

# UNDERSTANDING KOREA

7

## FOLKLORE



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**UNDERSTANDING  
KOREA  
7  
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# CONTENTS

1.	Folklore of Korea.....	1
2.	Classification of Korean Folklore.....	1
3.	Costume .....	1
4.	Clothes for Men .....	2
5.	Clothes for Women.....	2
6.	Characteristics of <i>Chima</i> and <i>Jogori</i> .....	3
7.	Important Features in the Traditional Attire .....	4
8.	Diet .....	5
9.	Everyday Dishes .....	5
10.	<i>Pap</i> (Boiled Cereals).....	5
11.	Bean Paste.....	6
12.	Kimchi .....	6
13.	Special Dishes.....	7
14.	Cereal Cakes .....	7
15.	Noodles .....	8
16.	Pyongyang Cold Noodles .....	9
17.	Typical Dishes of Pyongyang .....	10
18.	<i>Pulgogi</i> .....	10
19.	<i>Sinsollo</i> .....	10
20.	<i>Kom</i> .....	11

21.	<i>Jjim</i> .....	11
22.	<i>Hoe</i> .....	11
23.	Sweets and Drinks .....	12
24.	Alcoholic Beverage .....	12
25.	<i>Makkolli</i> .....	13
26.	Famous Liquor .....	13
27.	Tea Culture .....	13
28.	<i>Sujonggwa</i> .....	14
29.	Table Manners .....	14
30.	Dwellings .....	15
31.	<i>Ondol</i> .....	16
32.	Building Houses .....	17
33.	Family Life .....	18
34.	Surnames of Korean Women after Marriage .....	18
35.	Celebration of First Birthday .....	18
36.	Marriage .....	18
37.	60 <sup>th</sup> Birthday .....	20
38.	Funeral and Memorial Services .....	21
39.	Folk Holidays .....	21
40.	Lunar New Year's Day .....	22
41.	<i>Jongwoldaeborum</i> .....	22
42.	<i>Chusok</i> .....	23
43.	<i>Tongji</i> .....	24
44.	Characteristics of Folk Holidays .....	25
45.	Folk Games .....	25

46.	Physical Training Games .....	26
47.	<i>Ssirum</i> .....	26
48.	Seesawing .....	26
49.	Swinging .....	27
50.	Tug of War .....	27
51.	Archery .....	28
52.	<i>Subakhui</i> .....	29
53.	Intellectual Games .....	30
54.	<i>Yut</i> .....	30
55.	<i>Janggi</i> .....	31
56.	<i>Paduk</i> .....	32
57.	<i>Konu</i> .....	33
58.	Puppeteering .....	33
59.	Peasant Music Dance .....	34
60.	Mask Play .....	35
61.	Children's Folk Games .....	35
62.	Top-Spinning .....	36
63.	Kite-Flying .....	37
64.	Sleighting .....	37
65.	Rope-Skipping .....	37
66.	Shuttle-Cocking .....	38
67.	Characteristics of Folk Games .....	39
68.	Etiquette of Salutation .....	40
69.	Deep Bow .....	40
70.	Half Bow .....	42

71.	Slight Bow .....	42
72.	Folk Songs .....	42
73.	Folk Songs from Western Provinces .....	43
74.	Folk Songs from Southern Provinces .....	43
75.	<i>Arirang</i> .....	44
76.	<i>Nodul Riverside</i> .....	45
77.	Folk Dances .....	46
78.	<i>Tondollari</i> .....	47
79.	<i>Fan Dance</i> .....	48
80.	<i>Bracelet Dance</i> .....	49
81.	<i>Dagger Dance</i> .....	49
82.	Folk Dance Suite <i>Song of Seasons</i> .....	50
83.	Traditional Musical Instruments.....	51
84.	<i>Tanso</i> .....	52
85.	<i>Jangsaenap</i> .....	53
86.	<i>Kayagum</i> .....	54
87.	<i>Okryugum</i> .....	55
88.	<i>Janggo</i> .....	57
89.	Narrative Stories .....	58
90.	Myth of Tangun .....	58
91.	Myth of Haemosu .....	60
92.	Legend of Jumong .....	61
93.	Legend of a Deer-Footed Lady.....	63
94.	Tale of Sim Chong.....	64
95.	Tale of Chun Hyang .....	66

96. Handicrafts.....	67
97. Development of Pottery .....	68
98. Koryo Porcelain .....	68
99. Sariwon Folklore Street .....	68
100. Korean Folklore Museum .....	69

## **1. Folklore of Korea**

Folklore has developed in Korea through the 5 000 years of history of its nation.

Unique to the homogeneous nation, it consists of the traditional life customs and beautiful manners formed in the course of fighting against the ceaseless invasions by foreign aggressors and of creating brilliant cultural traditions.

The folklore, which lost its colours in the days of occupation of Korea by Japanese imperialism (1905–1945), developed after liberation as one with socialist content in national form.

## **2. Classification of Korean Folklore**

Korean folklore can be classified into costume, diet, dwelling, family life, communal life, folk holiday, salutation and pastimes.

## **3. Costume**

The main style of costume peculiar to the Korean nation was formed in ancient times.

Created in the course of labouring life and developed as suited to the national characteristics, there were clear distinctions between clothes for men and women.

Their colours and forms varied according to the ages



of the people, and summer clothes were mostly white.

Clothes were simple, plain and cultured, and people always kept their clothes clean and tidy.

#### **4. Clothes for Men**

Clothes for men consist of trousers, *jogori* (coat) and *turumagi* (overcoat).

Their kinds and forms varied according to the times and class standings.

Still now Korean men are fond of wearing traditional clothes.

#### **5. Clothes for Women**

Clothes for women consist of *jogori* (coat), trousers, *chima* (long skirt) and overcoat.

*Jogori* for women is mainly the same as that of men's in the form, but generally shorter than the latter in length and beautiful for the good harmony of its colour and patterns on it.

Women's *jogori* seen on the mural paintings of Koguryo tombs generally drooped to the lap, but became short in the period of the feudal Joseon dynasty (1392–1910). In the present age, it has developed to be convenient with the gradual elimination of the feudalistic formalities and complexity from clothes in general.

What is distinctive in women's *jogori* is *hoejang*

(colourful strips of cloth for trimmings).

Originally, *hoejang* was for keeping the jacket clean by frequently replacing a part, which gets dirty earlier than other parts, with another strip of cloth; it became an important means of decoration in the days of the feudal Joseon dynasty.

Strips of purple or other colours different from the ground colour of *jogori* were sewn on the cuffs, collar, strings and armpits. This was called *samhoejang*; green was regarded as the best ground colour.

Women's *jogori* was classified into unlined, lined, quilted and padded ones according to season.

## **6. Characteristics of *Chima* and *Jogori***

First, they are characterized by their unique formative beauty. The detailed elements of the short, well-structured *jogori* blend well with the streamlined silhouette of the long *chima*.

Second, they are characterized by their formative proportion and three-dimensional beauty.

The traditional clothes of the West are distinctive through their three-dimensional beauty, while those of the East are mainly characterized by their plainness.

*Chima* and *jogori* of the Korean women are of a unique form; they sustain the two features of the clothes of the West and East. Colourful *jogori* above *chima* of

rich three-dimensional quality constitutes an ensemble of the clothes of other nations.

Third, they look ennobling and elegant in their colour.

Fourth, colour combination presents a high level of formative skills.

The peculiarity of colour combination is in sustaining the major colour when more than two colours are used and subordinating other colours to the major one.

## **7. Important Features in the Traditional Attire**

The important features in the traditional attire of Koreans are their diversity and beauty.

From olden times there was a clear distinction in clothes for men and women, and their colours and forms were appropriate to the ages of the people wearing them and to the seasons.

The seasonal difference of clothes found expression in the quality and colour of cloth; people wore cotton or silk clothes in spring, autumn and winter, and ramie and thin hemp clothes in summer.

*Jogori* worn in spring represented the colours of flowers of apricot, pear, peach and azalea and the natural features of the season, when everything turns green.

Koreans always paid attention to dressing themselves clean and tidy.

Inclined to cleanness from olden times, Koreans

regarded it as a custom to wear clean and tidy clothes, though plain, by frequently washing and mending them.

## **8. Diet**

The Korean nation created and developed a peculiar dietary custom.

Korean foods vary in kind, some being special, and the methods of preparing them are also diverse.

The custom includes everyday dishes, special dishes, sweets, drinks and table manners.

## **9. Everyday Dishes**

The Korean people have eaten boiled cereals, soup, kimchi and other kinds of side dishes everyday.

The staple food consists of boiled cereals, and subsidiary foods are soup, bean paste and kimchi.

They have eaten these foods because they had cultivated millet, kaoliang, soybeans, barley and rice as major crops and vegetables including bok choy and radish from olden days, and they conformed to their life sentiments and tastes.

## **10. *Pap* (Boiled Cereals)**

Koreans rinse cereals in clean water and pour a certain amount of water over them before boiling them.

They eat these boiled cereals at every meal.

*Pap* is cooked with rice, barley, millet or sorghum; sometimes, five cereals—rice, barley, millet, sorghum and beans—are boiled together, or some of them are mixed before being boiled.

## **11. Bean Paste**

As one of the important condiments indispensable to the diet of Koreans, bean paste is a fermented foodstuff made with soybeans and salt as the main ingredients.

In the process of making bean paste, soy sauce and peppered bean paste are also made.

Various methods of making bean paste have evolved.

Koreans use soy sauce and bean paste as the basic seasoning for soup, vegetable and meat stew and other side dishes. Peppered bean paste is sometimes eaten as a subsidiary foodstuff.

## **12. Kimchi**

Kimchi is made by pickling vegetables including bok choy and radish and adding various kinds of seasoning and fish, before fermenting them.

It is uncertain when kimchi emerged in Korea, but according to historical documents radish was pickled already in the period of Koryo (918–1392) and various kinds of tasty kimchi were made in the period of the feudal Joseon dynasty (1392–1910).

There are many kinds of kimchi, of which kimchi prepared for wintering is the best.

In the period from the beginning of winter to early spring, kimchi is a source of vitamin C and various inorganic elements. Most of its materials are rich in vitamin C and basic inorganic elements such as Na, K, Ca, Mg and Fe. In harmony with such acid foodstuffs like boiled cereals, meat and fish, it enhances the appetite.

*Health*, American health journal, described Korean kimchi as one of the five health foods in the world.

In December 2015, UNESCO registered kimchi making on the list of intangible cultural heritage of mankind, and introduced it through the Internet, stressing that Koreans promote the harmony of family, collective and society through kimchi making.

### **13. Special Dishes**

Special dishes for the wedding ceremony and holidays are multifarious in variety and arrangement.

They include such staple foods as cereal cakes and noodles and such nonstaple foods as grill and soup.

Cereal cakes are counted first in special dishes.

### **14. Cereal Cakes**

Cereal cakes are made in the way of steaming powdered

cereals or pounding or moulding the boiled cereals.

As an alternative staple food, they are very diverse in variety.

From antiquity Koreans added herbs and fruits of unique aroma and taste and natural pigments to such grains as rice, glutinous rice and millet to make various kinds of cakes, nutritious, tasty and good to the eye.

Typical cake made of cereal powder is *songphyon* (cake steamed on a layer of pine needles) and typical cake made by steaming cereals is *chalttok* (glutinous rice cake).

## **15. Noodles**

Koreans have loved from ancient times to eat noodles, thin long strips of the dough of grain powder, and the dishes made with these strips.

According to their materials, preparation, locality and season, they are different in taste, aroma, degree of coldness and hotness, amount of broth, and methods of seasoning and garnishing.

From ancient times, it has been a must to serve noodles to the guests of honour and other guests during the wedding and first birthday ceremonies.

Noodles are largely divided into pressed noodles and chopped noodles. They are divided into buckwheat noodles, wheat noodles and corn noodles according to

materials and cold noodles, warm noodles and noodle hash according to how they are served.

Representative of buckwheat noodles is Pyongyang cold noodles.

## **16. Pyongyang Cold Noodles**

Pyongyang cold noodles are renowned from ancient times for the characteristics of their material, stock, seasoning, and garnishing, vessels in which they are served and the way they are prepared.

Its main material is buckwheat, which has been called a longevity cereal for its health-friendly nutrients. The strips of noodles made of buckwheat are not too tough but slippery. The peculiar taste of buckwheat stimulates appetite.

What makes Pyongyang cold noodles stand out from other noodles is the particularly refreshing, sweet and savoury stock.

They are served in a large brass vessel, which looks refreshing and furthers the appetite.

The foodstuff is praised as a masterpiece of Korean noodles, as a representative national foodstuff for its taste and unique appearance and preparation.

Today Okryu Restaurant in Pyongyang and many other restaurants in the country serve Pyongyang cold noodles.



## **17. Typical Dishes of Pyongyang**

They include mung-bean pancake, Pyongyang *onban* and Taedong River mullet soup in addition to Pyongyang cold noodles.

## **18. Pulgogi**

*Pulgogi* has been a favourite dish of Koreans from olden times.

They cooked meat over an open fire since they began to use fire in their living.

Beef and duck, the major materials for *pulgogi*, are nutritious, and the broiled meat is tasty and smells unique.

## **19. Sinsollo**

A dish made by seasoning and cooking finished foods in *sinsollo* (cooking brazier) is called *sinsollo*.

As a tasty and highly nutritious dish made by processing meat, seafood, vegetables, edible herbs and fruits separately and boiling them together in a cooking brazier, it is one of the national dishes of Korea widely known in the world.

Since it is the best in taste and looks beautiful as if all sorts of delicacies are gathered in one vessel, it is usually put on tables during a party and other various events.

## **20. Kom**

Koreans eat *kom* as a medicinal dish. It is made by steaming meat for hours. Typical are those made with rabbit and chicken.

## **21. Jjim**

*Jjim* is a dish made by dressing meat, fish and vegetables beforehand and steaming them in a deep pan.

As it is cooked with steam, the materials do not get burnt, and thick layers do not form on their surface; and as they are heated in a fixed state, they preserve their original shape.

There are three ways of making *jjim*.

One is steaming sea bream, chicken and the like as a whole on a tray; another is pouring water on chopped animal ribs or ox tail and boiling the water down so that the stock is almost absorbed into the meat; last is making shallow cuts on abalone, trepang and the like, before steaming them.

## **22. Hoe**

It is a dish made by processing raw fish or meat.

Raw meat, fish or shellfish are thinly sliced and seasoned with peppered bean paste or soy sauce mixed with vinegar.

Famous are those made with beef, animal stomach, fish, octopus, squid, abalone, scallop and oyster.

### 23. Sweets and Drinks

Traditional sweets include *yot*, *yumilgwa*, *yotkangjong*, *tasik*, *suksilgwa* and *jonggwa*.

*Yot*, or taffy, is made by mashing cereal powder with sorghum malt and boiling it down until it becomes sticky. Sometimes, it is mixed with peanut, walnut, sesame, etc.

*Yumilgwa* is made by kneading wheat flour in honey and frying the batter.

*Yotkangjong*, *tasik* and *suksilgwa* are cakes made by kneading the powdered and boiled or steamed materials in honey and giving them a shape.

*Jonggwa* is made by boiling insam, ginger, bamboo shoot, apricot, peach, bog bilberry and orange down in honey until the mixture becomes jelly-like. Dried *jonggwa* is called *konjonggwa*.

Drinks include rice wines, tea, *hwachae* (honeyed juice with fruits in it) and *sujonggwa* (fruit punch).

### 24. Alcoholic Beverage

Koreans have made wines with cereals in their houses since ancient times.

They can be classified largely into three kinds—*makkolli* (coarse liquor), *chongju* (wine with a low alcohol content), and *soju* (liquor with a high alcohol content).

## **25. Makkolli**

*Makkolli* is a drink made by mixing rice or wheat starch with malt and fermenting it before filtering.

It is also called *thakju* or *thakpaegi*.

*Makkolli* literally means a coarse or cloudy liquor, and it is a national drink of Korea with a long history.

Milky, sourish and sweet, it gives a refreshing feeling.

## **26. Famous Liquor**

The renowned brands of Korean liquor are Koryo Liquor, Pyongyang Soju, Kamhongno, Taephyong Liquor, Kaesong Koryo Insam Liquor, Wild Insam Liquor, Inphung Wine, Paektusan Bog Bilberry Wine, etc.

## **27. Tea Culture**

Tea culture came into being in the days of the Three Kingdoms.

At first it was confined to the Buddhist temples and rich people, but in the period of Koryo (918–1392) it spread nationwide.

In the period of the feudal Joseon dynasty, tea was prepared with materials with medicinal value such as fruits, leaves and roots of tree.

Unlike the types of tea of other countries that are for stimulation, Korea's have medicinal elements which are conducive to making heart and stomach strong.

Insam tea, made of root hair of insam, Korean speciality, is a tonic, and is effective in the treatment of indigestion, anemia and nervous system disorders.

*Schizandra chinensis* tea tastes sweet and refreshing; if one drinks a sip of it frequently, it is effective in treating coughing, hoarse voice and cold sweat.

The savoury and aromatic *kyolmyongja* tea helps make eyes sharp and protect the liver.

The vitamin C-rich pine needle tea promotes digestion and prevents arthritis, hypertension and hepatitis.

Barley tea, rich in nutritive elements, tastes savoury and promotes digestion.

Persimmon leaf tea, rich in vitamin C, is effective in preventing hypertension and in curing arteriosclerosis, stomach hemorrhage, diabetes and cerebral hemorrhage.

## **28. Sujonggwa**

This fruit punch is prepared with dried persimmon, ginger, cinnamon bark, sugar and honey. It is also called dried persimmon *jonggwa*.

Fragrant, delicious and refreshing, the fruit punch of unique taste is one of the dishes for New Year's Day.

## **29. Table Manners**

The Korean nation, courteous from antiquity, has

ennobling table manners.

They do not begin to eat before elders take up their spoons and chopsticks.

At table they assume a proper posture and have meals in an amicable atmosphere.

The host takes up spoon and chopsticks before his guest and places delicious and rare dishes near the latter. He also creates an amicable atmosphere so that the guest can feel at home at the table; he refrains from finishing his meal before the guest to let him have his fill.

### **30. Dwellings**

The traditional house is a one-storey house with floor heating.

The houses differ a little in structure from province to province, but something they have in common is a heating system called *ondol*. The heat from the fireplace passes under flat stones keeping the room warm, and a chimney on the roof keeps the room air fresh and clean.

The present urban communities are dominated by high-rise apartment houses, but in the countryside one-storey houses with *ondol* heating system are commonplace.

When one moves to a new house, neighbours help him carry his household goods, present boxes of matches or household goods and wish him a happy life.

When entering the room, they put off their shoes. In the room, young people offer their seniors the seat of honour (warm place nearest the fireplace in winter and cool part of the room in summer).

### **31. Ondol**

*Ondol* evolved from the Korean people's custom of relaxing on the floor. This heat radiation-style facility is similar to the Roman hypocaust system in the ancient West.

It consists of the fireplace, fuel hole, flues and chimney.

When the fire is built at the fuel hole, the heated air is led through the flues under the floor, making the room warm. So it is said that it was also called *kuundol* (heated stone), and later it was hardened into *kudul* (heated floor).

*Kudul* invented by the Korean nation prevents humidity and cold from the floor and is effective in curing various diseases for it preserves heat for a long time.

The simply structured health-friendly *ondol* is attracting the world's interest because it is more effective and convenient than the Western heating system.

Some countries have introduced electrical appliances, modelled after *ondol*, and branding them *ondol* or *kudul*.

These Korean words have already entered in the dictionaries of some languages.

*Ondol* heating system is widely disseminated in Europe and the US.

The International Standardization Organization recognized the effectiveness of the system and accepted the seven criteria of the system as international standards. Related to the definition of this system, its efficiency, design, dynamic analysis, installation and operation, they are helpful to wider introduction of *ondol* to building houses on a worldwide scale.

Today in Korea, the system has developed into central heating system.

### **32. Building Houses**

From ancient times Koreans built houses in quiet and sunny places.

The natural villages frequently seen in Korea are located in places with mountains at the back and streams or crop fields in front. Nearly all the houses face south.

When one builds a house, neighbours lend a helping hand.

Having regarded helping one another and sharing joys and sorrows at all times as moral obligation between neighbours from antiquity, they helped one another in building houses.



### **33. Family Life**

Supporting parents with filial devotion, taking good care of the bed-ridden parents and paying homage to the late parents are essentials in the family custom the Korean people have observed from generation to generation.

It is also an important part of the family custom to love children and pay close attention to their education.

### **34. Surnames of Korean Women after Marriage**

Unlike the women of some foreign countries, Korean women retain their maiden surnames after marriage.

### **35. Celebration of First Birthday**

Families celebrate the first birthday of their child in a big way.

The child is dressed beautifully, and a birthday table is arranged with special dishes and various kinds of things. The child's talent and future are predicted by the symbolic meaning of the thing the child takes first from the table.

### **36. Marriage**

Marriage in Korea goes through the process of meeting, engagement, promising the date of wedding

ceremony, exchanging gifts and wedding ceremony.

The ceremony for the bridegroom is held first.

The ceremony starts with welcoming the bridegroom into the house of the bride, and the bridegroom presents a goose wrapped in red cloth to his mother-in-law.

This stems from the belief that a goose is the symbol of harmony, trust and chastity between the husband and wife as it is an animal which lives harmoniously with its mate.

Then the bride and bridegroom pour liquor into gourd cups decorated with blue and red threads and then exchange them. This is considered a token of marital bond.

The bride and bridegroom sit shoulder to shoulder in front of a spread in a room.

After the ceremony in her house, the bridegroom makes a deep bow to her parents and takes a sedan. Escorted by the bridegroom on horseback and her relatives, she goes to her house-in-law.

On arriving at the house, she accepts her table, and visits the shrine to pay homage to the ancestors of her husband's family.

Then she makes bows to her parents-in-law and then to her husband's relatives.

During the wedding ceremony the bridegroom wears a hat and clothes of the nobles and the bride wears clothes decorated with seven kinds of ornaments.

In the present era the outdated wedding ceremony with empty formalities and pompous display gave way to a new one which not only sustains national traditions but also caters to the aesthetic tastes of the times.

The bride puts on beautiful traditional *chima* and *jogori* and decorates her head and breast with flowers, and the bridegroom wears the traditional Korean trousers and *jogori*.

Their close relatives and friends get together to congratulate the new couple on their marriage, and enjoy simple dishes.

### **37. 60<sup>th</sup> Birthday**

In the past a person who lived to be 60 was considered to have lived long in Korea.

On the 60<sup>th</sup> birthday, the children arranged a grand party to congratulate the guest of honour.

On this day they prepared new garments and a spread for him or her. His or her children, relatives and friends took their turn to present a cup of wine and make a deep bow to the guest of honour, wishing him or her even a longer life.

Today the country, which attaches importance to national customs, arranges a birthday spread for the people who have devotedly worked for the country and fellow people and also for centenarians.

### **38. Funeral and Memorial Services**

From olden times the Korean people have considered respecting their parents and supporting them with filial devotion as moral obligation due to them.

This filial piety continued even after the demise of the parents.

But from the end of the 14<sup>th</sup> century the funeral and memorial services, under the influence of Confucianism, became a combination of religious and superstitious factors and complex formalities.

The original meaning for dealing with the body of the dead and paying tribute to their memory out of moral obligation became distorted, and they turned into a sort of ceremony.

Today empty formalities and pompous display in the days of the past are replaced by a simple but respectful atmosphere in the funeral and memorial services.

On eighth day of the third month and the 15<sup>th</sup> day of the eighth month by the lunar calendar, people visit their ancestors' graves and present flowers and dishes in front of them.

### **39. Folk Holidays**

From olden times, Korean people enjoyed the folk holidays by season.

Representative of them are lunar New Year's Day,

*Jongwoldaeborum* (the 15<sup>th</sup> day of the first lunar month) and *Chusok* (the Harvest Moon Day, the 15<sup>th</sup> day of the eighth lunar month).

#### **40. Lunar New Year's Day**

From olden times Korean people celebrated the first day of the first month by the lunar calendar as the greatest holiday in a year.

First they made preparations, keeping their houses clean inside and out, decorating walls with paintings, making new clothes and preparing foods.

In the early morning of the New Year's Day they made bows to their seniors and exchanged holiday dishes with their neighbours, and played various folk games.

The main dish for the day was a rice cake soup made by cooking thin slices of bar rice cake in soy sauce soup. The soup was a must on the New Year's Day.

Mung bean pancake was also a must on the table on this day.

One of the popular folk games played on that day was *yut* (four-stick game), and children enjoyed sleighing, kite-flying and so on.

#### **41. Jongwoldaeborum**

The moon rising on the 15<sup>th</sup> day of the first month by the lunar calendar is the first full moon in a year and the

brightest and largest of the moons around the year. So, Koreans, from olden times, celebrated this day from the folk viewpoint that happiness comes to one who is the first to see the full moon that day.

The holiday began from the 14<sup>th</sup> day. Representative holiday events and folk games were torchlight play, pinwheel game, tug of war and cart competition. They also played at standing grain stack poles—long poles hung with stalks of kaoliang and their sheaths portraying five cereals—wishing a bumper harvest in the year.

Around sunset on the 15<sup>th</sup>, they climbed hills to see the first full moon.

After enjoying the moon, they played at torchlight, setting fire on the old weeds in paddy and dry fields.

Children enjoyed pinwheel play, and a tug of war was played in many localities.

On this day they prepared and ate *ogokpap* (boiled rice mixed with four other cereals) and *yakpap* (medicinal rice) with nine kinds of cooked dried herbs.

## **42. Chusok**

*Chusok*, the 15<sup>th</sup> day of the eighth lunar month, is one of the greatest folk holidays in Korea.

It was a day of celebrating a bumper harvest and paying homage to ancestors.

On this day they prepared glutinous rice cake, half-

moon-shaped rice cake stuffed with beans and cooked on a layer of pine needles, chestnut dumplings and glutinous rice wine, all made with new crops of the year.

Families visited their ancestral graves with these seasonal dishes to hold memorial services for the dead.

Fruits for the day were chestnut, jujube, persimmon, pear and so on.

That day neighbourhoods gathered together to play various folk games like *ssirum* (Korean wrestling) and swinging.

Today the festival is being inherited in keeping with the demands of the times.

On the day families visit their ancestors' graves to trim the grasses on the mounds and plant turf or put earth in places damaged by rain or wind.

Then they lay bouquets or foods before the graves and observe a moment of silence or make bows in memory of the deceased.

The family members and relatives sit in a circle and spend time, taking foods and calling back on the life of the deceased, before returning home.

### **43. *Tongji***

*Tongji* (a day in the eleventh lunar month) is the winter solstice.

From olden times, Koreans called this day a small

New Year's Day.

That day taking *tongji* porridge, they call back on the days of the year, thinking they had grown a year older; they also promoted friendship with their neighbours, sharing the porridge.

The porridge was prepared with rice and adzuki with egg-shaped grain cakes added to it.

The custom of eating the porridge on this day is still preserved.

#### **44. Characteristics of Folk Holidays**

The folk holidays of Korea have some characteristics.

First, most of them are not only closely related with farming but also set to suit the labouring life of farmers.

Second, few religious events are held on these days.

Third, people celebrate these days by cleaning their houses inside and out, eating seasonal health foods and playing folk games.

Fourth, the holidays incorporate the traditional traits of the Korean people who respect the elderly and live harmoniously, helping one another.

#### **45. Folk Games**

Folk games include martial arts, physical training games, intellectual games, singing and dancing, and children's games.



## **46. Physical Training Games**

Physical training games include such lively and interesting games as *ssirum* (Korean wrestling), seesawing, swinging, tug of war, archery and horse riding.

### **47. *Ssirum***

*Ssirum*, or Korean wrestling, is a game in which two contestants hold each other's thigh band and try to throw the opponent to the ground.

The mural paintings of the *ssirum* tomb (late fourth century) and Changchuan Tomb No. 1 (mid-fifth century) in Jian, Jilin Province, China, portray lifelike scenes of *ssirum*.

Belonging to the days of Koguryo (277 BC–AD 668), they show that *ssirum* has a long history.

*Ssirum* has been regarded as a must on the *Chusok* Festival.

The champion in the game was presented an ox as a prize, and the winner would go home on the ox decorated with flowers as if he were a triumphant general.

Today the Grand Bull Prize National *Ssirum* Contest takes place every year on the picturesque Rungna Island in Pyongyang to mark the *Chusok* Festival.

### **48. Seesawing**

It is said that seesawing originated in the old days,

when, as an expression of their complaints against the feudal shackles, women used to get on a board in their courtyard to get a glimpse of the world outside the wall.

On lunar New Year's Day and the 15<sup>th</sup> day of the first lunar month, women in colourful clothes got together to jump seesaw till late in the evening.

There were different modes of jumping—vertical jumping, stunt, rhythmic jumping to the tune of folk songs, high jumping and long jumping.

Seesawing is still played in Korea, and it enjoys popularity abroad as an item of national acrobatics.

#### **49. Swinging**

Swinging is a contest in which a person standing on a board held by two ropes hanging from a certain height tries to swing as high as possible, by swinging back and forth .

Single swinging and double swinging are practised.

A contest is adjudicated in various ways. The swinger has to touch with foot a bell hung high in the air. Or a graduated cord is attached to the swinging board to measure the height the swinger has attained.

#### **50. Tug of War**

The tug of war, a team game, has a long tradition.

In the bygone days, it was played usually on

*Jongwoldaeborum* (15<sup>th</sup> day of the first lunar month) and *Chusok* Festival. Now, played in any place and at any time, the time-honoured game of the Korean nation demonstrates esprit de corps and helps build up physical strength and endurance.

## **51. Archery**

Koguryo (277 BC–AD 668) was the strongest state in the history of the Korean nation. Its people were fond of horse riding and archery from childhood and always trained their bodies. So they possessed strong physique and will capable of enduring any hardship.

King Tongmyong (298 BC–259 BC), the founder-king of Koguryo, made a bow and arrow by himself at the age of seven, and he missed no target.

So, he was called Jumong, meaning ace archer.

There are many records and murals which illustrate that archery was popular in Koguryo. The mural painting in the tomb in Tokhung-ri, Kangso County, is the oldest, lifelike material on archery. It depicts four mounted archers contesting their skills with five targets on long poles.

On one corner of the painting two judges and one recorder stand, watching the game and recording the scores under strict regulations.

There were different rules and procedures in archery, but emphasis was put on hitting targets in any contest.

## **52. Subakhui**

*Subakhui* is a game of attacking with fists.

Spread widely in the period of the Three Kingdoms—Koguryo, Paekje and Silla—the martial art was practised throughout the Middle Ages, ranging from the period of Koryo to the period of the feudal Jason dynasty.

As a sport of striking and knocking out an opponent, victory depended on where and how to strike.

The major technique was to hit the vital points of the opponent with a powerful strike or to hit the opponent in his vulnerable points.

*Subakhui* has now been developed into Taekwon-Do.

Taekwon-Do is a national martial art of attack and defence using nimble movements of the legs and hands.

Taekwon-Do games are divided into basic movements, patterns, sparring, art of self-defence and power show.

Basic movements are applied to real games, and they number over 3 200.

Patterns are tactical movements, composed of basic movements by group, and they number 24 in total.

Sparring is a game in which one fights with one or two opponents, and it is divided into promissory and free sparring.

The art of self-defence is the techniques and method

with which one quickly and flexibly turns the situation to one's own advantage and protects oneself without prior preparations from a sudden attack. What is important here is to promptly judge the situation, make a decision and move by automatic reflex with an explosive power, making a maximum reverse use of the opponent's strength and psychology.

Power is the capability of breaking such things as wooden board, brick and roof tile with the fist, hand-knife and heel.

### **53. Intellectual Games**

The intellectual games are usually played indoors. They include *yut*, *janggi*, *paduk* and *konu*.

### **54. *Yut***

*Yut* is one of the favourite games the Korean people have enjoyed playing on New Year's Day.

Players compete by moving markers on a board according to the patterns in which the four sticks thrown in the air fall.

In the old days, it was played from the end of the year to the beginning of the next year, but now it has developed into a mass game played by all in any place and at any time.

The four sticks thrown in the air fall on the obverse

or reverse sides, so they give rise to five patterns.

When three of them fall on the obverse sides and one on the reverse side, this is called *do*, and is given one mark. When two of them fall on the obverse sides and the other two on the reverse sides, it is called *kae*, and is given two marks. When one stick falls on the obverse side and the other three on the reverse sides, it is called *kol*, and is given three marks. When all the four sticks fall on the reverse sides, it is called *yut* or *ssyung*, and is given four marks. When all the four sticks fall on the obverse sides, it is called *mo*, and is given five marks.

The board has 29 positions in all, which are said to have been marked in imitation of constellations.

The winner is the first to complete the required rounds of the board according to the patterns in which the sticks fall.

## **55. Janggi**

*Janggi*, or Korean chess, though simple in composition, has countless varieties of moves, so the more one plays, the more interesting it gets.

There are ten horizontal lines and nine vertical lines on the board and 16 chessmen for each player. The chessmen of the two players are distinguished by the red and blue letters on them.

It is the custom with the Koreans that the poorer

player moves first, and the older player always uses the red pieces and the younger player the blue pieces.

The winner is the one who overwhelms the other player by moving one's chessmen to capture the opponent's pieces and in the end capturing the king.

Though simple in the meaning of chessmen and the structure of the lines on the board, this traditional pastime has innumerable number of moves, and it has become a popular game.

A competition of wisdom, it relieves the player of the spiritual and physical fatigue, improves his thinking faculty and brings joy to life.

## **56. Paduk**

*Paduk*, or go, was played from olden times.

The game is associated with the simple outlook of the people of those days on the universe that the sky is round and the earth is square.

There are 361 intersections on the square wooden board, and a stone is put on a point of intersection. The stones for the two players are white and black in colour, round and flat in shape and about one centimetre in diameter.

There are various playing methods and regulations, but the most common method is enclosing the group. The stones in the captured territory are removed and

added to the number of captives. There are two methods of deciding the winner: One is to remove the captives from the board to count the number of “houses” in the enclosed territory; the other is to fill the vacant “houses” with captives and then count the number of remaining “houses.”

Capable of infinite variety in playing and quite interesting, it was often played by military strategists in the bygone days for the studying of tactics. Today it is played by the broad sections of the people including children.

### **57. Konu**

Unlike *janggi* or *paduk*, *konu* needs no instruments and its playing method is simple, so it can be played with anything on the ground.

There are several kinds of *konu*, and they are different from one another in the playing method—surrounding the opponent’s stones by putting stones one by one like in *paduk*, putting the stones beforehand and then moving them to capture the opponent’s stones like in *janggi* or removing the colliding stones.

### **58. Puppeteering**

In the old days of Korea, puppeteering was called a puppet show or Old Pak’s show.



This has been inherited and now developed into a puppet play to cater to the demands of the times and the sentiments of the people.

The modern puppet play is a combination of three kinds of puppets—stick- and string-controlled puppets and finger puppets.

The stick-controlled puppets are used in the production of works of dramatism for the puppets need a wide area for their movement.

Puppets controlled by string are mostly small in size.

Hand puppets are controlled by three fingers wearing them, and used for the re-presentation of fables or portrayal of small animals.

In Korea precedence is given to making use of marionettes, combined with glove show.

## **59. Peasant Music Dance**

Peasant music dance is associated with farm work; several people in colourful costumes dance merrily in a wide field, singing rhythmically.

It took place before and after a day's work and during a break, mostly during the seasons of rice transplanting and weeding. It was also arranged on holidays and during communal events and labour and recreational parties.

Sometimes men whirl long pigtail ribbons by

vigorous movements of their heads. *Pongsan mask dance* is renowned from olden times.

Today the dance that came into being associated with farming is performed during artistic performances and at recreation grounds.

## **60. Mask Play**

Originally masks were made and used for hunting animals or scaring the enemy, and this developed into a play. Performers wearing various masks sang and danced on the stage, sometimes delivering their lines. In the feudal days, it depicted the anti-feudal class struggle of the people.

Today children wearing the masks of animals like bee, cicada, grasshopper, squirrel, hare, fox, wolf, bear and antelope present a beautiful dance in the artistic performances on New Year's Day.

Mask dance by adults is performed at sports games or during picnics.

Cooperative farmers wearing the masks of corn, radish, bok choy, pumpkin, pig, ox, chicken and duck hold this dance when their farms settle their end-of-year accounts.

## **61. Children's Folk Games**

From the olden days in Korea, children played

various games conducive to their growth.

They include top spinning, shuttle-cocking, kite-flying, rope skipping, sleighing, stone-kicking, *konu*, tail-catching and so on.

Children spent their pleasant time playing with flowers and grasses in mountains and fields in spring, and bathing and basking in the sun in rivers and fields in summer.

In autumn they enjoyed several plays filling villages with their laughter till late in the evening, and in winter played top-spinning and sleighing on the ice in the blizzards defying the biting cold.

They played indoor games, outdoor games, on the grass and ice, and so on without any special preparations.

## **62. Top-Spinning**

Top-spinning was played usually in winter.

From olden times, in winter children went outside and spent interesting moments with various form of tops made to suit their tastes in defiance of the cold.

The present tops not only retain the forms of the old ones but have been reformed.

The advent of the metal and plastic tops that took the place of wooden ones has made it possible to use the tops long.

### **63. Kite-Flying**

From olden times kite-flying started in early winter and reached its climax between the lunar New Year's Day and *Jongwoldaeborum* (15<sup>th</sup> day of first lunar month).

In particular, on the lunar New Year's Day children vied with one another to fly their kites higher.

This period was astir with children flying their kites.

Children enjoyed themselves on windy hills, singing songs and flying kites.

### **64. Sleighing**

Sleighs in winter was originally called snow horse, because sleighing on the snow or ice gave a feeling of riding on a horse.

Today sleighs of the past with a pair of runners have given way to the modern ones with a single runner for various stunts.

### **65. Rope-Skipping**

The rope-skipping was often played by young girls aged between 7 and 16 from early spring to early summer. Sometimes it was played by boys of same ages.

The ways of rope-skipping have become more diverse: two children turn around a long rope, the third one turning a short rope around him or her turning his or

her body 180 degrees or 360 degrees twice or thrice; two children jump over a rope together while turning ropes in one of their hands each; players in a sitting position hop over a rope as they stand up to the rhythm of songs; players cross a fixed rope after their feet stepped on it in a certain order or made same light movements with it, instead of simply jumping over it; five or six children skip over a fixed rope in the order agreed beforehand.

## **66. Shuttle-Cocking**

Shuttle-cocking is a play for boys.

The play dates back to the period of the Three Kingdoms (Koguryo, Paekje and Silla).

Shuttlecocks varied in form according to the periods, but the most popular one in modern times was the one made with a coin or an iron piece with a hole at the centre through which the Korean paper or coloured thread, woolen thread, strips of cloth or chicken feather twisted by hand were pierced.

Such shuttlecocks look nice and fall down slowly because of resistance by the air.

There are different methods of playing: kicking continuously with the inner side of the ankle with one foot planted on the ground and the other moving up and down from the ground; kicking with one foot moving up and down in the air; kicking with one foot and then with

the other; kicking with the inner side of the ankle of one foot and then with the outer side of the other; kicking with one foot in the air and then sending up the shuttlecock on the head or back; and throwing the shuttlecock away with instep after kicking it for a while with one foot.

An interesting method is passing the shuttlecock to each other: two or three children pass and receive a shuttlecock among themselves or a master player surrounded by several children pass or receive the shuttlecock from the other children. Sometimes children shuttle a certain distance while kicking it.

This play increases the children's mental ability for concentration, helps them make a correct judgment on the fall of objects and makes their physique strong.

## **67. Characteristics of Folk Games**

The long-standing folk games of the Korean nation, which are closely associated with their life, contain their distinctive national characteristics.

First, they are rich in national emotion as a reflection of the life sentiments and aptitudes of the Korean people which have developed for a long time.

The games of Koguryo people like *ssirum*, *subakhui* and archery were full of vigour.

Second, the kinds and playing methods are diverse.

The games number hundreds, like those that can be played at any place, outdoors, indoors, irrespective of sex and age, those for the practice of martial art, physical training and cultivation of thinking faculty, and seasonal and year-round ones. And the methods of playing them are countless.

Third, their contents are sound and cultured.

Fourth, they foster love for neighbours and community as well as patriotism among the people.

## **68. Etiquette of Salutation**

From olden times Korea has been known as a “country of good manners in the East,” and its people have observed the etiquette of salutation and proprieties.

When they meet the elderly and their seniors outdoors, they bend their upper part of the body with respect, and make a deep bow indoors.

They bend their heads a little when exchanging greetings with friends.

The main salutation is a bow, divided into a deep bow, a half bow and a slight bow.

## **69. Deep Bow**

A deep bow is made to one’s parents and elders of one’s family and blood relatives.

As a deep bow requires one to fall on one’s knees

touching the ground with hands to deeply bend one's head, it is usually made indoors.

There are two kinds of deep bow for men.

The first is bending one's body, holding two overlapped hands at the height of the eye, falling on the left knee first and then on the right knee while touching the ground with the palms, and lowering the hip. Then the forehead touches the back of the hands, the elbows touching the ground.

The second is generally similar to the first. What is different is that bowing starts with the overlapped hands held at the height of shoulders and slightly bends the body, the forehead not touching the back of the hands on the ground.

The former was made at ceremonies or to a person for whom one had to show greater respect, and the latter usually for the elders or persons with whom one had to exchange such bow. Therefore, the second type of deep bow was the commonplace.

Kneeling on the floor with a crash or quickly was a taboo. The deep bow was made in a solemn and calm way. This was regarded as an expression of respect and propriety to the elders.

The deep bow made by women is similar to that made by men but different in that women do not bend their heads deep and they make a bow more slowly than men.



## **70. Half Bow**

Half bow is made in response to a bow.

One assumes a bowing posture and slightly lowers his head in his seat.

The method of men's half bow is similar to the second mode of their deep bow, but different in that one does not deeply lower one's hip nor lower his head.

That of women's half bow is also similar to the second mode of their deep bow, but different in that they assume a bowing posture and slightly bend their heads.

## **71. Slight Bow**

Slight bow is usually made outdoors.

The extent of the bending of the upper part of the body indicates the rank of the people to whom one bows. The deeper the bow, the more respectful the person is. When people in similar age meet, they only make slight bows to each other and say hello.

## **72. Folk Songs**

Folk songs of the Korean nation include labour-related songs, lyrical songs, dance music and so on.

Representative labour-related songs are *Ongheya*, *Song of Peasant*, *Milling Ballad*, *Boatman's Song*, *Spinning Ballad* and *Bellows Ballad*; lyrical songs are *Arirang*, *Yangsando*, *Broad Bellflower* and so on; dance

music are *Kanggangsullae*, *Kwaejinachingchingnane*, *Tondollari*, *Ryonggangginari* and so on.

In the present days many songs have been produced on the basis of folk songs.

Noticeable among them are *Girl on the Swing*, *Nodul Riverside*, *Ballad of the Eight Scenic Spots of Korea* and *Song of Scenic Spots*.

### **73. Folk Songs from Western Provinces**

Western provinces in Korea include Phyongan and Hwanghae provinces.

Generally, songs from these provinces are bright and optimistic and full of tremolo and trill.

The renowned ones are *Ryonggangginari*, *Mulberry Ballad*, *Yangsando*, *Jangsan Point Ballad* and so on.

### **74. Folk Songs from Southern Provinces**

Southern provinces in Korea include Jolla and Kyongsang provinces.

Typical songs from the southern part of the Korean peninsula are *Kanggangsullae* and *Kwaejinachingchingnane* of the patriotic theme, *Song of Peasant*, *Ongheya* and *Spinning Ballad* associated with labouring life of peasants, and *Jindo Arirang*, *Milyang Arirang* and *Kyongsangdo Arirang* reflecting the people's emotion of social life.

One of the characteristics of these songs is that, under the influence of professional singers, their form is relatively closely knit and their tones and techniques are diverse whereas the style of stanza is too often applied to setting the intonation and lyrics to the melody and there are too many difficult trills and unnecessary formalities in singing.

### **75. *Arirang***

*Arirang* is the most representative of Korean folk songs. There are many legends about the origin and etymology of *Arirang*, but the most authentic is *Songbu and Rirang*.

Once upon a time, a boy named Rirang and a girl named Songbu who had been working as farmhands in a landlord's house took part in a revolt that broke out in a year of bad harvest, and ran away deep into a mountain to escape the pursuit of government troops. There they married and led a happy life.

Determined to fight against the exploiters, the husband said goodbye to Songbu and crossed many high and low hills.

Songbu sang a song, yearning for him, looking at the hills crossed by her husband, and the song has been spread by people, giving birth to *Arirang*.

In the course of dissemination, the song gave rise to

many provincial versions of different characteristics: *Sodo Arirang* of Phyongan Province, *Kin Arirang* of Kyonggi Province, *Jindo Arirang* of Jolla Province, *Milyang Arirang* of Kyongsang Province, *Jongson Arirang* of Kangwon Province, *Tanchon Arirang* of Hamgyong Province and so on.

All the lyrics reflect the sorrow and resentment of the popular masses against the exploiting society and their ardent desire for a happy life through the portrayal of love between a man and a woman including the sorrow at parting, yearning for the partner and hope for reunion.

Today *Arirang* is broadly sung and played as an orchestral piece, instrumental ensemble, and in films and dances.

*Arirang*, familiar with the world's people as a symbol of the Korean folk songs, was registered on the list of intangible heritage of humanity.

## **76. Nodul Riverside**

*Nodul Riverside* is a ballad created in the early 1930s.

It portrays the plight of the people who had no rights and led a miserable life under the colonial rule of the Japanese imperialists (1905–1945), and their grievance about and dissatisfaction with the rotten society.

The lyrics of the song tell of their wretchedness and sorrow, portraying the waste of the time through the

weeping willows on the bank of the Nodul River, questioning the bitters of the past life to the sand beach and asking the quiet flow of the river to do away with their pent-up grudge. The basis of the lyrics is the hatred of the Korean people against the Japanese imperialists.

For its light rhythm, soft and gentle, beautiful and loose mood and easy and simple melody, the song was popular among the people.

Despite its limitations of confining to the lamentation over the hateful society of those days and the distress of the ruined nation, the song is still loved and used as a dance music for its peculiar national emotions and beautiful melody.

## **77. Folk Dances**

Korean folk dances, created by the people in reflection of their diligent labouring life and beautiful customs, are characterized by their people-oriented emotions and local flavour; they are natural in the structure of their composition, and their movement patterns are so simple that they are easy to perform and enjoy.

They reflect their labouring life and struggle against the enemy. Mask dances reflect their everyday life.

These dances contain movement patterns peculiar to respective regions and provinces.

## **78. Tondollari**

*Tondollari* is a folk dance from the east coast of Hamgyong Province. Originally, it was a circle dance performed by women in the Pukchong area when picking giant garlic.

Afterwards during the colonial rule of the Japanese imperialists, it was developed into a mass dance in reflection of the people's wish for a quick dawn of national liberation free from exploitation.

The resonant, gentle rhythmic sound made by heating with a stick or the palm a gourd turned upside down in a water-filled wooden or brass vessel to the accompaniment of merry tune adds cheerfulness to the dance. Taking the first big step and bending the knees deeply followed by light walking with slight bending of the knees to the accompaniment of rhythmic patterns of the music and song with clear distinctions in the stress look as if the dancer is limping.

The dance has many other movements peculiar to it.

Slightly shaking the head and folded arms side to side and stretching out both wrists forcefully thus winding up a movement pattern is one of the characteristics of this dance.

Also characteristic is the movements of hiding the face lightly by turning the wrists repeatedly while lightly shaking them side to side, running along while

vigorously shaking the arms to and fro, and rhythmically beating the gourd while abruptly turning the body in other directions or turning the waist with the knees on the ground.

The dance, re-produced in the present days to meet the aesthetic tastes of the contemporaries, enjoys love of the Korean people.

### **79. *Fan Dance***

*Fan Dance* is a theatrical art work that has been re-produced from the old dances performed in different events and circumstances of life to meet the modern aesthetic tastes.

The lyrical work, full of poetic sentiments, portray the beautiful mental world of the Korean people. The rhythm of the dance and the costume of dancers showcase the gracefulness of the gentle and refined Korean national dance. Wielding a folding fan in the hand to close it before opening it after striking it on the leg, lifting the fan up and down the head and opening the static fan horizontally or vertically are movements peculiar to the national dance of Korea.

The folk dance took the first place and won the gold medal at the competition of national dances held during the sixth, seventh and ninth world festivals of youth and students for its high artistic value.

## **80. *Bracelet Dance***

*Bracelet Dance* is performed with iron bracelets on the wrists, producing the clanking sound to the joyous rhythm.

The work overflowing with popular sentiments shows such typical movement patterns and movements as stretching out the swinging arms, bending the knees while beating them with the hands, using a fan, making a clanking sound by clapping the hands before lifting and shaking them over the head or by taking a big step forward in an oblique direction before raising one hand and shaking it over the head, swinging the arms, walking quickly, waving the hands, etc.

## **81. *Dagger Dance***

*Dagger Dance* is a folk dance which has been adapted from the dances danced with a dagger, traditional dances of the Korean women, to meet the aesthetic tastes of the present times.

The work depicts the ennobling spirit of patriotism, wisdom and courage of the Korean women, who, firmly determined to fight in defence of their country at the risk of their life, practised with dagger.

The movements, like forcefully revolving the dagger to the rhythm of slow yet powerful music and the resultant exquisite rhythmic sound, moving forward



while wielding the sharp blade of the dagger to and fro and standing with the body askew while raising an arm aloft and wielding a dagger in the way of blocking the dagger of the adversary, blend well with the diversified composition of the dance, forcefully emphasizing the ideological content of the work and the character of the dance.

Unlike the former dances that focused on showing the movements and skills of using a dagger, the present one contains movements created in order to show the patriotic mettle and wisdom of the Korean women as its ideological theme.

## **82. Folk Dance Suite *Song of Seasons***

*Song of Seasons* is a theatrical collection of small-scale dances based on the folk plays closely related to the creative labouring life of the people, which were selected from among the folk plays of four seasons, plays which have been developed throughout the long historical period in Korea.

The work consists of four parts and the epilogue.

Part 1 consists of three scenes, *Yut Game Dance*, *Dance of Welcoming the First Full Moon* and *Torchlight Dance*, which reflect the traditional life in winter.

Part 2 is made up of four scenes reflecting the life in spring, like *Dance of Welcoming Spring*, *Swinging Girl*,

*Ssirum Dance* and *Mask Dance*.

Part 3 is composed of three scenes reflecting the summer life, like *On the Bank of a Stream*, *Tondollari* and *The Clam-picking Girl*.

Part 4 consists of four scenes reflecting the autumn life, like *Hunters Dance*, *Flower-decked Rope Play*, *Harvesters' Dance* and *Peasant Music Dance*.

The epilogue *Oh! What a Lovely Land of the Golden Tapestry of Ours Is!* is woven with dances and songs which reflect the national pride and happiness against the background of the beautiful natural landscape of Korea.

### **83. Traditional Musical Instruments**

From olden times Korean people made and played musical instruments with peculiar tone qualities and shapes distinguishable from those of other countries, and have developed them continuously.

There are wind instruments like *phiri* (flute), *tanso* (short bamboo flute), *jottae* (fife), *thungso* (six-holed bamboo flute) and *saenap* (trumpet), stringed instruments like *konghu* (stringed instrument), *haegum* (four-stringed fiddle), *kayagum* (nineteen-stringed harp), *ajaeng* (seven-stringed fiddle), *yanggum* (stringed instrument), *komungo* (lute), and percussion instruments like *janggo* (hourglass-shaped drum), *puk* (drum), *kkwaengwari* (gong) and *jing* (cymbal).

In the 1960s and early 1970s, a number of traditional musical instruments were improved so that they can produce clear and soft, graceful and plaintive sounds with the beautiful tone colour of stronger national sentiments.

Representative of them are *tanso* (treble *tanso* and ordinary *tanso*), *jottae* (treble *jottae*, alto *jottae* and ordinary *jottae*), varieties of *saenap* and *phiri* (*jangsaenap*, *daephiri* and *jophiri*), varieties of *haegum* (small, middle, large and bass *haegum*), *kayagum*, *yanggum* and *okryugum*.

These improved instruments can play both the Korean national music and Western music in a harmonious way and find broad use in various forms of performance like solo, ensemble and concert as they are fully capable of rendition, modulation and transposition.

#### **84. *Tanso***

*Tanso* is one of the national woodwind instruments peculiar to Korea. Similar to flute, it is played by blowing it with mouth. The tone quality is soft, clean and gentle, and it becomes clearer and more beautiful and plaintive at the treble part.

An improved version of the instrument plays an important role both in the national and mixed orchestra; treble *tanso* takes charge of the highest part in the

orchestral music.

The main material used for the improved version is hard wood like birch and rosewood, not the bamboo of the original instrument, and its specifications have been standardized on a scientific basis so that it can make a more accurate tone.

It consists of a mouthpiece, bell, finger buttons, mouthpiece receiver, upper and lower resonance boxes and finger rests.

For the wide range and volume of the sound, it can render any musical piece.

In modulation it has a twelve-tone chromatic scale, not the pentatonic scale, allowing transition to any scale. It is capable of modern executions like the various methods of trill and fast sound progress, not to mention the delicate national techniques of trill like tremolo, microtone and drawn-out sound.

### **85. *Jangsaenap***

*Jangsaenap* is an improved version of *saenap*, which is similar to trumpet.

As it has become long, it is called *jangsaenap* (long *saenap*).

The instrument is longer and has more finger buttons than *saenap*, and can be tuned to the chromatic system of the equal temperament.

It is capable of modulation and transposition, and its musical range reaches the fourth do of the two-line octave.

Structurally, it is divided largely into a lead, gourd-shaped neck, pipe and bell.

The tone quality is typically clear and joyful.

It is used not only as an instrument for the solo but also as an instrument leading the melody in different kinds of instrumental ensemble including the mixed orchestra, playing an important role in sustaining the peculiar national flavour of such orchestra.

## **86. *Kayagum***

*Kayagum* is a national stringed instrument developed by Uruk, a musician, composer and performer between the early and mid-6<sup>th</sup> century.

It is called so as it was invented in Kaya, a feudal state, that emerged in the wake of Koguryo, Paekje and Silla.

Its tone quality is clean, graceful, soft and plaintive.

The execution is quite varied—plucking, thrumming, double thrumming, hocking and pooling, pooling and thrumming, chordal execution, dispersive chordal execution, tremolo execution, etc.

With the energetic improving of the traditional musical instruments, *kayagum* has also been improved, so that it can give fuller play to its advantages.

Structurally, it consists of a soundboard, strings, movable bridges, scroll, tail, pegs, nuts, supports and rose. Tension screws have been added, and the number of strings increased to 21. The initial pentachord scale has developed into a heptachord scale, and the sound range has also been expanded. The volume and quality of the sound has improved, making the tone quality peculiar to *kayagum* conspicuous.

The methods of execution have been supplemented and developed to suit the features of the improved version. The original one was limited to producing monophony with the right hand alone and the left hand producing tremolo. The new methods of execution with both hands make it possible to produce various forms of polyphony while preserving the methods peculiar to *kayagum* like that of producing tremolo.

*Kayagum* is used not only as a solo instrument but also as an instrument that takes charge of basic melodies in various forms of *kayagum* ensembles, and as a melody and rhythm instrument in the orchestral music, instrumental ensemble and accompaniment.

It is widely used by professional art troupes and among the people.

### **87. Okryugum**

*Okryugum* is a national fillip instrument developed

in the 1970s.

Chairman Kim Jong Il provided guidance to its development and, after its completion, named it *okryugum*, saying that the instrument produces a crystal-clear sound. A development of the national fillip instruments, it produces a soft, graceful, crystal-clear and beautiful tone quality and rich sound volume, and can produce a long-lingering sound. There are three sound parts: the bass part produces a broad yet deep and full sound; the sound of the mean is quite soft and beautiful; the treble part emits a high, clear yet a little tense and sharp sound.

*Okryugum* produces various tone colours according to the execution and position of the strings thrummed by the finger. The middle part of a string produces a soft and elegant sound akin to the sound made by harp; when the right part of a string is thrummed, the tone colour becomes similar to the elegant sound of *kayagum*; when the left part of a string is thrummed, the tone colour is similar to that of guitar.

*Okryugum* can produce a wide range of sound and any changed tones, and the varied methods of execution make it possible to play various forms of accompaniment as well as melodies.

It can play the solo, and is an important instrument in an ensemble of national instruments.

In the composition of mixed orchestra it adds the national flavour and emotion to the sound of the music.

### **88. *Janggo***

A national percussion instrument, the hourglass-shaped drum vividly represents the national features of the Korean music.

Widely disseminated among the Korean people from olden days, it dates back to the period of Koguryo. It is depicted in the paintings on the chamber walls of tombs Nos. 4 and 5 of the five mural tombs of Koguryo.

Two sound boxes are linked to each other, the left one being a little larger than the right one.

The left soundboard is the part beaten with the palm and produces a low sound and a magnificent and soft resonance. The right soundboard beaten with a stick produces a high sound and an elastic and lively resonance. The drum head is thick on the left side and thin on the right side.

For its balanced and beautiful shape, the instrument is popular among the people.

In the long historical process of nationwide propagation, the use and execution of the instrument have become diversified, and now it acts as a conductor in the orchestra of small formation and sometimes plays a solo.



It produces rhythmic patterns of various characters, sustaining the national taste and rendering an active contribution to raising the level of musical representation.

It is widely used not only for musical and dance works but also in enlivening the atmosphere during sports and recreational games.

## **89. Narrative Stories**

Narrative stories emerged and developed through the primitive, ancient and mediaeval ages in Korea.

There are many narrative stories such as myths, legends, folk tales, fairy tales and fables.

## **90. Myth of Tangun**

Myth of Tangun deals with the founding of Ancient Josen.

It focuses on the tale of birth of Tangun, founder-king of Ancient Josen.

Tangun's father is Hwanung, son of the Heavenly God, Hwanin.

Hwanung in the heavens has harboured an ambition to rule over the terrestrial world. Having fathomed his son's mind, Hwanin gives him three seals made of precious stone and sends him down to the earth. Having come down to the bottom of a tree on the top of Mt Thaebaek (or Mt Myohyang), leading a group of over 3

000 persons, Hwanung governs the world by making rain, cloud and wind gods supervise over 360 affairs in the human world including farming, disease control, giving punishment and distinguishing good from evil. At that time a bear and a tiger that have been living in a same cave beg Hwanung to make humans of them.

Hwanung gives them mysterious garlies and wormwood, saying if they spent one hundred days without exposing themselves to the sun after eating them, they could become humans. The tiger that has broken the promise could not become a human, and the bear that has kept the promise becomes a woman. She lives with Hwanung and gives birth to Tangun.

Tangun designates Pyongyang as the capital, becomes the king and names his country Josen. He ascends to the heavens after governing the country for 1 500 years, and at that time he was 1 908 years old.

The tale of Hwanung and his wife in the myth is aimed at mystifying the founder-king and rationalizing the founding of the state on the basis of worship for ancestors. Lying on the tale are the life, aspirations, state of consciousness and way of thinking of the people in the primitive age and the early ancient times.

With the unearthing of the tomb of Tangun, it became clear that Tangun was not a mythical being but the founder-king of the Korean nation who set up the

capital in Pyongyang and founded Ancient Joseon, the first ancient state, 5 000 years ago.

## **91. Myth of Haemosu**

Myth of Haemosu is an ancient narrative story.

Haemosu, son of the heavenly emperor and hero of the myth, is the king of North Puyo.

He administers the country in daytime and goes up to the sky in the evening by a five-dragon chariot which can run freely in the sky, on the land, under the sea and between them.

One day, when hunting, he sees the three daughters of Habaek, sea god, playing in a place, called Chongha.

He is attracted to them at the first glance. So he draws a line with his horsewhip and has a magnificent copper palace built there. Then, he allures the three girls to come and play in the palace. He falls in love with Ryuhwa, the eldest. On hearing the news Habaek sends his envoy to reproach Haemosu's attempt to get married to his daughter against etiquette.

Haemosu feels ashamed of this, and drives the five-dragon chariot to Habaek's country. There he officially marries Ryuhwa after winning a game of talents with her father.

Afraid that Haemosu's love for his daughter may cool down, Habaek lets him get drunk and puts him in a

leather cart with Ryuhwa and loads them on the five-dragon chariot. Before coming out of the sea, he gets sober and makes a hole in the leather cart with Ryuhwa's ornamental hairpin; then he goes up to the sky alone.

Habaek throws his daughter to the river Ubal, saying she has brought disgrace on her family.

Ryuhwa is caught in a net by a fisherman and lives in the house of Kumwa, king of East Puyo. There she lays an egg, from which Ko Jumong is born.

Through the mythical representation of ever-changing Haemosu, the myth shows the worship of the people of those days for their ancestors and their simple desire to conquer nature. At the same time, it shows an aspect of cultural development of those days through the portrayal of Haemosu's princely travel to and from the heavens, copper palace and leather cart.

This myth is directly connected with the Legend of Jumong of Koguryo.

## **92. Legend of Jumong**

This legend is related with the founding of Koguryo.

Jumong, hero of the legend, is a man, whose father is Haemosu, son of heavenly emperor, and Ryuhwa, daughter of Habaek, sea god.

Ryuhwa is forced to live in exile in the river Ubal on the charge of having an affair with Haemosu without

permission from her parents. She is rescued by the people of East Puyo and brought under the protection of Kumwa, king of East Puyo. Feeling something strange about her, the king confines her to a room. The sun pours down its rays on her, and she lays an egg as heavy as 3.75kg. A human baby hatches from the egg.

From his childhood the boy excels in strength and is good at archery. As a person good at archery is called Jumong in East Puyo, he is named Jumong.

King Kumwa has seven sons, but they are not a match for Jumong in talent. Jealous of Jumong, the princes say to the king that there would certainly be a trouble in the future unless he disposed of the boy.

The king makes him look after horses to test the latter's heart.

Jumong says to his mother that he would build a country in the southern land, adding that he, grandson of the heavenly emperor, is as good as dead because he is tending other's horses.

Ryuhwa whips horses in the ranch, and identifies a steed jumping over a fence as high as two men put together.

Jumong sticks a needle beneath the tongue of the horse.

One day the king comes to the ranch. He is pleased to see the sturdy horses and gives Jumong the bony horse.

Jumong removes the needle from the tongue and pays special attention to feeding it.

He leaves East Puyo with grain seeds given by his mother and with his fellows.

Aware of this, the princes let loose soldiers to pursue them. Jumong and his party cross a river safely with the help of fishes and tortoises, but the soldiers of East Puyo are drowned because the fishes and tortoises forming a bridge scatter in all directions.

On his arrival at a place called Jolbon Puyo, Jumong sets up the capital city there, founds a country and names it Koguryo.

### **93. Legend of a Deer-Footed Lady**

Created by the people of Koguryo, the legend is based on the theme of patriotism against foreign aggression.

There lives a mother with two sons. As her feet resemble those of deer, people call her deer-footed lady. The feet of her sons, too, resemble their mother's, so from their childhood they are jeered by their village peers.

One day a sudden storm hits the village, and the woman is separated from her sons. For decades she does not know what has become of them.

Though she is old and living alone, she bravely fights

helping General Ulji Mun Dok when the Sui has invaded her country.

Hearing the rumour that there are two generals called deer-footed generals among the enemy, she goes to the enemy camp alone in defiance of death.

At the sight of their feet, she realizes that they are her sons. She tells them that she is their mother, and that they must not forget their motherland where their forefathers' graves lay and where they were born.

Seeing their mother fighting in defence of the country in the battlefield and learning that Koguryo is their motherland, the two generals put off the enemy military uniforms and defect to the Koguryo army. This disintegrates the enemy's order of battle.

Without missing this chance, General Ulji Mun Dok orders a general attack and annihilates enemy troops.

Through the portrayal of the deer-footed lady, her two sons and General Ulji Mun Dok, the legend gives a lifelike picture of the wisdom, life sentiments and patriotic feelings of the Koguryo people.

#### **94. Tale of Sim Chong**

This is a representative classical novel created on the basis of the tales depicting the filial piety of the Korean women for their parents.

Through a pathetic story about Sim Chong, the work,

while showing her filial devotion to her father and the miserable plight of the exploited and oppressed people of those days, represents the noble virtue of the Korean people and their desire for a happy life.

Born as a daughter of a poor, blind man, she is bereaved of her mother in her early days and grows up on the milk of other women.

Having keenly felt the painstaking efforts of her father from childhood, she works for others and begs food to support her father from the age of 11.

One day as his daughter who went out to work does not return, the blind father goes to find her, but he falls in a stream.

A monk, who was passing by, saves him and tells him that he can recover his sight if he offers 300 *sok* (one *sok* equals 4.9629 bushels) of rice to a temple.

Sim Chong sells her own body for that amount of rice to a merchant who is hunting for a girl to be offered to the sea as a sacrifice.

She is thrown into Rimdangsu, only to find herself rescued by the order of the king of Heaven. Later she becomes queen.

Meanwhile, after sending Sim Chong, her father takes a second wife, but she squanders all his fortune.

At this juncture, Queen Sim Chong arranges a banquet for the blind across the country to find her father.



The man comes to the party, and opens his eyes wide with delight for meeting his daughter. He then regains his sight.

## **95. Tale of Chun Hyang**

Tale of Chun Hyang was first created as the script of a rhythmic narrative based on folk narratives, and was later adapted into a novel.

The work begins with a journey by Ri Mong Ryong, son of the magistrate of Namwon, to the Kwanghan Pavilion, where he meets and falls in love with Song Chun Hyang, daughter of former *kisaeng* (entertainment girl) Wol Mae. At first Chun Hyang, aware of her social standing, refuses to accept the advance made by a son of nobleman; but moved by his sincerity, she finally promises him to be his wife.

Later the young man moves to the capital city with his father, who has been promoted, but Chun Hyang cannot follow him for she is a daughter of former *kisaeng*.

Pyon Hak Do, an evil bureaucrat, is appointed as the magistrate of Namwon.

What he first does on his arrival is to take a roll of *kisaeng* girls in disregard of the affairs of the county. On hearing that Chun Hyang is a beauty, he forces her to attend him. The girl repulses all sorts of temptation and

threat, and defends her chastity.

Pyon Hak Do puts her behind bars and plots to execute her after a party on his birthday.

In the meantime, Ri Mong Ryong in the capital city wins the first place in the state examination and comes to the Namwon area as a secret royal inspector.

By invoking the right of a secret royal inspector, Ri Mong Ryong dismisses Pyon Hak Do from his office. Chun Hyang is saved and has an emotion-filled reunion with Ri Mong Ryong.

The work criticizes the inequality between the nobles and commoners in feudal society, exposes the tyranny and corrupted nature of the nobles, and insists that a young man and woman can love each other and get married regardless of property status and social standing.

This classical work is widely known in the world.

## **96. Handicrafts**

Handicrafts of Korea include pottery, wood work, metal work, lacquered mother-of-pearl work, embroidery, bamboo work, bull's horn paper work, stone work, grass work, paper work, etc.

The handicrafts are decorated with the patterns of plants and animals closely linked to the life of the people, patterns of ten mascots symbolic of longevity reflecting

their desire for happiness and longevity, patterns of letters, fantastic patterns, geometrical patterns and so on.

## **97. Development of Pottery**

In Korea earthenware dates back to the primitive age, ceramic ware to the ancient times and porcelain to the middle ages.

The most famous ceramics in Korea are Koryo porcelain.

## **98. Koryo Porcelain**

The ceramic workmanship in the period of Koryo (918–1392) which had inherited and developed the traditions of earthenware of Koguryo occupies pride of place in the world's mediaeval history of porcelain for the high level of their artistic qualities.

They are divided into bluish green, white and crimson porcelain, of which the representative one is celadon.

The celadon was also called jade-green celadon or jade-green porcelain because its ground colour is the same as jade's.

The jade-green celadon had already been made in the early 10<sup>th</sup> century.

## **99. Sariwon Folklore Street**

The street is situated at the foot of Mt Kyongam in

Sariwon, North Hwanghae Province.

The street stands on both sides of a gate roofed with Korean tiles. On display there are visual materials and models that showcase the 5 000-year history and brilliant talents of the Korean nation—a model of dolmen, an ancient tomb peculiar to the Korean nation; a model of the monument to the mausoleum of King Kwanggaetho, one of the oldest inscribed monuments; a model of the Chomsongdae Observatory known to be the oldest of its kind in the world; and so on.

All the buildings on the street are of the Korean style. There is a folklore amusement centre where *yut*, *paduk* and *janggi* games can be played. There are also restaurants specializing in national dishes such as *jijim* (pancake), glutinous rice cake and *makkolli* (raw rice wine), a tailor's that makes traditional Korean clothes, and a pharmacy that sells traditional medicines.

### **100. Korean Folklore Museum**

The Korean Folklore Museum contributes to giving a correct understanding of the traditions and beautiful manners and customs of the Korean nation by means of historical remains and auxiliary visual materials.

The historical remains and visual materials showcase the custom of production in various sectors, clothing, food and housing, family life, etiquette of salutation, folk

games and traditional music.

The part devoted to the production customs displays materials related to farming—primitive implements such as bone hoe and stone sickle and latter-day tools of various forms by region.

It also shows the customs of collective labour such as cooperation, mutual help and ox-sharing aimed at helping one another in difficult and labour-consuming farm work.

As for materials related to handicraft production in different sectors, there are manual spinning tools including handloom from the primitive age and various kinds of cloth including hemp, cotton, ramie, silk and satin produced with those tools.

The famous celadon of Koryo and white porcelains from the feudal Joson dynasty, various kinds of blacksmith's tools, brass vessel making tools, metal works, such pieces of furniture as wardrobe, chest of drawers, dressing table and dinner table, and works of grass, horsehair, bamboo and stone are also exhibited here.

On display in the part of dietary custom are primitive kitchen equipment including grinding stone, various kitchen utensils seen on the mural paintings in the Koguryo tombs, different kinds of vessels and tables, famous dishes by province including Pyongyang cold

noodles, sweets and drinks, and sets of seven dishes and twelve dishes for a table that show the custom of preparing a table.

The part of attire exhibits clothes by sex, social standing and occupation, headgear, shoes and accessories like trinketry, ornamental hairpins, finger rings and ornamental daggers in the periods, ranging from Koguryo to Koryo and the feudal Joson dynasty.

The part of dwelling custom displays materials related to the invention and development of *ondol*—underfloor heating system peculiar to the Korean nation—the dominant forms and patterns of houses and the layout of kitchens and houses of different times and regions.

The part of family life has on display materials showing the harmonious family custom of respecting parents, loving children and making efforts for their education though living in poverty.

Materials showing the customs of celebrating the first birthday and other birthdays and wedding ceremonies and funeral and memorial services are on display forming a contrast to those showing the present socialist mode of life.

The part of folk games displays large-sized folding screens and model visual aids portraying the games played on holidays and other cheerful and interesting games handed down from olden times, like archery,

horse riding and *ssirum* in the period of Koguryo, contest of physical strength, singing and dancing and children's games.

The musical part exhibits replicas of various musical instruments seen on the mural paintings in the Koguryo tombs. The modern, improved versions of national stringed and wind instruments present a contrast to the historical ones.

The Korean Folklore Museum organizes exhibitions in foreign countries to introduce the customs and manners of the Korean nation; at the same time, it conducts exchanges and develops relations of friendship and cooperation with its foreign counterparts.

**UNDERSTANDING KOREA (7)**  
**(FOLKLORE)**

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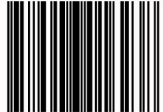
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