Narrative structures in Korean folktales: A comparative analysis of Korean and English versions

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Abstract
A narrative is a sequence of connected events arranged by a narrator. Folktales are a genre of narrative stories that every cultural community possesses. They have spread through verbal storytelling rather than written formal texts and reflect cultural beliefs, cultural identity, traditions and social customs. In this paper, I comparatively analyse the narrative structure of two versions of Korean folktale stories: the original Korean version and their English versions rewritten by American writers. The results of the analysis reveal that a modification in narrative structure occurs during the process of trans-creating folktales into a different language to appeal to a target audience that has a different cultural background. The results of my analysis show that the story schemata of folktale stories and story patterns vary between cultures, reflecting the different cultural orientation of each audience.

Introduction
Discourse is a form of language usage for communicating ideas or beliefs. In discourse, cultural values and beliefs play an important role in determining the social identity and relationship of speakers, and, as a form of discourse, narrative stories also reflect a society's cultural and social values. Thus, Holmes asserts that narrative stories provide "a window on cultural and social consciousness," which represents the cultural and social preoccupations of each culture at a specific time (Holmes, 2003, p. 110).

According to Hudson and Shapiro (1991), narrative production is a cognitive and linguistic task involving various types of knowledge, including: information about the event in the story, memories of specific episodes, understanding of people and typical social interactions, comprehension of verbal tense and linguistic connectives, and awareness of the listener's needs. In addition, the patterns of verbal performance structure are also culturally apparent across diverse sociocultural contexts. In other words, each culture displays different abstract functional structures by which language users formulate their texts to accomplish coherence, such as in headlines, opening greetings, summaries, and conclusions of an argument. Thus, the narrator's task is transforming knowledge into a narrative, which is a structured dialogue to give lessons to others.

Folktales are categorized as a genre of narrative stories that every cultural community possesses. They have spread through verbal storytelling rather than written formal texts and reflect cultural

beliefs, cultural identity, traditions and social customs. Samovar et al. (2007, p. 32) claim that folktales typically contain "wisdom, experiences, and the values of culture." Folktales also reveal which cultural values are approved of or condemned in a society, through their stories. Young audiences learn social values and obtain moral lessons by reading or listening to folktales. However, the lesson is not overtly expressed. Instead, it is often effectively embedded in the story, which can leave a more pervasive impact on young audiences (Nada and Warns, 1998).

Folktales have been one of the best linguistic and cultural resources for a child's socialization process, because they teach difficult lessons about social interaction and communal morals in an informal way (Rodriguez, 1999). The compact storyline of folktales is designed to casually convey intended societal morals and values to a young audience. To this end, folktale stories tend to have unique structural patterns and rhetorical organization to accomplish their communicative or social goals. In other words, the story structures of folktales are heavily influenced by cultural beliefs around the schematic structure of narrative discourses.

Moreover, folktales are culturally patterned narratives because narrators in folktales turn cultural experiences into stories with explicit structures. In the process, cultural values are reflected and moral lessons are included. Hence, the structure of folktale stories and story patterns can vary between cultures (McCabe and Peterson, 1991). Because of the discrepancy in folktale structures and story patterns across cultures, translations of folktale stories may not deliver the nuance and cultural context of the original version.

The folkloristic theory of translation sounds simple due to the simplicity of the vocabularies of a young audience, but in fact it is semantically complicated and contains culturally inundated forms of intercultural communication. Folktale translation includes hypothesizing the recurrent plots of tales as suitable tale types for their own cultural audience. This is the reason why we need to comparatively study the original and translated version of folktales. Due to their importance in the cultural implications of children's socialization processes, there is a vast volume of studies on folktales. However, there is a void in the literature that comparatively studies the original version of folktales with their translated texts.

Thus, I analyse and compare two Korean folktales and their English versions: *Heungbu and Nolbu* (Bad Older Brother and Good Younger Brother) and *Hokburi Yeonggam* (Old Man with a Wen) both published by the Froebel Children Education Research Institute in Korea;[1] The English version of *Heungbu and Nolbu* (*Bad Older Brother and Good Younger Brother*) is from book four (pp. 24-30) in the Asian Copublication Programme's *Folktales from Asia for Children Everywhere* published by John Weatherhill in 1976. The English version of *Hokburi Yeonggam* (Old Man with a Wen) is Nina Jaffe's *Older Brother, Younger Brother: A Korean Folktale* published by Viking in 1995.

The reason for selecting Korean folktales and their English versions is because Korean and American cultures are considerably different. Korea has a long history and Korean culture is deeply rooted in Confucianism and Buddhism. By contrast, the United States has a relatively short history with a cultural background similar to Europe, although it has been slightly influenced by the cultures of American natives, Asians, Africans and Latin Americans. Korean culture is often referred to as collective and hierarchical whereas American culture is individualistic and horizontal. Both cultures promote hard work, although the former does more so than the latter. In other words, Korean culture is different from American culture despite some common values. Thus, the moral lessons of the original version of Korean folktale stories may be delivered in a different cultural context and story structure than their English versions.

Translation in this study does not mean a direct conversion of the original texts into a foreign language. Instead, it means the

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[1] Publishing years are not specified although they were probably published in the late 1990s, as Froebel Media Inc. was founded in 1997. These books are among a series of 50 children's books by Froebel Media Inc.

trans-creation of the original stories in a different language by foreign authors, targeting culturally distinct audiences. I apply this broader concept of translation following Muhawi (1999). According to Muhawi (1999), interlingual translation includes a new creation of the same text from different cultural values and schemas. By comparing the story structure and cultural differences between the original and translated versions, I will empirically show how a translated version is different from the original version in terms of story structure, although it achieves the same goal.[2]

This paper consists of three main parts. First, I examine the cultural values and social norms of Korean society. Considering the role of culture in folktales, it is necessary to understand the cultural background of the story. Next, I compare the narrative structure of Korean folktales and their English versions. Since Korean culture is different from American culture, comparative analysis of Korean folktales and their English version written for American readers will provide meaningful insights. Third and finally, I discuss the implications of these findings. Overall, the contribution of this study is threefold: (1) analysing the narrative templates of Korean folktales; (2) comparing the narrative structure of Korean folktales between the original and translated versions; and (3) discussing the implications of different cultural presuppositions and values.

1. Theoretical background

Bhabha (2004, p. 228) argues that the interlingual transformation of texts involves the performative nature of cultural communication because "it is language in *actu* (enunciation, positionality) rather than language in *situ* (énoncé or propositionality)." In other words, translation is not just changing the words or

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[2] The two Korean texts I used are published by the Froebel Children Education Research Institute in Korea. This publisher is one of the popular publishers in Korea and they claim to publish the most authentic stories of Korean folktales. The two English versions are retold versions of the Korean folktales, not direct translations of the Korean text published in Korea.

sentences from one language to another. Translation is a process of creative manipulation of the idea of texts from one language to another, because it includes a process of recreating the target text with the angle of new cultural values as well as a new language, a hybrid construct. The transmission of cultural values is also one of the core progressions in translation. Accordingly, the translator should be "not only bilingual or multilingual but also bicultural, if not multicultural" (Bassnett and Lefevere, 1990, p. 82).

Folktales as narratives include the feature of performance, because the concept of performance in narratives involves the theatricality of the original narration, resulting from the act of reading, to give the audience an anticipated impact and induce their prompt reaction (Tedlock, 1983; Muhawi, 1999). Folktales tell the audience about what the people of a community wanted to communicate among themselves, such as what they fear, what they hope for in their lives, what they dream about for the future, and what they imagine outside of their community. Folktales as a narrative genre are grounded on the concept of performance, rather than plain reading. In other words, in folktale stories a narrative contains explicit or implicit elements that inform the interlocutor on how to interpret the message for the target audience of communities.

Narratives typically set up an explanatory frame that provides the audience the information needed for interpretation of the overall message. Narratives can appeal to the audience in two ways: (1) by a story content comprised of actions, actors, events, time and setting; and (2) by the way the story is narrated and its plot is constructed (Chatman, 1978). Chatman (1978) argues that narratives largely have binary components of *story* and *discourse*. *Story* refers to what is depicted in narratives, while *discourse* describes how the content is delivered. In Chatman's (1978, p. 19) terms, *story* consists of "the chain of events (actions happenings), plus what many be called the existents (characters, items of setting)." On the other hand, *discourse* includes the plot structure linking the events in the narrative together.

In studying folktale narratives, Propp (1968) first recognized the plot structures of narratives as a significant component. Since Propp's study, structuralists/formalists (e.g., Chatman, 1978; Lwin, 2010; Propp, 1968; Rimmon-Kenan, 1983; Toolan, 2001) have analysed the function of narrative plot structures separately from the story. Lwin (2010) further noted that the plots of narratives are constructed by a perceived motivation, so events in narratives are connected non-randomly to exact the desired effect on the audience.

Narrative plot structures vary across different linguistic communities as well as different literary genres (Ochs & Capps, 2001). According to Toolan (2001), story elements such as setting and antagonists or protagonists can be transferred identically from one language to another, while the structural arrangement of the story can be modified during trans-creation. Toolan's (2001) claim about cultural or linguistic variability of narrative structures is also supported by Muhawi (1999) with folktale structures. Muhawi (1999) argues that the plot structure of folktale stories falls into the category of the ethnography of speaking. The narrative structure and plot organization of different folktales are conditioned by different cultural values.

Thus, many scholars have examined the narrative structure of different cultural backgrounds. A few examples include: Lwin (2010) on Burmese folktales; Bremond (1977) on French fairy tales; Drory (1977) on the Arabian folktale of Ali Baba and the Forty Thieves; Dundes (1971) on African folktales; Propp (1968) on Russian folktales. As Snell-Hornby et al. (1997) claim, different cultures not only express ideas differently but also shape them in their own ways. Folktales are considered as highly polished, artistic texts and each culture has established unique forms of plot development that are based on conflict and action. The storytellers or the writers of folktales do not accord with the literal definition of dramatic performers, but their narration of the folktale story includes characteristics of performance to give the stories more appeal to the community audience.

Lwin (2010) argues that an agent who creates a narrative text decides how the story elements, such as actions, are organized and presented based on his/her judgment of the significant contribution of the elements in the story's development. This remains the same for the agent of folktales. Narrative agents of folktales tend to follow an organization that is attractive and consistent with the preferences of their cultural audience. Thus, trans-creation of original folktales can result in notable changes to narrative structures to appeal to the target audience. In other words, a folktale story structure which appeals to a Korean audience may not have the same appeal to an audience in other cultures, which is another reason why a comparative study of the original and translated versions of folktale stories based on their narrative structures is salient.

1.1 Narrative structure theories in a current study

As Chatman (1978) acknowledges, narrators can arrange the events in a story in various ways, resulting in numerous contrasting plots derived from the same story. The plot structure of narratives can be crafted based on the agent's target of the narrative (Ochs and Capps, 2001). This study focuses on an analysis of the plot structure of folktale narratives. Toolan (2001) asserts that narrative plot structures need more attention because events that occur in a story are not random. They are designed to have logistic relationships with each other.

Studies on the plot structures of narratives assume that narratives have an internal structure like sentences (Chatman, 1978; Thorndyke, 1977). Lwin (2010, p. 9) notes that, "an analysis of narrative structures in folktales needs to identify the fundamental events by which the narrative is 'driven' into a well-organized storyline, as well as to investigate whether these events can be claimed as identical for all types of tales, and how they are linked into familiar trajectories." Different arrangements of the events in a story create idiosyncratic plot structures, reflecting how narrators differentially depict the story.

Labov and Waletzky (1967) and Propp (1968) were the pioneers of identifying the units of structural organization in oral narratives stories. While Propp (1968) sets out the unit of analysis as *function*, or the

"action of a character, defined from the point of views of its significance for the course of the action," Labov and Waletzky (1967) make the clause the smallest unit of narrative structure. In addition, they provide a structural framework for a narrative plot composed of six-part sequential units. Following Labov and Waletzky (1967), there have been a number of studies that introduced various frameworks of compositional narrative plot structures (e.g., Hatch, 1992; Hudson and Shapiro, 1991; Labov, 1972; Longacre, 1981; Mandler, 1978; Propp, 1968). Among them, I discuss the four main theories most relevant to this study, which are widely used in narrative structure studies.

The first theory I introduce is Longacre's (1981). In his study, Longacre (1981) examined the narrative plot structure of written stories, such as novels. He employed the concept of notional structure and surface structure to analyse narrative structures. Notional structure is based on a rhetorical story schema on which climactic narrative discourses progress. Surface structure is divided into episode units, which deal with linguistic cohesiveness devices. Longacre contends that plot should be the concept embracing the principle of semantic coherence that the cohesion of the surface structure reflects. With this double structure, he focuses on the progress of climactic development he labels the peak in the surface structure. Longacre (1981, p. 24) defines the peak as "an episode-like unit set apart by special surface structure features and corresponding to the climax or denouement." Thus, the peak function is the main part of the narrative.

Longacre (1981) described the following episodic units of surface structure within the climactic development: *aperture, stage, prepeak, peak, postpeak*, *closure*. These units are related to notional structure. *Aperture* is the formulaic beginning (Once upon a time…), which exists only in surface structure. *Stage*, which corresponds notionally to exposition, provides some crucial information concerning the discourses' time, place and participants. *Prepeak* renders the inciting moment of the story line and/or developing conflict. *Peak* is the notional climax, which can be marked on the surface by several devices such as

rhetorical underlining, concentration of participants, highlighted vividness in tense, shifts to more detailed description of characters, changes of sentence/paragraph length, less conjunction, and so on. *Postpeak* as denouement or final suspense entails a crucial event which makes resolution possible. Finally, *closure* wraps up the conclusion of the story and is marked by an expository paragraph or moral sentences.

Along with these basic units, Longacre illustrates three different profiles that different stories can have, depending upon where and how the peak occurs. The profile of a single peak is a series of stages – prepeak – PEAK – postpeak – closure. The profile of the main peak and final peak contains the second peak within the closure such as the following stages – prepeak – PEAK – postpeak – SEC PEAK and closure. The other variation, the profile where double peak is marked with the occurrence of an additional peak connected with the first peak, creates the formation of the following stages – prepeak – interpeak – PEAK – closure. Presumably these profiles can be applied to various stories with different orientations.

In contrast to Longacre's narrative structure, Labov (1972) introduces his framework of narrative plot structure based on oral narratives. After gathering many interviews that contained stories of personal experience, Labov proposes six elements needed to have a fully formed narrative structure: 1) abstract; 2) orientation; 3) complicating action; 4) evaluation; 5) result or resolution; and 6) coda. Abstract is considered as the beginning of the story with a summary of the whole story such as "This is a story of a man who was killed out at sea." Orientation provides general background information before the first event of the narrative occurs. Time, place, characters and their activities, or information about the situation can be identified in the orientation.

For the main event, a complicating action can occur in narratives. A complicating action may be followed by evaluation. According to Labov (1972), the evaluation is signalling to the listener why the events of the narrative are reportable, such as "it is quite an experience." This element turns the attention of the storyteller to the listener,

telling him/her what the point of the story is. In Labov's structure, evaluation occurs throughout the story. Due to this evaluation, the story line in Labov's model tends to be less linear than that of Longacre's framework.

Evaluations are followed by the result or the resolution of the story, and the coda closes the sequence of complicating actions in the story. Labov (1972) argues that the coda is not only an option to signal that the narrative is finished such as "that's it," but it also functions to bridge the gap between the end of the narrative and the present. In other words, the coda in Labov's narrative syntax brings the narrator and the listener back to the starting point of the narrative.

In addition, the coda in Labov's understanding can also be oriented mainly to the oral narrative. Chafe (1982) argues that oral and written discourses differ in the level of involvement or detachment that the speaker/writer adopts in relation to the audience or speakers themselves. He concludes that oral discourse has a higher level of involvement with the audience and fragmentation of the story line. In addition, the speaker should monitor the flow of the oral story because of the rapid pace of oral discourse. By contrast, written discourse has a more integrated story line and is rather detached from the audience, even from the writers themselves. Labov's narrative syntax reflects many characteristics of oral discourse, and accordingly this framework is the most efficient for analysing oral narratives (Chafe, 1982).

Another theory on the framework of narrative plot structure is presented by Hatch (1992). She argues that the most common structural pattern of a narrative plot includes the following components: 1) abstract; 2) orientation (time, place, and character identification); 3) goal and problem; 4) steps to resolve the problem; 5) resolution or climax; and 6) coda. Hatch (1992) points out that once the setting is established, the storyline can be set up by providing some problems which prevent the hero's easy attainment of the goal. The hero's steps to solve the problem and achieve the goal are the main action. The resolution of the story shows the attainment of the goal. Hatch (1992) characterized the coda as a bridge to bring the reader back to

the starting point of the story, which is close to Labov's (1972) coda. However, in Hatch's (1992) definition of coda, it is possible to present the moral of the story, which often occurs in fairy tales.

One unique element in Hatch's (1992) framework is the element of "goal and problem," which may be equivalent to "inciting moment" or "complicating actions" in other frameworks. Hatch (1992) identifies the main reason for the plot complication as the problems the hero faces. Even though Hatch (1992) did not specify which narrative texts she had focused on, her examples mainly came from English folktales and fairy tales. Accordingly, we can assume that Hatch's narrative template may be most appropriate for analysing Western folktales or children's stories.

Finally, Hudson and Shapiro (1991), integrating other studies on story structure and their study with children's storytelling, provide a formal framework of narrative plot structure for a single episode story. It includes: 1) formal beginning (e.g., "Once upon a time…"); 2) orientation to introduce settings and characters; 3) initiating events: goal-oriented actions; 4) problems or obstacles to achieve the intended goal; 5) resolution of the problem; and 6) formal ending device. The uniqueness of this framework is the absence of the climax. Hudson and Shapiro (1991) focus on American children's recapitulation of stories they had once heard. Accordingly, their framework is a story scheme American children typically acquire.

Considering the variance in the proposed structures of folktales discussed thus far, there is no universal structure that is applicable to every culture. There is a consensus in the literature that the given structure can be manipulated or employed by different narrators with various intentions and cultural orientations. Van Dijk (1977) argues that narrative structure is usually specific to a given culture and plays an important role in story comprehension and production. For example, Shaul et al. (1987) report that Hopi Coyote stories do not contain evaluation and moral lessons. They assume that the reason for the absence of evaluation and moral lessons is the cohesiveness of the ethnic listener group of the story. Matsuyama (1983) finds that

English stories tend to centre on the actions of the characters while Japanese stories focus on the development of characters, the motives of actions, and the relationship between the characters.[3] In other words, different schemas of narrative plot structure entailed in different cultural orientations may result in modified interpretations of the same story (Peterson and McCabe, 1983). These amended interpretations may result in variations in folktale structures.

Next, I analyse Korean folktales and their English versions to show how culturally different interpretations result in structural differences.

2. Analysis and findings
2.1 Korean folktales

This study is based on two Korean folktale stories and their English versions: *The Old Man with a Wen* and *Heungbu and Nolbu* (*Bad Older Brother and Good Younger Brother*). The English versions of these two Korean folktales are not direct translations of the Korean texts. Instead, they are the English versions of the same Korean story written by American writers for English readers, adopting the episodes of the Korean folktale stories while reflecting the reader's culture.

The story of *Heungbu and Nolbu* used in this study is one of the most well-known and popular among all Korean folktales, so most Korean children are familiar with the story. Moreover, this is the story that is commonly used when Korean parents want to teach their children didactic lessons on morals and honesty. Grayson (2002) notes that the storyline of *Heungbu and Nolbu* is very typical of Korean folktales. *The Old man with a Wen* also has a very similar storyline to that of *Heungbu and Nolbu*.

The texts used in this study are mainly written for young children. There are three reasons to employ these children's folktales in this study. First, children's folktales reflect cultural norms and contain cultural

knowledge. This is second nature to the people of the given country, but not necessarily the case for foreign readers. Thus, the story, particularly in terms of structure, may need to be slightly modified to reflect the reader's culture to help them understand the story and embedded lessons better. Second, folktale stories are written texts, even though they are supposed to be narrated by a storyteller. This allows different interpretations of the story by storytellers (English writers who wrote English versions of the Korean folktales) who have different cultural orientations. In other words, a writer's cultural identity may be reflected in storytelling. Third, the length of these children's folktales is relatively short, therefore narrative structure is clearer than that of other types of folktales. This makes it possible to clearly compare the structure of the original Korean folktale with that of the English version.

Table 1 contains the story contents and the cultural values saliently reflected in the stories. These folktales reveal some of the Korean cultural values discussed in the previous section. Confucianism, Buddhism and Shamanism appear to be integrated in the participants and props such as rice, goblins, swallows, tigers and oxen. Concerning the theme, both stories with Confucian values convey a didactic message commonly used in teaching Confucian morals to the audience, the children of Korea. The main message is that those who keep the Confucian moral codes of conducts will be rewarded by Heaven's providence. In addition, the gentleman (*junsi*) type of heroes get rewarded due to their righteous conduct, conforming to the Confucian ideals of humanity, wisdom, integrity and etiquette, while the small men (*xiaoren*) types of anti-heroes who pursue monetary gain and do not behave themselves get punished.

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[3] On the other hand, Carroll (1981) notes that narrative structure affects the audience with respect to remembering the story. She found that American students tend to have more trouble recalling the core of American Indian folktales than that of American folktales.

Title	Content	Value
The Old Man with a Wen	The story of an honest old man with a wen who pleased goblins with beautiful songs and became rich	Generosity and Righteous mind (Confucianism)
Heungbu and Nolbu: Bad Older Brother and Good Younger Brother	The story of a good younger brother who fixed a swallow's broken leg and was rewarded with wealth because the swallow gave him the seeds to grow magic pumpkins containing a lot of treasure	Generosity, Righteousness, and Brotherhood (Confucianism)

Table 1: Story Content and Moral Lessons/Values

2.2 Findings

Findings of the analysis of the narrative structure of two Korean folktales and their English versions are addressed in the following. First, the structural frameworks of the two Korean folktale stories in Korean are illustrated in Tables 2 and 3.

Surface Plot		Content
Aperture		There lived a poor old man who had a huge wen on the side of his chin.
Stage	Exposition	The old man had an honest, generous mind along with a beautiful singing voice. All the people in the village liked him.
Prepeak	Inciting moment	One day, the old man went logging. He got lost and stayed overnight in a hut. He was scared so he sang songs.
Peak 1	Climax	Goblins showed up and danced along with the songs. They thought the songs came out of the wen. Goblins took the wen from the old man and gave him a lot of gold in return.
Interpeak	Inciting moment	A greedy old man with a wen became jealous, so he went to the hut for the gold.
Peak 2	Climax	The goblins appeared with rage because the wen did not sing, so they stuck the wen on the greedy man's chin.
Closure	Conclusion	The greedy old man cried in regret with empty hands and two heavy wens on his chin.

Table 2: Structure of *Old Man with a Wen* (Korean version)

Surface plot	Notional plot	Content
Aperture		There lived two brothers with their father.
Stage	Exposition	The older brother was nasty and greedy while the younger brother was honest and filial.
Prepeak	Inciting moment Developing conflict	The two brothers started their own families and soon their father died. The greedy older brother kicked the younger brother's family out of the house in the middle of winter. The family of the younger brother found a vacant hut, but they were hungry. The younger brother begged for food from his older brother, but he was smacked instead of getting food.
Peak 1	Climax	In the following spring, the younger brother happened to cure a swallow with a broken leg. From the seed the swallow brought big gourds grew. The younger brother's family became rich because the gourds were filled with

		treasures.
Interpeak	Complicating Action	The jealous older brother also cured the leg of a swallow after he caught it and broke its leg on purpose.
Peak 2	Climax	The bird brought a seed and gourds grew. In its harvest, a lot of goblins came out of them and took the older brother's assets.
Closure	Conclusion	The older brother and his wife regretted their actions, but in vain.

Table 3: Structure of *Heungbu and Nolbu: Bad Older Brother and Good Younger Brother* (Korean Version)

As shown in Tables 2 and 3, Longacre's framework is most applicable as the structural framework of the Korean folktale stories. There are four reasons for this. First, Longacre's episodic unit with peak is most useful for analysing the folktale storyline, which is a series of small episodes progressing towards the climax. Second, the Korean folktale has all of the units of Longacre's framework without missing any of them: aperture, stage, prepeak, peak, post-peak, and closure. Third, the Korean folktales do not have the abstract and evaluative elements in Labov's structure. Because Labov's framework is based on oral narratives, it is least applicable to the Korean folktales, which are written discourses. Absence of the abstract element in Korean folktales also lowers the applicability of Hatch's framework. Fourth, the content of the stories does not necessarily have the element of the "problem of the hero" or "the step to resolve the problem". Instead of discussing the initiating events that deal with the hero's problem or goal, Korean folktales describe the incidents to show how the hero is righteous and deserves a reward, which appears in the climax unit. Hudson and Shapiro's structure does not include the climax, and also their structural element, *obstacles* for achieving the intended goal, is difficult to apply to a Korean folktale with a didactic moral.

Longacre's framework with different peaks, both the single peak profile and the double peak profile, appear in many Korean folktale stories. However, when the story's purpose is to teach a moral lesson about the results of bad behaviour, the profile of the double peak tends to be employed. For example, both folktales analysed in this study, *The Old Man with a Wen* and *Heungbu and Nolbu: Bad Older Brother and Good*

Younger Brother have the double peak profile.[4] These two stories show both what happened to the good hero who is nice and values righteous behaviour more than money and what happened to the bad anti-hero who is greedy and ready to sacrifice righteousness for money. The former reflects the image of the Confucian gentleman and the latter exhibits the behaviour of the small man.

According to Confucian philosophy, a gentleman with a good nature is juxtaposed with a small man of bad nature. Men with *Jen* are called "*junzi*" ('gentleman'). "*Junzi*" is contrasted with "*xiaoren*" (small man), who understands what is profitable (Lu, 1998, p. 4, 16, 74). Lu (1998, p. 7) recognizes that the "gentleman is easy of mind, while the small man is always full of anxiety." He interprets *junzi* as a cultivated person who tries to achieve moral perfection, respects authority and despises worldly goods. On the other hand, *xiaoren* is a shallow person who is immoral and only thinks about material benefits and has no respect for authority. In general, these two characters serve as the main actors in many Korean folktales to maximize the results coming from the good behaviour and bad behaviour of the two characters. Longacre's double peak structure works best for this intention.

By contrasting the rewards and punishments, the didactic effect of the moral lesson can be maximized. This kind of contrasting strategy is easily understood through the Confucian philosophy of contrastive relationships. In addition to the contrast of gentlemen and small men in

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[4] Most Korean folktales intended to teach a moral lesson have this contrastive narrative structure (e.g. *Gold Axe and Silver Axe*).

Confucian rhetorical texts, this type of argument is found in the Chinese texts *Zhuan* (Zuo Commentaries) and *Guo Yu* (Discourse of the State) (Lu, 1998). In these two Chinese texts, the knowledgeable and skilful persuader provides conditions of behaviour that contribute to success or failure. By providing both the advantages of good behaviour and the disadvantages of bad behaviour, folktales can have a stronger didactic lesson.

Moreover, the double peak profile employed in Korean folktales does not have a linear rhetorical structure. The profile of the double peak is matched with the traditional Korean (or Asian) rhetorical pattern, *ki – seung – cheon –kyeol* which is equivalent to the Chinese *qi – cheng – jun – he*. *Ki* is the beginning of one's argument and *seung* is the development of the main argument. *Cheon* is development with sub themes or supportive argument, which is not directly related to the argument in *seung*, but is indirectly related to the main theme. *Kyeol* brings all the arguments together and provides a conclusion (Connor, 1998). In the provided folktales, the good character's behaviour and rewards can be considered as *seung*, while the wicked character's behaviour and punishments can be regarded as *cheon*. In other words, Longacre's double peak structure matches with the traditional Korean rhetorical pattern. Connor (1998) notes that *Cheon* introduces varied but related perspectives or arguments, which may be perceived as a digression to American readers if the story is directly translated.

In turn, the analyses of two English versions' plot structures are shown in Table 4 and 5.

Plot	Content
Orientation	There was an old man who had a huge wen on the side of his chin.
Goal and problem	Everyone in the village made fun of him. He wanted to get rid of it, but "how could he get rid of the awful thing?"
Steps to resolve the problem (Complicating actions)	One day he went to gather firewood and got lost. He stayed in a hut and sang a song. Unexpectedly, goblins showed up and asked where the beautiful song came from. The old man answered that songs came from his throat.
Resolution (Climax)	The goblins misunderstood the man and took the wen without causing him any pain and rewarded him with a lot of money. He was happy.
Complicating actions	Villagers were jealous. Another old man with a wen decided to do the same.
Resolution	The goblins showed up again, but they were angry because no songs came out of the wen. They stuck another wen on the greedy man's chin.
Coda	The greedy old man with two wens sat empty-handed and sobbed.

Table 4: Structure of *Old Man with a Wen* (English version)

Plot	Content
Abstract	There lived two brothers with their father.
Orientation	The older brother and his wife were lazy and selfish while the younger brother and his wife were diligent and considerate.
Problem	When their father died, he left his entire fortune to the older son because he misunderstood the older son's living with him as kindness and filial piety for him. In fact, the older brother coveted his father's fortune.
Steps to Resolve the Problem (Complicating Actions)	The greedy older brother kicked the younger brother, his wife and their kids out of the house in the middle of winter. The younger brother's family found a vacant hut, and worked hard to get by. Next spring the younger brother happened to cure a swallow with a broken leg.
Climax	The swallow brought a seed in following spring and big pumpkins grew from the seed. The pumpkins were filled with gold and jewellery and the

	young brother's family became rich.
Complicating actions	The jealous older brother also cured the leg of a bird after he had caught one and broken its leg on purpose.
Climax	The swallow returned to the older brother with a seed and the pumpkins grew. A lot of monsters came out of the pumpkins and took all of their assets.
Coda	The older brother begged the younger brother's forgiveness and the two brothers visited their father's grave.

Table 5: Structure of *Older Brother, Younger Brother* (English version)

As shown in Tables 4 and 5, the English versions of the Korean folktales written by American native speakers show a different structural framework compared to their Korean versions. The analysis reveals that the main difference between the Korean version and the English version of the same story lies in the element of "inciting moment/complicating action". While the Korean texts containing Confucian morals allocate the staging unit with describing how the hero is a righteous and virtuous man who deserves the reward in the climactic unit, the initiating events in the English text deal with the hero's problem or goal.

This feature of the English text matches with Stein and Alberto's (1997) perceptions of folktales. Stein and Alberto (1997) argue that Western-style folktales open the story with dramatic, impactful events, such as the big, bad wolf priming children, rather than a tranquil elaboration, such as a description of a little boy or girl. For example, in the inciting moment of *The Old Man with a Wen*, the Korean version says that the hero is a virtuous man, every villager likes him and he happens to be lost and finds a hut to stay in overnight. By contrast, the English version mentions the villagers who make fun of the wen and raises the issues of how the hero who wants to get rid of the wen can accomplish this goal. Because of this problem-raising incitement, the rest of the story gives the impression of going towards the solution. The English version of *Heungbu and Nolbu: Bad Older Brother and Good Younger Brother* also features a similar type of "inciting moment" by describing the conflict caused by Nolbu's debauched personality as an anti-hero. In addition, a problem is raised with the father's wrong decision to leave all his fortune to the older son who is greedy and deceiving. This element of the father's wrong decision is neither included nor focused on in the Korean version, reminding the readers of King Lear's unwise decision and adding drama to the story.

Due to the elements of "raising a problem" and "the steps to the problem," the subsequent actions proceed to the resolution of the problem. The consequences of these actions are climactic outcomes. Ultimately, the report of the main character's events is paired with the function of coda. For example, the ending of *Heungbu and Nolbu: Bad Older Brother and Good Younger Brother* clearly functions as a coda, as it reports the consequence of the older brother's behaviour. Thus, Hatch's narrative structure fits the structure of the English texts better than Longacre's, which fits the original Korean version better than any other structure theories. That said, Hatch's narrative structure does not perfectly fit the English versions of the Korean folktales. The English versions include the episodes of the anti-hero, which could be considered as a second pair of complications and climax. Consequently, we need to employ Hatch's framework, while eliminating the abstract but adding one more series of climax units.

Based on the reasons mentioned above, the Korean folktales in Korean were analysed employing Longacre's narrative frame while the English texts of the Korean folktales were analysed with Hatch's narrative framework with the addition of a climax. In table 6, I summarize the main differences between the Korean folktales ad their English versions, which appear both in structure and content.

	Korean Text	English Text
Structure	Stage – prepeak – peak1 (climax) – interpeak – peak2 (climax) – closure (conclusion)	Orientation – problem – steps to resolve the problem (complicating action) – resolution (climax) – coda
Stage	Detailed description of the characters' good nature and bad nature	Explanation of the cause of the problem
Closure	Regret of the bad people	Despair or disappearance of the bad people
Focus of the Content	More direct moralistic lesson by providing (paralleling) both the result of the righteous behaviour and the bad behaviour	Problem solving type of story (goal achievement): more indirect moral lesson
Cultural Values	Positive values: filial, honest, diligent, generous, patient, thrifty, benevolent, modest, respectful Negative values: greedy, jealous, money-pursuing, dishonest	Positive values: diligent, cheerful, honest, smart Negative values: greedy, selfish, lazy, jealous, sly
Goal	Moral lesson	Dramatic

Table 6: Comparison of Korean Folktales with their English version

To show further evidence of contrastive structural differences between the two versions, I provide the same analysis with the excerpts of the actual texts in both Korean and English versions of these folktales in the appendix.

3. Implications

The folktales in a culture have been nurtured by philosophical, religious and moral values, which have had great effects on the social and behavioural norms of a cultural community. The values of Korean folktales are mainly rooted in Confucianism, Buddhism and Shamanism, which are also the common backbone of East Asian cultural values. Accordingly, to understand Korean thoughts and communication patterns, it is necessary to understand these philosophical beliefs.

In particular, Confucianism, which regulates political and social rules and norms in Korea, has been the philosophy of proper human relationships in society. Like most other East Asian cultures, Korean culture is group-oriented. In Korean society, morality and honour also serve as important behavioural codes due to the influence of Confucianism. The main value of Confucianism is to establish trust in a society and to transform that society into a moral community. The society shares expectations about social obligation and responsibility with its social members.

Confucianism emphasizes the following five principles of social relationship as the moral codes of conduct to regulate five basic human relationships: (1) ruler and subject (justice and loyalty); (2) father and children (Love and closeness); (3) husband and wife (initiative and obedience); (4) older brother and younger brother (friendliness and reverence); and (5) friend and friend (respect and trust) (Jin and Cortazzi, 1998).

The higher-status person in each relationship takes the lead and provides the lower-status person with protection and care. In return, the lower-status person offers reverence and obedience. Maintaining peace and harmonious relations are accomplished by keeping the desired moral codes in the social relationships, which is more important than human rights (Mao, 1994). Jandt (2010) echoes that Confucianism emphasizes the value of balanced relationships in harmony with the universe and people in a society and in appreciating proper morals. Among all the moral codes, filial piety is the first and most important step towards moral excellence.

In terms of human nature Confucianism posits that correct conduct is based on four principles; *jen* (humanity), *i* (righteousness), *li* (proper conduct/etiquette), and *chih* (wisdom). It positions *jen* (humanity) as the cardinal principle and the core of Confucianism among the four principles. *Jen* is the result of self-cultivation attested by

man's ability to establish a meaningful relationship with other members of society (Jin and Cortazzi, 1998). Lu (1998) agrees that *Jen* is the primary element of Confucian philosophy and the social elite's ideal way of achieving moral perfection. *Jen* implies benevolence, sincerity, goodness, gentility and love. Due to *Jen*, Confucian justice is not a cold intellectual principle, nor merely a written code, but a kind of composing wisdom with a quality of sympathy (Welty, 1963). Thus, many heroes in Korean folktales appear to be wise as well as humane and sympathetic to the anti-heroes who often appear as a contrast to the heroes.

Prior to the arrival of Western civilization, Confucian belief had dominated ethical education and moral discourse in Korea. Accordingly, in the Korean folktales, it is natural that the spirit of Confucianism plays the most important role, and the Confucian "gentlemen" who conduct themselves in accordance with the four principles, *jen* (humanity), *i* (righteousness), *li* (proper conduct and etiquette), *chih* (wisdom) often appear as ideal heroes. Because folktales involve the intention of moral education which society considers crucial, it is not surprising that many Korean folktales idolize this image of gentleman in their stories.

Based on Confucian thoughts, superiors such as a ruler, father, or elder brothers serve as an example of immense moral responsibility. They are the people who behave as role models to teach Confucian principles to their inferiors such as citizens, family members and younger siblings. However, as Grayson (2002) notes, the story of *Heungbu and Nolbu: Bad Older Brother and Good Younger Brother* changes the typical roles expected in the society by altering the roles of the older brother and the younger brother. This kind of modification of the typical sub-text is used to emphasize the value of gentlemanly ethics in traditional Korean society.

Both Korean folktale stories I used in this study are mainly grounded in this contrast of Confucian "gentleman" and "small man." Both stories demonstrate the contrastive behaviours of two heroes and the concurrent results of their behaviours. The behaviours of "gentleman" are rewarded and respected because they practised the four Confucian

principles to qualify as a "good person". On the other hand, anti-heroes in both stories fall into misery because they did not abide by the principles. Accordingly, the structure of the double peaks is found in many folktale stories as it is the most effective structure to convey Confucian morals through contrast.

In his analysis on *Heungbu and Nolbu: Bad Older Brother and Good Younger Brother*, Grayson (2002) addresses the relationship between Confucian morals and the dual contrast structure. The story of *Heungbu and Nolbu: Bad Older Brother and Good Younger Brother* displays a double contrastive narrative structure to stress the value of honesty and generosity (Grayson, 2002). These Confucian morals can be delivered more clearly to a young audience by using this double peak/contrast structure. The same explanation also should be applied to the story of *Old Man with a Wen.* Wealth and blessings follow those who behave truthfully without slyness, while punishment is bestowed upon those who are dishonest and greedy by deceiving others.

On the other hand, the translated versions of the two Korean folktale stories are written by American writers. In their study on cultural dimensions, Kluckhohn and Strodtbeck (1961) characterize Anglo-American values in regards to a culture of individualism which is highly achievement-oriented and goal-oriented. Wierzbicka (2003) also notes that Anglo-American pragmatics prominently appreciates the value of everyone's personal autonomy, harmony, equality, general friendliness, and respect for the rights of every individual, which are dissimilar to the values emphasized in Confucian beliefs. In addition, in her cross-cultural study on different framing styles of presentation, Watanabe (2003) claims that logic and reasoning are valued in Anglo verbal expressions and the American group in discussion frames their presentation as 'briefing" or "reporting" based on the causes and effects. Connor (1998) also contends that Anglo American rhetorical style tends to favour linear organization and does not digress or go off topic. In a similar context, Ide (2005) states that Anglo-American communication style is more expressive of

objectives and bears more analytical stances compared to Asian communication styles.

The aforementioned traits of American cultural values and rhetorical styles will deductively help explain why American writers prefer Hatch's narrative structure to the double-peak structure of the original version of the Korean folktales. It can be argued that the different cultural background of the American writers led them to have different orientation in their structure of writing. In addition, they need to recreate the texts to attract a different cultural audience in America.

Conclusion

In this study, I comparatively analysed the narrative structure of Koran folktale stories with their English versions written by English writers. According to Sadri and Flammia (2011), language usages reflect cultural values and beliefs. Thus, the cultural value and cultural schema of each culture plays a significant role in translating stories or documents from one language to another. Connor (1998) also argues that the conception of literacy includes cultural definition. Since folktale stories reflect culture along with moral lessons, the cultural schema is reflected in the translated version. This means that structures and story patterns between the original and translated versions are likely to vary (Mandler et al., 1980). Cultural familiarity of the event or the topic included in folktale stories also has significant impact on narrative structure (Hudson and Shapiro, 1991).

In other words, a modification of narrative structures occurs in the process of trans-creating folktales into different languages to appeal to the target audience. Korean folktales follow the Korean people's preference whereas the English versions of Korean folktales written by American writers are likely to follow the story schema favoured by American audiences. Thus, we

need to comparatively analyse the original and translated version of folktales, but few studies have comparatively analysed the original folktales and their translated versions. To fill the gap in the literature, I studied Korean folktales and their English versions, as Korean and American cultures are significantly different.

Using a theoretical framework drawn from extant literature, I found that Longacre's framework of narrative plot structure is the most applicable framework to Korean folktale stories, particularly the double peak profile for delivering the Confucian moral. By contrast, Hatch's narrative structure fits the structure of the English texts better than Longacre's. The reason is that the Korean texts with the Confucian moral develop episodes by describing how good the hero is and why he deserves the reward, but the English texts begin the story with the hero's problem or goal and end with illustrating the solution to the problems or the result of the intended goals.

As McCabe (1991) pointed out, narration is a collaboration between narrators and cultures. Narrative structural frameworks are culturally determined conventions because narrators frame their narratives to appeal best to their audience's expectations and different cultural orientations. The sociopolitical and cultural orientations toward self, society, history and social interactions contribute to the differences in narrative texts across different languages. Different preferences for the organization of narrative texts encompass a different structural schema of narrative plots.

Although findings are robust, this study has limits because it analysed only two pairs of Korean folktale stories – two originals and two translated versions. The analyses of the narrative structures of more Korean folktales and their English versions are invited for cross-validation and further discussion of the findings of this study.

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APPENDIX

혹부리 영감 (Old Man with a Wen: Korean Version)

Aperture

먼 옛날에 가난한 혹부리 영감이 살았어요. 얼굴에 호리병같은 혹이 달려서 혹부리 영감이었지요. (p.2) —Once upon a time, there lived a poor, old man with a wen. He was called "wen old man" due to the wen on his face, that looked like a gourd bottle.

Stage

혹부리 영감은마음씨가 착하고 정직했어요. (p.2) He was honest and good-hearted.

혹부리 영감은 노래를 멋깔나게 잘 불렀어요, 마을사람들은 늘 혹부리 영감의 노래를 듣고 싶어 했지요. (p.2) —The old men with a wen was a talented singer, and his neighbors enjoyed his signing.

Prepeak

하루는 혹부리 영감이 산에 나무를 하러 갔어요. 혹부리 영감은 흥얼 흥얼 노래를 부르며 일 했지요. (p.5) —One day, the old man with a wen went logging. He sang while working.

혹부리 영감이 한창 나무를 하거 있는데 갑자기 후드득 후드득 빗방울이 떨어졌어요. (p.6) —Suddenly, it began to rain.

혹부리 영감은 서둘러 집에 가다 길을 잃고 말았어요. (p.6) —The old man with a wen rushed home, but got lost.

혹부리 영감은 빈 오두막으로 뛰어 갔지요. (p.6)— The old man with a wen found a vacant cabin and went in there.

컴컴하고 고요한 빈 집에 혼자 있으려니 으스스했지요. (p.8) —It was creepy as he was alone in the dark, quiet hut.

혹부리 영감은 –눈을 꼭 감고 노래를 부르기 시작했어요. (p.8) —The old man started singing while closing his eyes.

Peak 1

혹부리 영감이 노래를 마치고 눈을 떴을 때였어요. 마당에 도깨비들이 모여있지 뭐예요. (p.10) —When he opened his eyes after he was done with singing, he found goblins in the backyard.

도깨비들은 혹부리 영감의 노랫소리에 맞추어 덩실 덩실 춤을 추며 신나게 놀았지요. (p.13) —The goblins were having a good time dancing along with the old man's singing.

그때 도깨비가 말했어요. "노래가 영감 혹에서 술 술 나오는 모양이네!" (p.13) —A goblin said, "Songs must come out of the old man's wen."

도깨비들은 혹을 가져가는 대신 혹부리 영감에게 보물을 한 보따리 주었어요. (p.15) —The goblins took the old man's wen and gave him a bag of jewelry in return.

Interpeak

이웃 마을에 사는욕심쟁이 혹부리 영감도 그 소문을 듣게 되었어요. (p.16) —There was a greedy old man in the neighbor village who also had a wen heard the news.

"나도 도깨비들에게 혹을 팔아 보물을 받아야지." (p.16) —"I should get a bag of jewelry by selling my wen."

욕심쟁이 혹부리 영감은 그길로 산에 올랐어요. 그리고는 나무를 하는 둥 마는 둥 하더니 일찌감치 도깨비가 나온다는 빈 오두막으로 갔어요. (p.18) — Without much logging, he went to the hut where the goblins took the old man's wen.

욕심쟁이 혹부리 영감은 목청것 노래를 부르며 도깨비를기다렸어요. (p.18) —The greedy old man with a wen kept singing while waiting for goblins.

Peak 2
드디어 도깨비들이 나타났어요. (p. 21) —Finally, the goblins showed up,

그런데 도깨비들이 버럭 화를 내는 거예요(p.23) —However, they were angry.

"우리가 혹에서 노래가 나온다는 거짓말에 또 속을 줄 아시오?" 그러더니, 욕심쟁이 혹부리 영감의 얼굴에 혹 하나를 더 붙여 주었어요. (p. 23) —"Do you expect us to be fooled again by the lie that songs come out of the wen?" Then, the goblins added another wen to the greedy old man with a wen.

Closure
욕심쟁이 혹부리 영감은 얼굴에 혹이 두개나 붙은채로 엉엉 울며 집으로 돌아왔어요. (p.25) —The greedy old man came back home crying with two wens on his face.

홍부와 놀부(Heungbu and Nolbu: Korean Version)
Aperture
옛날에 흥부와 놀부라는 형제가 살았어요. (p.3)—Once upon a time, there lived brothers named Heungbu and Nolbu.

Stage
아우 흥부는 마음씨가 착하고 인정이 넘쳤지만, 형 놀부는 심술 궂고 욕심이 많았지요. (p.3) —Younger brother Heungbu was good-hearted, but older brother Nolbu was greedy and ill-hearted.
흥부네 가족은 돈 한푼 없이 집 밖으로 쫓겨 났어요. (p.3) —Heungbu's family was kicked out of the house with no money.
다행히 흥부는 작고 허름한 빈집을 찾아 냈어요. (p.4) —Fortunately, Heungbu found a small, vacant shabby house.
흥부네 가족은 하루가 멀다하고 쫄쫄 굶기 일쑤였어요. (p.4) —Hengbu's family frequently starved.

Prepeak
어느덧 추운 겨울이 가고 따사로운 봄이 왔어요. (p.7) —In no time, cold winter passed and spring has come.
흥부네 집에 제비들이 날아와 둥지를 틀었어요. (p.7) —Swallows built nests at Heungbu's house.
아기제비 한마리가 그만 땅에 떨어져 다리가 부러지고 말았어요. (p.7) —A baby swallow fell from the nest and broke its leg.
흥부는 아기제비의 부러진 다리를 정성껏 고쳐 주었어요. (p.7) —Heungbu elaborately fixed the baby swallow's broken leg.
제비들은 가을이 되자 따뜻한 남쪽 나라로 날아갔어요. (p.9) —Swallows flew to the warm south as the fall came.

Peak 1
다시 봄이 찾아왔지요 . 제비 한 마리가 날아와 박씨 하나를 똑 떨어 뜨리는 거예요. (p.9) —Spring has come again. A swallow dropped a seed of gourd.
흥부는 울타리 옆에 박씨를 심고 정성스레 키웠어요. (p.9) —Heungbu planted the gourd seed next to the fence and grew it elaborately.

흥부네 가족은 힘을 모아 박을 타기 시작했어요. (p.11) —Heungbu's family began to halve the ripen gourd.

첫번째 박이 쩍 갈라지더니 쌀과 돈이 와르르 쏟아져 나왔어요. (p.13) —When the first gourd was open, a lot of rice and money came out.

흥부는 마을에서 으뜸가는 부자가 되었어요. (p.14) —Heungbu became the wealthiest person in the town.

Interpeak

그날 놀부는 집에 가자마자 처마 밑에 제비 둥지를 지었지요. (p.15) – On that day, as soon as Nolbu went back home, he built a nest for swallow under the roof.

놀부는 둥지에서 아기제비 한 마리를 꺼네 다리를 뚝 부러뜨렸어요. (p.17) —Nolbu took out a baby swallow from the nest and broke its leg.

그러고는 아기제비 다리를 실로 대강 동여매며 말했어요. (p.17) —Then, he fixed the broken leg and said,

"다리를 고쳐주었으니 꼭 박씨를 물고 오너라." (p.17) —"I fixed your broken leg, bring me a gourd seed.

Peak 2

이듬해 봄 제비가 놀부에게도 박씨를 물어다 주었어요. (p.17) —Next year, a swallow dropped a gourd seed to Nolbu as well.

어느새 놀부가 심은 박도 보름달만큼 커졌어요. Soon the gourd grew to be as big as a full moon.

그런데 박속에서는 금은 보화 대신 도깨비들이 우르르 쏟아져 나왔어요. (p.18) —However, many goblins came out of the gourd instead of money and jewelry.

도깨비들은 놀부룰 마구 때리더니 놀부의 기와집과 재산을 모두 가져갔어요. (p.19) —The goblins beat up Nolbu and took his house and assets.

Closure

놀부는 눈물을 흘리며 흥부에게 말했어요. "흥부야, 내가 잘못했다. 미안하구나." (p.25)—Nolbu said to Heungbu with tears, "Heungbu, I did wrong and I am sorry."

흥부는 눌부를 용서하고 따뜻하게 대해 주었어요. (p. 25) —Hengbu forgave Nolbu and treated him well.

욕심쟁이 혹부리 영감은 땅을치고 후회했어요. (p.25)—The greedy old man with a wen seriously regretted.

결국 욕심쟁이 혹부리 영감 은 혹 두개를 평생 달고 살았대요. (p.25)—As a result, he lived with two wens on his face for the rest of his life.

The Old Men with a Wen (English Version)
Orientation
A long, long time ago, in a distant mountain village, there was a kind old man who had a huge wen on the side of his chin. The wen was as big as his fist and flopped from side to side whenever he moved. (p. 24)

Goal and Problem
More than anything else in the world the old man wanted to get rid of his wen. It got in the way when he tied to eat, and everyone in the village poked fun at him. But how could he get rid of the awful thing? (p. 24)

Complicating Actions
He went into the house and lay down. But the deserted house frightened him and he couldn't sleep. He started to sing so that he would forget he was afraid. The sound of his voice carried far into the deep, dark, quiet forest. (p. 24)

Behind him came a line of tokkebis, all dancing and laughing loudly. (p. 24)

All night the old man sang and sang, and all night the tokkebis danced and danced. (p. 26)

Finally, just as dawn was about to break, the leader of tokkebis came up to the old man and said" "Where does such a beautiful sound come from?" "From my throat, of course," said the old man.

Resolution (Climax)
The tokkebis stared at the huge flopping wen on the old man's chin and said: "No, the sound seems to be coming from that big bag under your chin. --- Won't you sell it to us?" (p. 27)

He really didn't want to cheat the tokkebis and would have been happy to give them his wen. But they brought a large bag full of gold and precious stones and dumped the contents on the floor in front of him. (p. 27)

When he sat staring at the treasure, he suddenly realized that the tokkebi leader had the wen in his hands. (p. 27)

Complicating Actions
Everyone was astonished to see the old man without the wen on his chin. They were envious of his becoming rich so suddenly. (p. 28)

In that village, there was another old man with a wen on the side of his chin. Hearing the story, he became greedy, wanting some treasure for himself. (p. 28)

That very day he went into the mountains to the deserted house. (p. 28)

He went inside the old house and started to sing. (p. 28)

Soon, the tokkebis began to gather. The greedy old man sang louder and louder.

Resolution (Climax)
The leader came forward and said: "You sing well. Where does the beautiful sound come from?" The greedy old man, who wanted treasure even more than he wanted to get rid of his wen, quickly answered: "The sound comes from this bag on the side of my neck. If you buy it, I'd willing to sell it to you for some treasure." (p. 28-29)

"What do you take us for!" screamed the tokkebis with loud voices. (p. 29)

With these words they brought out the wen they had taken from the kind old man and stuck it on the other side of the greedy old man's chin. (p. 29)

Coda
He sat there, empty-handed, and sobbed and sobbed.

Older Brother, Younger Brother (English Version)
Problems
Even as young children, the two boys were as different as day and night. (p.3)

Heunbu knew, too, that he must respect his father and older brother. When a neighbour scolded him for something Nolbu had done, he didn't complain out loud. "It's better that I take the blame."(p.5)

While Heungbu and his wife worked hard at the chores that had to be done, Nolbu sat twiddling his thumbs and scowling. (p.7)

One year, at the beginning of the fall harvest, their aged father died. (p.9)

Nolbu called his bother into the courtyard. "As you know, my dear young brother, our father left his house and everything in it to me, for I am the oldest." (p. 9)

Complicating Actions
And that very afternoon, he and his wife and three children set off down the mountainside, with nothing but a few belongings on their backs, to find a new home. (p.10)

The wind blew in their faces, and the dry leaves crackled under their weary feat. (p.10)

The house was empty. And so they settled there, eking out a living as best they could from whatever Heungbu could grow in the dry, dusty soil of their garden. (p.10)

One day as he walked through the forest, Heungbu heard a cheeping sound at his feet. Looking down, he saw a baby swallow lying on the ground. One of its wings was broken. (p. 13)

His wife and children fed it on flower seeds and grain every day until the broken wing was healed, and soon after, the swallow few away. (p.13)

Climax
It was his friend the swallow. Down she swooped, and dropped three small white seeds into his hand. He and his wife and children watered them carefully, protecting them from the weeds and insects. (p.15)

Before he could touch it (the gourd), it opened up all by itself, revealing inside not pumpkin flesh and seeds but yards and yards of shimmering silk and handfuls of shining golden coins. (p.17)

Hungbu and his family began a new life. (p. 17)

Complicating actions
When Nolbu heard the news, he became very jealous. (19)

"Where did you get all this wealth?" he shouted gruffly. "Did you have to go out and steal to make a living and bring dishonour to our family name?" (p. 20)

He climbed down, took a stick and struck the swallow, breaking one of its wings. Then he picked it up and brought it inside, where he wrapped it carelessly in a rag, fed it a few drops of water, and left it on a pile of straw. (p.23)

Climax
Finally, one spring day, Nolbu heard a cheeping call. It was the swallow! (p. 25)

Nolbu took the seeds and threw them on to the ground.He didn't water them. He didn't bother to keep away the weeds and insects. (p. 27)

Before they could run back into the house, the third gourd opened, and out came an army of evil spirits and howling demons. As Nolbu watched in terror, they flew into the house and smashed it to bits, until not a stick of wood or a thread of cloth were left behind. (p. 27)

Coda
He (Nolbu) begged Heungbu's forgiveness for all that he had done to him in the past. (p. 30)

A few days later, the two brothers went to visit their father's grave, bringing offerings of fruit, grains and incense. To honour their father's memory, they promised to help each other always. (p. 30)

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