



OLD POETRY OF KOREAN SOCIETY

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Abstract: The purpose of this study is to describe the structure of old Korean poetry. This study uses qualitative research methods as one of the methods to achieve the goal of content analysis. A qualitative research document draws conclusions based on the quality of directly observed data rather than the quantity of measured data. As a qualitative research method, it is a research method that uses the wealth of experience and intuitive views of researchers to obtain in-depth and detailed information about research subjects. In collecting data, researchers used content analysis techniques from collections of old Korean poetry. This research studied old poetry of Korean classic songs which were the subject of study. Old poetry of Korean classical songs, among them, <Cheoyongga>, which Korean students study and are widely known when they are in junior high and high school, <Gujiga>, <Anminga>, <Changiparanga>, <Saeyasaeya parangsaeya>, and <Jindallaekkot> total 6. From the results of the study, it was obtained descriptions of the roles, meanings, and values of Korean classical songs in society in the past. In terms of Korean classic songs that have been passed down to the present day, this is very valuable data because it contains past life and customs before the natural modern era and contains people's thoughts at that time, including images of the time. Since, researchers conduct research in the form of collecting and analyzing data rather than digitizing it, approach it in a descriptive way.

Keywords: *Old Korean poetry, content analysis, qualitative research*

INTRODUCTION

The literary form with the longest history within the scope of South Korean literature is classical poetry or old poetry. Classical poetry includes everything from ancient song poetry to Sijo (a form

of traditional Korean poetry) from the Joseon Dynasty. This classic poem demonstrates the various styles and aesthetic characteristics of Korean classical literature. This classic poem is known as 'Gojeonsiga' in Korean. The word means

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'classical poetry song'. As is evident from the term itself, much of Korean old poetry is enjoyed in song form. This song-shaped poem is considered to be the beginning of poetry in Korean literary history. This is because old poetry can be understood as song which naturally began as a primitive art form and gradually developed into the form we commonly accept as poetry.

Considering the genre of Korean classical literature as a whole, the scope of classical poetry is very broad. All works from ancient hymns of the 1st and 2nd centuries before and after AD, through the Hyangga of the Shilla Dynasty and the Goryeo Songs of the Goryeo Dynasty, to the Sijo of the Joseon Dynasty, which survived until the late 19th century, are included in the poem. classic. Most of these poems retain the form of a blend of poetry and song as if literature and music were combined. That history led to the use of the name 'gojeonsiga'.

Among Korean classical poetry, ancient songs and Hyangga often provide the background story in the work. In addition, most of these poems are created or enjoyed based on the overall sentiment in an association. Because this classical poetry was developed from ancestral ceremonial rituals, the sacredness or mantra-like nature of it is very strong. Apart from that, people's sentiments are also very visible because classical poetry is a song that is enjoyed together in a festive atmosphere. However, since the Goryeo Dynasty, poetry has developed into a highly artistic literary form that contains personal feelings.

Georg Lukács argues that literary works reflect society through the concept of 'reflection'. The great authors, of course, did not just describe the social world in a raw way. He carries out an urgent task: to play the characters he creates in an imagined situation in order to seek their own "destiny" in order to subsequently find value and meaning in the social world. (Sapardi, 20:12) The characters created by the author in the poem the classics face their respective fates in different ways. The thoughts and fate of these characters differ depending on their

social background. The relationship between the thoughts of the characters in literary works and actual society can be explained through the theory of 'worldview'.

Lucien Goldmann thinks that a writer can connect text and real society through a world view. World view is the 'totality of ideas, feelings and aspirations that unite members of a group and distinguish them from other groups', and in other words, it can be said to be the collective consciousness of a social group. (Shin, 2020:15) According to Goldmann's view that a work cannot be a product of individual creation that is not related to society, it can be said that there is a certain structural homology between literary works and society.

As mentioned earlier, much of Korean classical poetry itself has a real historical background or is based on the collective sentiments of an association. Therefore, by applying Goldmann's theory of sociology of literature we will be able to discuss how classical poetry was created based on its historical background.

In addition, Ferdinand de Saussure once said that language is a social institution, and that idea was influenced by sociology. Saussure pays attention to the 'hearing image' that is depicted in the human mind when explaining linguistic phenomena. (Saussure, 2012) If the rule of language or language system that is learned in society is 'langue', 'parole' means the act of speaking itself. Thus, people speak (parole) according to the language system (langue) embedded in their minds. Saussure believed that the main object of linguistics should be focused on language. Therefore, we try to focus on the meaning of the language contained in the poems rather than the syntactic form or style of the poems. For example, we don't analyze the word 'moon' as just a scientific term,

This analysis is related to structuralism because it focuses on society or cultural systems rather than individual thinking. Claude Levi-Strauss is a



scholar who applies the method of structuralism in anthropology. Through the concept of Levi-Strauss structuralism, which aims to find 'the basic principle hidden behind phenomena', the symbols that appear in poetry will be analyzed structurally and socially.

On the other hand, the translation of literary works will be different from the translation of texts such as science and technology texts or speech texts. While technical text translators aim to convey facts, translators of literary works must focus on realizing the artistic value of the work. In other words, the quality of a translation is determined by how similar the author, translator, and reader feel to the work. When translating a literary work, simply conveying the same morphological, structural, and stylistic features of the original text cannot be considered a good translation method.

Therefore, when translating Korean classical poetry into Indonesian, we try to translate it into words that are easy for readers to understand through Eugene Nida's theory of translation. In his book, <The Theory and Practice of Translation (2003)>, Eugene Nida states that translators need to apply the theory of 'dynamic equivalence'. 'Dynamic equivalent' is the theory that translation should focus more on the reader's response than the form of the message. Based on this, the message of the source language needs to be reproduced in the language of the reader which forms the most natural equivalent. Therefore, by applying this theory, the Korean classical poetry in this paper is dynamically translated so that Indonesian readers can understand the meaning of poetry as naturally as possible.

RESULTS AND DISCUSSIONS

구지가(Gujiga)

Korean Language	Pronunciation	Translation
거북아, 거북아	Geobug-a, geobug-a	Turtle, turtle
머리를 내놓아라	Meolileul naenoh-ala	Give me your head

METHODS

The research method used in this research is to use qualitative research. Qualitative research is a research method that is based on the philosophy of postpositivism, used to examine the conditions of natural objects, where the researcher is the key instrument, sampling of data sources is done purposively and snowbaal, techniques collection by triangulation (combined), analysis and inductive/qualitative in nature, and the results of qualitative research emphasize meaning rather than generalization.

Qualitative methodology as a research procedure that produces descriptive data in the form of written or spoken words from people and observable behavior. Qualitative methodology is a procedure that produces descriptive data in the form of written or spoken data in language communities. It is further explained that a qualitative approach that uses spoken data of a language requires informants. This approach which involves the language community is directed at backgrounds and individuals who are holistically part of a unified whole.

The research data in this study are Korean classical songs which are the study material. There are many Korean classics, but among them, <Cheoyongga>, which Korean students learn and are widely known for when they are in middle school and high school, <Gujiga>, <Anminga>, <Changiparanga>, <Saeyasaeya parangsaeya>, and <Jindallaekkot> number 6. The song will be examined using a semiotic structural approach.

만약 내지 않으면	Man-yag naeji anh-eumyeon	If you don't give head
구워서 먹으리라	Guwoseo meog-eulila	I will eat you

Gujiga is representative of collective works and spells. If you read the Gujiga, you can tell that it was sung out of desire for something, and the person who composed it is unknown. When reading Gujiga, one might think that the tortoise is the most important thing as tortoises usually appear a lot, but in reality the most important thing is the head. Head here means king. Asking for

the head of the divine turtle is asking the people to send the people of a new king. In another sense, asking a turtle for a head is like asking for life force for the welfare of its offspring, so head also means 'life'. In other words, the theme of Gujiga is to pray for the emergence of a new king and the birth of new life.

처용가(Cheoyong-ga)

Korean language	Pronunciation	Translation
서울 밝은 달 아래	Seoul balg-eun dal alae	One day when the moon light shone brightly in seoul
밤 늦도록 노닐다가	Bam neujdolog nonilda a	Play until late at night
들어 와 자리 보니	Deul-eo wa jali boni	Enter and look into the room
가랑이가 넷이어라	Galang-iga nes-ieola	There are four legs
둘은 내 것인데	Dul-eun nae geos-inde	My wife's two feet
둘은 뉘 것인고	Dul-eun nwi geos-ingo	Whose two legs?
본디 내 것이었다마는	Bondi nae geos-ieossdaman eun	Was my wife
빼앗아 간 것을 어찌하리오	Ppaeas-a gan geos-eul eojjih alio	What do I do with what someone else has stolen

The Cheoyongga is a work included in the Samguk Yusa, and was composed and sung by someone named Cheoyong during the time of the Silla kingdom. It is significant because it is the last piece in Silla's ancient songs. If you look at related stories, Cheoyong entered the house, saw the monster sleeping with his wife,

and left while singing like this without getting angry. Currently, Cheoyong is showing resignation or tolerance towards his wife who was taken away. So, the monster promised, 'I won't enter that house even if I see a mountain with Cheoyong's face on it' and ran away. The hallmark of Cheoyong-ga is showing dramatic

compositions like a play.

People at that time were afraid of monsters, so to overcome their fear of monsters, they relied on Cheoyong, a transcendent being

안민가 (Anminga)

who was feared by the spirits of the gods. Through the song, modern people can see how people in the past, when science was not yet developed, relied on magic.

Korean language	Pronunciation	Translation
임금은 아버지며,	imgeum-eun abeojimyeo,	King is father
신하는 자애 깊은 어머니요,	sinhaneun jaae gip-eun comeoniyo,	The maid is a loving mother,
백성은 어린아이라고 한다면,	baegseong-eun eolin-ailago handamyeon,	If the people were children
백성이 사랑받음을 알 것입니다.	baegseong-i salangbad-eum-eul al geos-ibnida.	You will understand that the people must be loved
꾸물거리며 살아가는 백성들,	kkumulgeolimyeo sal-aganeun baegseongdeul,	People who live with difficulty
이들을 먹여 다스리어	ideul-eul meog-yeo daseulieo	By giving food and ruling rightly
이 땅을 버리고서 어디로 갈 것인가 것 한다면	i ttang-eul beoligoseo eodilo gal geos-in geos handamyeon	They say, can't leave this land
나라 안이 다스려질 것을 알 것입 니다	nala an-i daseulyeojil geos-eul al geos-ibnida	You will understand this country is being properly governed
아아, 임금답게 신하답게 백성답 게 한다면	aa, imgeumdabge sinhadabge baegseongdabge handamyeon	Ah, ah, if we all act righteously as kings, messengers, and subjects
나라 안이 태평할 것입니다	nala an-i taepyeonghal geos-ibnida	The country will be at peace

This is a poem composed by the monk Chungdamsa by order of the king. This poem is very important because it was the only work containing Confucian ideology during the Silla empire. King Gyeongdeok made Chungdamsa write this poem to dispel public sentiment in the difficult circumstances due to natural disasters and political instability. In this case, this work can be said as a poem that contains strong goals and teachings.

This poem was created to explain how

to make a country peaceful and safe. Because there were many difficulties during the reign of the king of Gyeongdeok as mentioned above, he made great efforts to achieve peace in the country. He explained the roles of each by comparing the king to a father, the king's maid to a mother, and the people to a child. Through this, the poet tries to explain that the king and his ladies should be responsible for the security of the country, and the people should be grateful and fulfill their role for the country too.

찬기파랑가 (Changiparangga)

Korean language	Pronunciation	Translation
흐느끼며 바라보매	Hunukimyeo barabome	Crying and looking
이슬 밝힌 달이	i-seul bakhin dal-i	There is a dewy moon
흰 구름 따라 떠 간 언저리에	Hin gureum tara teo gan conjeorie	On the edge along the cloud
모래 가르 물가에	More garun mulgae	By the sandy beach
기랑의 모습이올시 수풀이여	Giryangeui moseub-iolsi supuli-yeo	A bush that looks like a jubilant
일오내 자갈 벌에서	Il-one jagal beol-eseo	From river gravel mud Il-o
나그 지니시던	Nang-I jinisideon	What you have
마음의 끝을 좇고 있노라.	Maeum-eui kut eul jot go itnora	In the end I followed
아아, 잣나무 가지가 높아	Ah-ah, jatnamu gajiga nop-a	Ah, tall pine tree branches
눈이라도 덮지 못할 고깔이여	Nun-irado deoji motal gokal-iyeo	Hwarang's hat that even the snow couldn't cover it

The title 'Changiparangga' means praising a soldier from the 'Hwarang' group, named 'Giparang'. The 'Hwarang' is a group that symbolizes the state armed forces during the Silla kingdom. Chungdamsa Monk remembers and misses Giparang through this poem. The element that makes this poem so unique is its almost complete absence of Buddhist overtones. Even though it was written by a monk. Poetry written during the Silla kingdom usually exhibits Buddhist characteristics, so this element is what distinguishes 'Changiparangga'

from other works.

In this poem, Giparang is a strong man like a 'pine branch' which does not break even in heavy snow. As seen from the expression, this poem was created to honor the noble character and loyalty of Giparang. From the contents of the poem, it can be seen that the poem 'Changiparangga' has a high level of metaphor and symbolism, so that it is considered a very prominent work among the poems created during the Silla kingdom era.

진달래꽃 (Jindallaekkot)

Korean language	Pronunciation	Translation
나 보기가 역겨워 가실 때에는 말없이 고이 보내 드리오리다	na bogiga yeoggyeowo gasil ttaeneun mal-eobs-i goi bonae deuliolida	When you left me for feeling I sicken you I let you leave me without complaining
영변에 약산 진달래꽃 아름 따다 가실 길에 뿌리오리다	yeongbyeon-e yagsan jindallaekkocho aleum ttada gasil gil-e ppuliolida	Azaleas which is located in Yaksan, Youngbyun I will pick and sprinkle
가시는 걸음걸음 놓인 그 꽃을 사뿐히 즈려밟고 가시옵소서	gagineun geol-eumgeol-eum noh-in geu kkoch-eul sappunhi jeulyeobalbo gasiobsoseo	Trample the flower located on the street you go
나 보기가 역겨워 가실 때에는 죽어도 아니 눈물 흘리오리다	na bogiga yeoggyeowo gasil ttaeneun jug-eodo ani nunmul heulliolida	When you left me for feeling I sicken you I will shed tears

The whole poem is written in the subjunctive form which is close to the future. The narrator of the poem is not in a state of separation from his current lover, but rather expresses anxiety that he might break up in the future. A feature of this poem is irony. As a way of expressing the opposite of what is true, an example is the content 'I will shed tears'.

There is a song with a melody attached to this poem. The lyrics are marked by the insertion of a chorus while borrowing the poem as it is. The song was passed on by word of mouth and was sung not only as an anthem at universities but also as a folk anthem during protests.

새야새야 파랑새야 (Saeyasaeya parangsaeya)

Korean language	Pronunciation	Translation
새야새야 파랑새야	saeyasaeya parangsaeya	Blue bird bird
녹두밭에 앉지마라	nogdubat-e anj-jimala	Don't sit on the green bean field
녹두꽃이 떨어지면	nogdukkoch-i tteol-eojimyeon	If the green bean flower falls
청포장사 울고간다	cheongpojangsa ulgoganda	The burlap merchant will cry

This song is a folk song from the time of the Donghak Peasant Movement. It contained disappointment and regret over the

failure of Donghak Peasant Movement leader Jeon Bong-jun and the peasant army. because Jeon Bong-jun was nicknamed 'mung bean'

because of his small size when he was young, it is said that the mung bean flower represents Jeon Bong-jun in this song. The blue bird means the Japanese army, and Cheongpo Jangsu means the people of Joseon. the song means the people of Joseon shed tears like green bean flowers when the peasant movement of Jeon Bong-jun and Donghak was thwarted by the Japanese army.

CONCLUSION

The results of research on old Korean poetry found linguistic meanings as advice for a better life and to glorify God Almighty. From the results of the discussion of the research on the structure of the old poetry of the Korean community which was studied using a structural approach and with the method of content analysis, there are elements of formation that build the old poetry itself, namely rhyme, diction, figures of speech and imagery so that the old poetry of the Korean community can be said to be part of the literature that included in old poetry which is a hereditary heritage that is used as a guide in works of art, literature and culture of Korean society.

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