

KOREAN CLASSICAL STORY OF THE 17TH—19TH CENTURIES AS A SOURCE FOR THE STUDY OF KOREAN ETIQUETTE

Korean classical story is a type of a traditional literary genre created with the use of Korean written language. We must point to the fact that in traditional Korea two types of literature existed. One is connected with the Chinese characters and the language which spread in Korea in the first centuries AD. Many poetic and prosaic works were written in the Chinese language, and it was the acknowledged official literary language as long as until the 20th century, and was called *hanmun* — “Chinese characters”. Works written in *hanmun* were aimed at the educated class. In 1445 the Koreans created their own original written language which encouraged creation and development of literature in their mother tongue. However, in the traditional society, anything written in Korean was viewed as lower grade compared with works written in *hanmun*, and the Korean alphabet for a long time was used mostly by women and commoners. Unlike characters, the Korean written language consists of a small number of characters which are easy to write and remember. That is why, in the traditional Korea the lower classes knew only the Korean alphabet. It was this part of the population who were the main readers of such stories.

As a rule, stories were distributed in the form of separate books small in volume. Usually each book contained just one story. On the cover the title was written by hand in ink in characters, while the text itself was written in Korean letters, without the use of characters [1]. The plots of many Korean stories were not invented by the authors, who used the already known ones. A story was a free revised account of popular plots which can be found in literature written in *hanmun* (by Chinese as well as Korean authors), in verbal folk works, in Korean Buddhist legends, etc. There is a great number of such stories, however, neither the names of their authors, nor the dates of their creation are known to modern researchers. It is well-known that there are texts which were published not earlier than in the 19th century.

In all the forms of traditional prose it was only the story that gave an exciting account of the ideas of social harmony in one's mother tongue. It embodied the ideal manner of behavior in the society. The heroes of such stories are exemplary people, who perform deeds which lead to the establishment of outer, social, or inner, individual harmony.

Russian scholars have repeatedly turned to the study of the Korean classical story [2]. Researchers have been studying the history of creation of such stories, their classi-

fication and the origin of plots. In the present article we view the Korean classical story as a source that can give material on the behavioral culture of the Koreans.

We view the study of the behavioral culture as a specific approach to the study of the culture of an ethnos. It is well-known that not only the language and a certain mentality and sensations, but also mastering of non-verbal codes, accepted in the society, refer to the sphere of culture. In his work called *Les techniques du corps* M. Mauss stated that even the elementary physiological actions of people — the way they sit, sleep, eat or walk — are different (even if very slightly) in different societies and cultures [3].

It is known that the composition of a literary work, as well as the complex of issues raised in it, are connected with the circle of cultural concepts of a certain society; that is why it is the stories, which were created for all levels of the society, that can best tell about the peculiarities of the spiritual and everyday life of the traditional Korea. They tell about how noble and ordinary people, as well as ministers of religion, lived, what they thought, and how they acted in various situations. A lively narration reflects daily behavior of the Koreans as well as their behavior during various rituals. The plots of such stories demonstrate an ideal scheme of relations and communication between people.

In the study of the behavioral culture, of special interest is the study of inter-family relations in everyday life as well as when performing different ceremonies and rituals. The family acts as the main stronghold of the traditional Korean values conveyed from generation to generation. In some stories the happy end is determined primarily by the correct behavior of heroes, among whom we find the distinguished types of an obedient younger brother, a devoted daughter, etc., ideal for the traditional Korea. In this article we shall look at the most famous and popular in the modern Republic of Korea stories which raise “family issues”: *Hüngbunolbujön* (“Hüngbu and Nolbu Brothers”), *Chaghwahonnyönjön* (“Chaghwa and her Sister Honnyön”), *Hongkildongjön* (“The Noble Hongkildong”), *Ch'unhyangjön* (“The Faithful Ch'unhyang”).

At the heart of the plot of *Hüngbunolbujön* lies the story about the relationship between two brothers (the evil elder and the good younger brother) popular in many cultural traditions. The elder brother Nolbu humiliates and oppresses his younger brother Hüngbu in all ways. Hüngbu