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(17–20th centuries)**

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THE PLOTS OF CHINESE FICTION IN KOREAN VERNACULAR NOVELS

by A.F. TROTCEVICH.

The geographic position and the peculiarities of historical development of Korea account for the ties connecting this country with the cultural region of the Far East. In the beginning of the Christian Era Chinese characters were introduced, and Chinese literature began to spread in Korea (at first it was Confucian classics, Buddhist sūtras and Chinese poetry). At that time Korean literature came into existence, and Koreans began to translate Chinese works into their native language using Chinese characters as phonetic signs. The name of the first translator of Chinese literature into Korean is known to us: it was Sōl Ch'ong 薛聰 (7th c.) who “. . . read the Nine Classics in the native language”¹. The translation activity increased especially after the invention of the Korean script in 1446. Not only Buddhist and Confucian works, but also pieces of Chinese poetry were translated into the native language and commented upon. For instance, in 1481 poems by Du Fu with commentaries were published in Korean.

Besides “high” Chinese prose and poetry Chinese fiction was circulated in Korea as well. This kind of literature was regarded as “low works”, *xiaoshuo* 小說 (*sosŏl* in Korean) by the Far East traditional society. The extensive circulation of *xiaoshuo* during the 17-18th centuries in Korea was

connected with the interest in the private life of a man and his place in the world that developed in the Korean society of the time. This interest at first was satisfied by the Chinese romances and short stories. Kim T'aejun characterizes "The Romance of the Three Kingdoms" (*Sanguo zhi* 三國誌) "The Water Margin Story" (*Shuihu zhuan* 水滸傳) and "The Pilgrimage to the West" (*Xiyou ji* 西遊記) as the most popular romances in Korea². These works circulated not only in the original Chinese, but also in Korean translations. Translations of this sort are voluminous manuscripts, which probably existed in a few copies only. W.E. Skillend, the English investigator of Korean literature, in his "Survey of Korean Traditional Style Popular Novels" writes about single copies from the Former Palace Library³; in other cases he refers to authors who have mentioned such manuscripts⁴. Perhaps such translations were specially commissioned. For instance, Skillend informs us about Yi Chongt'ae 李鍾泰 (19th c.) who translated Chinese romances by royal command⁵. Unfortunately I have none of those translated works at my disposal.

Korean digests of Chinese romances also circulated widely in Korea. As a rule, these works are block prints in one, two or three volumes, printed on cheap thin paper with bookcovers made of thick paper. Frequently the title of a novel was the name of the main hero and was marked by the sign *chǒn* 傳 (*zhuan* in Chinese), i.e. "a biography". I regard works of that kind as vernacular novels⁶.

The appearance of vernacular novels was connected with the development of prose in Korean. The novels in question were most popular in ill-educated circles of society. They expounded in a popular form ideas of social harmony and asserted the possibility for a poor and humiliated man to find himself on the top of the social ladder thanks to his

own "correct deportment" and high qualities of his "nature". As a rule, the concept of "correct deportment" is connected with Confucian views on "good" and "evil". These ideas are expressed in a way closely related to folk-tales: a novel depicts the sufferings of a virtuous hero persecuted without guilt, but eventually his virtue is rewarded and evil is punished. Most of the novels describe the final deed which brings glory to the hero (or, for that matter, heroine) as a feat of arms. "... The material written for the common men, and apparently also the material written by common men extols war, fighting and heroism"⁷.

About fifty titles of vernacular novels (*chǒn*) are known at present. Some of their plots are popular Chinese ones. It is impossible to solve in a single article all the problems connected with the assimilation of Chinese *xiaoshuo* fiction in Korea. In the first place, the complications of solving these problems are due to the fact that there exist many versions of Chinese popular novels. Because of that it is very difficult to decide which version was used by the authors of Korean novels. Similarly, each Korean vernacular novel circulated in several variants, not all of which are known to scholars still. Therefore I shall try here to take some steps in that field and to illustrate my preliminary considerations by concrete examples of Korean works.

It is worth mentioning that the word "translation" may be used here only with reservation, because there was no idea of inviolability of a text of fiction in the old Korean tradition. Every work of fiction was regarded as a collective creation, which could be changed according to the translator's taste⁸.

This article is based on the study of the texts of Korean vernacular *chǒn* novels composed on Chinese plots; these texts are block print editions of the 19th century from the

Manuscript Department of the Institute of Oriental Studies in Leningrad. I am going to discuss four works here. I hope that it will help to understand what kind of Chinese *xiaoshuo* was popular in Korea and what kind of Korean literary form they were given. The novels to be discussed are the following: 1. *Söl In'gwi chǒn* (The Story of Söl In'gwi); 2. *Tang T'aejong chǒn* (The Story of Taejong of Tang); 3. *Yang Sanbaek chǒn* (The Story of Yang Sanbaek"); *Chǒk Sǒngüi chǒn* (The Story of Chǒk Sǒngüi").

1. SÖL IN'GWI CHÖN, "THE STORY OF SÖL IN'GWI"

There are two block prints in the collection of Manuscript Department in Leningrad: B-2, vol.5, which is of 30 leaves, size 22 × 17,5 cm, 15 columns per page, with about 26 syllables in each column; and C-52, which is of 40 leaves, size 24, 5 × 19 cm, 14 columns per page, about 26 syllables in each column. The two copies are very similar in content, but the account of the second one is more detailed.

Kim Donguk, the Korean investigator of Korean literature, supposes that Korean vernacular novels under the title *Söl In'gwi chǒn* are retellings of two Chinese romances: "Expanded Story of the General from the Xue Household" (*Xuejiajiang yanyi*) 薛家將演義 and "The Tale of Xue Rengui who Conquered the East" (*Zheng dong Xue Rengui zhuan* 徵東薛仁貴傳).⁹

According to Kim T'aejun, the Chinese romance about General Xue Rengui was very popular in Korea. A lot of Korean vernacular novels devoted to war-heroes were writ-

ten under the influence of this story, as well as the Chinese romances of Xue Rengui being translated into Korean. For instance, Kim T'aejun mentions a Korean work under the title "Söl In'gwi the General in the White Outer Coat" 白袍小將薛仁貴傳 and adds that the Chinese novel was reduced to two or three volumes¹⁰. But I have not been able to find a work of that title in the surveys and the bibliographies of Korean literature. I have compared the Korean novel with one of the Chinese romances about general Xue, i.e. "The Tale of Xue Rengui who Conquered the East"¹¹. The results of this study are summed up below.

To begin with, the two works have different sizes: the Korean novel is shorter than the Chinese romance.

Again, there are eleven "knots" or episodes in the plot of the romance: 1. the presentation of the main character; 2. the emperor's dream; 3. the hero is deprived of his home; 4. he finds himself in the family of an official and makes acquaintance with his daughter; 5. her father banishes her and Xue Rengui from home; 6. Xue Rengui meets friends in the mountains; 7. together with them he enters the army; 8. a cunning courtier keeps the hero from the emperor; 9. the hero receives miraculous things from the Mistress of the Earth; 10. the hero saves the emperor; 11. the emperor bestows title and rewards upon the hero.

The Korean novel preserves all these knots but changes their sequence. Thus, in the Chinese romance the initial point of the intrigue is the emperor's dream, in which he is attacked by an enemy general, but a warrior in a white outer coat saves his life. Subsequent events bring the hero to a meeting with the emperor and to the emperor's rescue. The Korean novel sets the emperor's dream in the fifth knot. The accident of the dream is inserted into the text after the story of the banishment of Söl In'gwi from Yu's home, in

other words, when the plot has already begun to develop.

The events begin with a conflict: the father does not like his son's passion for the military arts and dies of distress; subsequently the family house is burnt down and the mother dies too. As a result Söl In'gwi becomes an orphan beggar (in the Chinese romance the hero's losing his property is his own fault).

An orphan beggar with a nature of high qualities is a typical character in the Korean vernacular novel. The passage of the hero from the state of a beloved son in a wealthy family to that of beggary and orphanhood occurs swiftly: its description takes only one leaf out of the thirty. It is to be noted that disharmony between the high qualities of the nature of a hero and his low social status is a necessary motivation for the development of the plot in a vernacular novel. Therefore the plot unravels in such a manner that at the end of the work this disharmony is done away with (i.e. the hero receives a high office) and harmony triumphs. Thus the knots of the Chinese plot were changed in a Korean novel according to the rules of the latter's structure¹².

Hence the main difference of the two works lies in the characters of the main hero. The Chinese romance pays attention to his heroic ability, the Korean novel concentrates on his moral qualities. Thus Xue Rengui is a man of outstanding bodily strength and of immoderate appetite. The deed that led him to the army was the killing of a big tiger. The Korean Söl In'gwi is resigned and patient. No mention is made of his strength and appetite in the novel, and the seven brave men he meets with take him to the army not as a hunter, but as a wood-cutter. Perhaps it is just this attention to the inner nature of the hero and not to his outer qualities, such as strength, that led to the introduction of miraculous helpers into the novel, which are absent in the

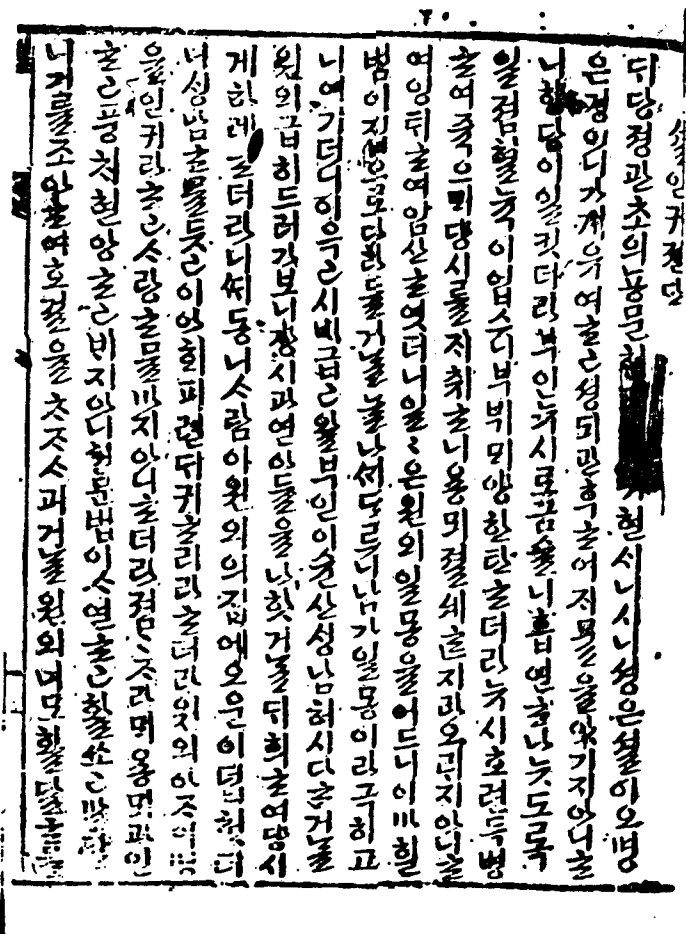
Chinese romance. These helpers show themselves every time the hero finds himself in a dangerous situation: ancients and fairies come down from the clouds or appear unexpectedly.

The "heavenly leaders" are personages characteristic of vernacular novels¹³. Their presence in the plot makes a hero passive in his actions, which constitutes an important difference between the Korean and the Chinese works.

There are a lot of discrepancies in the details too. For example the two descriptions of the main deed, i.e. the rescue of emperor, can be compared as follows:

The 29th chapter of the Chinese romance describes the meeting of emperor Taizong and an enemy general which takes place by chance during the hunt. The emperor tries to escape but his horse sticks in the marsh near the riverside. The enemy forces the emperor to write a manifest of surrender in his own blood. At this moment Xue Rengui appears, turns away the enemy and helps the emperor to get out of the marsh.

This episode is described in the Korean novel quite differently. The emperor camps at the foot of a mountain. His camp is attacked by an enemy general. One of the royal attendants, Kyöngdök (Jingde in Chinese), starts a fight with him, neither of the two being able to overcome the other. The Tang army loses strength and the emperor is left without his guard. The enemy general notices this and springs forward to him. Taizong wants to flee, but his way is blocked by a river. At this moment the enemy general, Hap Somun, takes him prisoner and unhorses him. He demands that the emperor writes a manifest of surrender in his own blood, but Söl In'gwi appears, turns away the enemy and helps the emperor to safety. Thereupon he wins the



1. First page of a Korean block print edition of "The Story of Söl In'gwi", *Söl In'gwi chŏn*, kept in the Institute of Oriental Studies in Leningrad.

battle fought with Hap Somun and presents the enemy's head to his sovereign¹⁴.

Thus the main difference of the two works of literature is connected with variants in the plot and in the characteristics of the hero. Remakes of this sort transform the Chinese romance in question into a Korean vernacular novel.

2. TANG T'AEJONG CHŎN, "THE STORY OF T'AEJONG OF TANG"

Block print, B-2, vol.6, is of 26 leaves, size 25 × 18cm, 14 columns per page, with about 25 syllables in each column.

Kim T'aejun suggests that the story is near to the Chinese *bianwen* 變文 "Record of Taizong of Tang's View of Hell" (*Tang Taizong dongming ji* 唐太宗洞冥記,) which is among the texts found at Dunhuang¹⁵. The *bianwen* describes a journey of the Tang emperor to hell. The Korean novel tells of more events than does the *bianwen*, Taizong's visit to hell being only one of them. That episode covers nine leaves and is central in the novel. Therefore I do not think that the Korean novel originated from the *bianwen*.

This novel contains six episodes connected with different persons: 1. the wood-cutter and the fisherman; 2. the Dragon of the Jinghe river and the fortuneteller; 3. the Tang emperor Taizong; 4. Yi Ch'unyŏng and his wife; 5. the virtuous couple; 6. the Buddhist priest Samjang. All these persons and the events they are involved in are united around the central character, i.e. the emperor Taizong, the core of the novel being the story of his death

and subsequent adventures in the kingdom of Yamarāja, the sovereign of the hell.

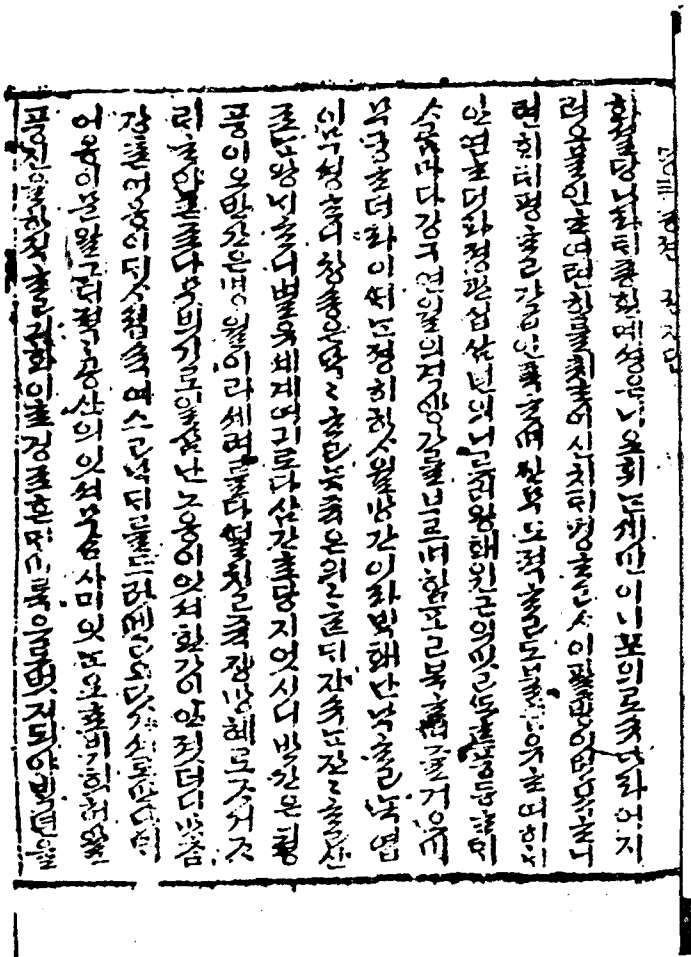
The first page of the novel presents the hero and describes the prosperity in the country under Taizong's reign. After that an account of the events of the first episode follows: a wood-cutter and fisherman discuss the pleasures of life in the mountains and on the rivers. The theme is then changed to that of the Dragon of the Jinghe river who wanted to punish a fortuneteller. As a result the Dragon broke an order of Heaven and he was to be punished himself. The frightened Dragon asked Taizong for protection. At that point the story passes to its central theme: the emperor could not protect the Dragon and as a consequence was tortured to death by the Dragon's ghost. The emperor's soul found itself in hell, but thanks to the help of justice of the underground kingdom came back into the human world. The fourth episode in the novel is devoted to Yi Ch'unyōng's family. The emperor wants to send water-melons to hell as a present, therefore it is necessary to find somebody anxious for death and thus able to carry out the commission. Such a man is Yi Ch'unyōng. Since his wife has died, he is seeking death, having no desire to live without her. Shaken by his devotion, Yamarāja sends Yi and his wife back to the human world. Since his wife has been dead for a long time, her soul reincarnates in the body of a princess (the emperor's sister) who is just gone.

The fifth episode brings to the foreground a virtuous couple by name of Chang and Sang. Previously the emperor had a loan from them in the underground kingdom and now sends an official to pay his debt, but Chang and Sang refuse to take the money back. The emperor uses it for the building of a Buddhist temple. The building of the temple brings the reader to the last episode — the trip of a Buddhist

monk Samjang, i.e. Tripitaka, to the West in quest of sacred books.

The plot of the Korean novel can be traced back to the Chinese romance "The Pilgrimage to the West". The comparison of the Korean novel and the Chinese romance, led me to the conviction that "The Story of T'aejong of Tang" is a translation of the Chinese romance (from its tenth chapter). The Korean novel preserves a number of episodes described in these chapters and gives just the same sequence of events. However, at the time of the translation of the Chinese romance into Korean its text was shortened. First, there are many poems in the romance, whereas the Korean work has none of them. Secondly, the description of the pilgrimage of the Buddhist monk to India and his return home is reduced to the last three leaves of the Korean novel, whereas in the Chinese romance it takes 89 chapters (from 12 to 100).

The Chinese text was not only shortened but revised too. For example, the story of Liu Quan's family (in Korean novel the name of the hero is Yi Ch'unyōng) begins in the Chinese romance with the appearance of Liu, who proffers his services to the emperor as his messenger to the kingdom comes. After this the hero's story is told. In the Korean novel the episode begins with an introduction of the hero "according to the rules": "At the time there lived at a distance of nearly 30 *li* from the capital a man whose surname was Yi and whose name was Ch'unyōng. Born in a celebrated family he did not serve as an official, but was a farmer. . ."¹⁶. Further it was said in the Chinese romance that Liu's wife committed suicide because her husband accused her of unvirtuous conduct. The Korean work does not speak about the woman's conduct, it simply mentions that she died suddenly. The end of the story is changed too.



2. First page of the Korean block print edition of "The Story of T'aejong of Tang", *Tang T'aejong chŏn*, kept in the Institute of Oriental Studies in Leningrad.

According to the Chinese romance, the Liu couple return home after coming back to life. According to the Korean novel, the emperor sets the couple in the capital, giving them a palace and a high rank. Such an end is characteristic of Korean vernacular novels where the hero and the heroine unite after a series of misadventures, receive high ranks and riches and end their life happily.

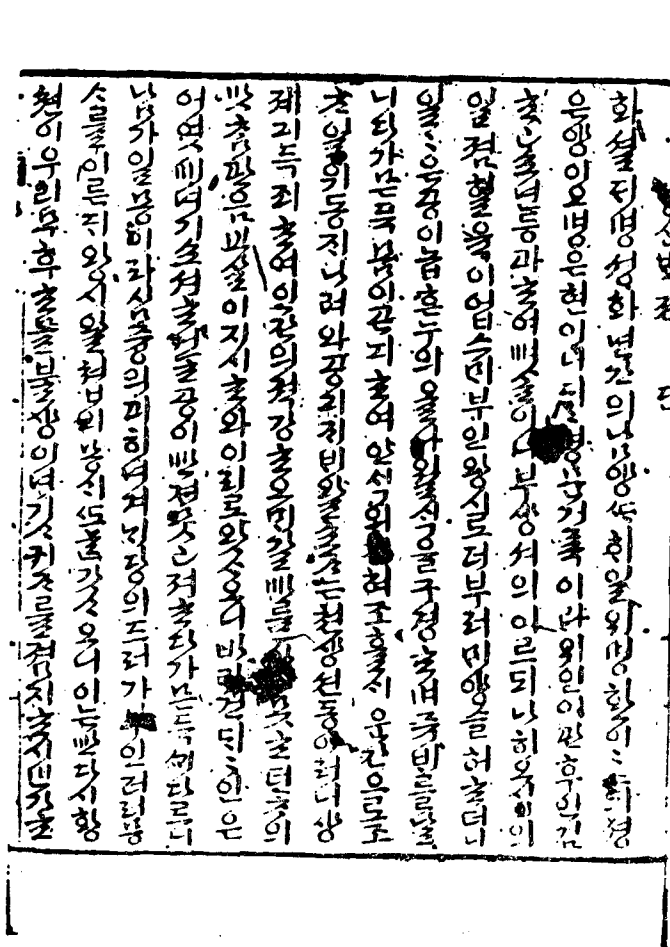
To sum up, I suppose that the plot of "The Story of T'aejong of Tang" was borrowed from the Chinese romance "The Pilgrimage to the West". A part of that romance was not only translated into, or, to put it more exactly, retold in Korean, but was remade and formed after the model of a Korean vernacular novel.

3. *YANG SANBAEK CHŎN*, "THE STORY OF YANG SANBAEK"

Block print, B-2, vol.7, is of 24 leaves, size 20 × 17,5cm, 14 columns per page, with about 23 syllables in each column.

The plot of this novel comes from a famous Chinese story about the two lovers Liang Shanbo and Zhu Yingtai. A lot of folk-tales, novels and dramas are devoted to these heroes in China. Therefore it is difficult to say, what kind of Chinese work underlies the Korean novel. The solution of the problem requires a comparison between the Korean novel and various Chinese works using the plot of "Liang Shanbo and Zhu Yingtai" 梁山伯、祝英臺. An attempt will be made below to examine how the Chinese plot was transformed into the Korean novel.

"The Story of Yang Sanbaek" is devoted to one hero, namely Yang Sanbaek. It has a traditional beginning that contains information about the hero's wonderful birth to



3. First page of the Korean block print edition of "The Story of Yang Sanbaek", *Yang Sanbaek chŏn*, kept in the Institute of Oriental Studies in Leningrad.

a couple which had long remained childless. The novel is divided into two parts. The first describes the unhappy love and death of the hero and heroine; it is written according to the Chinese plot. The second part relates the return of the couple to the human world. According to this the lovers marry, then Yang Sanbaek begins to serve as an official, takes part in a war and wins fame. It seems to me that the second part came into being as a result of the remake of the Chinese story into a Korean vernacular novel. It is indispensable in the novel that harmony be restored and that both the hero and the heroine receive their reward in the human world. This is why the dead lovers were ordered to return to this world and to enjoy deserved happiness. But the union of lovers is only a part of the reward. It is typical that most Korean novels consider marriage to be a complementary reward to the high social status which hero receives. Because of that, after his marriage Yang Sanbaek successfully passes the examinations and covers himself with glory.

One can say that the Korean novel transformed the Chinese plot in its own way and therefore "The Story of Yang Sanbaek" can be regarded as an original work.¹⁷

4. *CHŎK SŎNGUI CHŎN*, "THE STORY OF CHŎK SŎNGŬI"

Block print, B-2, vol. 2, is of 25 leaves, size 21 × 17,5 cm, 14 columns per page, with about 23 syllables in each column.

It is a story of two brothers, a virtuous younger one and an evil elder one. The novel describes adventures of the younger brother who puts out to sea in search of a wonderful pearl for his sick mother. Skillend supposes that "The hero may

well have been non-Chinese, and this might explain the variations in the characters given for the title, which make it impossible to give a reliable transcription of his name as Chinese”¹⁸. This supposition is quite near to the truth. The origin of the plot of the story about the two brothers can be traced to the Buddhist “Sūtra about Requit of Favours” 報恩經 (See the 4th *juan* of the 6th chapter).

This plot circulated in the Chinese literature being used in the works of the *bianwen* genre; for instance, it appears in the “*Bianwen* about Requit of Favours” 報恩變文.¹⁹ It is very difficult to say by which way the story of the two brothers reached the Korean vernacular novel. Perhaps it arrived in the *bianwen* form and was told orally by wandering monks; or perhaps it came to Korean popular literature from some Korean sermons on the above mentioned sūtra. Leaving aside this complicated problem for the time being, I shall restrict myself to the comparison of the Korean novel with the Chinese *bianwen* (the *bianwen* did not change the content of the Buddhist jātaka)²⁰.

In the beginning of the *bianwen* two brothers, the sons of a king, are presented to the reader, their names being “the Friend of Good” and “the Friend of Evil” (the Korean novel gives the names of its heroes as Sōngūi and Hyangūi²¹). One of the brothers starts to a search for a famous pearl. He gets the pearl, but on his return home he comes across his brother, who blinds him and takes away the pearl. After a series of adventures the blind prince finds himself in a foreign country and eventually in a royal palace. He meets the king’s daughter and she falls in love with him. The mother of the prince suffers without her son and sends a goose with a letter to search for him. The hero receives the letter and recovers his sight. The king gives the princess



4. First page of the Korean block print edition of “The Story of Chōk Sōngūi”, *Chōk Sōngui chōn*, kept in the Institute of Oriental Studies in Leningrad.

to him in marriage and the couple return to the hero's country.

The Korean novel deviates from the Buddhist works by giving the heroes and the events the colour of a folk-tale. For example, in the *jātaka* and the *bianwen* the elder brother is good and the younger is evil. On the contrary, in the novel it is the younger brother who is virtuous, as usually can be seen in folk-tales. Then in both the Buddhist works the hero starts on a dangerous journey to save his people from poverty; in the novel he wants to help his sick mother, which is typical of folk-tales. Again, there are different endings in the Chinese and the Korean works. According to the *jātaka* and the *bianwen*, the Friend of Good forgives his evil brother; his conduct reveals one of Buddha's virtues, which consists in showing mercy to bitter enemies. According to "The Story of Chök Söngüi", the good brother fights with the evil brother and defeats him. The intrigue of the Korean novel unravels in the same manner as that of a folk-tale, where the virtuous hero eventually punishes evil himself.

CONCLUSION

Above an attempt was made to outline some Korean vernacular novels, in which plots borrowed from the Chinese fiction are used. I dealt here only with the problem of the contents of literary works, trying to ascertain which elements of the Chinese plots were preserved in the Korean novels, which were changed and what was added to them by the Koreans. It must be said, that one can also observe phenomena of the kind described above in vernacular versions of the Korean literary works originally written in *hanmun*

(classical Chinese written by Koreans). For instance, "The Nine Cloud Dream" 九雲夢 by Kim Manjung 金萬重 (1637-1692) written in *hanmun* was circulated as a vernacular work for common people²². That romance was not only shortened, but was also turned from a work of philosophic profundity into a piece of amusing reading.

The adduced instances allow me to draw the following preliminary conclusions: 1. the Korean translators of the Chinese *xiaoshuo* did not bother to give an exact rendering of the original text; 2. the Chinese work was changed and obtained the form of a vernacular novel of the kind popular among ill-educated readers; 3. such "translations" of the Chinese *xiaoshuo* were circulated in cheap edition as works of vernacular fiction. Thus they became the property of Korean literature for the common people; 4. It was not only a translation from one language to the other, but also a transformation from one genre to the other, as well as a bringing down from a higher to a lower level of literature.

NOTES

- 1 Kim Pusik 金富軾, *Samguk sagi* 三國史記 (History of the Three Kingdoms), Pyongyang, 1958, vol. 2, p. 415.
- 2 Kim T'aejun 金台俊, *Chosön sosöl sa* 朝鮮小說史 (History of the Korean Novel), Seoul, 1939, pp. 90-95.
- 3 Skillend W.E., *Kodae Sosöl: A Survey of Korean Traditional Style Popular Novels*, London, 1968, p. 99.
- 4 Skillend, *Op. cit.*, pp. 107, 124.
- 5 Skillend, *Op. cit.*, p. 99.
- 6 The genre of vernacular novel is discussed in the book: Trotceвич A.F., *Korejskaja srednevekovaja povest* (Korean Mediaeval Novels), Moscow, 1975.

- 7 Eberhard W., *Guilt and Sin in Traditional China*, Berkeley and Los Angeles, 1967, p. 82.
- 8 Trotceвич, *Op. cit.*, pp. 61-63.
- 9 Kim Donguk, *History of Korean Literature*, Tôkyô, 1980, p. 183.
- 10 Kim T'aejun, *Op. cit.*, p. 106.
- 11 *Zheng dong Xue Rengui zhuan* (The Tale of Xue Rengui who Conquered the East), Shanghai, 1939; the contents of this romance was retold by B.L. Riftin, see: *Dunganskie narodnie skazki* (The Folk-tales of Dungan), Moscow, 1977, pp. 494-502. I should like to express my thanks to B.L. Riftin for his consultation on the contents of the Chinese romance about Xue Rengui.
- 12 Trotceвич, *Op. cit.*, pp. 64-85.
- 13 Trotceвич, *Op. cit.*, pp. 86-88.
- 14 *Söl In'gwi chön* (The Tale of Söl In'gwi), MDIOS, B-2, vol.5, 1. 20-22.
- 15 Kim T'aejun, *Op. cit.*, p. 97.
- 16 *Tang T'aejong chön*, (The Story of T'aejong of Tang), MDIOS, B-2, vol. 6,1. 16-a.
- 17 Evidently the plot of the story about Liang Shanbo and Zhu Yingtai was well-known in Korea and circulated orally too. For instance, among the Korean folk-tales that were collected by the Russian writer N.G. Garin at the end of 19th cent. is a story under the title "The Vow". This folk-tale, like the novel in question, begins with a presentation of Yang Sanbaek (his name in the folk-tale is Yansan-pogi) and ends with the return of the heroes to life after their death. See: Garin N.G., *Iz dnevnikov krugosvetnogo puteshestvija* (From the Diary of a Journey Round the World), Moscow, 1950, p. 417.
- 18 Skillend, *Op. cit.*, p. 392.
- 19 *Bjanwen o vzdajanii za milosti* (Bianwen about Requi-

tal of Favours), Moscow, 1972, part 1.

20 *Ibid.*, pp. 60-65.

21 It seems to me that the Korean names resulted from the wrong reading of the Chinese characters *shanyou* 善友 (*sôn-u* 선우 in Kor.) and *eyou* 惡友 (*ak-u* 악우 in Kor.), "The Friend of good" and "The Friend of evil". Perhaps the correct pronunciation of these names was changed in the process of their oral transmission.

22 *Kuunmong* (The Nine Cloud Dream), MDIOS, B-2, vol. 3, 32 leaves.

Abbreviation: MDIOS — Manuscript Department of the Institute of Oriental Studies in Leningrad.