, since myth dropped from the vocabulary of folklore, mythologists and folklorists have pursued the different way respectively.

be viewed as a legend that is derived from real historical events.[2)]
However, focusing on the Arthurian story itself without any connection
with historical circumstance, we might regard it as a kind of myth.[3)] But
the historical background cannot be totally ignored in a myth. Like a
legend, a myth can breathe only in its parent history. The historical
background plays the role of common denominator in both myth and
legend. Besides, the similar features shared between the two literary
genres, myth and legend, make the obvious distinction obscure.

First of all, while a legend is more related with the historical aspects, a
myth is more deeply related with the cultural aspects. The anthropologist
W. A. Lessa's study on the myths collected in the Ulithi Islands reveals
that a myth profoundly reflects the real life and cultural background of the
inhabitants in the Ulithi Islands rather than their story itself.[4)] In a broader
sense, a myth can be said to reflect the rites and culture of the social

2) A legend can be classified according to its content; a legend on the dead, a
   legend on the spirit, a legend on a dwarf, a legend on a giant etc., according to
   the place (where) and the reason (why) of its orgination, and its subject
   (what); a legend on a native place, a legend on a city, a legend on a historical
   event, and a legend on a religious belief. See A. H. Krappe, *The Science of
   Folklore* (New York: Norton, 1964), p. 193; W. D. Hand, "Status of European
   and American Legend Study," in *Current Anthropology* 6 (1965): pp. 443-4.
   Richard Dorson classifies a legend according to a figure, a place and an event.
   A legend on a hero, a legend on a saint and a legend on an anecdote are
   included in the category of a legend on a figure. See Dorson, p. 161.

3) A myth can be roughly broken up into three categories. First is a myth on the
   origin of nature which comes out of the naive imagination on the experiences of
   the real life. Second, a semi-historical myth is related with a mythical hero
   with the background of the ancient battle. The story of King Arthur in light of
   the realm of myth belongs to this one. Third is a myth as a product of human
   imagination. In the characteristics of fictitiousness and falsehood which a myth
   has, the category of myth and that of folk narrative can be overlapped.

4) William A. Lessa, "Discover-of-the-Sun: Mythology as a Reflection of
   Culture," in *Journal of American Folklore, Special Issue* (1966), p. 51;
   Mythology, ed. Maranda Pierre (Baltimore: Penguin books, 1972), p. 110.

constituents, and therefore a myth takes fewer miracles and wonders as its motifs.

A legend's crucial aim is to make the readers believe the story of a legendary figure, a place or an event. In order to fulfill the key purpose of a legend, the reciter of a legend cannot help employing the mysterious and supernatural components in the tale.[5)] In addition, the readers actually feel the sense of distance between the estranged, supernaturalness of story and the familiar, plain reality to which they are accustomed. The irrational and the supernatural atmosphere is strong enough to evoke strange anxiety and tension from the readers' mind. Although the supernatural world in the legend must be strange to the readers, they can not help but perceive the unavoidable and compulsive relationship between their familiar world and the world described in the legend. Such distinction between our familiar materials and those beyond our thought and senses reflected in the legend plays role of evoking tension, wonder and pleasure. This feature contrasts with that of folktale.[6)]

5） A legend includes as its elements the wondrous, the mysterious, the supernatural, and the numinous which are distinguished from a history. In addition, as the distinct feature which can tell a legend from a folktale, the matter of the supernatural, which is defined as the religious terminology, the "complete otherness," is raised. In this point, the Korean legends which have the strong tinge of divinity can be said to be in the mixture with a myth, or in the state of un—differentiation from a myth. When the differentiation of genre was not made, a story, which the primitive tribe had, could be regarded as a part of myth, of legend or as a folktale and as a fable. However, as the literary genre was getting more specialized, a legend is more closely related with the supernatural, or something beyond human thought and capability as the subject matters.

6） The emotional conflict does not exist in a folktale. That is to say, the readers cannot feel tension or unrest which results from conflict between the supernatural world and the usual one which they belong to. Not only the protagonist in the folktale but also the reader does not recognize the sense of distance between himself/herself and the "other world." Contrary to the sense of strangeness and fear from the difference between the reader's world and the

Unlike the sense of the strange wonder in a legend, we can feel more realistic atmosphere in a myth. For the primitive and unconscious human feeling with the historical background is properly described in a myth. The clearest distinguishing feature from a legend is the reflection of divinity in a myth. Clyde Kluckhohn says that the fundamental starting-point of a myth lies in divinity as a category that anthropologists raise (137-9). The religious and structural scholars such as Mircea Eliade, Levi-Strauss, and even the psychoanalyst, C. G. Jung, look upon divinity mirrored in a myth as a phenomenon which symbolically shows something fundamental, primitive, and hidden in human mind that desires something outside the bounds of its reality.[7] The evolutionist, A. Tylor, the functionalist, B. Malinowski and the ritualistic scholar, J. Harrison also regard the element of divinity as a phenomenon which elevates something, realistically existing or having existed, into a higher dimension in order to provide a comprehensive and normative meaning. A myth without the basis of divinity can be regarded as secularized and is likely to be a legend.

B. Malinowski argues in his article, "Tewara and Sanaroa--Mythology of the Kula," that a myth has a power to fix customs, to establish the model of acts, and to provide dignity and importance of the social norm (99). His argument substantiates the significance of the primitive feeling of divinity and the historical acts in a myth. Without those elements, we could not expect universality[8] in the myths which, because of the

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world reflected in a legend, the reader feels even the comic and familiar through contrast and difference between the two worlds.

7) In the form of myth, we can find human instinct of returning to the world of the irrational and the illogical, and to that of the synthesis, which has been disappeared with the cultural enlightenment and the scientific way of thought. As man pines for returning to mother's womb, man continues not only to see a certain notion or form in the mythical position but also to extract the mythical elements and to apply them to the recent life. Man's pining for the mythical world has been everlasting and will be everlasting.

different background of cultures, are world-widely revealed with slightly different colors. In spite of the different features between these literary genres, when we consider that both myth and legend are the overflow of, as C. G. Jung states, "the collective unconsciousness," and reflect the feeling as well as the life of the communal society, the scholars' view, including Richard Dorson's mentioned in the beginning of the paper, on the distinction between two genres can be said to be correct.[9] In reality, strict lines between legends, myths, histories and narrative discourses cannot exist. Although it is, however, hard to make strict distinction between myth and legend, the values of a myth enables us to reach the conclusion that King Arthur and King Tongmyung have more mythical features than the legendary ones.

After briefly mentioning the values of myth, let's turn to the comparison between King Arthur and King Tongmyung (Chumong) as the mythical

8) When attention is given on the god of child in Chumong's myth of the Korean mythology, which reveals the pattern of child-birth, child-desertion and ascendancy as a god, and a founder of the first kingdom, Koguryo, we can see another model of the "Ur-kind," that is, the appearance of the primitive child as the archtype of a myth which is employed worldwide in the myths. The child-god as the mythical element is universally spread. Because the appearance of a child stands for repletion of life-vitality which is linked with the everlasting life of a hero as a semi-god. Moreover, the biographical pattern which the child has to undergo is a kind of ways of the chivalric expression.

9) A. Jolles, *Einfache Formen* (Tubingen, 1968), p. 94f., cited from Yeolgyoo, Kim, *Introduction to Korean Folklore* (Seoul: Ilso-Kak, 1982), p. 66; A Jolles, reluctant to distinguish a myth from a legend points out that both genres function as the revelation of the psyche of the mass silently and subconsciously. J. L. Fisher, "The Sociopsychological Analysis of Folktales," *Current Anthropology* 4 (1963), suggests the two genres belong to the "serious narrative discourse." While a myth is the serious discourse comprising the supernatural, a legend is also the serious discourse comprising something plausible in history. Dorson observes that even the mythologists regard the folktale as a "truncated myth" (p. 153).

heroes. Chumong is the king and founder of Koguryo (one of the Three Kingdoms in Korean ancient history) in Korean mythology. The values of a myth can be roughly divided into the two ways. Ernst Cassirer argues in his article, "The Power of Metaphor," that, although a myth remains far distant enough not to affect or present life and thought, it provides us the space for the new explanation and understanding as time goes on (25). Regardless of time lapse and spatial distances, a myth, as a archetypical model of human thought and language, continuously attracts human thought and spirit into the mythical world.

Another important value of a myth is to provide the endless vitality and source as a prototype of the coming literary works. This means that myth reflects the common psychology and hidden desires of human beings. In this sense, the structural principle of a myth together with the principle of divinity aim to reveal the intrinsic reality of human life such as the fundamental, the primitive, the religious, and even the philosophical. In the western literary world, the story of Arthur has been employed as a source of literary works as the biographical pattern of Chumong story has served as the fountain of the literary works in the Korean Literature.

While the story of King Arthur in this paper is mainly based on Thomas Malory's work, *Le Morte Darthur*, that of Chumong, who becomes King Tongmyung, is based on the monk Ilyeon's *Samkukyusa* (*The Story of the Three Kingdoms*). On Ilyeon's story, there has been controversial discussions of its genre; can the story be regarded as a myth or as a chronicle like Geoffrey of Monmouth's *History of Kings of Britain*? In addition, as the indispensable element of a myth, the tinge of religion is deeply embedded both in Thomas Malory's work and Ilyeon's *The Story of the Three Kingdoms*. While Christian beliefs can be frequently perceived in the former story, Ilyeon's *Samkukyusa* (*The story of the Three Kingdoms*), was written with the belief that the foundation history of a

nation and the religious wonders--especially those connected with Buddhism--can coexist.

Ⅱ. Universality In terms of the Biographical Patterns

Comparing the stories of the two mythical figures on the whole, we can easily find different aspects which originate from the different backgrounds of the two cultures. But, as implied in the fact above that the "collective unconsciousness" is deeply seated in human psychology, universality underlies the world of myth, regardless of the minor differences in the worldwide myths. Especially, a figure of child as a mythical material shows universality. A child as a mythical god, who is deserted at birth, persecuted as child, and finally overcomes the difficulties, presents readers with an interesting duality--the loneliness of an orphanized (or pseudo-orphanized) mythical child, and a child favored by divine figures.

The study on the biographical patterns of the mythical figures was initiated by J. G. von Hahn, and has been continued by Joseph Campbell, Otto Rank, and Lord Raglan. J. G. von Hahn under the title of "Arishe Aussetzung und Ruckhehr-Formen" in his *Sagwissenschaftliche Studien* (1871-1876) extracted the universal pattern shared in the biographical patterns of the fourteen protagonists in the Greek and the Albanian traditional narrative (114). The universal pattern of the mythical heroes drawn by Hahn is as follows:

Birth
1. Principal hero illegitimate
2. Mother, daughter of native prince

3. Father, a god or stranger

Youth
4. Omen to a parent
5. Hero, in consequence, exposed
6. Suckled by brutes
7. Reared by childless herdsman
8. Arrogance of the youth
9. Service abroad

Return
10. Triumphant homecoming, and return from abroad
11. Fall of the persecutor; acquisition of sovereignty;
    liberation of mother
12. Foundation of a city
13. Extraordinary death

Subordinate Figures
14. Slandered or incestuous and early death
15. Vengeance of the injured servant
16. Murder of the younger brother

The pattern presented by Otto Rank in his *The Myth of the Birth of the Hero* (1909) doesn't show significant discrepancies from Hahn's pattern (65). Otto Rank's common biographical pattern drawn in the fifteen protagonists was presented again into the more detailed and systematical pattern by Lord Raglan (174-5):

1. The hero's mother is a royal virgin;
2. His father is a king, and
3. Often a near relative of his mother, but
4. The circumstances of his conception are unusual, and

5. He is also reputed to be the son of a god.

6. At birth an attempt is made, usually by his father or his maternal grandfather, to kill him, but

7. He is spirited away, and

8. Reared by foster-parents in a far country.

9. We are told nothing of his childhood, but

10. On reaching manhood he returns or goes to his future kingdom.

11. After a victory over the king and/or a giant, dragon, or wild beast,

12. He marries a princess, often the daughter of his predecessor, and

13. Becomes king.

14. For a time he reigns uneventfully, and

15. Prescribes laws, but

16. Later he loses favour with the gods and/or his subjects, and

17. Is driven from the throne and city, after which

18. He meets with a mysterious death,

19. Often at the top of a hill.

20. His children, if any, do not succeed him.

21. His body is not buried, but nevertheless

22. He has one or more holy sepulchres.

It is worthy of notice that the above biographical pattern presented by Lord Raglan, in spite of the minor differences, is similar to those of Hahn and Rank. Like the other scholars, even Joseph Campbell admits the biographical pattern in the traditional narrative as follows (246):

> ...whether presented in the vast, almost oceanic images of the Orient, in the vigorous narratives of the Greeks, or in the majestic legends of the Bible, the adventure of the hero

> normally follows the pattern of the nuclear unit above
> described: a separation from the world, a penetration to some
> source of power, and a life-enhancing return.

With the basis of the biographical patterns in the traditional narrative
which were presented by Hahn, Rank, Lord Raglan, and Campbell, the
following pattern commonly shown in those of the four scholars can be
drawn:

> 1. In spite of the noble blood, the protagonist suffers the
>   impediment in his birth or is born in the abnormal
>   situation.*
> 2. The protagonist's mother has a dream or receives a
>   oracle.**
> 3. The protagonist is deserted.*
> 4. The protagonist deserted is brought up by the people of
>   the lower classes or by beasts.*
> 5. The protagonist returns and wreaks his vengeance on his
>   persecutors.*
> 6. The protagonist builts a city.**
> 7. The protagonist meets unusual death and ascends.**
> (*means that the four scholars shows the same opinion, **
> means that the two or three scholars among the four shows
> the same opinion).

Except from the myth of Chummong in the Korean traditional narrative,
this pattern of the western traditional narrative is not extracted from other
Korean stories, though they follow H-R-L-C pattern fragmentarily,
Furthermore, as Campbell puts it, the "monomyth," the "normal form" or
the "ideal form" is hard to draw from the other Korean traditional
narratives.10)

The following biographical pattern of Chumong's life takes the common pattern of the mythical figures in the Greek and Roman mythology such as Perseus, Hercules, Oedipus, and Romulus, Gilgamesh in the Sumerian mythology, and Siegfried and Lohengrin in the Germanic mythology, even Moses in the *Old Testament*:

> A. The peculiar marriage between Chumong's parents and the impediment in his birth.
> B. The miraculous prefiguration before his birth.
> C. The motif of child-desertion because of his birth as an egg.
> D. The child brought up by someone.
> E. The protagonist's hardship and escape from it.
> F. The indirect verification of the protagonist's noble identity by the natural creatures.
> G. The direct verification of the protagonist's noble identity by his valor and strength, and the built of a nation.
> H. The protagonist's ascension after death.

On the whole, the above pattern of Chumong's, which is similar to those put forth by Campbell, Rank and Lord Raglan, is worthy of comparing with the biographical pattern of King Arthur in Malory's work. Just as the story of King Arthur as a literary source has been employed in the western literature, the biographical pattern drawn from the myth of King Tongmyung could be traced in the later literary works in Korea, such as *The Story of Hong, Kildong* and *The Story of Kim, Won*, which will be explained later in relation with the Arthurian folktales. In comparison with

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10) Joseph Campbell regards "Separation-initiation-return," that is, the rites of passage, as a "nuclear unit" of "monomyth," and calls the myth, which follows this pattern, as "monomyth." See Campbell, *The Hero with a Thousand Faces*, p. 30.

the biographical pattern of Chumong with Malory's Arthur's pattern, except for the slight differences in items B and F, most items in Chumong's biographical life-pattern correspond to those of Arthur's life.

One thing ambiguous in comparing the two mythical figures is item C. Why Arthur's father (Utherpendragon) entrusts Hector with the Baby (Arthur) should be interpreted in the different manner from Chumong's being deserted on his birth. Arthur's being entrusted and brought up can be understood in the secular context of Utherpendragon's hiding his illegal love affair with Igraine and his moral disgrace. However, the case of Chumong is certainly related with one of the archetypal steps that the mythical heroes should pass. A baby-desertion as a step of the birth-impediments in the mythical stories can be said to be the first struggle of the protagonist to verify his noble identity.

In the western stories on Moses and Perceus as well as in the Korean story on Hong, Kildong, the temporary desertion of a baby symbolizes the baby's temporary death. It has been believed in the Asian culture, especially Korean, that the symbolic death for a while helps a baby to wash off his old fate and to expel all misfortunes. The outcome of such purification is connected with the meaning of resurrection.[11] One of the

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[11] The motif of resurrection is one of the essential elements in the mythological world. In Chumong's myth, Chumong's ascension to heaven doesn't simply mean his final death. It implies that Chumong is resurrected as the son of the heavenly god. So, the Koreans in the ancient time had believed heaven as an embodiment of belief. The motif of resurrection is also shown in the myth of Tangun, which is the foundation myth of Asadal (the Morning Calm), later Chosun (the old name of Korea). As is implied in the fact that the tribes in the northern and eastern Asia worship a bear, not only the familiarity between man and bear (E. B. Aleksenko, "The Cult of Bear among the ket," in *Popular Beliefs and Folklore Tradition in Siberia*, ed. V. Dioszegi, trans., by Stephen P. Dunn (Bloomington: Indiana UP, 1968), p. 175), but also the possibility of regarding a bear in terms of resurrection as a lunar animal cannot be ignored. As Eliade points out, if a bear can be considered as a lunar animal closely linked with the rite of resurrection, a bear in the myth together with the

most important differences between the two stories lies in ascension after death of the mythical figures. Both stories share the same meaning in that they will be resurrected and come back to us sooner or later. However, it shows the difference in the direction of their ascension. While Chumong ascends to the Heaven where his ancestors descend, Arthur is carried back to the imaginary city Avalon by the ladies of Lake. In spite of these ancillary differences between the two mythical figures, universality peeps out in "tri-section"--the bizarre birth, that is, the impediment in his birth, taking identity as a king, and ascension after death--which serves as the cardinal function in the myth. Most of the life patterns of the mythical figures focus on these three cardinal sections. And the other sections can be said to serve as the catalysts to connect the tri-section without interruption.

The three main components of the mythical structure--the impediment in birth, identifying the noble lineage, assuming the kingship and the marriage, and death--are coincident with the rites of passage in anthropological terms. That is, the narrative development about the heroic figures reflects the principle of life-development. As the basic structure of the mythical stories, the writer's focus is usually given much on the turning-points in a protagonist's infancy and his prime time which covers the stage of accession to the throne and marriage rather than the period of his declining fortune. The turning points in the rites of passage reflected in the lives of the characters exhibit the significant meaning. The rites of passage display the turning-points of life from the world of ignorance and uncertainty to that of knowledge and certainty, from the world of

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initiation process of separation-intermediate-reunion [Paul Radin, *Primitive Religion: Its Nature and Origin* (New York: The Viking Press, 1957), p. 84] provides the strong evidence to the presence of resurrection motif in the myth. In addition, Chumong's birth in the egg is the state of waiting for the new birth as a holy spirit which eliminates blood in the normal birth.

incompletion to that of maturity, from the world of alienation to that of incorporation, and from the world of loneliness to that of harmony.

The rites of passage reveal a succession of conflict and resolution in life which arouses the dramatic tension. Anxiety and tension as well as hope and pleasure for the forthcoming changes is usually entailed. This can be said to be the psychological dualism that a novice or a initiant under the rite of passage shows. A novice, after the course of the hardships undertaken to him by a society to which he belongs, can participate in the social stability and firmness in the role of a social constituent. Viewed in a religious sense, each turning point in the rites of passage is closely related with the repetition of the symbolic death and resurrection.

W. J. Gruffydd indicates the possibility that a myth can be basis of a quasi-history. He argues that the organic and systematic evolution (a myth--a history--a folktale--a traditional narrative) can be drawn in the literary relationship. As a concrete example, Gruffydd explains how the early Welsh poem the *Mabinogion* had been transmitted in its present folktale form as follows: the first step--a form of myth, the second--from a myth to a history, the third--from a mythical history to a folktale, the fourth--from a folktale to a traditional narrative (78-9). Gruffydd's explanation concerning the evolution of the literary genres corresponds to one of the values that a myth has. That is, a myth as a prototype of the literary works provides the endless vitality and model to the coming generation. Just as King Arthur's story finds its source in western culture, Chumong's biographical pattern of life had a great influence on the formation of folktales and novels of the Yi-Dynasty (about the 18th century) in Korea.

Strictly speaking, while the episodes related with King Arthur have been employed in the later literary works in the western culture, the number of those related with King Tongmyung is not only extremely limited but also

less circulated from storyteller to storyteller. Consequently, though the shadow of Chumong's myth or the mythical thought and feeling from it is deeply embedded in the Korean people's consciousness, it has not seemed to be mirrored in Korean literary works. It is only Chumong's biographical pattern of life that has been popularly drawn in the later Korean novels. As the specific evidence of the fact that a myth as a prototype of the literary works provides the endless vitality and model to the coming generation, I would like to compare the structural pattern of the Arthurian folktale, the first Book of *Faerie Queene* with that of the Korean folktale, *The Slaying of the Formidable Villain* and those of the two novels--*The Story of Kim, Won* and *The Story of Hong, Kildong*-- written on the biographical pattern of Chumong's myth as well as on the structural pattern of a folktale. As I briefly mentioned above, the morphology of the folktale is almost stable and fixed, though slight differences exist in the various cultural backgrounds.

Vladimir Propp in *The Morphology of Folktale* states that a folktale is triggered by the motif of a "princess abducted by a devil." And Propp goes on to define that a folktale, morphologically viewed, has a common pattern which develops from a princess abducted by a devil--usually by a dragon in the Christian culture (149)--to her marriage with the hero who rescues her by the functional structure of a folktale as below shown in analysis of the Korean folktale (Propp 25-65; Taylor 114-29). He draws the common pattern of the folktale with the 31 episodes.[12)] The

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12) According to Archer Taylor's definition of episode, it is a peculiar structure which consists of a few number of small pieces; i. the part of introducing a hero, ii. the part of stating the problem or the conflict, iii, the part of developing it, iv. the part of settling it. Unlike Taylor's definition, in the complex structure of a folktale which has more than two parts of conflict, J. L. Fischer sees a series of conflict and its resolution as a unit and calls it an episode. This paper follows the definition of episode provided by Archer Taylor in "The Biographical Pattern in Traditional Narrative," pp. 114-29;

arrangement of the Korean folk tale, *The Slaying of the Formidable Villain*, which analyzed on Propp's pattern mentioned above, runs thus:

> Alpha. The appearance of a hero (a warrior).
>
> I. Beta. A princess(a noble lady) abducted by a villain.
>
> IX. B. The hero's seeking after the lady.
>
> XII. D. After suffering and distress, the hero's success in finding her.
>
> XIV. F; XV. G. The hero's arrival at the underworld by dint of a magical or divine spirit(usually a magpie in Korean folktales).
>
> XVI. H. The hero's fight with the villain.
>
> XVIII. I. The hero's slaying of the villain.
>
> XIX. K. The hero's making a clean sweep of a group of villains.
>
> XXI. Pr. The hero's being betrayed by his followers.
>
> [XXIV. L.] The hero's being left in the underworld, his followers' escaping from it with a lady and possessing the prize for the exploit.
>
> XXV. M. The hero's failure of getting out of the underworld.
>
> XXVII. Q. The hero's returning alive.
>
> XXVIII. Ex. The hero's revealing his followers' vicious design.
>
> XXX. U. The hero's executing them.
>
> XXXI. W. The marriage between the lady and the hero.

The sixteen episodes above coincide with Propp's pattern. Considering that Propp's pattern consists of 31 episodes, it might be said that *The Slaying of the Villain* does not have the close affinity with the common pattern of western folktales. However, it cannot be decisively said that,

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Fischer, pp. 248-55.

because of the other fifteen episodes, there exists no similarity in the plot between Propp's pattern and that of the Korean folktale. The only difference is that the former is more complex than the latter in the structure of a folktale. Aarne Thompson in his *The Types of the Folktale* exemplifies two western stories--*Two Brothers* (Type 303), and *Dragon Slayer* (Type 300).[13]

  Comparing the episodes of *The Slaying of the Villain* with those of Spenser's *Faerie Queene* (Book I), we can find that both folktales have two similar conflicts, developments and resolutions. That is, they can be called as the complex folktale which follows J. L. Fischer's definition of the folktale-episode.[14] But, the differences in the episodes between the two stories cannot be ignored.[15] In spite of the slight differences between

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13) The type-numbers are from Aarne Antti Amatus, *The Types of the Folktale: A Classification and Bibliography*, trans., by Stith Thompson (Helsinki: Suomalainen Tiedeakatemia, 1964), p. 88 & p. 96.

14) As mentioned in the footnote number 23, it means a folktale which has more than two episodes in J. L. Fisher's definition of a episode.

15) The differences between two folktales are as follows:

	Faerie Queene	*Expulsion of the Thief*
1. The object of quest	Una's parents	A noble lady
2. The aid in the quest	The prince Arthur	A magpie(leading a hero to the thief's den
3. The place of quest	The castle	A narrow and small aperture in the den
4. The obstacles ahead of quest evil enchantress,	The wicked magician Archimago and an Duessa, Giant Orgoglio	Betrayed by his followers

  *The point which one should pay attention to in comparison between them is the subject which a hero fights with. While most Korean folktales unfold themselves with the background of mountains and the natural creatures in it,

the episodes which originate from the disparity in culture, religion, and way of life, we can read the common pattern between the western folktale and the Korean folktale. Thompson's study on the distribution of folktale reveals that the common pattern of a folktale--a hero's initiation, undergoing the hardships, overcoming them and winning a reward for his exploit--shows the worldwide universality not only in all Asian countries including Caucasia, Persia, and India, but also in the European nations, South America, and even in portions of Africa.

This worldwide universality in the pattern of a folktale gives rise to a question about its origin. Though we cannot definitely say why the pattern of the folktales shows the universality, we can put forward two arguments: Clyde Kluckhohn ascribes it to the result of the repetitive response of human psychology to the same phenomenon or discipline (158). The other argument raised by Stith Thompson is that the same motif was transmitted from the western culture by travellers, colonizers or missionaries, and then became fixed in the different cultures (31). Although it is impossible to decide which argument is more credible now, it must be meaningful and interesting to find the worldwide universality of the main pattern of the folktales, regardless of the disparity in the cultural and religious background.

The Korean novel written in the eighteenth century--*The Story of Kim, Won*--follows the folktale pattern as well. The affinity in the structural pattern between *The Slaying of the Villain* and *The Story of Kim, Won* can be revealed through the following analysis on Propp's

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in the western folktales, especially in the folktales related with the source of King Arthur, most of scenes are set in the castle with the atmosphere of Christian belief. Therefore, the subjects which the heroes in the two folktales are closely related with the setting of the story and the cultural and religious life. In the western folktales, ogre, devil, monster or giant appears as another form of dragon.

pattern:

> Alpha. The hero's appearing.
>
> I. Beta. The princess' being abducted by a devil.
>
> II. Gamma. The devil's ordering the hero not to come up to the princess.
>
> IX. B. The king publicly searching for the warriors to save the abducted princess. The hero's accepting the request.
>
> XIV. F. The hero's obtaining the magical instrument and the book on the magic.
>
> XV. G. The hero's arriving at the base of the devil.
>
> XVI. H. The hero's fight with the devil.
>
> XVIII. I. The hero's defeating the devil.
>
> XIX. K. The hero's cleanly sweeping the first challenge away.
>
> XXI. K. The hero's being betrayed by his followers.
>
> [XXIV. L] The hero's being left in the base of the devil, his followers' solely possessing the prize for the exploit.
>
> XXV. M. The hero's failure to get out of the cave.
>
> XXVI. N. Because of delivering the son of the Dragon King in the cave, the hero's marrying the daughter of the Dragon King in the Dragon King's Palace.
>
> XXVII. Q. The hero's returning alive.
>
> XXVIII. Ex. His followers' vicious design being revealed.
>
> XXX. U. The followers' execution.
>
> XXXI. W. The hero's re-marriage with the princess.

The Story of Kim, Won not only shares the sixteen episodes with the Korean folktale, *The Slaying of the Villain*, but also with two more episodes belonging to the thirty one episodes of Vladimir Propp's. This fact

illustrates the affinity in the structural pattern, in a broader perspective, between the western folktale and the Korean novel in the Yi-Dynasty era in Korea as well as between Korean folktales and later Korean novel.

Taking a close look at the structure of arrangement and the form in western folktale, the Korean folktale and the novel in the era of Yi-Dynasty, as Thompson points out, we can draw a pattern--the hero's initiation, undergoing the hardships, overcoming them and winning a reward for his act. Lord Raglan, who strongly puts the birth of a folktale on the ritual ceremony in relation with a myth rather than on the "popular imagination," regards this formula as the process of initiation ceremony which shows the close familiarity with the pattern of the mythical figures (142). As Lord Raglan argues, it can be also pointed out that a series of events--expulsion, hardship, slaying a devil, obtaining the precious sword or marrying a princess, which a hero undergoes, coincides with the steps of the initiation ceremony(82).

Furthermore, P. Saintyves explains the stories of *Cinderella* and *Sleeping Beauty* in terms of the ritual ceremony of season or of one's coming of age (82). The Korean folktale, *Konggwi and Patgwi* can be also dealt in his point of view. The common characteristic of the initiation ceremony or the ceremony of inauguration which is revealed in the stories mentioned above can be strengthened by a hero's conditions of overcoming the difficulties and of entering the dangerous and prohibited area (Eliade 80). The heroic initiation ceremony is especially conspicuous in *The Slaying of the Villain*, the first book of *Faerie Queene*, other Arthurian tales, *The Story of Kim, Won* and *The Story of Hong, Kildong* analyzed below--which all contain the motif of a hero's adventure on the earth, in the underground or in the cave:

> A. After dreaming of a blue dragon as a prefigure of the
>   forthcoming conception, Kildong's mother(a serving maid)

gives birth to Kildong(as is common in the biographical pattern of the mythical figure, despite Kildong's noble blood in his father's genealogy, he suffers from the impediment of birth which results from the difference of the social status between his father and mother)--See Joseph Campbell, Otto Rank, and Lord Raglan.

B. Kildong's being persecuted and his suffering in his house.

C. Kildong's leaving his house (which corresponds to the meaning of "concealing oneself")--See Joseph Campbell, Otto Rank, and Lord Raglan.

D. Kildong's verifying his wisdom and power as the head of Hwalbin-Dang--a band of the chivalrous robbers.

E. Kildong's assuming a official position as the minister of military and war.

F. Kildong's founding the coutry of Yuldo--See Joseph Campbell, Otto Rank, and Lord Raglan.

G. Kildong's slaying a devil in the Cave of a Ghost--See Lord Raglan.

H. Kildong's marriage with a lady abducted by a devil.

Although the episodes related with the myth of Chumong are not employed in the story above, the biographical pattern of Chumong must have exerted influence on the structural formation of *The Story of Hong, Kildong*. In addition, the structural pattern in *The Story of Hong, Kildong* is deeply related to that of the folktales analyzed earlier. Propp's archetypal pattern of a folktale suggests the possibility of further comparative study between western and Korean tales.

Ⅲ. Universality in terms of the Heroic Literature

As another viewpoint of the comparative study between the myth of King Arthur and the Korean traditional narrative――especially, the myth of Chumong and the story of General Kim, Yusin, the matter of a hero in the literary world can be examined. Hector M. Chadwick and Nora K. Chadwick point out that a heroic era has existed in every history of literature, and also a heroic figure has served as a significant protagonist. They pursue the worldwide universality of heroic lyrical works by analyzing the morphological characteristics that the heroic literature of the Greeks and the Teutons has in common. *The Growth of Literature* (Vol I) deals with the detailed universal features revealed in heroic literature such as heroic circumstances, individualism and the national relationship of interests, and heroic military acts (25).

C. M. Bowra in his *Heroic Poetry* where conducts a comparative study of heroic literature, says that the concept of a hero and the heroic valor are widespread in Asia, Africa, and Europe, and in spite of the different social and cultural background, the main characteristics that the Greeks supply a hero are commonly shared (2-3). As Chadwick points out, Bowra also argues that a period which aims to attain honor and trust provides the exemplary act, the adventure, the sacrifice and the eulogy of a heroic figure in the literary forms (1). In terms of the two scholars' common opinion on the appearance of heroic works in a specific historical situation, it is meaningful and interesting to compare the story of King Arthur and that of King Tongmyung (Chumong) and *The story of Kim, Yusin*――the great general in the era of the Three Kingdoms.

As is well known in western culture, Hesiod put the era of a hero between the Iron Age and the Bronze Age. This is the evidence to the record that the Greeks in about BC 5-6 looked upon a figure called ἥρως

by Homer as a hero who sought honor and was worthy of it (Bowra 1). The important thing that we must not miss in Hesiod's argument is that a close relationship between the heroic era in literature and the heroic era in real history exists. The specific historical and social situation longs for the re-appearance of a hero from the past, or drives people to think of the hero of the past, though not in reality, but in literary works. Hoping for a hero's return or recollecting a hero of the past is restored in uneasy social situations such as transitional eras, agitation when a great task is imminent, and confusion when something important in a country is forming.

   The Middle Ages was also an age of heroes in western history. Lots of original stories of King Arthur were composed around the twelfth century, and then circulated freely from storyteller to storyteller. Each time they were retold, they were adopted to new and special circumstances, from medieval Paris to modern Broadway. We can say with considerable safety that the major documents of the Arthurian tradition in all its principal forms and aspects--history, legend, romance--were shaped and created from earlier materials from about 1050 to about 1180. This arouses the question of why the stories of a long-forgotten British warlord were popularly recited in these particular times, oddly, all within at most a hundred and fifty years span?

   Charles Moorman answers in the light of the historical background of the time. Because of the social confusion and anxiety which resulted from the Norman invasion of 1066 and the short-sighted political duplicity of the Welsh aristocracy on the eve of the invasion, most of the Welsh wished to preserve the legendary past, to preserve both its and their own identity by praising its ancient glories and lamenting its present failure (22-43). The literature of Arthur rooted in the threat of Norman occupation is for the return of an older Arthur that the Britons hope.

   Similarly, the exploits of the General Yusin in the era of the Three

Kingdoms in Korean history were popularly retold and circulated among the people of United Shilla when the social institutions and the traditional norms became unstable with the declining of the previous glory and stability. Because General Yusin was eulogized in the time of United Shilla as the heroic figure, who had united the three separate Kingdoms into a country, the United Shilla, it is not exceptional that King Chumong was believed to the hero who had founded the first kingdom through the power struggle among a few of the tribes. In the critical situations with which a nation is confronted, the social members long for the rebirth of a hero who can recover the prosperity and stability of the past through his sacrificial and heroic acts.

The following four criteria, which Chadwick presents to examine the characteristics commonly shown in the heroic tales, are more helpful in comparing the heroic figure, King Arthur, with the above heroic ones in the Korean literature:

> First, The social standing of the personnel--the characters
>   who figure in heroic poetry and saga
> Second, the scenes of the stories
> Third, the accessories of heroic life
> Fourth, the social standards and conventions observed in
>   heroic poetry and saga (64)

In the light of the first standard, the heroic tales above focus on the noble figures such as king, princess, or the other noble figures who can be equal to king or princess in the social status. Although the members of the royal family or the courtly members sometimes appear in the story, those of the lower class are rarely portrayed. The second standard is closely connected with the first one. In order to match with the characters in the tale, the scenes usually unfold on the background of the court with some

adventurous episodes or interludes. With the third, we cannot omit the ancillary instruments--the heroic symbols such as a battle, a horse, a sword, and a scabbard, etc.--which help to make a hero more heroic. The last standard among the four is most important in examining the characteristics of a hero's life. We should be able to feel some heroic characteristics such as loyalty, courage, and generosity, etc., which contrast with those of the general figures. However, unlike the other heroic stories above, this is not explicitly revealed in the story of King Tongmyung.

   Briefly summarizing the three heroic figures mentioned here, apart from the similarities in terms of the four criteria provided by Hector Chadwick, and of the social circumstances of their appearances, there exist the slight differences among the figures. First, in case of Chumong's story--the founder of Koguryo in the era of the Three Kingdom, the features of myth and legend are combined. In other words, Chumong's life as a mythical figure is described with the tinge of religion, especially Shamanism. On the other hand, General Yusin's life as a real figure in history is recorded with the legendary elements. However, the atmosphere of shamanism in the story of Chumong also peeps out in that of Yusin with the features of legend and history. As for King Arthur, contrary to idealization of the historical figure like General Kim, Yusin, it seems that Arthur's fictitious deeds serve to make the figure of Arthur realistic in history. While the influence of Buddhism and Shamanism is dominant in the above Korean heroic tales, so is the tone of the Christian belief. Furthermore, the storyteller of the heroic tale usually gives much focus on the hero's death, and on portending his return. In fact, in defining the concept of a hero, the meaning of the heroic figure comprises a "saintly warrior" and the "hero of the spirit." When we define a heroic figure in the literary works, it is usual to put much value on the figure's beliefs or religion. This is because the

heroic figure would not be distinguished from the general figures without the religious favors and miracles.

Ⅳ. Universality in terms of the Narrative Motifs

As the last topic of the paper, the study of the universal motifs--the motif of quest for life-restoring object, the motif of journey to the Underworld and the motif of marriage--will be more helpful to understand the affinity between the two cultures. Daniel Biebuyck reached the conclusion after research on the worldwide narrative traditions that, in spite of the differences and some changes both between the homogeneous cultures and between the heterogenous ones, the immense universal pattern and aspects underlies the various narrative traditions. As concrete examples, he presents the protagonist's miraculous conception and birth, his herculean act, his valor and wisdom, and his magical ability etc., including the motifs mentioned above (25-6). The study on shaman narrative tradition is active in the academic circles of Korea as well. The focus of the research mainly lies in the story of Paritaeki.16) Through the

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16) The summary of the princes Pari (In *Paritaeki*, the underlined taeki means both the linguistic narration and "Guk-keori," a shaman dance to the music. In some regions of Korea, Paritaeki is called as "Pon-puri," which means the explanation of how the princess, Pari, becomes a shaman. In other words, the ritual ceremony and the linguistic narration are combined in the original meaning of Paritaeki); the deserted princess, Pari, brings the life-restoring water from the Underworld after many hardships. After she saves her father's life and becomes a shaman in the end of the story. Maybe there are a few of aspects in the story--the princess, Pari's seventh birth in the royal family and her victimization by the patriarchal authority--which cannot be understood in the modern western culture. However, the strong emphasis on the male genealogy in the biblical ages parallels the Koreans' preference to the male-child in the ancient times. The king expected a son as his royal inheritor.

comparison between Wolfram von Essenbach's *Percival* and *Paritaeki* not only in the motif of holy-quest but also in the biographical pattern of the story, we can find universality between the two cultures once again.

The story of Paritaeki (or the Princess Pari) is the product of Shamanism in Korean Literature.[17] If we take a close look at the pattern of Paritaeki, it can be easily revealed that the motif of quest for life-restoring object is a variation of the common motifs in the western folktales such as search for a lost treasure, search for a devil's hair or a beautiful blanket, or the deliverance of a princess. Aside from this, the biographical pattern of the heroic tale is also reflected in the story of Paritaeki; the impediment in her birth--expulsion from her family, which is the embodiment of a patriarchal culture--Paritaeki's encounter with her magical protector (the water peddler)--her magical struggle to bring life-restoring water, escape from the Underworld--her six sisters' betrayal--Paritaeki's marriage--the king's repentance and reunion with his daughter--Paritaeki's becoming a shaman. In other words, the pattern of Paritaeki follows that of the initiation ceremony or the rite of maturity reflecting the process of attaining maturity as a social member in her own character as well as in the society to which she belongs. In one sense, it is similar to the style of the modern "Bildungs Roman." As the different features from Wolfram von Essenbach's *Percival*, the two things can be pointed out. One is the last scene of the princess, Pari's becoming a Shaman, and the other is that this story is one of the representative literary works whose focus is on the female development.

Pari, who is born contrary to her father's expectation, is deserted in his fit of anger. After undergoing the trials, Pari who is most simple and naive, plays the role of not only restoring her father in the moment of death, but also bringing fertility in her father's kingdom.

17) Arthur T. Hatto, *Shamanism and Epic Poetry in Northern Asia* (London: University of London, 1970), pp. 3-4.

According to Hans Findeisen's report on the Siberian Shaman, the process of becoming a shaman is linked with the experience of death and resurrection in the state of ecstasy full of pain (11). To pass the realm of death filled with pain and anxiety is indispensable to becoming a shaman. The end of the story of Paritaeki delivers the process of Paritaeki's being a shaman, which reflects the moment of the human spirit's getting out of her body in the state of swooning, and of encountering divinity. On the position of the selected figure who experienced the cruel moment of death and resurrection, a Shaman as a proxy of the human spirit fights against the dangerous devil in the Underworld, helps the dead spirit to be delivered from the Underworld, and functions as a seer to tell the living truth. In this viewpoint, it is natural that the biographical pattern of the mythical figure underlies the narrative of Shamanism. That is to say that a Shaman is compared to a chivalric hero, or a cultural hero in the Siberian culture. This kind of Shaman narrative can be said to be another form of heroic discourse.

Despite the similarities in the main motif and the underlying pattern of the story between the story of Paritaeki and that of Percival, the difference which originates from the religious background should be pointed out. While Wolfram von Essenbach's *Percival* is based on the Christian belief, the tone of Buddhism and Shamanism is predominantly imbedded in the story of the princess, Pari. And the physical tests, which are frequently described in the course of Percival's attaining the Grail, are replaced by the feminine trials such as the intelligence tests, feminine labor etc., in *Paritaeki*.

The story of Paritaeki also shares the motif of journey to the Underworld with that of *Sir Orfeo* in its origination. *Paritaeki* together with *Sir Orfeo* must be the figure who provides the answer to the everlasting question given to man who suffers from conflict between life and death.

According to Alexander Heidel's "The Gilgamesh Epic and Old Testament Parallels," the land of death that the Sumerians called as the "great Underworld" was called as the land of no-return by the Babylonians (171). In a word, the land of no-return implies a death replete with darkness and misery. That world must have been and be the suitable stage of the adventurous tales which deal with a series of trial, its overcoming and settlement. From Gilgamesh, who follows a precedent of the Sumerian's goddess, Inanna, to Faust, the Underworld had been the last destination that the protagonists of the adventurous tales generally visit. Odysseus, Hercules, Theseus, and Orpheus are the representative heroes in the western tales who follow the motif of journey to the Underworld.

The story of grail-quest in Malory's work also contains the representation on another varied form of the Underworld. The castle of the Grail can be said to correspond to the Underworld in which the heroes' valor and wisdom are required to overcome the unexpected trials and wonders. As in the Underworld depicted in the other folktales, the castle of the Grail could not be reached without the miraculous aids, such as a hermit, or a holy lady or a magical power. That is similar to Phaeacians visited by Ulysses with the assistance of an magical aid or power. Those who tread on that land through the various trials and hardships are selected as heroes.

As examined in relation with the hero's obtaining the life-restoring water or the holy Grail, the land of underworld cannot be said just to symbolize darkness, despair, and death. We can perceive hope and possibility, though not definitely, reflected in the symbolic meaning of cave, or the presence of the life-saving objects there. The other world, the Underworld, or the cave which can be reached only through a small aperture conveys closeness and darkness to us as its symbolic meaning. However, these geographical places in the folk tradition must provide the

hero with the significant moment for openness or a better world. That is, the possibility of showing the sign of hope and resurrection is frequently inherent to the Underworld as the common symbol of death. That is compared to the situation that the end of winter and the beginning of spring is ingeniously overlapped. Besides, the directions to which the protagonists move give symbolic meaning to the interpretation of the story. As a rule, we are confronted by the opposition between heaven and underworld, between the east and the west, or between up and down. However, in spite of these contrasting concepts, like the "field of Egypt, Aalu," the Underworld sometimes symbolizes the land of fertility and the ideal.

The Underworld as the sign of fertility and resurrection which contrasts with its common meaning of death can be found in the Korean folktales, *Paritaeki* and *The Dutiful Lady, Shimchong*, which are based on Shamanism or Buddhism. The motif of quest for the life-recovering water or grass is the frequent quest-material of the stories in the Siberian region. In a broader sense, the comings and the goings between this world and that world, and human desire to know the Underworld, and to overcome its anxiety are deeply seated in human minds, regardless of the racial and religious difference. The only different thing I can point out is that in the folktales of the Asian area, the motif of journey to the Underworld is closely related with rather secular and humanistic purpose; fulfilling filial duties. However, the purpose of quest to the Underworld in the Western romances like the Arthurian ones seems to focus on something broader such as holiness and fertility which is concerned with the Christian belief.

The story of Sir Orfeo has been known to have a mythical aspect of fertility. Ake Hultkrantz says in his *The North American Indian Orpheus Tradition* that though the tradition of *Sir Orfeo* doesn't have a hint of fertility myth in the peoples who live on hunting such as the Siberians and

the northern Americans, however, it is believed by the agricultural people that Orfeo is identified with the god of heaven and his wife with the goddess of earth (198-99). In this sense, the fact that the tradition of Sir Orfeo functions to recover the declining principle of female fertility is convincing. When compared with the tradition of *Paritaeki*, the story of *Sir Orfeo* shares the function not only of curing disease but also of bringing fertility in the barren world.

   In spite of the worldwide universal aspects both in the symbolic meaning of *Sir Orfeo* and its journey motif to the Underworld, there are several aspects with some differences which enable *Sir Orfeo* to be viewed as more secular and humanistic narrative. The first distinguishing feature is that the husband who remains alive brings the dead wife to this world. The second feature is that the relationship between them is of a close friend or relative, although they are not in any conjugal relationship, and the third is that the only purpose of the journey is to save the dead person from the Underworld without any religious meaning. This secular motif of journey in *Sir Orfeo* can be found in the Korean folktale, *The Scholar Shin*.[18] Because of this simple purpose of the narrative, some romantically evaluate *Sir Orfeo* as the "family story of sacrifice," the "story of everlasting human sentiment," or the "story which overcomes

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18) The summary of *The Scholar Shin* is as follows: In the long-ago days, the old couple, who had been childless, gave birth to a baby who was a snake. He reached the marrying age. So, he took a prime minister, Kim's third daughter, as his wife. After casting aside his slough, and metamorphosing into a handsome scholar on the first night of the honeymoon, he pursued his way. Before his departure, he asked his wife to treasure up his cast-off skin. Otherwise, he said that he would have deserted his wife. The scholar Shin's wife went into the Underworld to find her husband, after losing his husband's slough by falling prey to her sisters' deception. The scholar Shin realized his wife's arrival and search for himself in the course of exchanging the songs with a view of the full moon. He accepted his wife again through several difficult tests."

death with human love."

The last universal feature is the motif of marriage shared between Korean and Arthurian folk tradition. Marriage can be said to be a kind of adventurous quest in Korean cultural tradition. This aspect is also revealed in one of the Arthurian folktales, "Culhwch and Olwen." Meletinsky points out in his structural approach to the folktale that the final goal of most folktales lies in a hero's marriage. The only difference between the quest tales mentioned above and the quest of marriage is that the former is holy in terms of the religious background, the latter is secular. The story of quest for marriage consists of the indispensable three steps as in the biographical pattern of the mythical figure, though there are the differences between them. Examining the pattern of marriage from the mythological age, through the Era of the Three Kingdoms until the modern period, the three steps are picked out as the required processes to legally succeed in the quest for marriage: the contract or promise of marriage, the process of carrying out the marriage contract and the legalization of marriage.

The traditional marriage in Korea shows the various aspects of psychological drama on the conflict between the side of would-be-bridegroom and that of would-be-bride. This can be understood only in terms of the patriarchal thought deeply seated in the Koreans' psyche. Viewing marriage in the family of would-be-bride, to marry a daughter off was equivalent to losing her from the family forever. Therefore, marriage used to be thought of as a ceremony of severance from the bride's side. On the contrary, to a bridegroom who has only to accept a bride, it can be said to be a ceremony of connection. A bride, who can be connected with a bridegroom after experiencing the painful severance from her family members, comes under the yoke of the emotional burdens, such as loneliness, unrest for the coming trials in her involvement with the bridegroom's family, and psychological tension.

Unlike the side of a bridegroom's family, that of a bride's family also had to feel a sense of loss and even the painful distress which result from a daughter's alienation from the family. What is more, sadness and anxiety of a bride's parents lead them to think that to give a daughter is to be taken away from the family by a bridegroom's family.

　　The psychological conflict between a bride's side and a bridegroom's has functioned as an important element in the procedure of the traditional marriage in Korea. Its procedure has focused on the pain of alienation in a bride's family, especially, her parents, and has aimed at alleviating and neutralizing such conflict. So it is usual that the decisive right to legalize marriage lies in a bride's side. Once the marriage contract or promise between the two families is made, a would-be-bridegroom has to face the impediments on the process of legalization of marriage. This process of legalizing marriage can be traced back to the marriage of the Korean mythical figures in the era of the Three Kingdoms.

　　The three components mentioned above in the quest for marriage has been consistently revealed from the mythical era to the present. In the marriage of the mythical figures in the Korean mythology, the protagonist should validate his identity as a noble figure, and should show his exploits, which could be distinguished from those of ordinary men, until they obtain their counterparts. Considering the hardships and trials they have to undergo in the process of obtaining their counterparts, the quest of marriage must be a variation of the quest for the holy object or the precious and beautiful thing in the folk traditions. In the Arthurian folktale, "Culhwch and Olwen," Culhwch's quest for Olwen as his counterpart can provide the sure evidence to the fact above.

　　The tradition of marriage in the Korean narrative tradition as well as the Korean mythology is marked nowadays. In spite of some changes in the process of marriage in comparison with the old style of marriage, a man

who promises to marry a woman should stand the ritual humiliation and suffering as the step of marriage impediment. What anthropologists call "riutal humiliation" before marriage——a series of obstacles confronting those who are on a threshold of an initiation ceremony——precedes marriage. For example, there is a would-be-bridegroom's visit to a bride's family, the callous or unsatisfactory response to the bridegroom's visit in the side of the bride's family, some trials given to the bridegroom, and even to the family of the bridegroom, etc. Until the very day of marriage, some trials and obstacles prevent the marriage from being easily accomplished. This matter can be explained in terms of the psychological approach of the legalization of marriage; in order to atone for a female's future suffering and distress and to keep balance of power between male and female, though only for a while, in the patriarchal culture.

The theme of Cinderella both in the Korean folktale and the folktale related with the source of King Arthur is also interpreted in the context of attaining a bride through a bridegroom's hardships and trials. In other words, this may coincide with the process of initiation. In these stories, the bride is considered as a kind of treasure or holy material, if not tantamount to the value of treasure, in the other quest-stories. She must be an object which demands the quester's effort and even adventure. In a word, the process of marriage as well shown in "Culhwch and Olwen" is compared with the adventurous quest. In the fantastic beauty and happiness of marriage, the conflict between the pain and its neutralization, between attaining its goal and rewarding after it always exist. That is, the contrast between the dark and the bright, between the happy and the painful makes the story as dramatic as real life itself.

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Abstract

Universalities Between Arthurian Folk Traditions and Korean Folk Traditions

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Comparing the stories of two mythical figures, King Arthur and Chumong, on the whole, we can easily find the slight differences which originate from the disparity in culture, religion, and the way of life. However, as implied in the fact that the "collective unconsciousness" is deeply embedded in human psychology, universality underlies the mythical heroes in terms of the biographical patterns. In comparison with the biographical pattern of Chumong with Malory's Arthur, most episodes in the former's biographical life pattern corresponds to those of Arthur's life. In addition to the morphological characteristics, the universal features between the Arthurian literature and the Korean tales in terms of heroic literature are also found regardless of the disparity in the cultural and religious background. Moreover, the universal motifs such as quest for life-restoring object, journey to the Underworld, and marriage are shared between Korean and Arthurian folktales.

Key Words: King Arthur, Chumong, Morphological analysis, Heroic literature, folktale-motifs
아서왕, 주몽, 형태분석, 영웅문학, 민담의 모티브

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