

“WORDS FROM THE HEART”: AN UNPUBLISHED KASA

By W. E. Skillend*

Preface

This Kasa is in a manuscript in the possession of Professor Byong Uook Chung (鄭炳昱), which he first examined in detail when he was very kindly showing me his private collection in the early summer of 1962. He was most impressed with this poem. The hours which I spent with him were probably the most valuable experience which I have had in my studies of Korean literature, and when he suggested that I might publish the poem with comments in English, I was most eager to do so. I am ashamed that I have allowed myself to be diverted from this work for more than three years, and my main motive in submitting it now is to acknowledge publicly the debts which I owe to Professor Chung and other Korean scholars. I need hardly say that any merit in this presentation is due entirely to Professor Chung, who copied out the text legibly and added copious notes in the first place, and subsequently corrected many mistakes in and suggested many improvements on my first draft. I hope that I am at least passing on to other westerners something of what he has taught me. Where I have misunderstood or misrepresented what I have been taught, the fault is mine alone, and I should be grateful to hear from anyone who cares to correct me on any

*Lecturer in Korean, University of London.

point at all.

I have tried to present the poem in such a way as to direct attention to the original. The "modernised text" is not a modern Korean poem, but is intended to identify the words of the original text in terms of modern Korean spelling. The "translation" is not an English poem, but simply attempts to identify the words of the original poem in terms of English words in so far as this is compatible with expression in intelligible English. The translation corresponds with the order of the original text line by line, except where I have indicated by numbering consecutive lines in the translation that I have had to change that order.

Footnotes are given only to specific words and phrases, and I have tried to restrain myself from giving footnotes which add nothing to the information in the modernised text and the translation or give only information which can easily be found elsewhere. I have in fact made it a rule not to give a footnote on any word which is sufficiently well explained as it is used in its context here, either under the form in which it appears in the original text or under the form in which it appears in the modernised text, in the Minjung Sugwan's *Unabridged Korean Dictionary*, edited by Dr Hi Seung Lee(李熙昇編 : 〈민중〉국어대사전, 民衆書館 Seoul, 1961).

Similarly in the "appreciation" which I attempt below, my main purpose is to draw attention to the qualities of the original poem. It is, of course, a personal appreciation, and I do not know whether it says anything original, anything that no-one has ever said before, or anything that no-one has ever thought but not considered worth putting into print. I should very much like to be told whether it does. I have never had any formal instruction in Korean literature, and if I have read a few books on the subject, I have probably read them with far too little understanding. This is a handicap which I accept for the sake of the pleasure I get

in reading Korean literature, but just how severe a handicap it is I think only another westerner who has tried to appreciate Korean literature with a meagre training in the language and one shelfful of reference books can know. On the other hand, I live in hope that I may be able to contribute something, partly for the very reason that the language in which the literature is written is not a natural habit for me, but one which I must cultivate consciously, and partly also because I approach Korean literature with an entirely different set of prejudices from those which Koreans bring to the subject.

However, when all is done, I shall be satisfied if the only result of my efforts is that the original poem is made available. It is a Korean treasure, and I am honoured that Professor Chung should allow my name to be attached to its presentation.

Text, Translation and Notes.

Original text	Modernised text	Notes
심어수	心語辭	
어와 슬플치고 (1) 슬픈 스설 하여보세	어와 슬플치고 슬픈 辭說 하여 보세	(1) 스설 : Chung : 辭說 “all sorts of things that one has been keeping in one's mind.” This seems to be appropriate here, and to reconcile the two apparently very different meanings of the word in the dictionaries.
인성이 다 스라야 백년이 겨오 되니 그사이 밤이 이서 잠든 세는 헬 것 업네 (2) 백년을 받을 썩려 오십년은 잠을 자고 슬프고 즐거운 세 (2) 또 썩려 반이 되니 백년을 다 살면은 이십여년 되건마는 스오십 겨오 살면 산 동안이 늦겡도다	人生이 다 살아야 百年이 겨우 되니 5 그 사이 밤이 있어 잠든 때는 셀 것 없네 百年을 받을 때려 五十年은 잠을 자고 슬프고 즐거운 때 10 또 때려 半이 되니 百年을 다 살면은 二十餘年 되건마는 四五十 겨우 살면 산 동안이 느겡도다	(2) 썩려 : (line 7) and 썩려 (line 10) : the formal modern equivalent is 때리다, as in the modernised text, but no work of reference explains the use in line 7. 南廣祐 : 古語辭典 quotes 木屑析, “to split wood” from the dictionary 類合. The word seems rather violent for this passage
그등의 팔조 조하 부귀 공명 하게 되면 (3) 성원 진스 장원 급제 한림 주서 참의 참판 (4) 군현감 목부스와 (5) 유수 부윤 감병스 (6) 공명도 기록하고 부귀조차 겸전 하여 님군이 위되하고	15 그 中에 八字 좋아 富貴 功名 하게 되면 生員 進士 壯元 及第 翰林 主書 參議 參判 郡縣監 牧府使와 20 留守 府尹 監兵使 功名도 기록하고 富貴조차 兼全하여 임금이 爲待하고	(3) 급제 : Chung : 及第 “a candidate who passes the major examination in literature(文科 大科).”

Translation

Words from Heart.

Alas ! I am sad !

Let me tell you all my sadness.

Human life, if lived to the full,

Is barely a hundred years,

5 And out of that there are the nights,

And the time spent in sleep is immeasurable.

Splitting a hundred years in two,

One sleeps for fifty years,

And sad and happy times

10 Split again into halves.

So if one lives all the hundred years

That is a little more than twenty years.

But if one lives barely forty or fifty years,

The time one has lived is a matter of grief.

15 In that time, with good fortune,

If one gets riches and honour, recognition and fame,

Bottom or top class graduate, first on the list, Doctor of Letters,

Diarist, Recorder, Third Minister, Second Minister,

County Magistrate, Town or City Magistrate,

20 City Governor or Capital Magistrate, Provincial Governor or Army
Commander.

Recognition and fame are splendid

And riches and honour complement them.

The king treats him well

백성이 우리르니
성전의 장한 설명
스후에 그지업서
죽백의 조요하고
죽손 이음이 이스니
천백세 누리도록
그 사람을 일컬으면
아무리 죽어서도
죽어도 사라소다
사라실제 저러하면
죽다하고 늦겨우랴

하늘이 사람 낄제
팔자가 다 다르니

되롱이에 호미 걸고
쇠코중의 걸치논덕
준달이나 긴달이나
손발톱이 버셔지고
바지개에 돈냥 미천
적삼등의 씬 비니덕
높흙도 높홀시고
티산 준령 넘나드니
떠랑이에 술을 쫓고
현 누덕이 감으니
풍설이 기둥 칠제
남의 문의 입을 걸고
덕샷갓 현 바람의
비러 먹는 저 선스⁽⁷⁾는
비 창자 타라 쥐고
아미타불 속질업다

百姓이 우리르니
25 生前의 壯한 姓名
死後에 그지없어
竹帛에 照耀하고
子孫 이음이 있으니
千百歲 내리도록
30 그 사람을 일컬으면
아무리 죽었어도
죽어도 살았도다
살았을제 저러하면
죽다하고 느겨우랴

35 하늘이 사람 낄제
八字가 다 다르니

도롱이에 호미 걸고
쇠코中衣 걸치는데
진달이나 갠달이나
40 손발톱이 벗어지고
바지개에 돈兩 밀천
적삼등에 땀뻘 이는
높음도 높을씨고
泰山 峻嶺 넘나드네
45 패랭이에 술을 쫓고
현 누더기 감은 이는
風雪이 기둥 칠 제
남의 門에 입을 걸고
대샷갓 현 바람에
50 밀어 먹는 저 禪師는
배 창자 타라 쥐고
阿彌陀佛 속질업다

This gives better sense here than the dictionary definitions, since this line then consists of four academic titles in ascending order of importance. The translations given in this line are my own rough translations of Korean definitions of the titles. For those in the next two lines I have followed as closely as possible E. W. Wagner: "The Literati Purges" (unpublished thesis at Harvard), pp. 446 - 458.

(4)군현감 : Chung: 郡守 and 縣監

(5)목부스 : Chung: 牧使 and 府使.

(6)감병스 : Chung: 監司 and 兵使.

(7)타라 : Chung: "twisting like a coil(타래)."

(8)지쳐업시 : Chung: 指處없이 "not knowing where he is going."

(9)청문의 귀직들은: Chung: 靑門=東大門 and 歸客=돌아가는 나그네: "travellers who return through the East Gate (to the burial ground at 忘憂里 Mangu-ri)."

And the common people respect him.

25 So the glorious fame of his lifetime

After his death for ever and ever

Shines in the Annals.

This is how one has an unbroken line of descendents,

30 So if that man is praised

29 Down for hundreds and thousands of years,

However dead he may be,

Though dead, he is alive.

If he was like that when he was alive,

When he is said to be dead, can it be a matter of grief?

35 When Heaven produces men.

Their fortunes are all different.

So one with a farmer's cape and wielding a hoe,

Wearing a farmer's trousers,

And, on rainy days and fine days alike,

40 Having his finger nails and toe nails torn off,

All his meagre fortune on an "A" frame,

Sweat soaking the jacket on his back,

Higher and higher

Climbs over the high mountains and steep passes.

45 One with a tassel threaded on a bamboo hat,

And wrapped up old rags,

When the blizzard strikes the pillars,

Addresses himself to another's house.

In his bamboo hat and with an old sack,

50 Begging his food, the Son priest

Twists up his intestines

And loses hope in Amitabha.

저러한 중성들을
 녀시지나 말으시지
 공변된 하느님의
 고르잔은 팔자로다
 흰흔 세상 못 보고
 지쳐⁽⁸⁾ 없시 죽어지면
 인간의 끼친 자취
 어느 곳의 츄줄소냐
 가련한 저희들은
 일너도 버려두고

슬프다 우리 벗님
 저 벗님의 팔자로다
 도상으로 낙된 집의
 가세도 조커니와
 언건흔 팔척 창신
 선골도 준슈하다
 공명의 뜻을 두고
 세상의 낙다르니⁽⁹⁾
 청문의 귀객들을
 역역히 다 헤여도
 고금의 품흔 저조
 나흐니 업진마는⁽¹⁰⁾
 동파의 말 가토여
 간데죽죽 사라가니
 팔조를 못 속여서
 홀일업시 도라왔네
 담 위의 높은 舍廊
 썬집이 소쇄하니
 삼순구식 십년일관⁽¹¹⁾
 다 후리쳐 생각말고

저러한 衆生들을
 내시지나 말으시지
 55 공변된 하느님에
 고르잔은 八字로다
 흰한 世上 못 보고
 指處 없이 죽어지면
 人間에 끼친 자취
 60 어느 곳에 찾을소냐
 可憐한 저희들은
 일러도 버려두고

슬프다 우리 벗님
 저 벗님의 八字로다
 65 祖上으로 내린 집에
 家勢도 좋거니와
 偃蹇한 八尺長身
 仙骨도俊秀하다
 功名에 뜻을 두고
 70 世上에 내달으니
 靑門의 歸客들을
 歷歷히 다 헤여도
 古今에 품은 才操
 나은 이 업진마는
 75 東坡의 말 같아서
 간데죽죽 따라가니
 八字를 못 속여서
 하릴없이 돌아왔네
 담 위의 높은 舍廊
 80 몇집이 瀟灑하니
 三旬九食 十年一貫
 다 후리쳐 생각말고

(10) 동파의 말: Chung: 東坡驛의 말(馬). None of the usual reference works, e.g. 新增東國輿地勝覽, vol. 12, leaves 8-9, seem to illustrate the reference here.

(11) 후리쳐 : 후리치다 is a "strong word" formed from 후리다, but the meanings given for 후리다 seem to be more appropriate here.

(12) 정근: Chung: 정성들여 영근

(13) 이우니 : Chung : "이우다 is 'to cast a fishing rod' ". For the fishes named in the previous line I have assumed that 끄릿대 is the same as 끄리 and have given as translations for the two words the names of what seem to be the nearest equivalents for British sporting fishermen. They may not be zoologically accurate.

(14) 몰니라 : the main verb form 에라/애라 is given in 李崇寧, 中世國語文法 (乙酉文化社, Seoul, 1961), page 279, § 347(1).

(15) 썬 터럭이 누루도록:

Such creatures

Should not be produced.

55 For a just God

It is an unfair fortune.

58 If he disappears and dies

57 Not having seen a happy world,

60 In what place shall we find

59 The traces of what he has bequeathed to mankind?

For such poor wretches

We discard as soon as possible.

Alas ! My friend !

It was that friend's fortune.

65 In the house left to him by his ancestors

His family fortune was good enough,

And he was a fine tall figure of a man,

Extraordinarily well built.

He set his mind no recognition and fame

70 And ran out into the world,

72 And though one may count off each and every one

71 Of the travellers who have returned through the Green Gate,

For talent possessed, of old and now,

There has been none better,

76 But wherever he went, he was followed,

75 As by the horse of the Tongp'a Station,

So he could not cheat his fate

And had to return.

He had his pavilion high above the boundary wall,

80 Thatch-roofed, neat and tidy,

And he ate nine times a month, lived ten years without change,

Swept away every thought of it from his mind,

강호풍경 버지 되어 江湖風景 벗이 되어
 백년을 기약하니 百年을 期約하니
 (12) 정근 벼 알 빌 적의 80 정근 벼 알 벨 적에
 삽가래 훑터지고 삽가래 훑터지고
 참디스 같이 세에 참마자 꼬릿대에
 (13) 낙수씨를 이우니 낙숫대를 이우니
 씨글의 무쳐 이셔 터끝에 묻혀 있어
 공명하는 저 손네야 90 功名하는 저 손네야
 (14) 네 근심 너 몰래라 네 근심 내 몰래라
 너 흥미 네 알소냐 내 興味 네 알소냐
 무릅히 귀의 넘고 무릎이 귀에 넘고
 (15) 셴 터력이 누르도록 셴 터력이 누르도록
 (16) 하늘이 주신 나을 95 하늘이 주신 나이를
 한이 업시 다 누리면 恨이 없이 다 누리면
 (17) 진손 보고 외손 보고 眞孫 보고 外孫 보고
 (18) 증현손이 만당하여 曾玄孫이 滿堂하여

이러듯 조흔 팔죽 이렇듯 좋은八字
 남의 업시 바라더니 100 남에 없이 바라더니
 귀신이 시괴 할지 鬼神이 猜忌한지
 (19) 조물의 희짓던지 造物이 戲짓던지
 아춤의 떠준 이슬 아침에 맺은 이슬
 풀쑏히 걸넛다가 풀끝에 걸넛다가
 광풍이 건듯 부니 105 狂風이 건듯 부니
 속절업시 스러지네 속절없이 스러지네
 공명갓흔 성인들과 孔孟 같은 聖人들과
 (20) 분혹 갓흔역 스라도 賁育 같은 力士라도
 한번 죽기 못 면하여 한참 죽기 못 면하여
 천고의 진퇴 되니 110 千古의 塵土(가) 되니
 (21) 죽다고 나 설우랴 죽다고 다 설우랴

Chung: "Strong hair turning yellow is a metaphor of green leaves, grass, etc., dying applied to black hair turning white."

(16) 나을: the old forms of 나이 are : 나(=나이), 나히(=나이가), 나을 or 나을(=나이를), etc.

(17) 진손 : Chung: 眞孫 "one's son's children".

(18) 증현손 : Chung: 曾孫 and 玄孫. The original text actually has 증형손.

(19) 희짓견지 : Chung: 마구 뒤 흔들어서 아무렇게나 만들어 버리다. perhaps this meaning can be seen in 戲作.

(20) 분혹 : Chung: 孟賁 Maeng Pen and 安育 An Yü, two strong men, heroes of Chinese tales. 혹 for 育 is found even in early modern texts, e.g. 교육 for 教育.

(21) 설우랴 and 설워 are both from 설다 : 설우, the alternative stem, +(으)랴, future question, and +(으)이, emphatic statement.

(22) 번듯하고 : compare 번드지 etc.

(23) 여희거다 : the reference books do not seem to be

And rivers and lakes, nature became his companions,
 And he plighted his troth to them for ever.
 85 So, when the full-ripened rice came to ear,
 Spade and plough were cast aside
 88 And he cast his fishing rod
 87 At barbel and gudgeon.
 90 "You gentlemen who seek recognition and fame
 89 Buried in the dust,
 Your anxieties are unknown to me.
 Can you know the fun I have,
 Until my knees are higher than my ears
 And my strong hairs turn yellow
 96 Enjoying without regret
 95 All the years which Heaven has given me,
 Seeing my son's children and my daughter's children,
 And their grandchildren and their grandchildren's children filling my
 house?"

Such good fortune
 100 As no-one else had, he hoped for,
 But perhaps the spirits were jealous
 Or creation had gone wild at his birth,
 Because the dew formed in the morning
 Hangs on the tip of the grass,
 105 Until a wild wind puffs,
 When, helpless, it vanishes.
 Even saints like Confucius and Menius
 And strong men such as Pen and Yü
 Cannot avoid dying in the end,
 110 And become eternal dust.
 They are dead, it is said, but is there only sadness?

이 죽음이 가장 설위
乾坤의 나는 나달⁽²²⁾
돌의 불이 번듯하고
인간의 하도 홀일⁽²³⁾
꿈결갓치 여회거다

평성의 품은 저조
흔번도 못 써 보고
늑진뵈로 감동혀서
나무 속의 집히 녀코
은정을 쌍쌍 쳐도
급급한 줄 모르거든
덕초 밤 한잔 술을
정성으로 권하온들
깊은 잠 들어 계셔
새실 새가 묘연하다
청산의 길한 터로⁽²⁴⁾
새날 마다 형초할 제
사당의 하직하고
자취 업시 도라셔니
희로성 느러지고
요령 소리 땡경땡경
나 아나 남이라도
슬픈 눈물 다 지운다
어디로 가시논고
가시논덕 프러보셔
이번의 가신 길의
부모님네 만나시면
새나 그린 정의
반겨논 하련마는
안히 조식 쏘며느리

이 죽음이 가장 설위
乾坤의 나는 나달
돌의 불이 번듯하고
115 人間이 하도 할일
꿈결같이 여회거다

平生에 품은 才操
한番도 못 써 보고
六鎭뵈로 감(아)동여셔
120 나무 속에 깊이 넣고
銀釘을 땅땅 쳐도
急急한 줄 모르거든
대추 밤 한盞 술을
精誠으로 勸하온들
125 깊은 잠 들어 계셔
새실 때가 杳然하다
靑山の 吉한 터로
새날 받아 行次할 제
祠堂에 下直하고
130 자취 없이 돌아서니
薤露聲 늘어지고
搖鈴 소리 땡경땡경
나 아니어 남이라도
슬픈 눈물 다 지운다
135 어디로 가시논고
가시는 데 물어보세
이番에 가신 길에
父母님네 만나시면
떠나 그린 情에
140 반겨논 하련마는
아내 子息 딸 며느리

clear as to whether 거 represents a past tense or a mood of surprise. 거 is also used in this poem in 되거고나, line 164, and in 지너거나, line 190. The reference books show the same lack of decision about the similar suffix 듯, which is used in line 167. Marshall R. Pihl: "A Study on Nonconclusives in Modern Korean" (서울大學校 國語學研究會 國語研究 16, August 1965), p. 13, gives one meaning of 거 as "used in contexts where the action or state of the verb...is open to question," and, p. 16, suggests that 듯 may be something like a double use of 도.

(24) 새날마다 : Chung: "choosing a day". I have not found the expression in any reference work, but apparently 새날 "a new day" is a recognized phrase for "an auspicious day".

(25) 혼말슴 분별업시 is most naturally taken with the following line as a couplet describing the

This death is the saddest of all.
 The universe's time, which flies by,
 Flashes like the spark from a stone,
 115 And the things humans will do so furiously
 Must surely pass away like a dream.

The talent which he possessed all his life
 He did not use even once,
 Then he was tied and bound with hemp from the Six Towns
 120 And buried deep in wood,
 And even when the silver nails were hammered in
 He knew no urgency,
 124 So if one offers him in all sincerity
 123 Jujubes, chestnuts and a glass of wine,
 125 He has fallen into a deep sleep
 And when he will wake up is uncertain.
 128 When he set off on the right day
 127 To an auspicious spot in the green hills,
 I said my farewells at the shrine,
 130 And turned back, leaving no trace,
 And the dirge trailed on
 And the handbells tinkled.
 Not only I, but the others too,
 Shed all their sad tears.

135 where is he going?

Let me ask him where he is going.

138 If you meet your parents

137 On the road you have gone on this time,

140 I would be glad

139 Because of the yearning which they had for you when they departed,

But your wife, sons, daughters, daughters-in-law,

- 이 뉘게 의탁⁽²⁵⁾하리
 한 말씀 분별업시
 저러특시 돈단 무심
 전영이 계시오면
 우중일털 아니시랴
 공산이 적막하고
 두견새 우지지노덕
 거문 나무 같은 후의
 횡⁽²⁶⁾띠 오장 가로 닳고
 파려할 가슴 위에
 싸코 싸코 싸한 흙을
 큰아큰 달구⁽²⁶⁾덕로
 위웅지웅 다하⁽²⁷⁾낙니
 인정을 생각전⁽²⁷⁾대
 차마 저리 하⁽²⁷⁾라마는
 유명이 다른 후는
 곱히 묻기 원⁽²⁸⁾하느니
 세상의 잇던 조취
 아모리 찾아본들
 그림자도 아니 두고
 함⁽²⁸⁾귀 도라 가단말가
 장부의 큰 구각⁽²⁹⁾이
 우흙 흙이 되거고나
 자 두치 밤나무⁽²⁹⁾쪽
 분면을 곱게 올려
 잇⁽²⁹⁾듯던지 없⁽²⁹⁾듯던지
 저 靈魂을 불러다가
 요여의 편히 모셔
 옛집으로 도라오니
 집안 어른 나갔다가
- 그가 뉘게 依託하리
 한 말씀 分別없이
 저렇듯이 頓斷 無心
 145 先瑩이 계시오면
 우중일털 아니시랴
 空山이 寂寞하고
 杜鵑새 우짓는데
 검은 나무 같은 後에
 150 橫帶 奧藏 가로 닳고
 파리한 가슴 위에
 쌓고 쌓고 쌓은 흙을
 크나큰 달⁽²⁶⁾곳대로
 위웅지웅 다하⁽²⁶⁾내니
 155 人情을 생각전⁽²⁷⁾대
 차마 저리 하⁽²⁷⁾라마는
 幽明이 다른 後는
 곱히 묻기 願⁽²⁸⁾하느니
 世上에 있던 자취
 160 아무리 찾아본들
 그림자도 아니 두고
 함께 돌아가단 말⁽²⁸⁾가
 丈夫의 큰 軀殼이
 우흙 흙이 되거구나
 자 두치 밤나무⁽²⁹⁾쪽
 粉面을 곱게 올려
 잇⁽²⁹⁾듯던지 없⁽²⁹⁾듯던지
 저 靈魂을 불러다가
 腰輿에 편히 모셔
 170 옛집으로 돌아오니
 집안 어른 나갔다가

supposed state of the de-
 ad man. 分別 can mean
 "discrimination, sense"
 and there is also 無分
 別하게 "recklessly,
 thoughtlessly, rudely".
 分揀 is also very sim-
 ilar in meaning to 分
 別, but can also have
 the meaning of "for-
 giveness". 전영이 계시
 오면 is difficult and
 the "subject" of line
 146 is obscure: "If there
 is an ancestral tomb,
 will it not be a scol-
 ding?".

(26) 다하⁽²⁶⁾낙니: reference works
 give many uses of 다
 하⁽²⁶⁾ as an old inter-
 pretation of 築, which
 means basically "to
 ram, to build with
 mud".

(27) 하⁽²⁷⁾라마는: no examples or
 explanations of this
 form are given in
 the reference books,
 though it does occur else-
 where, for example in
 李兆年's *sijo*: 梨花에
 月白하고. It seems to
 be 마는 "but" after the
 interrogative main verb
 form (으)랴. This is
 not easy to understand,
 but it does seem to be
 an accepted combina-

Who will they rely on ?

144 You are so indifferent to them

143 That you have not one word of regard for them.

145 If you are in your ancestral tomb,

Might they not reprove you ?

The empty mountain is deserted

And a cuckoo calls.

After they have put him in the black wood coffin,

150 They slide the lid across the deep grave,

And on top of the emaciated breast

They pile, pile, pile the earth

And with a great big rammer

Ram it up with steady strokes,

155 So I think my human thoughts,

“Can they bear to do that ?”,

But after one is gone

One wishes to be buried deep.

160 However much they may search

159 For traces that he has been in the world,

Will he have left even a shadow

But returned with it ?

The whole huge body of a man

Must surely become a handful of earth.

166 They made up a beautiful memorial tablet,

165 A piece of chestnut wood, one foot two inches,

And, whether it was there or not,

Called upon his soul,

And took it in comfort upon the little palanquin

170 And returned to his former home.

The adults of the family went out,

문전의 드리오면
 기증승도 보고 지즈며
 반겨을 ⁽³⁰⁾헛것마논
⁽³¹⁾엇지타 이 형식은
 저러트시 쳐랑하여
 하늘 쌍 부르짖어
 통곡 소리 썬이로다

門前에 들어오면
 개짐승도 보고 짓으며
 반겨를 하건마는
 어찌타 이 行色은
 저렇듯이 淒涼하여
 하늘 땅 부르짖어
 痛哭 소리 썬이로다

이제는 홀일업니
 아무래도 홀일업니 180
 진시황 한무제도
 장한 위엄 속절업다
 석숭이 도주공의 ⁽³²⁾
 싸힌 전곡 뵈디업다
 봉낙산이 어디뻬고 185
 불사약 잇건마는
 안기생 적송조는
 거룩한 팔자로다
 거문 터럭 아히 얼굴
 몇 백년을 지내거나
 청하노라 저 신선들
 낙한 봉지 날을 주소
 불쌍한 우리 벗님
 홀 환 먹여 슬녀닉여
 백년이 적다여도 195
 그이나마 다시 살려
 인간의 못다한 일
 만일이나 마조하고
 평생의 정든 친구
 다시 모여 놀아 보고 200
⁽³³⁾지고

이제는 하릴업네
 아무래도 하릴업네
 秦始皇 漢武帝도
 壯한 威嚴 속절없다
 石崇이 陶朱庫에
 싸인 錢穀 쓸데없다
 蓬萊山이 어디뻬고
 不死藥이 잇건마는
 安期生 赤松子는
 거룩한 八字로다
 검은 터럭 아이 얼굴
 몇 百年을 지내거나
 請하노라 저 神仙들
 藥한 封紙 나를 주소
 불쌍한 우리 벗님
 한 丸 먹여 살려내어
 百年이 적다여도 195
 그이나마 다시 살려
 人間에 못다한 일
 萬一이나 마조 하고
 平生에 情든 親舊
 다시 모여 놀아 보고 200
 지고

tion (see 최현배 : 우리
 말본, 정음사, Seoul,
 1955, p. 630, § 479
 (2).).

(28)가단말가:갓단말인가 “Do
 you mean to say that
 he has gone?” 다, the
 tenseless basic main
 verb form is especially
 widely used in quota-
 tions, and 가 for 인가
 is well attested.

(29)우흙:Chung:“one handful
 (웁큼)”.

(30)반겨을 헛것마논:Presum-
 ably as in the modernis-
 ed text. but even을 would
 be unusual in this form.
 Compare line 140, which
 would also be unusual
 in modern Korean.

(31)엇지타:I have not found
 this word listed in any
 reference work, but the
 민중 국어대사전 gives
 it in explanation of 엇
 뎃타, which is fairly
 common in *sijo*

(32)도주공:not identified. 范
 蠡 Fan Li was another
 proverbially rich Chine-
 se who lived about 1,000
 years earlier than Shih
 Ch'ung, and his title
 is 陶朱公, in Korean
 도주공, Duke Chu of
 T'ao. I have trans-
 lated 도주공 as above on

And then, as they came in to before the gate,
 Even the dogs, animals, barked when they saw him
 In welcome,
 175 But his appearance
 Is so sad
 178 That there is only the sound of lamentation
 177 As they call upon heaven and earth.

 179 Now it is no use,
 180 No use at all.
 182 Helpless was even the splendid majesty
 181 Of the First Emperor, of Ch'in, and Emperor wu of Han.
 184 Useless was the wealth amassed
 183 In the T'ao-chu store by Shih Ch'ung.
 185 P'eng-lai-shan, wherever it may be,
 Has the elixir of life,
 188 But that was the blessed fate
 187 Of An Ch'i-sheng and Ch'ih-sung-tzu.
 190 Can they have had for hundreds of years
 189 Their black hair and their children's faces?
 I beg you, you fairies,
 Give me one bag of the elixir.
 To my poor friend
 I shall give one pill and restore him to life –
 195 A hundred years is short, you may say,
 But I shall give him life again,
 So the things he could not do in his lifetime
 We shall do them all, however trivial,
 And all the friends who were close to him through his life
 200 Wish to gather again and enjoy themselves.

어와 슬플시고	어와 슬플씨고
슬픈 스설 그지업네	슬픈 辭說 그지없네
문간의 오기력이	門間의 외기러기
두 날개 드리우고	두 날개 드리우고
뺨을 일코 우지지노라	205 짝을 잃고 우짚노라
긴 소리 처량하다	긴 소리 淒涼하다
소상강 동정호의	瀟湘江 洞庭湖에
달 밝은 밤이로다	달 밝은 밤이로다

어와 슬플시고	어와 슬플씨고
슬픈 스설 그만하시	210 슬픈 辭說 그만하세
두어라 이 설음	두어라 이 설음
소리소리 스러 술잔	사리사리 사러 술盞에
의 담아	담아
한잔 두잔 천백잔	한盞 두盞 千百盞 먹고
먹고	
장취 불성훈가 하노	長醉 不醒할가 하노라
라	

the assumption that—either Shih Ch'ung [had a storehouse named after his predecessor, or the two persons have been confused here.

(33)지고:main verb ending, statement, used with the ㅁ form of verbs, expresses a wish.

Alas! I am sad!

There is no end to my sadness.

At the gateway a lone goose

With both wings drooping

205 Cries at the loss of his mate.

His long cry is sad.

208 It is a night when the moon is bright

207 On the River Hsiao-hsiang and Lake Tung-t'ing.

Alas! I am sad!

210 Enough of my sadness!

Lay aside this sorrow!

I'll coil it up, coil by coil, I'll put it in a wine cup

And drink one cup, two cups, hundreds and thousands of cups,

I'll drink and drink, and I'll never sober up, I think.

An Appreciation

Simply to set out a poem of this quality is to do it justice, and I fear that any appreciation which I attempt can only diminish the original. Thus if I feel that many of its images are conventional rather than original or that the Chinese references border on the trite, this may be due to my not having a natural feeling for the language. Or again, if the poem has a baffling anonymity for me, this may be due to my lack of experience in Korean literature. The poem is technically anonymous. The original text does not identify its author or its subject, nor does it even date it. In spelling it seems to be typical of the late nineteenth and early twentieth century texts which form the great mass of the material which we have of pre-modern literature in Korean, its language belongs to the great unexplored period of the late Yi Dynasty, the social references could be to almost any period within the Yi Dynasty, and the literary references could have been made at any time within the whole period of the history of Korean literature. From this other side of the world it is extraordinarily difficult to see any great difference between, say, Su Tungp'o, who is inevitably called to mind by the reference in line 75, and the author of this poem. The two belong, it seems, in spite of the thousand miles and perhaps nearly a thousand years which separated them, to essentially similar societies in the same cultural tradition.

Unless one can relate this particular part of Korean literature to all its other parts in Korean, most of which may be either completely lost or perhaps only temporarily out of sight, as this one has been, unless one can relate the works of Korean literature which are in Korean to those which are in Chinese, and unless perhaps

one can relate all these Korean literary works of both sorts to the vast body of literature in Chinese which has been produced in China itself, one can do little, it seems, but accept such works as this for what they are in themselves, evaluating them by such standards of literary criticism as one knows, and enjoying them or not according to one's own personal tastes.

In this sense one may treat this poem as though it were unique, and it is in any case clearly an expression of profound personal sorrow, such as must appeal to any reader of sensibility anywhere at any time. This aspect of the appreciation of this poem is so obvious that I shall not dwell on it. Its humanity is fully felt by reading the poem itself, not another's appreciation of it, and if I concentrate on what appears to me to be the Koreanness of this particular expression of human feelings, the techniques used in this particular poem to convey human feelings, I hope that it will be understood that I appreciate that the value of the poem lies primarily in the fact that it does convey feelings common to all humanity.

The first peculiarly Korean feature of Korean poetry is its metre. I was at first disturbed by the Korean descriptions of that metre which I read. The syllable count seemed to be such a mechanical formula for producing a poem, and if all the syllable counts which I have seen allow considerable latitude in the exact numbers of syllables in each line, thus making it less mechanical, in extreme cases the latitude allowed has been so great that the syllable count has left the poem virtually without form at all. What lies behind the syllable count is not, I think, anything as un-Korean as the model of Chinese poetry, as has been suggested, but the very nature of the Korean language. It seems to be a ridiculously obvious statement to make, but after all the nature of Korean speech is not the same as that of, say, English speech. For a start, stress operates differently in Korean and in English, and it is therefore reasonable that

Korean poetry should not take as the basis of its rhythms the patterns of stress which English poetry uses to achieve its distinctive rhythms. In fact it seems to me from what I know of the nature of Korean speech that the most natural way to express rhythm in the Korean language may well be to use patterns of varying lengths of phrases.

If we examine this particular poem in these terms, we find that rather more than half the lines of the poem consist of two metrical phrases, one of three and one of four syllables, and rather less than half of two metrical phrases each of four syllables (the 四四調 which is the usual description of the *kasa* form), with a very few lines having other forms: two-four, four-three, four-five, three-five and four-six.

This analysis by lines is, I understand, the usual analysis of the metre of such poems, but the metre of this poem makes at least as good sense if it is taken in pairs of lines, couplets, in that by far the greater number of the three-four lines are the first lines of couplets and by far the greater number of the four-four lines are second lines of couplets. Thus three-four-four-four is the rhythm of about half the couplets of the poem, and most of the rest are just about equally three-four-three-four and four-four-four-four. I have not been able to discover any regular correlation between the couplets of different patterns and any differences of mood or meaning in the couplets, nor can I discern any pattern in the use of the couplets of different patterns. About two thirds of all the couplets of the poem are followed by couplets of a different pattern, which might suggest that variety of rhythm was preferred for its own sake, but on the other hand sequences of two or three couplets in the same rhythm are not at all uncommon, and the three-four-four-four rhythm once occurs nine times in succession (lines 121-138).

The peculiarly Korean nature of the form of this poem is not only its metre, but also, perhaps even rather, the striking way in which the metrical phrasing matches the syntactic phrasing of the language. One may even set out the syntax of the poem in metrical patterns:

어와. 슬플시고.
 슬픈스설 —> 하여보시. (lines 1-2)
 늑 흙 도 —> 늑 흘시고
 턱 산 준녕 —> 념 낙 드 념 (lines 43-44)
 준 날 이 나 긴 날 이 나
 ↓
 손 발 툼 이 —> 버 서 지 고, (lines 39-40)
 셔 승 이 도 주 고 의
 ↓ ↙
 짜 힌 전 곡 —> 뜰 더 업 다. (lines 183-184)
 사 라 실 제 —> 저 러 흥 면
 ↓
 죽 다 흥 고 —> 늦 겨 우 라. (lines 33-34)
 이 러 툷 —> 조 혼 팔 즈
 ↓
 남 의 업 시 —> 버 라 더 니 —
 귀 신 이 —> 시 괴 혼 지 —
 조 물 이 —> 희 짓 던 지 —
 아 춤 의 —> 떠 존 이 슬 —
 ↓
 풀 쫓 힌 —> 걸 념 다 가 —
 광 풍 이 —> 전 듯 보 니 —
 ↓
 속 절 업 시 —> 스 러 지 념. (lines 99-106)

If it seems strange to appreciate a poem through its syntax, this is probably because syntax is so often thought of as an artificial set of rules imposed on a language by grammarians, or perhaps

more often as a set of rules which one's teacher gives one to learn for a foreign language. One is seldom conscious of the syntax of one's own native language. Syntax is only artificial in so far as grammarians and language teachers are not perfect. What they are trying to see and explain is one aspect of the framework within which natural speakers of a language fit the words which they choose to express (or to conceal) their thoughts. All speech and writing habits are more or less subconscious, and syntax is simply a term for one of the deeper levels of subconsciousness for the natural speaker. Thus in so far as a poetic form used in any language harmonises with its syntax, it will be a suitable poetic form for that language, and in this poem there is certainly a very pleasing harmony between syntax and poetic form. In short, and most simply, it seems to me that its metrical divisions correspond very closely with the phrases which natural speakers of Korean tend to make, and in this respect I regard it as good Korean poetry.

I should like to put forward as a serious proposition that an analysis of Korean grammar be made starting from the assumption that such poetic forms as this will give the basic pattern. There is one important possible reason for not doing so, which is also, incidentally, a reason why an analysis starting in the phonetics laboratory may not be valid, and that reason is that the language recorded may not be natural. At a certain level and in a certain sense, poetry is not natural, since the poet does think very carefully what he is going to write, but I would submit that this consciousness of the language he is using affects the poet very little at the level of syntax. I have been told that a contemporary Korean poet has advised a foreign missionary who was translating hymns into Korean that he could not end lines with certain word forms, but in such a situation his linguistic consciousness would be unusually high,

and I consider it inconceivable that a poetic form such as the one under consideration here could have been first devised with exact rules as to the use of specific word forms in specific metrical positions. Although the point should be considered more carefully, all commonsense seems to point to this poetic form being a natural outgrowth of the particular structure of the Korean language.

The syntactic construction of this poem not only confirms the view that its form should be analysed in terms of couplets, but it also makes a further point in the construction of that couplet. The simplest demonstration of this is to take the complete sentences of the poem. By my analysis, 39 of the 57 complete sentences of the poem end at the ends of couplets, which means that a very high proportion of the couplets, 39 out of 105, end at the end of complete sentences. 13 complete sentences end at the ends of first lines of couplets, or, again putting it the other way round, 13 out of 105 first lines of couplets end at the end of complete sentences. Each time a complete sentence ends at the end of the first line of a couplet, the second line of that couplet is one complete sentence (lines 44, 92, 136, etc.). This indicates that the metrical break at the end of the first line has some importance, though only a fraction of the importance of the break at the end of the couplet. Furthermore, in lines 1, 63, 191, 201 and 209 it is possible to take each half of the line as a complete sentence. Even though this analysis is not the only possible one in these cases, there is a break at the mid-point, let us call it the caesura, in these first lines such as I cannot see in any second line of a couplet. Thus I would express the relative importance of the metrical breaks after the four phrases which make up a couplet in the proportions 5:13:0:39 on the basis of this analysis. Of course I do not mean that those figures are in any way precise measurements. Poetry cannot really be analysed like that. The point is clear,

however, that the couplets have practically the status of independent units, that the couplets are composed of two more or less separate lines, that there is a relatively important caesura in the first line, and that there is a relatively unimportant caesura in the second line.

There are several other cases which illustrate the unimportance of the caesura in the second line. Most obvious are lines 16, 156 and 178, which it is possible to analyse as not having even a break between words at the caesura, but lines 50, 56, 90 and 208 are also worth looking at more closely. The first metrical phrase in each of these lines consists of a word or words which are at the end of an attributive phrase which is begun in a previous line. If we look at the other attributive phrases which are longer than one metrical phrase, we find that they end much more commonly at points where there is no metrical break at all, at *썩친* in line 59, at *떡준* in line 103, at *싸한* in line 152, at *싸한* in line 184, etc. There are many examples such as these in this poem, and not one single example of an attributive phrase which is longer than one metrical phrase ending at the end of a couplet, a first line or the first metrical phrase of a first line. It therefore seems that the long attributive phrases ending at the caesuras in lines 50, 56, 90 and 208 are further indications of the weakness of the caesura in the second line of the couplet.

Thus I see the form of this poem as consisting of a sequence of couplets, and the couplets as having the forms *three, four; four-four* or *three, four; three-four* or *four, four; four-four*, the numbers indicating the length of phrase, that is the rhythm, and the punctuations representing the relative strengths of the metrical breaks between the phrases. Into this form the poet fits the words he chooses, and how effective this choice can be. I hope the poet will not turn in his grave if I offer this as something like an equivalent of lines 35 to 52:

Heaven,	men-produces;
Fates all-differ.	
Straw-cape,	hoe-wielding;
Ox-nose-trousers pulling-on.	
Rainy-days,	clear-days;
Finger-toe-nails torn-off.	
A-frame,	money-resources;
Jacket-back sweat-soaker.	
Height,	high;
Peak-col crosses.	
Bamboo-hat,	tassel-thread;
Old-rag wrapper.	
Blizzard,	pillar-strikes;
Other's-gate mouth-address.	
Bamboo-hat,	old-sack;
Begging-food Son-priest.	
Intestines,	twists;
Amitabha hopeless.	

As English poetry this would be unbearable, of course, but if it is read with this sort of rhythm: "phrase, pause, phrase, longer pause, double phrase, stop" I think one might get some idea of the construction of the original. However, the point I wish to draw attention to here is the choice of words. Practically every word used is a concrete noun or a verb of some identifiable action, and the nature of Korean is such that these words are always in prominent positions, the various auxiliaries being tacked weakly at the end of each. The result is a series of simple but dramatic line sketches. The poet wastes nothing in this tightly disciplined verse form, so every single word can draw our sympathy for the man described. Contrast the words used in this passage with those used in the preceding passage, lines 15 to 34, where every word, an unusually high proportion of

them Sino-Korean, rings of success. Contrast also the syntax of the two passages. The first has neatly parallel syntax and ends with the supercilious re-echo as a rhetorical question of the statement which had ended the passage before it, while the second is much less tidy, much more Korean, dare I say, and ends with a bleak two-word statement of utter hopelessness.

These are not the only powerfully evocative passages in the poem. I would point particularly to the striking transition from narrative to metaphor in lines 99 to 103, and to the way the poet's care in his choice of words reaches a peak at the end when he has even let the metre disintegrate completely to represent his loss of self-control.

I am only too keenly aware of how much duller is my feeling for this poem than was the poet's feeling for his own language. Korean readers will, of course, have read the poem with much keener appreciation than I have, and I apologize to them for my insensitivity to their language, but I would recommend any western reader who has found more in this poem than he saw at first reading as a result of my appreciation to return to the poem, to return to it over and over again. One savours it more and more at each reading, I can assure them. Yet I am left at the end not with some admiration for perfect beauty, but with a feeling that I have lived through a vital experience. Poetry is all things to all men, of course, but for myself I do not much care at the moment for any kisaeng's superficial playing with words. Even though I cannot be sure that I have translated even the title correctly, I do feel that I have heard some words from somebody's heart.

(London, March 1966.)