

## ЛІТЕРАТУРА ЗАРУБІЖНИХ КРАЇН

УДК 821.581/-21

DOI <https://doi.org/10.32838/2663-6069/2019.3-2/22>**Akimova A. O.**

Interregional Academy of Personnel Management

**Akimova A. O.**

Institute of Philology of Taras Shevchenko National University of Kyiv

### ANALYSIS OF CONTEMPORARY KOREAN LITERATURE: XIX AND XX CENTURIES

*In the article, the authors analyzed and studied the stories of Korean literature and its relationship with folk art. It should be noted that in the Middle Ages Korea became a place for a combination of many eastern cultures, entering into economic and cultural contacts with other peoples. As a result of this, on the basis of long-standing own traditions, Korean literary work arises. The period of the development of Korean literature of the 19th and 20th centuries and its formation, in particular, the stories: “The Sorrow of the Weak Man”, “Farewell Song”, “Potato”, “Good Day”, “Hometown”, “Frog in the Preparatory Room”, “The sorrow of the weak” (“약한 자의 슬픔” is studied. Analyzing them, it should be noted that the development of the Korean literary process takes place against the background of intercultural dialogue with many countries, on the one hand encourages genre-thematic modification, but on the other hand, it is an obstacle to the approval of identification figures of Korean literature. In addition, the article analyzes the path and dynamics of the content and form of the stories of Korean literature and their distribution among the people.*

*Indeed, for centuries, Korean literature, especially prose, paid more attention not to the psychology of characters, but to certain behaviors and Confucian virtues, such as devotion to the king, respect for parents, respect for elders, loyalty to friendship and female chastity. The main thing in literature, according to the Confucian tradition, was teachings, moral instruction. All the characters in classical literature – both positive and negative – were exceptional. Heroes of heavenly beauty all their lives, observing the Confucian commandments, acted only nobly, but the ugly villains did not manage to do a single noble deed. The characters did not experience or hesitate – they simply acted according to their good or bad nature. The authors were interested in precisely their actions in the system of state and family relations. The characters who did not want to fit into this system were sent to Buddhist monasteries, where they, without doing anything, strove for a complete merger with nature. Thus, Confucianism subordinated man to society and the family, and Buddhism to nature.*

**Key words:** Korean literary stories, Korean literature, storytelling, romanticism, realism, naturalism, confucianismprose, folk art.

**Statement of a scientific problem** and its significance. Analyzing the theoretical foundations of Korean literature of the 19th and 20th centuries, one should note a characteristic feature in Korean literature, in particular, during its development, Korean literature could not be limited only to the national horizon and remain indifferent to other cultures. In the Middle Ages, Korea became a place for a combination of many eastern cultures, entering into economic and cultural contacts with other peoples. As a result of this, on the basis of long-standing own traditions, Korean poetry arises.

Besides, research is determined by the growth of general scientific interest in the scientific problems of studying Korean literature of the 19th and 20th centuries, as well as the presence of completely opposite approaches of scientists to their interpretation. A wide range of theoretical aspects of the heyday of Korean literature of the XIX and XX centuries is poorly studied.

**Analysis of studies of this problem.** In the modern European space, the studies of classical and modern Korean literature were devoted in particular to thorough scientific work and intelligence, carried out by such scientists L. Gumilev, S. Kurbanov,

I. Tostokulakov, G. Kim, Kim Jong Gil, K. Eckert, Pak Mi, Park Geun-hye and others.

Prose has been the subject of research by many Ukrainian scientists, including Yu. Kuznetsov, I. Bur-lakov, A. Tkachenko. The Korean theory of literary genres appeared relatively recently. So Hyun Giron notes that only with con. 1930s Korean scientists, including Kim Yongsik (김윤식), addressed the issue of identifying types of prosaic forms, while relying on existing studies by European scientists. Among Korean scholars, Li Gwansu (이광수), Kim Dong-ying (김동인), Kim Eudgeon (김유정), Kwon Yong-ming (권 용밍), Yom Sansop (김동영), Han Sinok (한손) [7], Hyun Jingon (玄鎭健), Hyun Giron (현 지론)[8], addressed the problem of studying medieval prose and their relationship to folk art. However, the question of studying the study of Korean literature of the 19th and 20th centuries remains little studied, which is the subject of our scientific search.

**The purpose and objectives of the article** is to analyze and deepen knowledge of Korean literature of the 19th and 20th centuries, to reveal the historical aspects of the development of Korean literature of the 19th and 20th centuries, to explore the classical period of the development of Korean literature of the 19th and 20th centuries and the formation of new literary genres. The object of our research is the prose of small forms and, in our opinion, it is advisable to give its definitions: 단편 소설 (small prose) is a modern prose work, an invented story, the volume of which is less than a novel or story (from 200 characters or about 70 handwritten sheets), where sharply and succinctly described an episode from a person's life from the position of an independent observer [9]. We also find a definition – one of the types of the novel, the characteristic features of which is a small volume, a single theme, brevity of expression and expression of an independent point of view [10].

**The presentation of the main material and the justification of the results of the study.** In the history of the development of Korean literature of the new time, two periods can be distinguished with sufficient certainty. The first period, which ended at the turn of the 19th and 20th centuries, includes the last stage of traditional literature, and the second – modern literature of the 20th century, which has experienced a strong Western influence [1].

Over the centuries, Korean literature, especially prose, paid more attention not to the psychology of characters, but to certain behaviors and Confucian virtues, such as devotion to the king, respect for parents, respect for elders, loyalty to friendship and female chastity. The main thing in literature, according to

the Confucian tradition, was teaching, moral instruction. All the characters of traditional literature – both positive and negative – were exceptional. Heroes of heavenly beauty all their lives, observing the Confucian commandments, acted only nobly, but the ugly villains did not succeed in committing a single noble deed. The characters did not feel or reflect – they simply acted according to their good or bad nature. The authors were interested in precisely their actions in the system of state and family relations. Characters who did not want to fit into this system were sent to Buddhist monasteries, where they, doing nothing, strove for a complete merger with nature. Thus, Confucianism subordinated man to society and the family, and Buddhism to nature [2].

Under the influence of Confucianism and Buddhism, artistic, and, in particular, compositional, means of the story genre – short stories – were formed in Korean literature. From folklore, the favorite heroes penetrated the short story, each of whom embodied certain advantages or disadvantages. And to a large extent, the meaning of the novel was precisely the approval of virtues and the condemnation of shortcomings, and beyond time and space.

There was no room for contradictions in the short story. The event of the novel, both adventurous and didactic, consisted only of the episodes necessary for the development of the action. In the exhibition, the authors prepared readers for a certain perception of the actions of the characters. The exposure was followed by an event whose episodes were given in chronological sequence. The meaning of the episodes for the readers became immediately apparent. The authors of the short stories were not familiar with such artistic techniques as rearranging episodes in time or the gradual disclosure of the meaning of episodes along with one of the characters. The action began with a tie, developed, reached a climax and ended with a denouement. In the epilogue, authors often directly expressed relevant ideas.

Until the end of the XIX century. Korea deliberately isolated itself from the outside world, maintaining ties only with China – the patron and protector of Japan – and in everything guided by China, considering only literature written in accordance with Chinese samples in the ancient Chinese language of Hanmun worthy. But at the end of the XIX century. dramatic changes occurred in the economic and, therefore, in the public life of Korea, and foreign policy has changed.

Korea began to get acquainted with the humanistic culture of the Christian world. Under Christian religious missions, schools were opened where Euro-

pean languages, literature, and history were taught. European knowledge was also actively disseminated by Korean educators. Believing in a utopia about an ideal state, the enlighteners called for the strengthening of the state through the self-improvement of each individual, to familiarize themselves with the achievements of world culture while preserving national history and language.

The Koreans, who embraced the ideas of freedom and nationalism, gained pride in their native country, which occupies its place in the world as a free and sovereign state, and a respect for the native language appeared. Before Korean literature, which went beyond the narrow traditional framework, the need arose to search for artistic means to create new images that correspond to the times.

But traditions in the East have always changed slowly. While Western literature developed as a pure art with its own individuality, with its own criteria of beauty and goodness, eastern literature hardly possessed an independent aesthetics, hardly separated from religion, ethics and politics. We can say that in the East, literature has for centuries been a means of communication between highly educated people. At the beginning of the XX century. Korean writers set about creating literature in their native language, which is close and understandable to all the people.

Since book printing was not developed in Korea, the distribution of this literature was mainly facilitated by newspapers that published mostly anonymous works written in Korean, and Korean translations from Hanmun, Japanese, and European languages. And although all the translations were excessively free, and the translations of European works were also secondary (as a rule, from ready-made translations into Chinese and Japanese), moreover, they were oriented not at literary, but rather at a socio-political or moral aspect of the original, it was they who helped the Korean people get acquainted with both national and world cultural heritage.

In 1910, the country was occupied by Japan. Koreans were forbidden to speak the language of their ancestors. They banned the study of Western languages. The Japanese administration, which intended to completely deprive Koreans of their national identity, developed all kinds of measures to ruthlessly suppress not only Korean political leaders, but also writers. Writers, recognized as “especially dangerous elements”, were deprived of basic human rights – freedom of speech and expression: their works were not only severely censored, but often not allowed to be published. Moreover, many writers were arrested for allegedly violating the Japanese Law on Main-

taining Public Peace. Obviously, such measures by the Japanese administration extremely restrained the development of Korean literature, but Korean writers did not abandon attempts to save it from complete destruction. Under the control of Japanese censorship, in one form or another allegorical form, they constantly returned to the ideas of freedom and nationalism. Mother tongue literature has become the main tool in the fight against occupiers.

In the difficult socio-political situation in Korea, the movement “For New Literature” was born. The leaders of the movement, firstly, without losing faith in enlightening ideals, assigned a special role to literature in the struggle for freedom of the nation, and secondly, called for abandoning traditional, but already obsolete, literary norms, creating a modern literary language, bringing the norms into agreement written and spoken language understood by all. And such a language was created, and the harmonization of written and colloquial norms in the Korean language was called onmun ilchhi.

The movement “For New Literature” was launched by Lee Gwans, creating the first realistic works in the history of Korean literature, placing his characters in a real place and time. Lee Gwansu (이광수) described the lives of his compatriots and the turmoil they experienced after the invaders arrived. Emotional, simple-written works brought fame to the writer. Lee Gwansu (이광수) urged the nation to spiritual development, to the adoption of Western morality. He regretted that outdated traditions cripple a person’s life, deprive him of the right to love and be loved. In all his works there were many instructive digressions, which, however, modern readers would surely seem somewhat naive.

Kim Dongying (김동인) strongly opposed the traditional moralism inherent in the works of Lee Gwans (이광수) in literature. Kim Dongying has proclaimed himself an adherent of “art for art's sake”. Having a heightened sensitivity, the writer saw the main value of literature in beauty, free from any other, including moral, content. Aesthetism, sometimes painful, was reflected in all his works. It is not surprising that Kim Dongin first of all drew attention to the genre of the story, for which, like for no other genre, the used artistic means are important. We can assume that it was from the stories of Kim Dongying that the development of the story genre began in modern Korean literature.

While studying in Japan, in 1919, Kim Dongying (김동인) founded the first Korean literary magazine, Creativity. The writers who published their works in the journal adhered to various literary trends, but all

of them were united by a desire for “art for art”. Kim Dongying began his literary career by placing in the first issue of the magazine the story “The Sorrow of the Weak Man”.

At the beginning of the 1920s, many other literary magazines appeared in Korea, around which associations of writers and supporters of one direction or another were created. Members of all associations were actively engaged in translations from European languages and propaganda of literary trends that had formed in the West over the previous hundred and fifty years. However, it should be noted that in Korea all these areas are intricately intertwined, influencing each other and adapting to national traditions. Various literary trends influenced the work of Kim Dongin: first of all, realism, romanticism and naturalism. However, it was these areas that influenced the work of most modern Korean writers during the Japanese occupation.

In the XVII century. European romantics, who saw a force hostile to human freedom in the rapidly changing real world, began to create an ideal world in their works, introducing symbolic elements into the narrative, turning to the grotesque – depicting people in a fantastically exaggerated, ugly-comic form. At the same time, one of the most characteristic forms of contrasting reality and ideal was irony, which drew attention to the incommensurability of any reality with the limitless possibilities of the ideal world as a whole. In the works of the romantics, dreams were not reflected in a gradual improvement of reality, but in the holistic resolution of all its contradictions. It is not surprising that the mood of romanticism turned out to be close to many Korean writers who seemed hostile to the real world, since, in addition to everything, they were controlled by the Japanese invaders.

Romanticism in modern Korean literature is intertwined with realism. The interpretation of reality as the objectivity of the reflection of life in all its complexity and inconsistency presupposes the possibility of objective knowledge of life by means of a generalization of materials - first of all, observations of the development of the human personality in the system of social relations. Having adopted this interpretation, it should be recognized that a realistic artistic depiction of life (preferably, but not necessarily, in the images of life itself) can be achieved by various artistic means and, of course, is accessible to the supporters of many literary trends, including the proponents of romanticism.

As a realist, Kim Dongying (김동인) strove for objectivity to reflect life in all its complexity. For the first time in the history of Korean literature, Kim

Dongying wrote “The Story in a Story” “Farewell Song”, endowing the narrator with character and speech features and thus giving readers the opportunity to look at reality from two sides.

As a romantic, he drew attention to unusual, tense situations; created images of outstanding heroes, overcome by strong passions, striving for unknown ideals. And he allowed the environment to respond to the mental state of these heroes. Often used metaphors and comparisons.

As a naturalist, he explained many of the passions of the heroes with the peculiarities of their physiology and living conditions. And thus, the life stories of his heroes are often turned into detailed “medical histories”. Believing that there are no unsuitable topics for literature, Kim Dongying began to write about ordinary people – the poor – and their simple concerns.

For example, in the story Potato, Kim Dongin (김동인) sharply criticizes the difficult, especially for the poor, social situation in Korea occupied by the Japanese. He describes the gradual fall of a poor woman who once cheated on her husband. Driven to despair by poverty and uncertainty, a woman forgets morality and succumbs to her feelings.

Going beyond the scope of traditional topics, abandoning traditional moralism and imposing his own opinion, Kim Dongying made readers take a fresh look at life. In addition, the writer made a great contribution to the creation of a modern literary language: trying, following Lee Gwans, to pay special attention of readers not only to the place, but also to the time of the events described, he began to use different grammatical tenses, in particular - the past tense, and not only the present, like most of its predecessors.

The protagonist of the story “Farewell Song” meets a wanderer on the road, who, having heard a folk farewell song, tells how many years ago, because of his own empty suspiciousness, he quarreled and broke up with his brother. And then, repenting and deciding to make peace, he could not find him. For many years he hides pain in the depths of his soul, but the song makes him remember his brother again.

Kim Dongying (김동인) quite often used the composition “story in story”, and usually described his own life experience, reflected his own aesthetic world perception. A sharpened, sometimes even perverted, aesthetic perception of the world, the writer endowed many of his characters - creators who believe that a great creation should absorb suffering and express it, looking for inspiration in arson, rape and murder.

The protagonist of the story “Crazy Artist”, walking in the forest, composes a story about an unusually

ugly artist in front of readers. Leaving all hope of marrying a real girl, the artist decides to draw a portrait of a perfect girl. All his life he seeks it and finally finds it. The girl is blind and does not see the ugliness of the artist. The artist could marry her. But he no longer thinks of anything other than a portrait. The ideal girl suddenly became real, and the artist does not need a portrait of a real girl. Having gone mad with disappointment, he kills the girl.

In the early 1920s, other young realist writers, the best of whom were Hyun Jington (玄鎮健) and Yom Sansop (김동영), began to write in their works about the hard life of the Korean people, the impact on the human personality of the difficult socio-political situation, the destruction of old traditions and conflicts arising from this. At the very beginning of his career, Hyun Jington (玄鎮健) wrote these words: "Nothing exists outside of time and place, and Korean writers should stand firmly in their native soil". And all his life he followed these words: he tried to comprehend reality and reflect this reality in his works, no matter how unsightly it may be.

Hyun Jington (玄鎮健), whose work was greatly influenced by romanticism, constantly returns to the theme of the inevitable conflict between the individual and society. All of his characters are trying in one way or another to resolve this conflict for themselves: to find their place in society, to find freedom.

The story "Good day" is about a rickshaw who, running with a hopelessly outdated stroller, does not keep pace with the rapidly changing world. From all sides hostile machines are approaching him, symbolizing a new, industrial world. The rickshaw wife is seriously ill. And the exhausted rickshaw cannot forget about it for a moment. Suddenly an unexpectedly successful day falls: customers come up one after another and, rejoicing at the opportunity to earn money, the rickshaw delivers them until late in the evening. But when he returns home, he sees that while he was running, his wife died. The protagonist patiently fought with the whole world. But, after running for money, he lost his wife and lost the battle.

In many works of the writer, the narration is conducted in the first person, the characters are aware of and difficult to experience the uncertainty of their position. Hyun Jington (玄鎮健) draws readers' attention to amazing paradoxes, often ironizes, giving the opportunity to see a double perspective through the prism of irony.

Hyun Jington's (玄鎮健) comedic tale with an unexpected outcome "B. hostel command and love letters" is not without some mystery. The main character of the story, like the well-known hero of West-

ern literature, Dr. Jekyll, suffers from a split personality, because of which he falls into various comical situations.

From several embedded stories in the style of Arabian tales, the story "Hometown" is composed. The narrator recalls one random companion who told the story of an unfortunate girl sold in a stash. Each of the enclosed stories is yet another evidence of the disempowerment of Koreans under the rule of the invaders.

Thus, Korean writers, gradually mastering the compositional and other artistic means used in Western literature, began to create ever deeper works.

In the early 1920s, for the first time in the history of Korean fiction, Yom Sansop (김동영) turned to a serious psychological analysis. The writer published the story "The Frog in the Medication Room". Under the influence of naturalism, this story was written with some excessive descriptiveness, in which Yom Sansop compared the torment and pain of the protagonist with the sensations of a frog waiting for preparation in a biological laboratory. In the story, the writer ruthlessly analyzed the suffering of the protagonist from the longing and madness that swept the nation after the occupation [1; 2].

The protagonist of the story "The Frog in the Preparatory Room" recalls his unexpected acquaintance with the madman, explores his restless but still clear mind. Penetrating into the inner world of a madman, he sees there a reflection of all the troubles of Korean society. The description of the flow of abnormal consciousness turns into sharp socio-political criticism.

At the same time, in the early 1920s, interest in Marxism arose in Korea, the first associations of proletarian writers, Iskra and PASKULA, were created (the name is made up of the first letters of the names of members of the association written in Latin transcription). Proletarian writers represented the School of the New Direction. They saw the main value of literature in moral and, moreover, ideological content. The main theme of the work of supporters of the School of the New Direction was the plight of the people. Proletarian writers called on the Korean people to fight, firstly, for freedom from occupiers, and secondly, for universal equality. In the mid-1920s, shortly after the creation of the Communist Party of Korea, KAPP (Korean Association of Proletarian Writers) appeared. The association program was almost no different from the programs of the Iskra and PASKULA groups. In the main position of the program, it was said that literature and art should help the proletariat in the struggle for liberation from the bonds of capital and in the creation of a new culture. One of the leaders of KAPP was Lee Giyeon.

Lee Guiyeon fiercely debated with supporters of “art for art’s sake,” in particular with Kim Dongying. He declared that art cannot stand above classes. Li Giyong paid much attention to issues of the artistic method – he defended the virtues of realism.

Most interestingly, the traditional form of the story turned out to be the most convenient for expressing Marxist ideas – short stories: on behalf of the all-knowing author, with instructive digressions, with ideal heroes and villains, who in the end receive well-deserved condemnation or approval. Proletarian writers who paid special attention to new ideas were not particularly interested in new artistic means [3; 4; 5].

*Thus, we can conclude that in the first* half of the XX century. The main directions of the development of the story genre in modern Korean literature were set. After the liberation of Korea from the Japanese invaders, the partition of the country and the civil war, proletarian writers went to the North, where they began to write about the successes of the Korean people in building socialism and poor life in the South, and all the rest settled in the South, where they continued to learn the achievements of Western literature.

And yet, tradition cannot but influence literature. Until now, Korean writers, no matter how they pro-

claim themselves supporters of “art for art’s sake”, do not, in contrast to modern Western writers, take special interest in stylistic experiments, attaching more importance to the content of the work than to its form.

It should also be noted that the development of the Korean literary process takes place against the background of intercultural dialogue with many countries, on the one hand it encourages genre-thematic modification, but on the other hand, it is an obstacle to the identification of Korean prose.

The civil war and the split of the country left a mark in the soul of every Korean. And the rapid industrialization that began in the country made people feel even more lost. The stories of most modern Korean writers are permeated with a sense of bitterness associated with the tragic history of the country, for which Koreans have a special word *khan*. Writers, under the influence of Western humanism, pay special attention to a person struggling with circumstances. However, quite often in modern Korean literature there appears a mixture of oriental traditions and the influence of Western decadent ideas, the image of a person who has lost the illusion of being unable to change anything. And more than once, suicide becomes a way to resolve the conflict of ideals and reality, in full accordance with the Eastern tradition.

#### References:

1. Корейские повести. Москва, 1964. С. 5–7.
2. Троцевич А. Ф. Корейская средневековая повесть. Москва : Наука, ГРВЛ, 1975. 264 с.
3. Akimova Anas. O. Historical stages of the development of korean literature. *Філологічні науки: сучасні тенденції та фактори розвитку* : матеріали Міжнародної науково-практичної конференції, 26–27 січня 2018 року, м. Одеса. Одеса : Південноукраїнська організація «Центр філологічних досліджень», 2018. С. 36–38.
4. Акімова Анас. О. Development of the Korean literature in the epoch of Choson (1392–1897). *Наука XXI століття: виклики, пріоритети, перспективи досліджень* : матеріали II Всеукраїнської студентської науково-практичної конференції з міжнародною участю, 22 березня 2018 р., м. Київ. Київ : НТУ України «КПІ імені Ігоря Сікорського», 2018. С. 5–9.
5. Акімова Анас. О. Development of the Korean literature in the era of Kora (918–1392). *Питання сходознавства в Україні* : матеріали Всеукраїнської науково-практичної конференції, 29–30 березня 2018 р., м. Харків. Харків : ХНПУ ім. Г. С. Сковороди ; ХНУ ім. В. Н. Каразіна, 2018. С. 89–92.
6. 권영민. 한국현대문학사. 민음사, 1991. 441쪽.
7. 한승억. 현대소설의 이해. 집문당, 1998. 294쪽.
8. 현길언. 한국현대소설론. 태학사, 2002. 389 쪽.
9. 표준국어대사전. 두산동아, 1999. 7308쪽.
10. 이재선. 현대한국소설사 (1945–1990). 민음사, 1991. 제2장. 504쪽.

#### Акімова А. О., Акімова А. О. АНАЛІЗ СУЧАСНОЇ КОРЕЙСЬКОЇ ЛІТЕРАТУРИ: XIX ТА XX СТОЛІТТЯ

У статті авторами проаналізовано й досліджено розповіді корейської літератури та її взаємозв'язок народною творчістю. Варто зазначити той факт, що в епоху середньовіччя Корея стає місцем поєднання багатьох східних культур, вступаючи в економічні й культурні контакти з іншими народами. Унаслідок цього на ґрунті давніх власних традицій і виникає корейська літературна творчість. Досліджено період розвитку корейської літератури XIX і XX століть і її становлення, зокрема розповідях: «Печаль слабкої людини», «Прощальна пісня», «Картопля», «Вдалий день», «Рідна сторона», «Жаба в препараторській», «Печаль слабого» («약한 자의 슬픔»). Аналізуючи їх, варто

відмітити, що розвиток корейського літературного процесу відбувається на тлі міжкультурного діалогу з багатьма країнами, що, з одного боку, спонукає до жанрово-тематичної модифікації, однак з іншого – стоїть на перепоні утвердження ідентифікаційних рис корейської літератури. Крім того, в статті проаналізовано шлях і динаміку змісту й форми розповідей корейської літератури та поширення їх серед народу.

Протягом століть корейська література, особливо проза, приділяла більше уваги не психології персонажів, а певним моделям поведінки й конфуціанським чеснотам, таким як відданість королю, шанобливість до батьків, повага до старших, вірність у дружбі й жіноче цнотливість. Головним у літературі, згідно з конфуціанською традицією, було повчання, моральне повчання. Усі персонажі класичної літератури – і позитивні, і негативні – були виняткові. Герої небесної краси все життя, дотримуючись конфуціанських заповідей, надходили тільки благородно, потворним же лиходіям не вдавалося зробити жодного благородного вчинку. Персонажі не відчували та не роздумували: вони просто діяли згідно зі своєю хорошою або поганою природою. Авторів цікавили саме їхні дії в системі державних і сімейних відносин. Персонажів, які не бажали ніяк уписуватися в цю систему, автори відправляли в буддійські монастирі, де вони, нічого не роблячи, прагнули до повного злиття з природою. Отже, конфуціанство підпорядковувало людину суспільству та сім'ї, а буддизм – природі.

Під впливом конфуціанства й буддизму сформувалися в корейській літературі художні та, зокрема, композиційні засоби жанру оповідання – новели. З фольклору ж у новелу проникли улюблені герої, кожен із яких утілював певні переваги та вади. І чималою мірою змістом новели було саме схвалення достоїнств і засудження недоліків причому поза часом і простором.

У новелі не було місця суперечностям. Подія новели, як авантюрної, так і дидактичної, складалася тільки з необхідних для розвитку дії епізодів. В експозиції автори готували читачів до певного сприйняття вчинків персонажів. За експозицією слідувала подія, епізоди якого наводилися в хронологічній послідовності. Значення епізодів для читачів ставали очевидними відразу. Авторам новел не були знайомі такі художні прийоми, як перестановка епізодів у часі або поступове розкриття значень епізодів разом з одним із персонажів. Дія починалося із зав'язки, розвивалося, досягало кульмінації й завершувалося розв'язкою. В епілозі автори нерідко прямо висловлювали відповідні ідеї.

**Ключові слова:** корейські літературні розповіді, корейська література, розповідь у розповіді, романтизм, реалізм, натуралізм, проза, конфуціанство, народна творчість.