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[일반논문]

Remaking Korean Folktales:

Comparative Analyses of Folktales, Televisual Remakes,
and Feminist Rewritings

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Abstract

Folktales are an integral part of the South Korean education system. However, these folktales, originating hundreds of years ago, portray problematic gender dynamics that normalize the sexual objectification and victimization of women. Consequently, there have been attempts to rewrite the folktales to fit the contemporary cultural milieu. In this article, we ask: Are these modern-day adaptations of ancient folktales more empowering for women? This article comparatively examines the original versions of two Korean folktales, *The Story of Ondal* and *The Fairy and the Woodcutter*, their televisual remakes in the form of popular television drama series, and feminist authors' plays and novels that rewrote the folktales. We use feminist theoretical frameworks on women's erotic agency to argue that only remakes that consciously use feminist purview can erotically empower women.

Keywords: Folktales, Remakes, Television Dramas, Ondal, The Fairy and the Woodcutter

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Folktales are an integral part of childhood for those who experience the Korean education system. They are featured in a list of recommended books for pre-kindergarteners, appear in elementary school textbooks, and are part of historical texts.¹⁾ Because folktales are a fundamental part of Korean childhood, many scholars have analyzed those stories and studied their impact on children.²⁾ In particular, scholars noted the gender and sexual norms that the folktales perpetuate.³⁾ They hypothesized about the impact of these

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- 1) Unless we knew the Korean author's preferred method of romanization for their names, we used the McCune-Reischauer system to romanize the author's names from Korean to English.
- 2) Hyön, Chiyön. 2010. "Critical Reading of Fairytayles for Gender-Equitable Education [양성평등교육을 위한 비판적 동화 읽기 교육]." Korea University [고려대학교 대학원], <https://www.riss.kr/link?id=T11949861>;
Hong, Sunhŭi. 2010. "The Depictions of Gender and New Womanhood in Cinderella- Style Folktale [Kongjiwi and Patjwi] [신데렐라 유형 전래 동화 [콩쥐 팥쥐] 속 젠더문제와 새로운 여성상]." *Önŏwa munhwa [언어와 문화]* 6, no. 1: 309-29.
- 3) Pak, Ŭnha. 2009. "Sexist Words in Korean Folktales [한국 전래 동화에 표현된 성차별 언어]." *Ashiyösöngyön'gu [아시아여성연구]* 48, no. 1: 7-29;
U, Sinyöng. 2016. "Children's Books and Gender Ideology: The Representations of Women in Folktales Recommended for Children [동화

stories on shaping Korean cultural norms and practices surrounding gender and sexuality. Granted, one could argue that the perpetuation of anachronistic gender and sexual norms in folktales that date back hundreds of years is inevitable. However, just because the stories are dated does not mean people should uncritically consume them in their original form. Therefore, instead of merely repeating the age-old folktales and their outdated gender and sexual norms, many writers have attempted to rewrite those folktales. However, are these rewritten stories as liberating as they claim?

Since 2015, South Korea has gained new momentum in feminist activism, referred to as the “Feminist Reboot,” which coincided with the popularity of rewriting traditional folktales.⁴⁾ Feminist rewriting provides writers and readers with a critical framework for challenging the patriarchal norms embedded within traditional narratives and for reimagining female protagonists as agents of erotic, emotional, and social empowerment. At the same time, we argue that portraying women’s eroticism in liberating ways is not guaranteed simply because a story has been rewritten. Rewriting itself does not automatically modernize or liberate gendered portrayals; only retellings that are intentionally shaped by feminist commitments meaningfully reimagine women’s eroticism as a site of agency rather than submission.

This article examines three versions of the Korean folktale, *The Fairy and the Woodcutter* and *The Story of Ondal*. First, we examine

독서와 젠더 이데올로기: 아동 권장도서목록 속 전래동화 여성인물 표상을 중심으로.” *Toksöyön’gu* [독서연구], 38: 159-88.

4) Son, Hüichöng. 2017. *Feminism Reboot: Voices from an Era of Hate* [페미니즘 리부트: 혐오의 시대를 뚫고 나온 목소리들]. (Seoul: Na Muyönp’il [나무연필]).

the traditional folktales in their original form as they have been verbally and textually passed down throughout history. Second, we discuss how popular Korean television dramas that reach hundreds of thousands of viewers around Korea and the world have adapted the stories. Lastly, we examine how contemporary Korean writers have rewritten the stories into distinctly feminist stories for children's and adults' consumption. Although mainstream romantic television dramas and feminist rewritten novels differ markedly in medium, narrative structure, and institutional context, we juxtapose them in this study because they play a significant role in shaping how women conceptualize intimacy, desire, and erotic agency in contemporary Korean society. Rather than assuming equivalence between the two forms, we treat them as different cultural platforms that participate in the same project of rewriting folktales. The juxtaposition thus highlights not only what each medium can do in terms of representing female agency, but also how women's erotic imaginaries are negotiated, constrained, or expanded across disparate sites of popular culture.

We utilize the feminist theoretical framework of erotic agency to examine these stories and mainly focus on whether and to what extent female characters have agency. Through the comparative examination of the three different renditions of the folktales, we argue that while the televisual retelling of the traditional folktales attempts to provide more agency to the female characters, they are limited in their liberating erotic potential. They merely resort to flipping the gender script so that the female characters embody traditionally masculine traits and de facto acquire sexual agency through their masculinity. We suggest that the feminist retelling of the folktales in children's books and adult novels provides more liberating potential by unlinking

masculinity from erotic agency and proposing plot devices that focus on the nuance of what female erotic agency truly means.

In using the term female erotic agency, we borrow the definition of eroticism from feminist scholars. Here, the “erotic” refers to desires and actions that are sexual and, at the same time, go beyond merely being sexual and could be a driving force for social change.⁵⁾ Audre Lorde defines the term as “a resource within each of us that lies in a deeply female and spiritual plane, firmly rooted in the power of our unexpressed or unrecognized feeling.”⁶⁾ We interpret her definition of the erotic as a plane of emotions that have historically been trivialized due to their association with femininity. According to Lorde, the romantic and sexual feelings that many women do not express or recognize due to social stigma have the power to fuel the energy to pursue change in the world: “Recognizing the power of the erotic within our lives can give us the energy to pursue genuine change within our world, rather than merely settling for a shift of characters in the same weary drama.”⁷⁾ Women’s eroticism disrupts social conventions and systems, including patriarchy. After all, bell hooks argues that patriarchy delimits everyone’s romantic and sexual agency by creating strictly gendered expectations and norms surrounding the practice and expressions of romance and sex for men and women.⁸⁾

5) Mankekar, Purnima, and Louisa Schein. 2013. “Mediation and Transmediations: Erotics, Sociality, and “Asia”.” Chap. 1 In *Media, Erotics, and Transnational Asia*, edited by Purnima Mankekar and Louisa Schein, Durham: Duke University Press, 1-32.

6) Lorde, Audre. 2006. “The Uses of the Erotic: The Erotic as Power.” Chap. 5 In *Sexualities and Communication in Everyday Life: A Reader*, edited by Karen E. Lovaas and Mercilee M. Jenkins, Thousand Oaks, California: SAGE, 87.

7) Lorde, “The Uses of the Erotic,” 91.

For women, these gendered norms prevent them from expressing themselves, while for men, the norms create toxic masculine expressions of love and intimacy. Eroticism has the potential to change such strict gender norms and problems founded on patriarchy. In this regard, erotic agency could be summarized as the power of feminine emotions and desires that have the potential to change the patriarchal status quo.

While both Lorde and Hooks discuss the power of women's eroticism and love in the context of the experiences of women of color in the United States, we believe their theories offer a critical framework that travels productively across cultural contexts. The social stigmas that Lorde and hooks critique, particularly the framing of women's erotic desire as dangerous, excessive, or morally suspect are also evident in Korean folktales and persist, albeit in rewritten versions and in contemporary remakes.

Hence, in the following sections, we utilize these scholars' theories of women's erotic agency to analyze the liberating potentials of women's agency as portrayed in Korean folktales, contemporary television dramas, and feminist novels.

THE ANALYSES OF THE ORIGINAL FOLKTALES

Although Korean readers' gender sensitivities have changed rapidly, children's literature published and disseminated in the country still contains many sexist scenes. Granted, generally, gender discrimination in children's literature is benevolent rather than hostile. Benevolent

8) hooks, bell. 2000. *All About Love: New Visions*. New York: Harper Collins Publishers.

sexism refers to seemingly benign statements that, upon closer observation, are problematically male-centric, such as describing women as beings who should be treated with care due to their supposedly innate weakness and fragility. In the case of Korean children's literature, many works are composed through a male gaze, regardless of the author's gender. The concept of the "male gaze" was proposed in feminist film theory and refers to the audience viewing a film from the perspective of a heterosexual male, regardless of gender.⁹⁾ However, the concept is also applicable to folktales. The tales that are written from a male gaze encourage children to learn gender stereotypes and form prejudice against gender roles.¹⁰⁾ In what follows, we will summarize the plot for each folktale and analyze it through the erotic lens.

The Fairy and the Woodcutter, one of the folktales we analyze in this section, offers a mixture of benign and overt sexism

Once upon a time, a woodcutter living with his elderly mother rescued a deer fleeing from a hunter. In gratitude, the deer revealed where fairies bathed. The woodcutter stole one fairy's feather robe, preventing her from returning to the sky, and brought her home as his wife. After they had two children, he showed her the hidden robe; she immediately put it on, ascended to heaven, and took the children with her.

Longing for his family, the woodcutter sought the deer's help again and was told that a heavenly bucket would descend to bring him to

⁹⁾ Mulvey, Laura. 1975. "Visual Pleasure and Narrative Cinema." *Media and cultural studies: Keywords*: 393-404.

¹⁰⁾ Hong, Myōngchu. 2008. "Analysis of Sex Roles in Korean Folktales and Fictional Stories [한국 전래 동화와 창작동화에 나타난 성역할 관념 분석]." MA diss., Yeungnam University.

the sky. He followed the instructions, reunited with the fairy, and lived happily for a while. Eventually, he missed his mother, and the fairy allowed him to visit her on a dragon-horse, warning him never to dismount. When his mother offered him a hot bowl of porridge, he dropped it, startling the dragon-horse. The woodcutter fell on the ground, left stranded on earth while the dragon-horse flew back to heaven. Unable to return to his wife and children, he spent the rest of his life looking toward the sky, and after his death, became a rooster that cries upward each morning.

Although the specific details of this folktale vary depending on the writer, all versions consistently cast the woodcutter in a favorable moral and masculine light, as trustworthy, strong, decisive, and entitled to pursue what he desires. This framing naturalizes a narrative in which a man's one-sided claim over a woman's body is presented not as coercion but as romantic initiative. The woodcutter's theft of the fairy's robe, an act that deprives her of mobility, autonomy, and mostly her existence, is reframed as his masculine competence. In turn, the fairy is denied any meaningful erotic agency. She expresses no fear, anger, or resistance, and is instead scripted to accept and even appreciate the man who has effectively abducted her. The tale is problematic for its over-reliance on the male gaze in explaining the relationship between the fairy and the woodcutter while the fairy's desire is rendered illegible or irrelevant. Her attachment to her family and sacrifice defines features of what Lorde describes as "a resource within each of us that lies in a deeply female and spiritual plane, firmly rooted in the power of our unexpressed or unrecognized feeling" (Lorde 1984: 53) are subsumed under the woodcutter's pursuit. Rather than being allowed to articulate her own desires, she is positioned as the passive recipient of his. This displacement of the

fairy's erotic agency, combined with the glorification of the woodcutter's actions, demonstrates how the traditional folktale relies on a patriarchal script that privileges male desire while suppressing women's capacity to define, express, or pursue their own.

Suppose the tale is reinterpreted from the fairy's view. In that case, the relationship between the woodcutter and the fairy is not a love story because her husband completely deprives her of erotic agency. Out of his greed and desire to get a wife, the woodcutter stole the fairy's clothes to prevent her from returning to her family and friends, so that she was isolated without any support network, took her to his home, forced her into marriage, and impregnated her. The scene where she ascends to the sky immediately after retrieving her clothes implies, she is not living with the woodcutter by choice. However, disregarding her presumable misery, the tale focuses on the male gaze to commodify the fairy's body and sexuality for the woodcutter's pleasure. As Dana-Sophia Valentiner argues, sexualities are deeply gendered, and women's sexualities are often framed as a commodity that can be purchased.¹¹⁾ The tale describes how the woodcutter's heart pounded when he touched the fairy's clothes and his ecstasy when watching the fairies taking a bath. Meanwhile, the fairy's erotic desires were never mentioned in the story. This is an extreme masculine perspective that does not take into consideration female agency. Lorde and Hooks describe women's erotic agency as being often manipulated, suppressed, and misunderstood by patriarchy.¹²⁾ The fairy's predicament conforms to their argument in that the woodcutter manipulates the fairy into being a wife and mother while

11) Valentiner, Dana-Sophia. 2021. "The Human Right to Sexual Autonomy." *German Law Journal* 22, no. 5: 703-17.

12) Lorde, "The Uses of the Erotic," 87-91; hooks, *All About Love*.

not bothering to understand her desires and agency.

The Fairy and the Woodcutter and *The Story of Ondal* are similar in that they both utilize benevolent and overt sexism to describe women in their relationships with men. However, there are also some fundamental differences between the two tales. First, while *The Fairy and the Woodcutter* has been passed down through history orally, *The Story of Ondal* has been preserved in historical texts because Ondal is a real-life historical figure whose life as a general is legendary in Korean history. A folktale about his life is in historical texts such as the *Yeoljeon* of the *Samguksagi* (History of the Three Kingdoms) and is taught in schools. As Sookja Cho mentions, the discussion of the female characters in the *Samguk Sagi* gives us a glimpse into the role of gender in Korean culture, starting hundreds of years ago.¹³⁾ Second, unlike *The Fairy and the Woodcutter*, which comprises a hefty dose of both benign and overt misogyny, *The Story of Ondal's* misogyny is much subtler and more benign. Furthermore, the female protagonist of the story possesses much more erotic agency than other female characters in Korean folktales due to her privileged class status. Relationships between a powerful woman and a less powerful husband in old folktales are so rare that to this day, the characters Princess P'yönggang and Ondal's names are used to refer to social phenomena. "Princess P'yönggang complex" is used widely in the twenty-first century to refer to a woman who desires to make an inferior and incapable man succeed by using her capital and capacity. In contrast, "Ondal complex" refers to a man who tries to raise his

¹³⁾ Cho, Sookja. 2016. "Gender Equality and the Practice of Virtue in the Samguk Sagi (History of the Three Kingdoms) in Comparison with the Lienü Zhuan (Biographies of Virtuous Women)." *Studies on Asia* 5, no. 1: 17-49.

social status by meeting a prominent woman. In that regard, while *The Fairy and the Woodcutter* demonstrates the norms of sexism in Korean folktales, *The Story of Ondal* is a good case study to examine women's eroticism as portrayed in a non-normative folktale.

The tale's plot could be summarized as follows. Since Ondal's family was impoverished, he supported his mother by begging for food in the streets. As he wore tattered clothes and worn-out shoes, people pointed at him with their fingers and called him "Ondal the Fool." The story depicts Ondal as a potentially good man with filial piety and a kind heart. Princess P'yōnggang, on the other hand, was a weepy child. Her father, King P'yōnggang, exhausted from comforting the crying child, muttered that he would set up a marriage between her and Ondal the Fool if she did not stop crying.¹⁴⁾ After hearing such a warning repeatedly throughout her childhood, Princess P'yōnggang, as a grown-up, decides to marry Ondal. King P'yōnggang was outraged to listen to the decision made by his daughter without his consent, but she firmly tells him, "Your majesty [Great King] always said you would, for sure, become the wife of Ondal. So why do you change your word now? Even a man of lowly birth does not change his words."¹⁵⁾ She leaves the palace to live with Ondal and his elderly mother in a hut.

She demonstrates a degree of women's erotic agency by choosing

¹⁴⁾ The authors are responsible for all the English translations of the quotes from the original folktales, televisual remakes, and the feminist rewritings that appear in this article.

¹⁵⁾ Kim, Bu-sik. "Ondal [溫達]." In *History of the Three Kingdoms [삼국사기]*. South Korea: Naver Chishikpaekkwā [네이버 지식백과], 5/20/2024 1145. <https://terms.naver.com/entry.naver?docId=1642878&cid=49615&categoryId=49628>.

her husband. Instead of relying on the wealth and power granted to her by her status as the king's daughter, she discards all of that to pioneer the world with her choice and control. Paradoxically, she can never fully escape her privileges because her erotic agency is primarily granted to her by her status. After she leaves the palace, she uses the knowledge she acquired as a wealthy princess to purchase good-quality horses at a bargain and to train her husband, Ondal, in horseback riding and martial arts so that he can make a name for himself. Furthermore, they subsist on the jewelry she took from the palace. In this regard, while she tries to escape her privilege to take charge of her life, she can do so because of her privileged upbringing. While limited in scope, the story demonstrates that Princess P'yōnggang was an active and independent woman with a wealth of courage. However, does the self-actualization of Princess P'yōnggang, as described in the folktale, truly define female autonomy and erotic agency as feminist scholars theorize about the concept?

We argue that, inevitably, due to the patriarchal culture of the time in which the tale was written, it mobilizes the male gaze, allowing Ondal to advance the storyline. Meanwhile, the princess acts as a “sidekick” whose story ceases once her husband dies. As stated earlier, Hooks argues that patriarchy creates gendered expectations and norms that delimit women's erotic agency.¹⁶⁾ The story fails to depict the erotic feelings and accomplishments of the Princess after the marriage. Apart from her success in transforming her husband into an upper-class general, there is no trace of her life after Ondal's death, despite her being a princess and having given Ondal the skillset and pedigree to become an established general.

The two folk tales are a window into how women's erotic agency

¹⁶⁾ hooks, *All About Love*.

was conceptualized in premodern and modern Korea as inextricably entwined with male desires. The stories are told through the male gaze, centering on the male protagonists' desires. Meanwhile, the female characters' erotic agency is limited in that it is tied to their relationship with their husbands. The fairy is unable to experience erotic agency because she was forced into a marriage with the woodcutter, who abducts her so that she can only rely on him. While Princess P'yōnggang experiences more opportunities to exercise her erotic agency due to her exceptionally high-class status, even this tale is limited in demonstrating trustworthy female erotic agency because it stops narrating the story once Ondal dies, implying that he was the story's main character and the princess was merely a supporting character whose individual life story is rendered irrelevant. These are the types of gendered messages being perpetuated to children through folktales taught in the country's education system. This is why feminist remakes of these traditional folktales to reclaim female erotic agency are paramount.

As Charlotte Guest argues, feminist revisionism and feminist retellings present writers with a rich and rewarding vehicle for engaging with #MeToo.¹⁷⁾ Through retelling and rethinking, the readers develop the sensitivity and ability to view the protagonists from a gender-sensitive perspective rather than simply learning the lessons on the virtues of good and evil as they are based on outdated social morals from hundreds of years ago. These feminist remakes show that women have erotic agency; they can seek true love and pioneer an independent new life.

Granted, not all remakes and reinterpretations are liberating for

¹⁷⁾ Guest, Charlotte. 2022. "Feminist Literary Revisionism and the# Metoo Movement." *TEXT* 26, no. 1: 1-18.

women. Not all contemporary retellings are de facto progressive or modernized in their gender portrayals; only rewritings that are explicitly informed by feminist frameworks meaningfully challenge patriarchal scripts and depict women's erotic agency in transformative ways. Some remakes of *The Story of Ondal* regress in demonstrating Princess P'yōnggang's agency. For instance, in renowned Korean writer In-hoon Choe's reimagination of *The Story of Ondal*, the gap between Ondal and the Princess's social class is expanded upon further. Furthermore, he reinterprets the delimiters of Princess P'yōnggang's erotic agency and autonomy. The story's first half focuses on the princess's independent and proactive actions to marry Ondal. The second half of the story centers on Ondal developing as a hero and transforming into a famous general of Goguryeo. Choe's rewritten version is different from the original tale in that it informs the princess's life after Ondal's death:

Princess: Excuse me, what do you think you are doing? How can you be so disrespectful? Do you want to die?

Officer: Disrespectful? (Chuckling) Don't you know that the world has changed? What is the princess capable of doing without Ondal beside her?¹⁸⁾

Choe's retelling weakens the princess's power sharply, implying that she is helpless without Ondal and eventually dies soon after he does. Without Ondal, the novel argues the princess is already a meaningless and powerless human being who has lost her reason to live and has

¹⁸⁾ Chōng, Ch'anyōng. 2000. "Modern Transformation of the Story of Ondal - a Comparative Study of Choi in-Hoon's [Ondal] and [Ondal Tale]" [온달 설화의 현대적 변용-최인훈작 [온달]과 [온달설화]의 대비적 고찰]." *Han'gungmunhangnonch'ong* [한국문학논총] 27: 294.

no reasons to live. An officer remarks, “Why did the princess behave carelessly instead of guarding the palace when General Ondal passed away?”¹⁹⁾ The princess ends up being killed by the officer and his subordinates, who see her as a nuisance. This misogynist remake that disempowers the female protagonist even further than the original folktale demonstrates precisely why feminist intention matters: rewriting alone does not guarantee a liberatory narrative, and in some cases, may intensify patriarchal violence if not grounded in feminist critique.

Other remakes, such as Sosol Yu’s work, which also rewrites the folktale without a feminist lens, also demonstrate the patriarchal understanding of Princess P’yōnggang and emphasize the Confucian ideology that women should be “wise mothers and good wives.”²⁰⁾ The story ends with the princess’s brother crying beside her deathbed,

Princess P’yōnggang supported her husband and made him become the country’s general. She also taught his children and grandchildren to become generals who were great pillars of the country. There is nothing I am prouder of than this. Let all the people and women imitate this!²¹⁾

The story emphasizes Princess P’yōnggang raising her son and grandson to become great generals like her husband, Ondal. After Ondal’s death, the princess’s identity shifts from a wife to a mother.

¹⁹⁾ Chōng, Ch’anyōng. *Modern Transformation of the Story of Ondal - a Comparative Study of Choi in-Hoon's [Ondal] and [Ondal Tale]*, 293.

²⁰⁾ Yu, Sosol, “Princess Pyeonggang, a Wise Mother and Good Wife [현모양처 평강공주],” Sosol Yu ed. *Conversation About Literature with Sosol [소솔과 문학이야기]*. *Tistory*, 1/7/2021, <https://sosolyu.tistory.com/103>.

²¹⁾ Yu, Sosol. *Princess Pyeonggang, a Wise Mother and Good Wife*.

In this tale, her identity is only relevant in relation to men.

Feminist reinterpretations and rewritings of the folktale tell different stories that highlight the nuances of female erotic power.²²⁾ For instance, in Sookja Cho's reinterpretation of the folktale, Princess P'yōnggang is a multidimensional character for whom conflicts between obligations deriving from women's different roles and positions frequently occur.²³⁾ For instance, in Cho's retelling of the folktale, Princess P'yōnggang is in charge of excoriating the kings and others in positions of authority who disregard the predicaments of people of low birth and molding men into loyal and courageous warriors, thus highlighting women's crucial role in society, not only as mothers and wives but as subjects of a country.

Before 2015 and the tremendous feminist reboot in the country, retellings of *The Fairy and the Woodcutter* were as problematic, if not

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- 22) Lim, Jae Hae. 1982. "The Typological Characteristics and Conflict between Father and Daughter of the Ondal-Type Folk-Narratives [온달형 설화의 유형적 성격과 부녀갈등]." *Yōsōngmunjeyōn'gu* [여성문제연구] 11: 31-46. <https://kiss.kstudy.com/Detail/Ar?key=1691272>; Min, Kūngki. 1993. "Examining the Evolving Significance of the Tale of Ondal [온달설화의 생성적 의미에 관한 연구]." *Yōlsanggojōnyōn'gu* [열상고전연구] 6: 60-83. <https://www.earticle.net/Article/A14508>; Yun, Kyōngsu. 1994. "Analysis of the Modern Significance of Ondaljeon and Its Use in Later Literature [〈溫達傳〉의 現代性 意味分析과 後世文學에의 受容樣相]." *Oedaenonch'ong* [외대논총] 12, no. 1: 245-68. <http://www.riss.kr/link?id=A2060562&outLink=N>; Ch'oe, Hyōnchōng. 2007. "Modern Changes in the Story of Ondal [온달설화의 현대적 변용 양상]." MA diss., The Graduate School, Ajou University. <https://dspace.ajou.ac.kr/handle/2018.oak/2159>.
- 23) Cho, Sookja. 2016, "Gender Equality and the Practice of Virtue in the Samguk Sagi (History of the Three Kingdoms) in Comparison with the Lienü Zhuan (Biographies of Virtuous Women)." *Studies on Asia* 5, no. 1: 17-49.

more so, than the original folktale because they were not rewritten through feminist frameworks. They tended to include the seduction and rape by the woodcutter in the pond and the sexual objectification, as shown in the detailed description of a fairy getting naked by and for men. These types of remakes perpetuated the cultural norms surrounding sexual politics, filial piety, and sexual tension.²⁴⁾ For instance, in the story rewritten by Sangdae Sim, the woodcutter is an alcoholic.²⁵⁾ The woodcutter who watches the fairies bathing naked is “captivated by a scene too enchanting for words to express,” and grasping his loins, urges the fairy who has lost her clothes to quickly go to his house in a state of “full hotness in his loins.”²⁶⁾ However, as time goes by, the fairy’s sexual desire becomes hyperactive. King refers to the fairy’s erotic desire as “heavenly-nymph-turned-nymphomaniac.”²⁷⁾ The fairy begins to enjoy the forced sex by “soon taking a shine to human sexuality.”²⁸⁾ Sim’s rewriting is highly problematic because it borrows from the rhetoric that the misogynists use to emphasize that women will eventually enjoy forced sex regardless of whether the sexual intercourse is occurring through manipulation, coercion, threats, or sexual abuse that involves elements of control, power, domination, and humiliation.²⁹⁾

24) King, Ross. 2005. “Traditional Korean Fairy Tales and Contemporary Korean Fiction: A Case Study of “the Woodcutter and the Nymph”.” *Acta Koreana* 8, no. 2: 17-48.

25) Sim, Sang-dae. 1990. *The Woodcutter's Meaning* [나무꾼의 뜻]. Seoul: 민음사.

26) Sim, Sang-dae. 1990. *The Woodcutter's Meaning* [나무꾼의 뜻]. Seoul: 민음사, as mentioned in King, “Traditional Korean Fairy Tales and Contemporary Korean Fiction,” 27.

27) Sim, Sang-dae, *The Woodcutter's Meaning*. 29.

28) Sim, Sang-dae, *The Woodcutter's Meaning*. 28.

TELEVISUAL REMAKES: TOXIC MASCULINITY AND WARRIOR PRINCESS

Tale of Fairy (2018), which derives its central motifs from the traditional folktale *The Fairy and the Woodcutter*, attempts to provide more erotic agency to the female character by narrating the story from her perspective.³⁰ The drama is also adapted from a popular webtoon of the same title written by Tolbae³¹, but the televised version introduces key differences from its digital source, such as altered character backstories, revised personality traits, and plot devices shaped by the conventions of broadcast romantic comedy. For the purposes of this article, we focus on the television adaptation rather than the webtoon in order to maintain medium consistency across our three points of comparison: folktale, television drama, and novelistic rewriting.

The drama goes back and forth between three different time frames: hundreds of years of the fairy's life in heaven, the fairy's first encounter with the woodcutter and her life on earth with him, and the present when the fairy has been waiting for her husband, the woodcutter who disappeared from her life one day, for 699 years. The plot revolves around why the woodcutter disappeared from the fairy's life and who, among the two male protagonists, Kim and Jung, who cross paths with the fairy in the present timeframe, is the woodcutter

²⁹) Kalra, Gurvinder, and Dinesh Bhugra. 2013. "Sexual Violence against Women: Understanding Cross-Cultural Intersections." *Indian journal of psychiatry* 55, no. 3: 244-49.

³⁰) Kim, Yunch'öl. 2018. "Tale of Fairy [계룡선녀전]." South Korea: tvN.

³¹) It began serialization on Naver Webtoon on March 1, 2017, and concluded on March 14, 2018.

she had been waiting for hundreds of years. The problem ensues because both male protagonists have lost memories of their past lives. The fairy is the only one who remembers bits and pieces of the past and has to rely on her incomplete memory to deduce which of the two men is the reincarnation of her husband. Therefore, she assertively approaches the two men to make them try to remember their past and decipher which of them is her woodcutter husband. Initially, she thinks Jung is a reincarnation of her husband. She purposefully follows him to his workplace and gets a job at a café on the college campus where he works as a professor so that she can see him every day, take care of him, and kiss him in hopes of jolting his memory.

The fairy's desires and agency are central to the drama's plot, while the men struggle to determine their desires. For instance, in the show's second episode, she tries to explain their past lives to Jung, who keeps cutting off her speech and, through his listless body language, implies that he is uninterested in engaging with her. Despite Jung's unamused facial expression and constant interruptions, she finishes telling the story of her marriage to the woodcutter. She grabs his hand, which the camera shows in a close-up, and puts his hand on her cheeks. When he is startled by her sudden intimacy and tries to pull his hands away, she grabs them more firmly and insists that he try to remember his past. She hounds him day and night until he yells at her to stop intruding on his life. In contrast to the original story that focuses on male desires, as the scenes indicate, the drama focuses on the fairy's desires and proactiveness more than the woodcutter's.

While focusing on the fairy's desires is not a problem, the dramatic portrayals delimit the liberating potentials of women's erotic agency because the drama does not address the significance of mutuality for

the true liberating potentials of erotic agency to come to fruition. According to Lorde, “This brings me to the last consideration of the erotic. Sharing the power of each other’s feelings is different from using another’s feelings, as we would use Kleenex. [...] And use without consent of the used is abuse.”³²⁾ Using Lorde’s definition of women’s erotic liberation to analyze the dramas, the fairy in *The Tale of Fairy* uses rather than shares the emotions of the male protagonists because she is only focused on her desire to find the reincarnation of her long-lost husband. She ignores the discomfort and refusals from Jung and Kim. Even though the men ultimately reciprocate her feelings after enduring her gaslighting and coercion, the process through which she asserts her sexual and romantic agency is somewhat abusive, and just because they eventually reciprocate her feelings does not mean that the end justifies the means.

To push women’s erotic agency to the forefront, the drama frequently utilizes gender-role reversal without addressing the root problems, such as stalkerish behavior and voyeurism, that were problematic in the original folktale and remain problematic in the drama. For instance, many scholars have emphasized the problematic and sexually violent nature of the first encounter between the woodcutter and the fairy at the pond, where the latter is naked and completely at the mercy of the former.³³⁾ In the story, the woodcutter

³²⁾ Lorde, “The Uses of the Erotic,” 90.

³³⁾ King, Ross. 2005. “Traditional Korean Fairy Tales and Contemporary Korean Fiction: A Case Study of “the Woodcutter and the Nymph”.” *Acta Koreana* 8, no. 2: 17-48; No, Cheun. 2018. “The Meaning of Marriage in the Picture Book [Fairy and the Woodcutter] [[나무꾼과 신녀] 그림책에 나타난 ‘혼인’의 의미 고찰].” *Tonghwawa pönyök [동화와 번역]*, no. 36: 83-115.

is the voyeur with the power to gaze, while the fairy is the powerless object of the male gaze. However, in the drama, the fairy becomes the gazing subject, while one of the male protagonists becomes the gazed object. We see Kim bathing in a pond. He walks out of the pond, and the camera captures his bare chest and legs. While the gender role reversal successfully reverses the power dynamics in the original folktale, it does not address the fact that non-consensual voyeurism is problematic regardless of the voyeur's gender.

In the drama, the gender role reversal in the assertion of one's sexual and romantic agency simultaneously brings about a gender reversal in the discourse of victimhood. While the television drama portrays the fairy as garnering sexual and romantic agency through her problematic assertiveness, the woodcutter is rewritten as a victim, acquitted of all sins. The television drama does not portray the woodcutter as the culprit who steals the fairy's clothes and forces her to marry him. Instead, the deer becomes the evildoer and the problematic figure. The deer purposefully lures the woodcutter to the pond where the fairies take baths and tricks him into stealing one of the fairies' robes by saying that the robe initially belonged to her. The deer pushes the woodcutter off the cliff, and he dies, so he cannot return to the fairy for 699 years. If the fairy was the victim of the woodcutter's sexual assault in the traditional folktale, in the televisual adaptation, the fairy (along with the deer) is the perpetrator. In contrast, the woodcutter becomes the innocent victim, consecutively victimized by the deer and the fairy who assert their desires upon him.

Gender reversal cannot be the solution to women's deprivation of sexual autonomy.

After all, as Quill Kukla argues,

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Consensual sex, for my purposes, is sexual activity in which each party is participating with agency, takes themselves to be doing so, communicates successfully that they are doing so, and can use communication to successfully stop the activity or any part of it as soon as continuing would no longer be an expression of their agency.³⁴⁾

Kukla's argument highlights the significance of mutual agency. Just because a female character engages in acts traditionally associated with toxic masculinity and disregards mutual consent, it does not make such an act an empowering act of exercising female erotic agency. The adoption of masculinity to demonstrate women's empowerment rather than showing feminine women becoming empowered without adopting some of the problematic masculine traits is an endemic problem of Korean popular culture at large.³⁵⁾

The dramatized folktale of *The Story of Ondal*, titled *River Where the Moon Rises* (2021), shows similar issues to *The Tale of Fairy* (2018) in that the television drama attempts to empower the female protagonist and demonstrate her erotic agency by making her embody masculine traits.³⁶⁾ *The River Where the Moon Rises* maintains the original folk tale's structure and arc, except for the parts where it

³⁴⁾ Kukla, Quill R. 2021. "A Nonideal Theory of Sexual Consent." *Ethics* 131, no. 2: 273.

³⁵⁾ Lee, Jieun, and Hyangsoon Yi. 2023. "Ssen-Unni in K-Pop: The Making of "Strong Sisters" in South Korea." In *Women We Love: Femininities and the Korean Wave*, edited by Soojin Lee, Kate Karroch and Liew Kai Khiun. Hong Kong: Hong Kong University Press. 116-36.

³⁶⁾ Yun, Sangho. 2021. "River Where the Moon Rises [달이 뜨는 강]." South Korea: KBS 2TV; Kim, Yunch'ol. 2018. "Tale of Fairy [계룡선녀전]." South Korea: tvN.

makes alterations to feature the masculinization of the female character, Princess P'yōnggang, and centralizes her to the plot. In the drama, the first glimpse of the princess that the viewers get is her wearing a suit of armor on horseback. A majestic shot of her sitting on a horse overlooking a battlefield is shot from multiple angles, followed by an extra-long shot of her charging into the battlefield and killing soldiers left and right. The numerous fighting scenes throughout the drama symbolize the princess's masculinization as a means to provide her with more agency than in the folktale.

Princess P'yōnggang's masculinization and defiance of social norms give her the erotic agency to make her own romantic and marital choices rather than following the demands of men. Contrary to the folktale where she gets inspiration to marry Ondal from her father's threats, in the drama, she serendipitously meets Ondal and falls in love. The drama emphasizes her erotic agency by inserting a scene where she rejects another suitor who wants her hand in marriage so that she can marry Ondal. When General Goh, a young man from an esteemed family with political clout, confesses his love and proposes marriage to the princess, she proclaims she already has someone else in her heart. The scene highlights that the princess chooses to marry Ondal because she is exercising her erotic power. She is the only female character in the drama who can wield erotic power because of her masculinization. She rejects social norms that require women to reside at home and be docile. She is worldly and has roamed outside the palace for most of her life. She is far from docile and willing to threaten and kill opponents with her sword. Her masculinization sets her apart from other women in the drama, including her mother and stepmother, who are forced into marriages against their will.

However, the drama falls short of showing the liberating potential

of the princess's erotic agency as it constantly portrays her as using her eroticism to manipulate and use Ondal. After marrying Ondal, the princess trains him to become an army general so that he can become a tool to fulfill her desire to bring peace to the country. Even though he reassured her that he voluntarily chose to be manipulated by her to satisfy her desires, his choice does not come from a place of autonomy. After all, as Ann Cahill argues, agency is not all or nothing; often, individuals utilize their agency in ways dictated by their partners.³⁷⁾ According to Cahill, situationally, some individuals feel that they have no other option but to comply. While Cahill was referring to women's sexual agency being dictated by men, in the drama, the opposite is the case: Ondal's agency is dictated by the princess, who pretends to give him the choice but leaves him with no other option. Defying her would mean divorcing her and putting his family and friends' lives in danger due to all the enemies he created at court and on the battlefield, who seek to take revenge on him. When Ondal returns from a battle with what seems to be symptoms of post-traumatic stress disorder, the princess kisses him and encourages him to continue his job (e.g., to go to battle and kill again). Bell Hooks argues that love is antithetical to the notion of power and dominance.³⁸⁾ We interpret her to mean that women who pursue the truly liberating potentials of women's erotic agency do not attempt to use it to gain social pedigree. However, in the drama, the princess uses her erotic agency for power and dominance, which merely perpetuates the problematic status quo while flipping the gender of those in positions of power and the powerless.

Princess P'yōnggang is shocked when her erotic desires are

³⁷⁾ Cahill, Ann J. 2016. "Unjust Sex Vs. Rape." *Hypatia* 31, no. 4: 746-61.

³⁸⁾ hooks, *All About Love*.

thwarted because she is used to getting what she wants. Ondal only rejects her advances once throughout their relationship. After experiencing his mother's death at the hands of the princess's enemy, he decides to leave the princess because he has experienced too much trauma and is constantly forced to go to battle and kill, which he never wanted to do. The teary-eyed princess begs him not to leave her, but he is firm in his decision. The princess attempts to kiss him to convince him to stay like she always did when he experienced wavering devotion, but he pushes her away. A close-up of her face shows that she is shocked by his rejection because he has never rejected her sexual advances before and has always been willing to be manipulated by her. She took her power over him for granted instead of trying to find an equitable partnership.

In *The River Where the Moon Rises*, the full erotic powers in the feminist sense are unmet due to the princess's pursuit of sexual and romantic agency that makes her replace in-depth conversations with Ondal with physical intimacy such as kissing and hugging. It is as Hooks argues,

We see movies in which people are represented as being in love who never talk with one another, who fall into bed without ever discussing their bodies, their sexual needs, and their likes and dislikes. Indeed, the message received from the mass media is that knowledge makes love less compelling; that it is ignorance that gives love its erotic and transgressive edge.³⁹⁾

While Hooks refers to how American fictional entertainments depict male characters, the same analysis could be applied to Korean televisual remakes of old folktales, just with the genders reversed.

³⁹⁾ hooks, *All About Love*. 94.

Korean television dramas are not alone in their endeavors to remake old stories, such as folktales and fairytales. Su Jin Lee discusses how Hollywood remade the fairytale *Snow White* into a film titled *Snow White and the Huntsman* (2012).⁴⁰⁾ Lee observes how the princess, who wore beautiful dresses in the fairytale and behaved in feminine ways, wears pants and acts like a tomboy in the film. However, Lee argues that the version of Snow White in the movie does not represent a new ideal of femininity because merely wearing pants instead of a dress and wielding a sword instead of holding flowers does not mean that there is a fundamental gender shift in the film's story. We find Lee's observation helpful in assessing the feminist potentials of the Korean televisual remakes of Korean folktales. Even though both dramas that we analyzed in this section flip the gender dynamic by masculinizing the female characters, they are not liberating in the ways that feminist scholars envision female erotic agency. Neither of the female characters attempts to use their erotic agency to change social systems for other women's sake.

In sum, the contemporary televisual remakes of folktales are successful in some respects in problematizing the taken-for-granted gender dynamics in the folktales that a majority of Korean children consume and the lessons that they carry to their adulthood.⁴¹⁾ The dramas successfully portray the female characters as more empowered

40) Lee, Su Jin. 2012. "Gendered Practices That Emerged from Rereading/Rewriting Folktales: A Case Study of *Snow White* [전래동화 다시쓰기/다시읽기에 나타난 젠더 재현: [백설 공주]를 중심으로]." *Kūndaeyōngmisōl [근대영미소설]* 19, no. 3: 179-204.

41) Hong, Myōngchu. 2008. "Analysis of Sex Roles in Korean Folktales and Fictional Stories [한국 전래 동화와 창작동화에 나타난 성역할 관념 분석]." MA diss., Yeungnam University; Hyōn, Chiyōn, op. cit.

and center their desires more than the traditional folktales that used to disregard the possibility of women's voices completely. The televisual remakes are significant in that they disrupt the possibilities for individuals to interpret the folktales at face value and take women's obedience and lack of sexual and romantic agency for granted.

However, the dramas are limited in providing a vision of an alternative social dynamic that disassociates masculine gender performance with agency. Both of the female protagonists in the dramas appear to have more agency than their folktale counterparts because they embody gender performances that border on toxic masculinity. In the following section, we examine how the folktales with problematic gender dynamics are retold from a feminist perspective that does not adopt female masculinity as the solution.

ANALYSES OF FEMINIST REWRITINGS

Many other written works also reinterpret classic tales from a feminist perspective.⁴²⁾ In an attempt to gradually change the consciousness structure based on discrimination and prejudice, KuO, in her illustrated book *The Fairy Did Not Tolerate*, reinterprets and recreates Korean traditional fairy tales from the perspective of female

42) King, Ross. 2005. "Traditional Korean Fairy Tales and Contemporary Korean Fiction: A Case Study of "the Woodcutter and the Nymph"." *Acta Koreana* 8, no. 2: 17-48; KuO. 2019. *The Fairy Did Not Tolerate* [선녀는 참지 않았다: 고정관념·차별·혐오 없이 다시 쓴 페미니즘 전래 동화]. Seoul: Wisdom House; Ziihion, Seo Choi, Sunyoung Cho-Park, Joyce Park, Youngmi Baek-Youn, and Sookyeol Ryu. 2023. *Korean Folktales: Four Feminist Retellings*. Translated by Kayoung Kim and Peace Pyunghwa Lee. Edited by E Ce Miller. Alpha Sisters Publishing.

erotic agency, free from sexism.⁴³⁾ For instance, in the novel, the woodcutter follows the deer's advice and hides the fairy's clothes. He thinks that the fairy would be flustered and cry. He waits for the fairy to appear, searching for her clothes and weeping in despair, but the fairy in KuO's story does not tolerate this. The naked fairy is not ashamed of her appearance and seeks to search the area in her nude body to capture the thief. She also appears not alone but with other fairies, and none are ashamed of their nakedness. In this retold story, the fairy and the society marginalize the woodcutter and his misogyny. The villagers decide to punish the woodcutter and the deer for their crime of secretly spying on the naked fairies, stealing their clothes, and trying to force one of them to become his wife. The deer is punished for helping the woodcutter plot to steal the fairy's clothes while she is bathing. The book's illustrations also contribute to erotically empowering the fairy and problematizing the woodcutter's misogyny by depicting naked fairies who are unafraid of misogynist stigma against women's eroticism. Concurrently, the illustrations portray the woodcutter who was punished for his misogyny and forced to live in transparent clothes (nude). The retold story and illustrations highlight women's right to erotic agency.

The most recent retelling of *The Fairy and the Woodcutter* by Ziihiion et al.'s *Korean Folktales: Four Feminist Retellings* not only returns erotic agency to the fairy but also considers the agency of the fairy's daughter, who, from an early age, attempts to upend the problematic patriarchal and misogynist practices in her family and the society at large.⁴⁴⁾ Unlike the original, where the main characters are

⁴³⁾ KuO. *The Fairy Did Not Tolerate*.

⁴⁴⁾ Ziihiion, Seo Choi, Sunyoung Cho-Park, Joyce Park, Youngmi Baek-Youn, and Sookyeol Ryu. *Korean Folktales: Four Feminist Retellings*.

a fairy and a woodcutter, in the feminist retelling of the story, the eldest daughter, a 14-year-old Maya, a “mixed and multicultural” child, is the main character.⁴⁵⁾ Maya sues her father, her paternal grandmother, and a deer and tells the story of the trial held in heaven. Maya is upset because her mother, the fairy, is sick. Maya, her grandma, woodcutter, and deer are all at the courthouse in front of the Jade Emperor. Maya accuses the woodcutter of “Coercion to marry, abduction, imprisonment, destruction of property, and sexual and domestic violence.”⁴⁶⁾ The deer is at the court as an accomplice to the father. Maya explains that the deer “Talked to her father into stealing mother’s winged robe, trapping her on Earth and forcing her to marry him,” and that she “Never had a day of peace” and “Mother was always sobbing quietly.”⁴⁷⁾ She calls her parent’s marriage a “tragedy and pain” and demands that deer be severely punished.⁴⁸⁾ The retelling of the traditional folktale, while focusing on Maya’s mobilization of her erotic agency to disrupt the status quo, also demonstrates the dire effects that misogyny and sexual violence between husband and wife have on the children. The story describes Maya suffering from mental duress due to being gaslighted by her father’s misogyny and suffering from an eating disorder to drown her sorrow and pain. For Maya, her father, the woodcutter, is a domestic violence criminal who prevents her wife from returning to the sky with her children. Her mother, the fairy, is depicted as a brave domestic violence survivor who escapes the scene of violence. The story ends with Maya leaving her abusive home and the fairy,

45) Ziihiion et al., *Korean Folktales: Four Feminist Retellings*, 163.

46) Ziihiion et al., *Korean Folktales: Four Feminist Retellings*, 185.

47) Ziihiion et al., *Korean Folktales: Four Feminist Retellings*, 164.

48) Ziihiion et al., *Korean Folktales: Four Feminist Retellings*, 165.

relieved of the burden of protecting Maya, setting off on a journey to find her happiness and agency. The women in the story reclaim their erotic agency and are vindicated, while the woodcutter and the deer are punished for their crimes.

The comparison between non-feminist remakes and feminist ones demonstrates the latter's importance as a tool to help readers, especially young children who are the primary consumers of folktales, reconceptualize their presumptions on gender and sexuality. The non-feminist remakes perpetuate and sometimes go further than the original folktales in their misogynistic treatment of women in ways that do not help dispel the problematic lessons of the original folktales. It is only through the explicitly feminist remakes of the folktales that the stories can address fundamental cultural problems rather than resorting to doubling down on misogyny like the non-feminist remakes or perpetuating superficial solutions like the televisual remakes.

CONCLUSION

Numerous sociological research findings indicate that Korean girls and women consistently associate their sexuality with submissiveness.⁴⁹⁾ While traditional folktales cannot be singled out as the cause of such problematic sexual assumptions, they are a part of the problem,

⁴⁹⁾ Choi, Myung-Sook, and Na-Sun Ha. 2004. "A Study on Knowledge, Attitude, and Experience in Sex and Sexual Autonomy of College Students." *Korean Journal of Women Health Nursing* 10, no. 4: 318-30; Lee, Joohee, Jinseok Kim, and Hyunsung Lim. 2010. "Rape Myth Acceptance among Korean College Students: The Roles of Gender, Attitudes toward Women, and Sexual Double Standard." *Journal of Interpersonal Violence* 25, no. 7: 1200-23.

primarily when they are taught at face value rather than analyzed through a critical lens.⁵⁰⁾ Contemporary remakes of the folktales attempt to problematize the gender and sexual dynamics in the original folktale and update them to suit contemporary gender and sexual conventions better. However, as our analysis shows, the act of rewriting alone does not guarantee a liberatory outcome. Many remakes reproduce or even intensify the patriarchal structures embedded in the original tales unless they are intentionally shaped by feminist critique. While the original folktale decenters women's desires and agency to focus on those of the men, the retold stories primarily center on women's voices and desires. Nonetheless, when we consider the full liberating potentials of women's erotic power, as feminist theorists have discussed in depth, feminist novels are more liberating than televisual remakes because the former address fundamental problems of patriarchy and problematic behaviors.

The retelling of anachronistic stories through television and fictional novels is a step towards problematizing the pervasive and problematic gender and sexual norms that have been perpetuated among Korean youths, in part through the ubiquity of the original folktales in the formative years of their lives. This topic merits further research in the shape of surveys or ethnographic research regarding the impact of these folkloric remakes on their consumers' gender and sexual norms.

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⁵⁰⁾ Hyön, Chiyön. *Critical Reading of Fairytales for Gender-Equitable Education*.

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<국문초록>

한국전래동화의 재해석:

전래동화, TV 리메이크, 그리고 페미니즘으로 다시 쓰기의 비교 분석

이진원* · 이민주**

전래동화는 한국 교육 시스템에서 빼놓을 수 없는 중요한 구성 요소이다. 그러나 오랜 세월 전해져 내려온 전래동화는 여성의 성적 대상화와 피해자화를 당연한 것으로 받아들이게 만드는 젠더 역학을 반복적으로 재생산해 왔다. 이에 따라, 전래동화를 현대의 문화적 맥락과 감수성에 맞게 다시 쓰려는 시도 또한 꾸준히 이루어졌다.

이 글은 다음과 같은 질문에서 출발한다. 고대 전래동화의 현대적 각색은 과연 여성에게 더 큰 힘을 부여하고 있는가? 이를 탐색하기 위해, 두 한국 전래동화인 <온달전>과 <선녀와 나무꾼>의 원작, 인기 TV 드라마 시리즈 형태의 영상 리메이크, 그리고 전래동화를 페미니즘적 관점에서 재창조한 작가들의 희곡과 소설을 비교·분석한다.

그리고, 여성의 에로틱 에이전시에 관한 페미니즘 이론적 틀을 활용하여, 페미니즘적 관점을 명확히 의식하고 설계된 리메이크만이 여성에게 성적 힘을 부여할 수 있다고 주장한다.

주제어: 전래동화, 리메이크, TV 드라마, 온달, 선녀와 나무꾼

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