

# “Wang Wei Chuan” 王維傳 of *T'ai-p'ing Kuang-chi* 太平廣記 Reflected in “Yochangtangeumdam” 女裝彈琴譚 of Classical Korean Stories

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## I. Introduction

In the classical Korean stories there are some stories in which the hero disguises himself as a woman, and, on the contrary, in other stories the heroine disguises herself as a man. However, the male attire stories in which the heroine disguises herself as a man and runs into the enemy's camp all alone to annihilate them, just as in most war stories, are greater in number than the female attire stories. The reason why the male attire stories are much more than the female attire stories in classical Korean stories is likely due to the social reaction against the conservative Confucianism of the Lee Dynasty or is due to the influence of the Chinese stories.

In this article I will take the problem of the female attire story as the subject of discussion, especially 'Hwanchaktangeumseolhwa' 換着彈琴說話<sup>1</sup> in which the hero disguises himself as a woman and plays a stringed instrument to watch the cultivation, the beauty and the personality of his female counterpart to decide whether to marry her or not. Above all, I'd like to trace such female attire stories to their origin. To put it more simply, I have already discovered its origin in “Wang Wei chuan” of *T'ai-ping Kuang-chi*.<sup>2</sup> However, recently, Professor Sin Dong-il 申東一 connected the 'Hwanchaktangeumseolhwa' of *Kuwoonmong* 九雲夢 with “Ch'iao t'ai-shou luan tien yüan-yang p'u” 喬太守亂點鴛鴦譜 of *Chin-ku ch'i-kuan* 今古奇觀 when he studied about the female attire stories shown in the classical Korean stories.<sup>3</sup> Therefore, in this article, I will aim to clarify

whether 'Hwanchaktangeumseolhwa' originated in "Ch'iao t'ai-shou luan tien yüan-yang p'u" of *Ch'in-ku ch'i kuan* or in "Wang Wei chuan" of *T'ai-p'ing kuang-chi*.

First of all, in this section, we shall examine the problem of naming 'Yochangtangeumdam' (a female attire story in which the hero plays a stringed instrument). I named it as 'Hwanchaktangeumseolhwa' in the past,<sup>4</sup> while Prof. Shin Dong-il named it 'Yochangkyoulyondam' 女裝結緣譚: a female attire story in which the hero comes to marry his female counterpart), although his conception of 'Yochangtangeumdam' is different from mine. In order to make clear the range of 'Yochangkyoulyondam' or of 'Hwanchaktangeumseolhwa' I renamed this kind of female attire story as 'Yochangtangeumdam'.

My argument: first, I will show the conception and range of 'Yochangtangeumdam' and, next, I will clarify the problem of origin of Korean 'Yochangtangeumdam'.

## II. The Conception and Range of 'Yochangtangeumdam'

I confine the conception and range of 'Yochangtangeumdam' to the one inserted in *Kuwoonmong*. The outline of 'Yochangtangeumdam' in *Kuwoonmong* is as follows: Yang So-yu 楊少遊 came to the capital city for the second time to apply for a state examination and before taking the examination he paid a visit to Dooryunsa 杜練師 in order to ask her to find him a wife. So, she introduced him to Chung Kyoung-pae 鄭瓊貝, daughter of Minister Chung, but Dooryunsa hesitated because of gap in lineage between the Chungs and the Yangs. In spite of this, Yang So-yu wanted to meet Chung Kyoung-pae in person. Dooryunsa knew that Yang So-yu was proficient in music and managed to get him invited to the Chungs disguised as a woman. So, Yang So-yu disguised himself as a female Taoist having a stringed instrument and was invited out to the Chungs. When he played tunes, Mrs. Chung, mother of Kyoung-pae, appreciated them and Kyoung-pae criticized them. After playing tunes such as Nishanguichu 霓裳羽衣曲, Yushuhout'inghwa 玉樹後庭花, Huchashipapai 胡笳十八拍, Wangshauchunch'usaichu 王昭君出塞曲, Paiyashuishiensau 伯牙水仙操, Tashunnanhsunchu 大舜南薰曲, Yang So-yu finally played Fengchouhwangchu 鳳求凰曲 which was originally played by Ssu-ma Hsiang-ju 司馬相如 to attract Chu Wen-chün 卓文君. Just at that moment, Chung Kyoung-pae discovered that Yang So-yu was a man. Even so, Yang So-yu

at last succeeded in marrying Chung Kyoung-pae by winning the first place in the state examination.<sup>5</sup>

In brief, since a man can not meet the lady of his dreams by normal ways he disguises himself as a woman and meets her. Then he succeeds in getting married to her by playing the stringed instrument. Therefore, man, woman and playing the stringed instrument are three constituent elements of 'Yochangtangeumdam'.

Such 'Yochangtangeumdam' also appears in works like *Lim Ho-eun-chun* 林虎隱傳, *Chang Kuk-jin-chun* 張國振傳, *Kim Hee-kyoung-chun* 金善慶傳, *Oksunmong* 玉仙夢 and so on. In *Lim Ho-eun-chun*, Lim Ho-eun received an order of Master Yousoo 遊水 and disguised himself as a woman to meet Chung-ok 貞玉, daughter of Minister Lee. He became her maid named Chai-bong 彩鳳 and one day he played tunes with her. When he finally played Fengchouhwangchu, Chung-ok found out his identity, and they finally got married.<sup>6</sup> In *Chang Kuk-jin-chun*, Chang Kuk-jin disguised himself as a woman to meet Miss Lee, daughter of Minister Lee, and played before her. He played Fengchouhwangchu at last and Miss Lee found out his identity. Even so, they got married.<sup>7</sup> In *Kim Hee-kyoung-chun*, Kim Hee-kyoung was helped by his uncle on his mother's side, Mr. Suk, to meet Miss Choi, daughter of Minister Choi. He disguised himself as a female Taoist. When he played Fengchouhwangchu, Miss Choi found out his identity; even so, they got married.<sup>8</sup>

In *Oksunmong*, Huh Guh-tong 許巨通 disguised himself as a woman with the aid of an old woman and came to play tunes before Miss Kye. Just like the above mentioned heroes, he succeeded in getting married her, too.<sup>9</sup> From these stories we can confirm that they are a kind of 'Yochangtangeumdam' similar to one inserted in *Kuwoonmong*. I will explain about this in detail later.

### III. The Origin of 'Yochangtangeumdam' of Korea

And now let's examine whether, the origin of the Korean 'Yochangtangeumdam' is from "Ch'iao t'ai-shou luan tien yüan-yang p'u" (hereafter I'll abbreviate it as "Ch'iao t'ai-shou") in *Chin-ku ch'i-kuan* as Prof. Sin Dong-il suggested<sup>10</sup> or is from "Wang Wei chuan" in *T'ai-p'ing kuang-chi*.

First of all, I'd like to tell the stories of "Ch'iao t'ai-shou" and "Wang Wei chuan" in turn to examine the origin of 'Yochangtangeumdam.' The outline of "Ch'iao t'ai-shou" is as follows.

### A) Exposition

In the Sung 宋 dynasty during the years of *Ching-yu* 景佑 at Hangchou 杭州 Liu Ping-i 劉秉義, a doctor, lived with his wife, son named P'u 璞 and daughter named Miss Huei 慧. Liu P'u was engaged to Chu-tzu 姊妹, daughter of a widow named Mrs. Sun 孫 and Huei was engaged to Mr. P'ei-ch'eng 裴政, son of P'ei Chiu-lao 裴九老 who owned a pharmacy.

### B) Development

Widow Sun had her son, Yü 玉, engaged to Wen 文哥, daughter of Hsü Ya 徐雅 and wanted Chu-tzu to get married soon. However, when she heard that Liu P'u was sickly she had her son disguise himself as a lady and sent him to the Lius to affirm the truth of the rumor. But when Yü slept with Huei his identity was revealed. Finally, both of them were on intimate terms with each other, but discord developed between the Lius and the Suns and as a result the engagement between the Lius and the P'eis was broken off.

### C) Climax

The Lius accused the Suns before Ch'iao t'ai-shou because of the insult of breaking off engagement by the P'eis. In the end the Lius and the P'eis appeared in the court and the strange event of Yü who disguised himself as a lady was revealed in the court. Accordingly, the Suns appeared in the court, too.

### D) Denouement

Ch'iao t'ai-shou was such a famous judge that he decided to have Huei marry with Yü, Wen with P'ei Ch'eng and Chu-tzu with Liu P'u. Later Liu P'u and Yü passed in the state examination and P'ei Ch'eng took office. All of them enjoyed wealth and fame during their lives.

The story of "Wang Wei chuan" is as follows:

a) In his youth Wang Wei was well known for his writing and music so that he endeared himself to Ch'i Wang 岐王.

b) Chang Chiu-kao 張九臯, the rival of Wang Wei, was also famous and he intrigued with Princess T'ai-p'ing 太平 to win the first place in the

state examination.

c) Wang Wei was under the protection of Ch'i Wang and disguised himself as a musician. And then he visited Princess T'ai-p'ing and played tunes before her. At last he succeeded in fascinating her and in defeating Chang Chiu-kao and he won the first place in the state examination.

Looking at "Ch'iao t'ai-shou" and "Wang Wei chuan" we can easily see that Korean 'Yochangtangeumdam' were connected with "Wang Wei chuan." As we have seen, in 'yochangtangeumdam' the subject disguises himself to get his "object of desire" by playing the stringed instrument. However, in the story of "Ch'iao t'ai-shou", although the subject disguises himself to get his "object," there is not any playing of a stringed instrument and the subject doesn't get his object. Meanwhile, in the story of "Wang Wei chuan" the subject (Wang Wei 王維) disguises himself as a musician to get his "object" — winning the first place — and finally makes a success of it. Therefore, we know that 'Yochangtangeumdam' of Korea and the story of "Wang Wei chuan" have more in common with each other. In other words, the disguise as a musician in the story of "Wang Wei chuan" was changed into the disguise as a woman and a musician in 'Yochangtangeumdam' and the "acquirement of the object" in former were transformed into the forming of a relationship between the subject and his beloved lady. Therefore, the story of "Ch'iao t'ai-shou" and 'Yochangtangeumdam' have only the disguise as a woman in common.

That 'Yochangtangeumdam' of Korea are connected to "Wang Wei chuan" of *T'ai-p'ing kuang-chi* is obviously supported by the following facts: In *Kuwoonmong* the "Yochangtangeumdam" was inserted for the first time in Korea and in this process there appeared the story of "Wang Wei chuan."<sup>11</sup> Moreover, there is a trustworthy record that Kim Man-joong 金萬重, the author of *Kuwoonmong* read *T'ai-p'ing kuang-chi* extensively.<sup>12</sup> From these facts we can affirm that the 'Yochangtangeumdam' of *Kuwoonmong* did not originate from "Ch'iao t'ai-shou luan tien yüan-yang p'u" of *Chin-ku ch'i-kuan* but from "Wang Wei chuan" of *T'ai-p'ing kuang-chi*.

#### IV. The Sequence of 'Yochangtangeumdam'

I already mentioned that 'Yochangtangeumdam' was inserted in *Kuwoonmong* for the first time in Korea. Also, I mentioned that the works such as *Lim Ho-eun-chun*, *Chang Kuk-jin-chun* and *Kim Hee-kyoung-chun* all contained 'Yochangtangeumdam.'

As to the relationship between *Lim Ho-eun-chun* and *Kuwoonmong* we may point out the structural similarity between them mainly shown in the love affairs of Yang So-yu with eight ladies in *Kuwoonmong* and the love affairs of Lim Ho-eun with six ladies such as Sun-ok 仙玉, Chung-ok 貞玉, Miae 美愛, Yoon-ok 允玉, Kye-hwa 桂花 and so on in *Lim Ho-eun-chun*. However, the most direct relationship between the two works we can point out is the process of playing tunes and the order of their playing are very similar. In other words, as we have seen, Lim Ho-eun in female attire changes his name to Chai-bong, a maid of Miss Lee, in order to have contact with Miss Lee, daughter of Minister Lee and plays the stringed instrument before her. At last Miss Lee finds out his identity. Such a process is very similar to the case in *Kuwoonmong*.<sup>13</sup>

As to the relationship between *Chang kuk-jin-chun* and *Kuwoonmong*, I regard the scene of playing the stringed instrument by Chang Kuk-jin before Miss Lee as a condensation of the scene of playing the stringed instrument in *Kuwoonmong*. In *Kim Hee-kyoung-chun*, as we have seen, Kim Hee-kyoung comes to the capital to apply for the state examination and meets Miss Choi, daughter of Minister Choi Ho 崔皓 by the introduction of his uncle, Mr. Suk. In this work the order of playing tunes is very similar to that in *Kuwoonmong*.<sup>14</sup>

Lastly, let's examine the structure of *Oksunmong*. The hero named Huh Guh-tong was born as Mongok 夢玉 in his dream and wandered about without a definite destination. When he dropped into the tearoom of an old lady, he learned that there was a beauty of beauties, Miss Kye, through the introduction of that old lady. So Mongok disguised himself as a lady following the suggestion of that lady and played the stringed instrument. However, since his playing exposed his longing for Miss Kye, his identity was revealed and at last the young couple got married.<sup>15</sup> From this structure we are sure that this story, as a manifestation of 'Yochangtangeumdam,' has a deep relationship with *Kuwoonmong*.

Then how can we decide which of the preceding works: *Kuwoonmong*, *Lim Ho-eun-chun*, *Chang Kuk-jin-chun*, *Kim Hee-kyoung-chun* and *Oksunmong* has the first 'Yochangtangeumdam'? When *Kim Tai-chun* 金台俊 studied the relationship between *Kuwoonmong* and *Lim Ho-eun-chun* and *Chang Kuk-jin-chun*, he regarded *Kuwoonmong* as a composite work of *Lim Ho-eun-chun* and *Chang Kuk-jin chun*.<sup>16</sup> And Prof. Kim Ki-dong 金起東 assumed and ambiguously accepted *Chang Kuk-jin-chun* as an imitation of *Kowoonmong*.<sup>17</sup>

However, I assume that *Kuwoonmong* predates all the above mentioned works: not only *Lim Ho-eun-chun* and *Chang Kuk-jin-chun* but also *Kim Hee-kyoung-chun* and *Oksunmong*. The reason lies in the 'Yochangtangeumdam' discussed in this article. Namely, the 'Yochangtangeumdam' inserted in *Kuwoonmong* is very similar to "Wang Wei chuan" of *T'ai-p'ing kuang-chi* in the structure of the story. Moreover, there is a clear record that Kim Man-joong read "Wang Wei chuan." As to this matter I already mentioned concretely in the former section.

As the second reason of my argument, I suggest that *Kuwoonmong* is an immortal masterpiece created by an excellent author, Kim Man-joong. In other words, the author and the time of composition of *Kuwoonmong* are all well known and its content, form, thought and aesthetics are all masterly harmonized with each other, enough to be the best among the classical Korean stories. What is more, by the dream structure in the work, *Kuwoonmong* is certainly an international work covering the whole Asia.<sup>18</sup>

But the authors and the times of composition of *Lim Ho-eun-chun*, *Chang Kuk-jin-chun*, *Kim Hee-kyoung-chun* and *Oksunmong*, are all unknown and their structures and their story materials are not well organized. Also, their 'Yochangtangeumdam' were composed awkwardly because of the immaturity of the authors, although they were all influenced by *Kuwoonmong*. Of course, in most cases, the immature works imitate the mature works. We might find such examples in *Lim Ho-eun-chun*, *Chang Kuk-jin-chun*, *Kim Hee-kyoung-chun* and *Oksunmong*. In short, it is reasonable to consider some works which have 'Yochangtangeumdam' to be composite works of *Kuwoonmong*.

## V. Conclusion

Let's conclude our discussion. First, I found that the origin of 'Yochangtangeumdam' inserted in the works including *Kuwoonmong* is not from "Ch'iao t'ai-shou luan tien yüan-yang p'u" of *Chin-ku ch'i-kuan* or *San-yen* 三言 but in "Wang Wei chuan" of *T'ai-p'ing kuang-chi*. When I compared 'Yochangtangeumdam' with "Wang Wei chuan" and "Ch'iao t'ai-shou," I discovered that the 'Yochangtangeumdam' of Korea are more similar to "Wang Wei chuan" than "Ch'iao t'ai-shou" in its theme and material. Moreover, there was a comment about "Wang Wei chuan" in the 'Yochangtangeumdam' inserted in *Kuwoonmong*. Of course, the fact that Kim Man-joong possessed a fluent knowledge of *T'ai-p'ing kuang-chi* helped

me to affirm my argument.

Second, I proved that *Kuwoonmong* had the first 'Yochangtangeumdam' in Korea and its 'Yochangtangeumdam' was reflected in other works such as *Lim Ho-eun-chun*, *Chang Kuk-jin-chun*, *Kim Hee-kyoung-chun* and *Oksunmong*. This fact shows that Kim Man-joong was an excellent writer and *Kuwoonmong* was a masterpiece whose content and form were harmonized with each other. Also it is a well-known international work with its dream structure, while works such as *Lim Ho-eun-chun*, *Chang Kuk-jin-chun*, and so on, are only imitations having awkward structures. In other words these works were written under the influence of *Kuwoonmong*.

To conclude, now that a series of works having 'Yochangtangeumdam' were made under the influence of *Kuwoonmong*, we can present the vertical influence in the history of classical Korean stories. It is a well-known that most scholars have thought the classical Korean stories were influenced only by India and China.

Now, by virtue of domestic influence the relationship between the narration and the story can be enlarged to include the relationship between the stories themselves.

## Notes

1. As to 'Hwanchaktangeumseolhwa,' I have already studied it in *The Study of Kuwoonmong* (Korea University Press, 1974). I named the scene of playing the stringed instrument by Yang So-yu in female attire as 'Hwanchaktangeumseolhwa.'
2. Chung Kyu-bok, *The Study of Kuwoonmong*, pp. 312-13.
3. Sin Dong-il, *The Influence of the Novel in the Ming Dynasty on Classical Korean Stories*, Seoul National University, Ph. D. Dissertation, 1985.
4. Chung Kyu-bok, *The Study of Kuwoonmong*, p. 312.
5. Chung Kyu-bok, *The Study of the Original Text of Kuwoonmong* (Ilgisa, 1977), pp. 186-93.
6. *Lim Ho-eun-chun, The Complete Works on Classical Korean Stories by Typography*, vol. 7 (Asian Culture Publishing Company, 1977), pp. 280-86.
7. *Chang Kuk-jin-chun, The Complete Works of Classical Korean Stories in Typography*, vol. 7, pp. 398-99.
8. *Kim Hee-kyoung-chun, The Complete Works of Classical Korean Stories in Typography*, vol. 2, pp. 231-34.
9. *Oksunmong, The Complete Works of Classical Korean Stories Written in Chinese Characters*, vol. 3 (The Academy of Korean Studies, 1981), pp. 242-52.
10. Although "Ch'iao t'ai-shou" is in *Chin-ku ch'i-kuan* vol. 28, it is originally in *San-yen* 三言. Therefore, it is not questionable that "Ch'iao t'ai-shou" belongs to *Chin-ku chi-kuan*. However, in this article, it is not the concern whether "Ch'iao t'ai-shou" is connected to *Chin-ku ch'i-kuan* or to *San-yen*.

11. *The Study of the Original Text of Kuwoonmong*, p. 195.
12. “小說無論廣記之雅麗”《西遊水滸之奇變宏傳》(金春澤 北軒集 西浦遺事別錄)。
13. *Lim Ho-eun-chun*, p. 285.
14. *Kim Hee-kyoung-chun*, pp. 232-33.
15. *Oksunmong*, pp. 242-52.
16. Kim Tai-chun, *The History of Stories in Chosun* (new edition revised and enlarged), pp. 118-19.
17. Kim Ki-dong, *An Essay on the Stories of the Lee Dynasty*, pp. 245, 300.
18. Refer to *The Study on Kuwoonmong*.

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1. Kim Tai-chun, *The History of Stories in Chosun* (new edition revised and enlarged, 1933).
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