

they saw in popular picture books, fairytales, and anime circulating at the time in South Korea were all *oni* images. The influence of manga is also noticeable among responses from participants in their 50s, but this influence was most keenly felt by those in their 30s and 40s, and the perceptions of these participants were strongly shaped by such material. This age group was more likely than the previous generation to perceive *dokkaebi* as friendly, non-intimidating beings (as illustrated by responses like “cute,” “funny,” and “stupid”), and such perceptions likely stem from the *oni/dokkaebi* depicted in manga as cartoonish characters.

As we move down to the 10s–20s and 10 and under age groups, we notice an increasingly large proportion of participants citing film content such as movies, drama series, and anime. That said, the above-mentioned TV series, “Guardian: The Lonely and Great God,” may have had the most impact on the 10s–20s age group. Interestingly, the responses of the 10s–20s age group included “textbooks,” and those of the 10 and under age group included “personal encounter.” However, when the children cited “personal encounter,” they meant encountering an actor impersonating a *dokkaebi* at a cultural or amusement facility (such as the *dokkaebi* Museum in Jangsu, Hwaam Cave in Jeongseon, or Lotte World); this is quite different from the elderly participants’ “personal encounters,” which denoted supernatural experiences.

In particular, the *dokkaebi* characters drawn by children 10 and under retained to some extent the *oni-like* elements (such as a horned head and spiked club) and possessed a diverse array of features, including different genders, clothing, and number of horns. Such diversity is consistent with the fact that *dokkaebi* content designed for children today features many more innovative representations of *dokkaebi*. It is also consistent with the fact that today’s children have more varied opportunities to encounter *dokkaebi* in the first place; in addition to seeing *dokkaebi* characters in print material, they can also encounter them in amusement facilities, for example.

5. Conclusion

In this article, I reported survey results showing how different age groups perceive the visual image and personalities of *dokkaebi*—Korea’s version of mythological monster, which have become a cherished icon of Korean culture—and discussed the trends particular to each age group, as well as intergenerational variations. I then examined the factors that gave rise to such intergenerational variation; specifically, I examined how each age group’s perceptions were shaped by *dokkaebi* representations in print media or film content to which they were exposed in their childhood.

Due to space constraints, I am unable to present the comprehensive results of my surveys, having had to abridge my discussion of transitions over time in print media and film. I intend to present the results and analysis in more detailed way at a later date. For the time being, however, I believe this article provides a general overview of how today’s Korean people perceive *dokkaebi* and how print media and film content have influenced such perceptions.

6. Reference

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- [1] There is some regional variation in pronunciation; varieties include dochabi (Jeolla province), dokabi (Gyeongsang province), and dochebi (Jeju Island, Namhae).
 - [2] Michio Nmekawa, *Momotarozō no Henyō* [The Process of Change in the Image of Momotaro], Japan: Tokyo Shoseki, 1981, p. 41.
 - [3] Mikyung Bak, *Kankoku no “oni”—Dokkaebi no shikaku hyōshō* [The Visual Representation of Korean Dokkaebi], Japan: Kyoto University Press, 2015.
 - [4] Monbushō [Ministry of Education], *Jinjo Shogaku Kokugo Dokuhon* [Japanese Reader in Elementary School], Japan: Monbushō, 1918, p.52.
 - [5] Hakuyo Furuya, *Hanashi-no ehon* [Picture Book of Stories], 1952, Japan: Masumi Shobo, pp. 5-6.
 - [6] Photo taken by Mikyung Bak, February 2014.