

The Possibility of Literary Communication through Comparison of South and North Korean Tales: With focus on *My Own Fortune* of South Korea and *Father and the Three Daughters* of North Korea*

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Abstract

My Own Fortune is a popular folktale which is widely observed and documented throughout the Korean Peninsula before the division. The tale continues to be told from generations to generations in South Korea. A resembling tale can be found in *The Collection of Chosun Folktales* under the title *Father and the Three Daughters*. This tale's format very closely resembles that of *My Own Fortune*, hence making it a valuable material when comparing tales in South and North Korea. *My Own Fortune* and *Father and the Three Daughters* both begin with a very similar narrative. The father in both tales asks a question "On whose fortune do you live well?" wishing to confirm that his daughters love him and respect his authority as the leader of the family. The two stories begin to differ as his third and the youngest daughter in each story answers his question identically but with different intentions. From this point in the story the two tales diverge. *My Own Fortune* is a story of an independent woman standing alone from her parents and building her own success, whereas *Father and the Three Daughters* is about a very filial woman achieving her dream when her father eventually acknowledges her love of the Parent. North Korea's *Father and the Three Daughters* focus on the value of family and offspring's filial duty. In contrast, *My Own Fortune* depicts an independent woman. Despite the difference, the two tales follow same story format, as *Father and the Three Daughters* adopted the format of *My Own Fortune*, which is one of the

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traditional folk tale formats in Korea. North Korea regime probably did adopt the format of *My Own Fortune* for *Father and the Three Daughters* because inhabitants in the Korean Peninsula have long enjoyed the stories of the like of *My Own Fortune*. For the regime to utilize *Father and the Three Daughters* as means to reform people, the regime would probably have thought that adopting popular and widely accepted stories would be more beneficial. It is probable that *Father and the Three Daughters* is derived from *My Own Fortune*, the story generally enjoyed by Koreans before the division. Findings of common folktales culture in South and North Korea, despite the two nations' long separation, suggest that literary communication between the countries, based on common grounds, is possible. But for such communication to happen, understanding of both the common and the different must be preceded. Communication can be defined as the steps of admitting and attempting to understand the difference between the parties. It is because changeability of the relationship based on differences may be the most accurate solution to soften current relationship of two Koreas which is solidifying its exclusivity and hostility. The author wishes that his analysis of *My Own Fortune* and *Father and the Three Daughters* to be a humble work to contribute to such communication that embraces both the common and the different.

Key words: Story literature, North Korean folktale, *My Own Fortune*, differences, communication

1. Prologue

Nearly seven decades have passed since the division of Korean peninsula. The separation is causing South and North Korea to become increasingly different, creating gaps in all aspects, including the gaps in the economy, the society, and the culture. The nations share common Korean language, which is one of the factors that help the two communicate with each other, but even the language in each country is becoming discrepant in many details, as South Korea's has been affected by Western cultures while North Korea has been striving to maintain the language's originality.

Despite the discrepancies, both South and North Korea still share story culture. Same folktales are widely enjoyed in both nations. Because Koreans shared common story literature before the division, common tales that are accepted and enjoyed in both countries continue to exist.

My own fortune-type stories, the story of an evicted daughter, are especially loved by many, thanks to their attractive plots and charming heroines. In the

modern era, the story is recreated in different formats. Old heroine novels typically follow this format and often borrow the stories. It substantiates that *My own fortune*-type stories have been widely enjoyed by Koreans for a long period, long before the separation into two countries.

It is difficult to identify current story culture in North Korea, how the folks enjoy stories, and which stories are loved by North Koreans. One of the indirect ways to understand current status is to review folktale collections which are published in North Korea. However, even if two Koreas share same story culture, there were many changes with division and the time, it is not possible to deem story cultures of both Koreas as completely identical.

Communicating with others can certainly be easier when the parties share common factors. But admitting and attempting to understand the differences between the parties can create new rules and also trigger communication. It is because changeability of the relationship based on differences may be the most accurate solution to soften current relationship of two Koreas which is solidifying its exclusivity and hostility.¹⁾

In this article, the author will review the folktales published in North Korea, and compare them with folktales in South Korea, and understand the differences. Differences in story culture, especially focusing on *My Own Fortune*, will be analyzed from a modern perspective to find paths to communication along with sympathy and understanding of differences.

2. Folktale *My Own Fortune*

My own fortune begins with a father evicting his youngest daughter when he asks a question “On whose fortune do you live well?” and she answers “I live

1) Through Karatani Kojin’s ‘asymmetrical communication which is learned and taught,’ Kim Sung-min and Park Young-Kyun discusses changing the unification paradigm for communication based on heterogeneity between South and North Korea. This is the fundamental principle of communication that ‘humanities for unification’ advocates. “After all, the dialogue between two Koreas is not a common rule of language that was given to us, but should be a dialogue in which we make new rules for language game as the two communicate. (.....) Here, the learner is North Korea from South Korea’s perspective and vice versa. The teacher is South Korea from North Korea’s perspective and vice versa. And in here we create the common value of Korean (Chosun) people.” (The Institute of Humanities for Unification 2015, 254)

on my own fortune.” In most of the versions, after being evicted, the daughter marries a charcoal maker, finds gold nuggets, and reunites with parents who become beggars. The 16 versions of *My own fortune* are found in *South Korean Folktales*, the data that illustrates shaping of folktales in the Korean peninsula from the pre-division era, and the versions are found and documented evenly throughout the Peninsula. Forty-six versions of the tales are identified in *The Comprehensive Collection of Korean Folklore*, the folktale compilations that is published after the division. Key plots of the versions of *My own fortune* in *South Korean Folktales* are as follows:

- ① There were Three Daughters in a wealthy family. One day, the father gathers his Three Daughters and asks each of them “On whose fortune do you live well?”
- ② The eldest and the second daughter answers respectively, “I live because of my father’s good fortune,” but the youngest answers, “I live on my own fortune.”
- ③ Enraged by the youngest daughter’s response, the father evicts her from his house. The evicted daughter then meets a charcoal maker and marries him.
- ④ One day, the daughter sees her husband’s kiln and finds out that the rocks used to make the kiln are actually gold.
- ⑤ She makes a great fortune by selling the gold nuggets. Her father loses all his wealth and becomes a beggar.
- ⑥ One day the beggar visits a house of a wealthy family for begging and finds out that the house is his youngest daughter’s.
- ⑦ The daughter recognizes that the beggar is her father, and welcomes him to her home. The father regrets and admits “you live well by virtue of your own good fortune.”

Many South Korean researchers in have studied *My own fortune*. The researchers concur that *My own fortune* is the story of an independent woman achieving her independence from her parents, and many studies were conducted based on this angle.²⁾ In contrast, no research work about *My own fortune* can be found in North Korea. Instead, *Father and the Three Daughters*, a story that

very much resembles *My own fortune*, is found in *The Collection of Chosun Folktales*, which is published by Kūmsōng Publishing in North Korea. Therefore, in this article, the author will compare *My own fortune* and *Father and the Three Daughters* and analyze *Father and the Three Daughters* along with the findings from previous studies.

My own fortune story can be divided largely into three sections: the first section (①~③) illustrates episodes of the daughter's eviction, the second section (④~⑤) describes the daughter's marriage with the charcoal maker and her steps to become rich, and the last section (⑥~⑦) depicts her reunification with the father. The evicted daughter and her father are the most important characters in this story and descriptions about the relationship of the two consist of the first and the last part of the story. Therefore, the author will compare *My own fortune* and *Father and the Three Daughters* in terms of the relationship between the two characters.

3. Comparative Analysis of *My Own Fortune* and *Father and the Three Daughters*

In *The Collection of Chosun Folktales*, the plot of *Father and the Three Daughters* is as follows:

- ① A widower raises Three Daughters after his wife is deceased.
- ② When the children grow old enough to get married, the man begins to worry that he will be left alone after the daughters are all married. Hoping to decide on which daughter to live with and to rely upon in his later life, he asks a question "On whose fortune do you live well?" to each daughter.
- ③ Two daughters answer "I live because of my father's good fortune," but the youngest daughter Sōpun answers "my life depends on my own good fortune."
- ④ Infuriated by Sōpun's answer, the father kicks Sōpun out of the house and sends her to a charcoal maker.

2) Kim, Sug-Bae 1982; Kim, Young-Hee 2008; Shin 2009; Hyun 1993; Hwang 1988; Kim, Hye-Mi 2015; Pahk 2010; Shin 2016

- ⑤ After the marriage of the eldest and the second daughter, he visits each daughter's house wishing that one of them will live with him and take care of him, but the two daughters ignore him.
- ⑥ The man regretfully remembers Söpun and visits her house. Poor Söpun welcomes him home and takes great care of him.
- ⑦ He returns home and sends a fake obituary notice to his Three Daughters.
- ⑧ The eldest and the second daughters cry loud at the funeral, saying that they took great care of the father and that their father promised them the inheritance.
- ⑨ Söpun cries and genuinely regrets that she should've have taken a greater care of him when he was alive.
- ⑩ The father appears from behind the screen and promises to bequeath his wealth to Söpun. He lives happily together with Söpun.

My own fortune begins with a scene in which the father asks his Three Daughters "On whose fortune do you live well?" The eldest and the second daughters answer that they live well by their father's good fortune. But the youngest answers that her good life is the consequence of her own good fortune." Her response infuriates the father and decides to evict her from his house.

The evicted daughter then marries a charcoal maker. The charcoal maker lives in the mountain, making and selling charcoals. In this context, the charcoal maker refers to the poorest social class. Expelling of his youngest daughter not only means that he kicks her out of the house but also prevents her from living a comfortable life.

After evicting his youngest daughter, he loses all his fortune and is forced to live a beggar's life. The daughter, who became rich by selling gold nuggets, welcomes her beggar father home.

The father in *Father and the Three Daughters*, a widower who raised his Three Daughters by himself, had a strong love for his children. But even such a loving father could not hold his rage when he heard Söpun's answer "my life depends on my fortune" to his question "On whose fortune do you live well?" At last, he sent Söpun to a charcoal maker who happened to visit his house early in the morning.

After his first and second daughters' marriage, he accumulated more money, so he visits their houses to look for which one to inherit his wealth to and to live together. But the two daughters mistreat him with negligence. Disappointed, the father heads to Söpun's house. When he arrives, Söpun jumps out of her house and greets him. She serves him a bowl of rice porridge, a luxury that her family could not afford.

At last, to read his daughters' minds, he sends a deceiving obituary notice, and then he learns about the greed of the first and the second. He inherits all his wealth to Söpun who cried loud before his portrait, regretting her inability to serve him better. Then he lives together with Söpun until his death.

My own fortune and *Father and the Three Daughters* have very similar beginning in the narratives. Many tales adopt the story of evicted daughters like the two tales. Story researchers define evicted-daughters-making-husbands-succeed stories as *My own fortune*-type tale. Many of the tales typically fall in this category.

For example, a tale of *Ontal* in *Samkuksaki* or a tale of *Muwang* or *Södong* in *Samkukyusa* is under this category of tales. Princess Pyung Kang and Princess Sön Hwa abandon their great privileges and leave the palace. Each sees the real value of her spouse and helps him lead a successful career. *Samkongbonp'uri*, a song sung at shamanism practice in Jeju Island, also has plots very similar to *My own fortune*'s. *Father and the Three Daughters*' plots, however, diverge from those of *My own fortune* from the point where the beginning ends. The tale then develops the story that is not commonly observed in other *My own fortune*-type tales.

a) Roles of the Father in the Narratives

My own fortune and *Father and the Three Daughters* both begin with the father's question "On whose fortune do you live well?" The father in *Father and the Three Daughters* was a diligent widower who well raised his family with no other support. He also accumulated his wealth enough to inherit to his daughters. He also had a deep love for his children, so he was sad to think that they will

part with him after they get married. However, the readers can find a storyline diverging from such context.

When the daughters grew old enough to get married, the father was saddened because he knew that he has to part with them, who he raised dearly.

Knowing that he will have to rely upon one of the daughters when he's older, he wanted to know who would be the one that serves him genuinely.

From *Father and the Three Daughters*

The father thinks that he will move to one of the Three Daughters' houses when he is too old to take care of his own. To choose which one, to understand which one has the most genuine love for her father, he decides to ask a question to each. In other words, the question is to understand how each daughter thinks about her father and to judge which daughter is the right one to rely upon in his later life. Söpun has been eliminated from the verification process by responding that her life depends on her own.

Then, why did the father in *My own fortune* ask such question to his daughters? Fathers in the *My own fortune*-type tales have common characteristics. That is, that they are wealthy and has affluent lifestyles. Hence they have no worry for poverty or hardships. Same is the case for their daughters. They enjoy their wealth, and economic hardship is not their concern. "On whose fortune do you live well" question is, therefore, a rhetorical question. Obviously, they live well because of their father.

But no question is asked without an intention. Every question demands an answer. The father's question in the tales is especially critical because the question triggers eviction of the youngest daughter, which is a very important event in the narratives.³⁾ The father's question in *Father and the Three Daughters* is intended to identify which daughter he can rely upon, and for that reason, the father already knows the answer to this question.

3) "These two tales commonly deal with a beloved daughter who gets kicked out of the house after saying something against her parents. (.....) For these two tales, the above-mentioned story is the point where problems occur regarding narrative development." (Shin 2016, 369)

‘For their who lives I cherished the children and raised them carefully on behalf of their deceased mother, and now I hear my daughter say that her life depends on her fortune... ha! That really enrages me.’

From *Father and the Three Daughters*

In other words, the father is demanding his daughters to express gratitude for his efforts to raise them. Furthermore, he wants to ensure that the daughters acknowledge that ‘the father’ is the leader in the family and is the reason for their well-being.

The same intention appears in *My own fortune*. The father is infuriated by his youngest answer’s answer “my own good fortune” to this question. He is enraged because her reply does not meet his expectation. Just like the father in *Father and the Three Daughters*, the father in *My own fortune* wished to hear from his daughters that they live well because of his virtue. It is in the same context that the father in *Father and the Three Daughters*, like the father in *My own fortune*, wishes to verify that the daughters are indebted to their father for comfortable lives and also to identify which daughter is most appreciative of her father.⁴⁾

The two fathers ousted their youngest daughters from home for not acknowledging his endeavor. In other words, they pushed their daughters out of the family. This event indicates that ‘the father’ is the operational leader of the social community called ‘family,’ and that offspring are under control by their father. The father in *My own fortune* induces the daughters to acknowledge that ‘the father’ is the leader in the family, through their responses “I live well by virtue of my father,” forcing the daughters to follow patriarchal traditions. Hence, the youngest daughter’s unexpected response is seen as a refusal of acknowledgement of her father’s position in the family, thus infuriating the father.⁵⁾ In conclusion, the question in the tales, although each father asked in different circumstances, was equally intended to confirm that his authority as a family leader is well established and acknowledged by the family members.

4) Kim Young-Hee interpreted the father’s question in *My own fortune* as “the desire of the father who craves love and acknowledgment of his daughters.” (Kim, Young-Hee 2008, 419)

5) Kim Sug-Bae interpreted the youngest daughter’s answer as “pursuing independent life and denying conventional value system which is the authority and status of a father.” (Kim, Sug-Bae 1982, 4-5)

b) The Third Daughter's Steps to Success

One of the characteristics of North Korea's story literature is a detailed depiction of cause and consequences of an event. Others often fill stories with limited details with more descriptions and details of cause and consequences.⁶⁾ Following this rule, *Father and the Three Daughters* clearly describes causes of Söpun's "my life depends on my fortune" response.

Only Söpun felt sorry for the father every time he asked such question. She knew well how her widowed father cared his children dearly, and always was grateful to him for his devotion. How can she forget his such great love? She was disappointed that he asked such question to her not acknowledging her genuine feelings.

From *Father and the Three Daughters*

Söpun was deeply indebted for her widowed father's devotion to raising Three Daughters with great care. But she was upset by his ignorance of her feeling, represented by his repeated question "On whose fortune do you live well?" so she responds "my life depends on my fortune." It's a sort of disobedience to her father, who does not seem to understand her feeling. But the defiance may also be an implied message to her father, appealing that he should know her gratitude for him.

"On whose fortune do you live well?"

Asked the father. So the first two daughters answered,

"We all live well thanks to your fortune and care."

But the youngest one said,

6) Juche realism is the basic principle for North Korean literature. Realistic descriptions are used to convey the intention. "Essence of realism lies in facts and stereotypes. Stereotypes that can represent the characteristics of a particular period most well is used to reflect the period. Stereotypes "represent something that is most general and essential with universal and social significance through individuality." It is about generalizing the characteristics of an era with a focus on social class or groups that people belong to. From the establishment of the North Korean regime, the principle for literary creation was realism." (Jeon 2014, 289)

“Why is it because of you? I live on my own fortune.”

So he kicked her out as she was rude and mean.

- *The Comprehensive Collection of South Korean Folklore*,
Gimhae, Noksan-myun, From *My own fortune* -

On the other hand, in *My own fortune*, the tone of the youngest daughter’s response is quite different. She confidently answers “my own good fortune” to her father’s unexpected question. Her response is confident, and no emotion is attached. The daughter even brought 3.3 mal (approximately 59.5 liters) of rice with her when she was evicted, saying that she should take care of her own fortune.

It is quite impressive to see how she manages her life after leaving home. As aforementioned, because she married the charcoal maker, who belongs to the poor class, she was surely supposed to live a poor life. But unlike expected, she became rich. According to the context of the narratives, her fortune is the reason she became rich. The charcoal maker and his mother never knew that the rocks used to make a kiln were indeed gold nuggets. It was her insight that recognized that they were gold. Such insight is her fortune and capability, and that capability led her to become wealthy.

One interesting point is that *Father and the Three Daughters* do not depict Söpun’s life after her eviction. Söpun’s life after the eviction is only identified when the father visits her house after being mistreated by his first two daughters. Söpun, who married the charcoal maker, was living a poor life. Her family was barely making life, unable to afford basic items like rice. It is her inheritance that lets her escape from the poverty.

Unlike the other daughters who mistreated their father, Söpun jumped out of her house and greeted him with tears of joy. She treated him dearly as if she had no memory of him kicking her out of the house. Her attitude was consistent at the fake funeral, what was in contrast with those of her siblings.’

Such attitude played a critical role for her father to decide on whom to bequeath to and to live with, and her inheritance was crucial for her to escape from poverty. Her escape from poverty is attributable to her great love of her father. This plot demonstrates that Söpun’s ‘fortune’ and ‘destiny’ was in fact, her ‘filial love’

toward her parents. If her everlasting filial piety can be recognized as her capability and fortune, one can argue that Sōpun also escaped from poverty and became rich by her own capacity and fortune.

In psychology, defining self-identity in one's adolescence is a critical matter. One's self-identity defined in such period plays a critical role in shaping his or her adult life. Self-identity is established when one completes separation from his or her parents and individualizes oneself. By comparing the two tales from this perspectives, one can find interesting differences.⁷⁾

Self-identity establishment begins with separation from parents. Separations occur both psychologically and physically. Psychological separation is a will to stop relying on one's parents, and physical separation is actual leave from parents' home. Using these definitions, *Father and the Three Daughters* is about the youngest daughter choosing to unify with her parent after the separation, whereas *My own fortune* is about the youngest daughter's steps to separate psychologically and physically from her parents.

The youngest daughter in *My own fortune* strongly argues that her life depends on her fortune, not her father's, and she indeed lives an affluent life by her own fortune. Considering the father's question as a question of acknowledging her father as the 'family leader,' her answer represents the refusal to be protected by 'old traditions,' represented by her father. In other words, she refuses to settle with 'the old world' and instead establishes her own 'new world.'

In contrast, Sōpun's physical separation in *Father and the Three Daughters* is not caused by her 'refusal' of the old tradition. Rather, she desired that her obedience to the old tradition, represented by her father, to be recognized by him. She is upset that such recognition is not realized. Because Sōpun's life is based on the premise that she obeys the old tradition, her life lies behind her father's life in the narratives. Also, her eventual success is realized by her return to the old tradition, represented by her father's house, not by establishing her own world.⁸⁾

7) Those who interprets *My own fortune* as a process of establishing self-identity during adolescence views the youngest daughter's leaving the house as a psychological independence and finding gold nuggets and being rich as financial independence and actual independence and sees that the adolescent separation-individualization has been successfully achieved (Kim, Hye-Mi 2015, 348).

8) Jeong Un-Chae interprets *Samkongbon'uri*, which is a *My own fortune*-type folktale, as a story about a

4. Difference between the Two Tales, and Beginning of Literary Communication between South and North Korea

Father and the Three Daughters and *My own fortune* share very similar narratives at the beginning, as both fathers have a common intention when asking questions to their offspring. But the stories begin to indicate differences as each father's youngest daughter has different internal factors to her answer. From this point, the two stories diverge. *My own fortune* is the story of an independent woman standing independently from her parents and making success, whereas *Father and the Three Daughters* is about a deeply filial woman making success as her love of parents is finally acknowledged by her parents.

North Korea's *Father and the Three Daughters* adopts the structure of a traditional folktale *My own fortune*, although the story focuses on the value of family community and filial duty. The story of the youngest daughter who answers "My own good fortune" to her father's question 'On whose fortune do you live well?' is a widely popular story that the Korean peninsula inhabitants have long enjoyed.

Father and the Three Daughters seems to be based on the structure of *My own fortune* but also adopts other motifs from tales such as *Origin of Pasqueflower* which is about unwelcomed parents, and *Testing of a mean daughter* which is about parents verifying a daughter's filial piety.

In North Korea, the Korean Worker's Party (KWP) uses literature as a means to control North Korean people. Every publication is published under the government's supervision, as was *The Collection of Chosun Folktales*. Hence, it is very likely that Chŏn Chong Sŏp, the author of *The Collection of Chosun Folktales*, embellished the story to make it suitable for the purpose of disciplining

confrontation between a conventional system and independent member of such system. "Kamŭnchangaeki's father expected his daughters to live within the boundary that he created rather than to live independently. He did not acknowledge that his daughters are independent beings who realize the essence of themselves and act upon that realization, and wished his daughters to be fully dependent on himself. So when Kamŭnchangaeki asserts that she is an independent being who is self-realizing the essence of her life, the father regarded her attitude as a challenge against a system called family supervised by the parents. Kamŭnchangaeki wanted to be faithful to the essence of life whereas her father was busy maintaining the conventional system. This is the point where confrontation and conflict between Kamŭnchangaeki and her father arose from." (Jeong 1995, 336)

the people.⁹⁾

Fulfilling one's filial duty is a commonly accepted idea by humankind. However, filial duty forced by the government also includes the principle of loyalty, the concept that may force sacrifice for the good of the country and the leader. By defining the loyalty on the basis of the principle of filial duty the KWP identifies the principle of family with the principle of the nation and also argues that a member of the nation, represented by family, should obey the leader, represented by the family leader, and should also sacrifice for the leader if necessary.

Such system can be highly efficient in North Korea which is based on the monolithic ideological system. Calling the leader as 'father' in North Korea is an evidence of such system being widely adopted in the country. Hence, one can speculate that *Father and the Three Daughters*, which adopted long-enjoyed story of *My own fortune*, is the story modified to educate people.

But the story literature cannot be widely spread or enjoyed if the public finds it uninteresting. Stories that are selected as a means and modified must have relatable motifs and plots. That is why *Father and the Three Daughters* cannot be regarded as a new creation.

For this reason, public empathy in North Korea is a key point of consideration when reading *Father and the Three Daughters*. One must keep in mind that North Korean society is even more patriarchal and Confucian than already patriarchal and Confucian South Korean society.

The aforementioned tales of *Ontal*, *Muwang*, *Story of Sōdong* and *Samkongbonp'uri* all resemble *My own fortune*. The story of a woman who refuses to obey her parents, leaves (or evicted from) home, and make successful life is

9) Kim Jong-Kun confirmed that North Korea's oral literature tradition is maintained and the Party is leading the utilization of such oral literature. "It is confirmable that the tradition of oral literature is still continued in North Korea. This is confirmable based on the story culture which is still very much alive. It displays positive acceptance by the people of North Korea of the Party's intention to edify people through folktales and legends. Legends on place names are used to introduce the beauty of national territory, legends on historical figures are used to promote loyalty to the nation or to the party, and folktales about wishes of the people are used to promote anti-feudalistic socialism. The intention of instrumentalizing literature may seem impure from our perspective, but we, the academic and literary circle, may find a new possibility through North Korea's modern story culture as we are concerned about the extinction of story culture." (Kim, Jong-Kun 2016, 267)

seen repetitively in many heroine folktales. Almost all tales about independent women in the Korean peninsula follow the format of *My own fortune*.

The structure of *My own fortune* which is about an independent woman who leads her own life without her parents and motifs from other tales must have been strategically selected for *Father and the Three Daughters*, possibly based on the criteria of stories that are currently being enjoyed and relatable by North Korean people. In other words, the messages that tales emphasize are different, but *Father and the Three Daughters* adopted the common story format that Koreans have long shared and enjoyed together, meaning that these stories are still shared by the people of current North Korean society. Some may find it disturbing that North Korea regime uses traditional story literature as means of propaganda. Others can argue that such practice is deteriorating the literary value of folktales. Nonetheless, one can positively assess the fact that such stories are still shared and utilized in North Korea compared to the fact story culture is fading in South Korea. Moreover, the fact that there are stories which exist in the base of culture and thinking that shared and relatable to so many even after an extended period is a positive aspect.

5. Epilogue

Father and the Three Daughters, the story that has a resembling beginning with that of *My own fortune*, is indeed a very different story, according to the analysis of the narratives. *Father and the Three Daughters* which emphasizes family community and filial duty toward parents is based on the opening part and structure of *My own fortune* with motifs from multiple stories. One of the characteristics of orally transmitted tales is that various stories are amalgamated as the story is transmitted orally by many storytellers. But *Father and the Three Daughters* seems to be intentionally modified and edited for 'propaganda' purposes by North Korea.

However, even if *Father and the Three Daughters* is an outcome of intentional modification, *Father and the Three Daughters* would not have been selected as a means if North Korean people did not deem the storyline and structure of *My*

own fortune as interesting. Naturally, one can assume that *My own fortune* which is still popular in South Korea is also still shared among North Korean people. Also, based on such circumstances and previous studies, one can assume that story literature is still very much alive in North Korea.

As a matter of fact, the difference between *My own fortune* and *Father and the Three Daughters* may be something similar to the creator's intention being reflected in the story during the process of making folktales into 'fairy tales' in South Korea. But lest we forget that such difference signifies the difference between two Koreas. The literary world of South and North Korea shall find more of such differences through continued research as well as the continuing to try to understand the differences. The author believes that there is a high possibility of literary communication between two Koreas as there are stories which exist in the base of culture and thinking that shared and relatable to so many even after an extended period of time. The author believes that the common aspect and differences must be considered as a combined value rather than separating those two.

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