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An Analysis of the Text Structure of *Cheonjugasa* from a
Linguistic Perspective

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1. Introduction

This study aims to discuss the practical significance of the text structure of Korean *cheonjugasa* (Roman Catholic didactic poem written in Korean language) text. Cho (2009, 2011), in which the empirical analysis of *cheonjugasa* texts is carried out, will be reviewed and revised in this study. In his (2009) study, Cho discussed how the sonata-like text structure of *Sahyangga*—a well-known *cheonjugasa* work—emphasizes the arguments of that text effectively. More detailed analysis of that text is required, however, and its structural similarity with musical sonata form has to be revisited. The purpose of this study is to present a more detailed and more precise analysis that is not yet completed in the precedent studies.

2. Facts about *Cheonjugasa*

 2.1. Text Type

Gasa is a typical genre of Korean didactic poem. There are at least two kinds of *gasa*. One is the 'lyrical' *gasa*, which expresses personal emotion or impression, while the other, the 'instructional' *gasa*, aims to instruct or lecture someone.

  Gasa is also a typical genre in Korean classic literature of the late Joseon period. It usually contains the author's own lecture or preaching, which is expressed from a first-person point of view. Therefore it is classified as a sort of '*gyosul* (didactics)' genre. Although the strict classification of the '*gyosul*' as an independent genre is still deputed (Han 1997), it is undoubted that *gasa* has the 'didactic' feature. Even if the theme of a *gasa* is the author's emotional feeling, it is 'didactically' expressed. Furthermore, it is a kind of poem. A line contains four feet, and each foot has 3 to 4

syllables. This feature makes a *gasa* a rhythmic text. Therefore, in other words, *gasa* is classified as a 'didactic poem'.

Cheonjugasa is a sort of *gasa*, whose purpose is to preach the Roman Catholic faith to the Korean people. The authors of *cheonjugasa* were Korean Catholics, who accepted Roman Catholicism only by reading some Christian books imported from China. But they had to argue with other Korean people, because Catholicism was so unfamiliar to Korean traditional thoughts, especially Confucianism. That is why there are some debates on the Catholic faith in the contents of *cheonjugasa* works.

2.2. Two Types of *Cheonjugasa*

Cheonjugasa has two subtypes. One is only to explain the Catholic faith, while the other tries to persuade the opponents to accept the faith of the authors. In the latter we can observe debates between the believer in Catholicism and the opponents. But the opponents are fictionally created as the unjust counterparts, hence they are always disproved at the controversies in *cheonjugasa* works. On the other hand, the former contains few debates. Its purpose is to teach the dogmas of Catholicism to believers. *Sahyangga* (On the Way Home), *Piaksuseonga* (On Avoiding Evil and Cultivating My Mind) are typical examples of the latter, while *Cheondanggangnon* (On the Kingdom of Heaven) is an example of the former.[1]

Among the *cheonjugasa* works, *Sahyangga* and *Piaksuseonga* will be analysed in this study. These were the most popular among all *cheonjugasa* works. Although these have already been analysed in Cho (2009, 2011), the analysis should be revisited and revised. This is the main purpose of this study.

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[1] Some *cheonjugasa* works are disputed as forgeries. For example, *Sipgyemyeongga* (On the Ten Commandments) is regarded as a forgery by a group of researchers, because several words of that cheonjugasa work have been used only in Protestant Church. *Cheonjugonggyeongga* (On the Worship of God) is also suspicious. The source of that work, *Mancheonyugo* may be a forgery, but the discussion about that is not yet completed. Thus, we only discuss *Sahyangga* here, which was obviously written in 19th Century by an anonymous Korean author.

Sahyangga, whose author is unknown[2], has many variations, because there were only oral transmitted versions throughout 19th Century.[3] There are more than 20 written versions of *Sahyangga* based on the oral versions, which are divided roughly into two types. It is surmised that one of these types would not be very different from the original (the 'non-revised' *Sahyangga*), whilst the other is somewhat 'revised' with added explanation/ (Cho 2009: 16; Cho 2011: 289~290).

3. Text structure of *Sahyangga*

3.1. Seven Standards of Textuality

Like other oral literature texts, many phrases or paraphrases of *cheonjugasa* works have neither clear sentence endings nor paragraph divisions. Therefore the standards of text are the only method to analyse their text structures.

Among the standards of textuality structure introduced by Beaugrande & Dressler (1981), cohesion and coherence are two preferred standards, because they are concerned with the composition of the text itself. But five other standards, i.e. intentionality, situationality, informativity, acceptability, intertextuality are discussed in this analysis. In fact, all seven standards are concerned about 'text as an event of communication'.

Cho (2009, 2011) claimed that *Sahyangga* has a sonata-like form. But the paraphrases or sentences themselves are not repeated like a genuine musical sonata. Unfortunately, the precedent studies did not precisely explain that the text structure of *Sahyangga* is truly a sonata-like form in spite of the lack of sufficient cohesion between 'exposition' paragraphs and 'recapitulation' paragraphs.

We can solve this problem by introducing intentionality, acceptability, etc. The exposition and the recapitulation of *Sahyangga* have common 'intention', i.e. 'to

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[2] Some scholars speculate that Martyr Choi Yang-eop, a Roman Catholic priest of Korea, wrote *Sahyangga*, but there is only scant evidence for this.
[3] Most of the manuscripts of *Sahyangga* were written in the 20th Century. Only some copies were written in the 19th Century.

display the problems of the people and the resolution about the problems concisely'. Furthermore, by comparing the paragraphs the reader of *Sahyangga* can accept that its message is repeated, though the individual words are not formally repeated. If only cohesion and coherence are discussed in this study, we cannot arrive at the conclusion that this *cheonjugasa* work has a sonata-like form.

   The detailed analysis result of *Sahyangga* is explained in Section 3.2.

 3.2. Analysis of the Text Structure of *Sahyangga*

 3.2.1. Paragraphs as well as Micro Structures of *Sahyangga*

Cho (2011) as well as Cho (2009) has analysed the text structure of *Sahyangga*[4] as Table 1 below.

Paragraph 1: Let us go toward the hometown (lines 1~17)

Paragraph 2: It is too difficult to arrive at the hometown in this secular world (lines 18~32)

Paragraph 3: The worldly[5] people are poor (lines 33~55)

Paragraph 4: The methods of going to the hometown, i.e. Believing the Catholic faith[6] (lines 56~97)

Paragraph 5: The secular people don't respect the truth (lines 98~114)

Paragraph 6: The secular people don't respect the grace of God (lines 115~122)

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[4] So-called 'Geum Beduru Manuscript' is analysed in Cho (2009, 2011). This study will also analyse this manuscript. Kim (2005) proposed that this manuscript is the best among the extant written copies of *Sahyangga*.

[5] In Cho (2011), 'secular' is written in this sentence. But I will use the word 'worldly' instead of 'secular', because 'worldly' is the most accurate translation of the Korean word *sesok* (세속) in this *cheonjugasa* work.

[6] In Cho (2011), 'dogma' is written in this sentence. But I will use the word 'faith' instead of 'dogma', because 'faith' is a more accurate word than 'dogma' to explain the theme of *Sahyangga*.

Paragraph 7: The secular people are haughty and extravagant (lines 123~145)

Paragraph 8: The secular people repute the Catholics (lines 146~185)

Paragraph 9: Critiques on Paragraph 8 from a Roman Catholic perspective (lines 186~215)

Paragraph 10: The existence of God (lines 216~232)

Paragraph 11: Critiques on those who don't believe in God in spite of their knowledge about Roman Catholicism (lines 233~240)

Paragraph 12: The excellence of the soul and God (lines 241~268)

Paragraph 13: The way to return the celestial grace (lines 268~275)

Paragraph 14: The duty of the man (lines 276~313)

Paragraph 15: Critique on those who don't fulfill their own duty (lines 314~332)

Paragraph 16: Difference between the secular world and the hometown (lines 333~365)

Paragraph 17: The regret of the secular man (lines 366~383)

Paragraph 18: The way to the hometown for 'you (=the secular man)' (lines 384~397)

Paragraph 19: The conversion of the secular man (lines 398~401)

Paragraph 20: Preaching to the secular people (lines 402~410)

Paragraph 21: Preaching to 'you' (lines 411~415)

[Table 1: Analysis of *Sahyangga* in paragraphs]

In this analysis, the paragraph is a kind of macro structure. For example, (1) below is Paragraph 21.

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(1) <In Paragraph 21>

어화 벗님네야 우리고향 가사이다[7]

Eohwa beonnimneya urigohyang gasaida[8]

(Oh, friends, let us go to our hometown)

세속훼방 듣지말고 세속체면 보지말고

Sesokhwebang deutjimalgo sesokchemyeon bojimalgo

(Do not concern yourself with earthly disturbance or earthly

prestige)

세속명망 취치말고 세속일락 탐치말고

Sesokmyeongmang chwichimalgo sesokilak tamchimalgo

(Do not seek earthly reputation or idle pleasure)

좁은길로 바로찾아 대부모를 보사이다

Jobeungillo barochaja daebumoreul bosaida

(Let us go straight along a narrow way to meet God)

'-go(고)' is a conjunctive ending, but Korean sentences can end with conjunctive

ending, especially when it is spoken in an informal everyday conversation. That is

why we can regard the following 4 phrases, i.e. 'sesokhwebang deutjimalgo (Do not

concern yourself with earthly disturbance)', 'sesokchemyeon bojimalgo (Do not

concern yourself with earthly prestige)', 'sesokmyeongmang chwichimalgo (Do not

seek earthly reputation)', 'sesokilak tamchimalgo (Do not seek idle pleasure)' as 4

individual syntagmeme. Actually, in the text grammar, the sentence is not so

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[7] All Korean words in this study are translated into modern Korean. The historical linguistic issues are not discussed in this study.
[8] The 'Revised Romanization of Korean' transcription system, which is developed by the Ministry of Culture, Sports and Tourism of Korea, is adopted in this study. It is different from the Yale System, the most frequently used in Korean linguistic studies.

grammatically important than syntagmeme, the smallest syntactic unit.[9] In this perspective, we can find out that micro structure of a text is composed of syntagmemes, and macro structure of micro structures or smaller macro structures. In the paragraph above, the first line is analysed as a micro structure, and the following four syntagmemes with '-go' is compounded as a micro structure, and the last line is also a micro structure. These four micro structures are compounded to form a macro structure, i.e. a paragraph.

3.2.2. Exposition and Recapitulation

As Cho (2009, 2011) has explained, *Sahyangga* is written in a sonata-like form (See Table 2).

Exposition of the 1st subject: Paragraphs 1~3 (lines 1~55)

Exposition of the 2nd subject: Paragraph 4 (lines 56~97)

Development of the 1st subject: Paragraphs 5~8 (lines 98~185)

Development of the 2nd subject: Paragraphs 9~13 (lines 186~275)

Development as an amalgam of two subjects: Paragraphs 14~15 (lines 276~332)

Recapitulation of the 1st subject: Paragraphs 16~17 (lines 333~383)

Recapitulation of the 2nd subject: Paragraphs 18~20(lines 384~410)

Coda: Paragraph 21 (lines 411~415)

[Table 2: The Sonata-like Text Structure of *Sahyangga*]

There is actually no repetition of the same words or phrases between the exposition and the recapitulation, but we can appreciate that there is a special kind of repetition. We will discuss this in this section.

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[9] Beaugrande (1997) introduces the relationship between linguistic units (e.g. morpheme, syntagmeme, text, text type, etc.).

First of all, the exposition and recapitulation of a sonata form will be discussed. To achieve this task, we will analyse (2) and (3) below. They are paragraphs of *Sahyangga*.

(2) <In Paragraph 2>

싸우기를 두려하여 이도적에 항복하면

Ssaugireul duryeohayeo idojeoge hangbokhamyeon
(If they avoid to fight against the thief and they surrender themselves to him)

천당영복 아주잃고 지옥영고 어찌할꼬

Cheondangyeongbok ajuilko jiokyeonggo eojjihalkko
(They will lose celestial happiness and be punished in the hell. What a pity!)

(3) <In Paragraph 16>

잠깐세상 위하다가 무구영세 어찌하며

Jamkkansesang wihadaga muguyeongse eojjihamyeo
(How dare they think of only the temporal world, unconcerned with eternal life?)

잠깐체면 위하다가 엄한심판 어찌하며

Jamkkanchemyeon wihadaga eomhansimpan eojjihamyeo
(How dare they think of only temporal dignity, not concerned about the severe judgment of God?)

잠깐일락 탐하다가 무궁앙화 어찌하며

(How dare they think of only temporal comfort, not concerned about eternal woe?)

Both of them criticise the negative behavior of the people and their unconcern about the eternal life. This critique is the first theme of *Sahyangga*.

Some words of (2) and (3) are coherent. '도적' (thief) of (2) is coherent with '잠깐세상' (temporal world), '잠깐체면' (temporal dignity), '잠깐일락' (temporal comfort). The Korean Catholics in the 19th Century spoke of 'the three enemies', i.e. the temporal body, the temporal world, and the devil. The three temporal things described negatively in (3) are examples of the 'thief' of (2). In this sense, 'thinking only of them' corresponds to 'giving up to the thief'. Therefore we can find out that (3) is a kind of repetition of (2), although different words are used in (16). The fact that the words in (2) and (3) are coherent with each other indicates the intention of the author. The author intends to criticise the worldly people as a theme of *Sahyangga*, and this intention is realised in those coherent paraphrases that we have discussed here.

There is another example. The following paraphrases are about the ways to go to the 'hometown'.

(4) <In Paragraph 4>

어화 벗님네야 우리고향 가사이다

Eohwa beonnimneya urigohyang gasaida
(Oh, friends, let us go to our hometown.)

가기야 가려니와 그저가기 어렵도다

Gagiya garyeoniwa geujeogagi eoryeopdoda
(But it is difficult to go without any preparation.)

길고험한 대해중에 홀몸으로 가잔말가

Gilgoheomhan daehaejunge honmomeuro gajanmalga
(How dare we go there without any equipment?)

멀고먼 천당길을 빈손으로 가잔말가

Meolgomeon cheondanggireul binsoneuro gajanmalga
(How dare we go there with empty hands?)

저도적곧 물리치면 고향가기 쉬우리라

Jeodojeokgot mulichimyeon gohyanggagi swiurira

(It will be easier to go to our hometown, when we defeat that thief.)

(5) <In Paragraph 18>

너도이제 회심하여 대은주를 알아보라

Neodoije hoesimhayeo daeeunjureul arabora

(You should now repent and know God.)

육신일만 하지말고 영혼길을 돌아보라

Yuksinilman hajimalgo yeonghongireul dorabora

(Do not concern yourselves only with matters of the flesh; instead, you should be concerned with [the path of] your soul.)

잠세일만 위치말고 영세일을 경영하며

Jamseilman wichimalgo yeongseireul gyeongyeonghamyeo

(Make effort not only for the temporal world, but also for eternal life.)

마귀종이 되지말고 영신들에 나아가며

Magwijongi doejimalgo yeongsindeure naagamyeo

(Do not be the slave of devil, and step forward to the spirit.)

세상벼슬 구치말고 천국벼슬 생각하소

Sesangbyeoseul guchimalko cheongukbyeoseul saenggakhaso

(Do not pursue worldly authorities, but seek the celestial authorities.)

These two paragraphs have same theme. Both of them are persuading someone to pursue the eternal, celestial 'hometown'. But the recipient of the message is different from each other. The recipient of (4) is 'friends', which means actually 'general public', while (5) is a paragraph only for 'you', i.e. the very hearer or reader of this *cheonjugasa* work.

It means that the recipients of (4) and (5) are different. In a musical sonata, the key of the second theme is changed from dominant into tonic in the recapitulation. The change of recipient is compared with the change of key, which strengthens the

coherence of two themes. The key of second theme in the exposition is usually dominant. It makes two themes of a sonata to be more different from each other. In *Sahyangga*, the second theme in the exposition is only 'The methods of going to the hometown, i.e. Believing the Catholic faith'. The recipient is not so certainly assigned yet.[10] But in the recapitulation the recipient of second theme is assigned. It is 'you', who did not believe the Roman Catholic. This 'you' is coherent with the '세속사람 (worldly people)' who are described at the first theme. It means that the recipient of the second theme is changed into that of the first theme, like the change of key in a musical sonata.

In this analysis we should consider matters of intentionality, acceptability and informativity. Unlike in a musical sonata, the very same phrases of paraphrases are not repeated in *Sahyangga*. But the contents of the message in both the exposition and the recapitulation are not different and some words of each corresponding paraphrase are coherent with each other. Therefore we can say that there occurs a semantic repetition similar to a musical sonata.[11]

In conclusion, we can evaluate that *Sahyangga* has a repetitive text structure that is practically very similar to the exposition and the recapitulation of the sonata form.

3.2.3. Development of themes

A sonata form basically includes three parts, i.e. exposition, development, and recapitulation. In this section the matter of the development is discussed. Paragraph (7) below is a part of the development, while (6) is a part of the exposition. They show the development of the first theme.

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[10] Actually '세상 벗님네 (general public)' is called at the very beginning of *Sahyangga* and at the beginning of the second theme. But this is just a cliché of normal *gasa* works.

[11] It should be considered that the pure repetition of a paraphrase makes a tedious text. To compose a coherent paraphrase with different words makes a text to appear not so tedious.

(6) <In Paragraph 3>

어화 가련할사 세속사람 가련하다

Eohwa garyeonhalsa sesoksaram garyeonhada
(Oh, how pitiful the worldly people are!)

대부모를 저버리며 본고향을 전혀잃고

Daebumoreul jeobeorimyeo bongohyangeul jeonhyeoilko
(They have lost their parents and hometown.)

원수를 섬기면서 군부같이 공경하며

Wonsureul seomgimyeonseo gunbugachi gonggyeonghamyeo
(They worship and admire the enemy as if it is their king or parents.)

이도적을 사랑하여 적자같이 보호하고

Idojeogeul saranghayeo jeokjagachi bohohago
(They love the thief and even care him like their son.)

(7) <In Paragraph 7>

슬프고 가련할사 세속사람 어림이여

Seulpeugo garyeonhalsa sesoksaram eorimiyeo
(How pitiful the stupidity of worldly people is!)

흉한마귀 섬기면서 호위할까 전혀믿고

Hyunghanmagwi seomgimyeonseo howihalkka jeonhyeomitko
(They worship the sinister devil and even believe that it is their saviour.)

헛된제례 행하면서 참된걸로 전혀아네

Heotdoenjerye haenghamyeonseo chamdeongeollo jeonhyeoane
(They do only fruitless rites, but they do not know that it is meaningless.)

무자커나 유병커나 사귀봉불 무슨일고

13

Mujakeona yubyeongkeona sagwibongbul museunilgo

(They worship evil spirits and Buddha, when they suffer from childlessness or sickness.)

재산이나 문필이나 남보다 초등하면

Jaesanina munpirina namboda chodeunghamyeon

(When they are richer or smarter than the others,)

제복으로 전혀믿고 교오하고 모만하며

Jebogeuro jeonhyeomitgo gyoohago momanhamyeo

(They become so arrogant as if they gained that fortune under their own steam.)

In these paragraphs, '어화 가련할사 세속사람 가련하다 (Oh, how pitiful the worldly people are)' and '슬프고 가련할사 세속사람 어림이여 (How pitiful the stupidity of worldly people is)' are coherent with each other. Not only coherence, but also cohesion is found in these phrases. The same words, e.g. 가련할사 (pitiful), 세속사람 (worldly people) as well as semantically related words, e.g. 슬프고 (sad)-가련할사 (pitiful) make the cohesion. And the examples of '원수를 섬기면서 군부같이 공경하며 (They worship and admire the enemy as if it is their king or parents.)' are displayed in (7). '원수 (enemy)' and '도적 (thief)' in (6) are actually '흉한마귀 (sinister devil)', '헛된제례 (fruitless rites)', '귀 (evil spirits)', '불 (Buddha)'[12], etc. in (7). '거만하며 (being arrogant)' is also a kind of '원수' and '도적'.

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12 '사귀봉불' means 'worship of evil spirits and Buddha'. '사' and '봉' mean 'worship', while '귀' means 'evil spirits' and '불' means 'Buddha'. During the 19th Century, the Korean Roman Catholics criticised Buddhism as well as Confucianism.

Furthermore, (8) and (9) below shows the matter of the second theme.

(8) <In Paragraph 4>

| 교오적이 | 나오거든 | 겸양대로 | 방어하고 |

Gyoojeogi naogeodeun gyeomyangdaero bangeohago
(We can defend against the thief of pride with the troop of humility.)

질투적이 나오거든 인애대로 방어하고

Jiltujeogi naogeodeun inaedaero bangeohago
(We can defend against the thief of envy with the troop of kindness.)

탐인적이 나오거든 시사대로 방어하고

Taminjeogi naogeodeun sisadaero bangeohago
(We can defend against the thief of greed with the troop of charity.)

분노적이 나오거든 함인대로 방어하고

Bunnojeogi naogeodeun hamindaero bangeohago
(We can defend against the thief of wrath with the troop of patience.)

탐도적이 나오거든 담박대로 방어하고

Tamdojeogi naogeodeun dambakdaero bangeohago
(We can defend against the thief of gluttony with the troop of temperance.)

사음적이 나오거든 정결대로 방어하고

Saeumjeogi naogeodeun jeonggyeoldaero bangeohago
(We can defend against the thief of lust with the troop of chastity.)

해태적이 나오거든 흔근대로 방어하고

Haetaejeogi naogeodeun heungeundaero bangeohago
(We can defend against the thief of pride with the troop of humility.)

(9) <In Paragraph 13>
어찌하여 순명하며 어찌하여 피죄할꼬

Haetaejeogi naogeodeun heungeundaero bangeohago
(How can we obey God and avoid the sins?)

초성삼덕 십계칠극 십사애긍 진복팔단

Choseongsamdeok sipgyechilgeuk sipsaaegung jinbokpaldan
(Faith, hope, love, the Decalogue, Catholic seven virtues, spiritual charity, material charity, the Beatitudes)

밝게알고 굳게지켜 오래도록 피치말아

Balkkealgo gutgejikyeo oraedorok pichimara
(All of them will be observed for long.)

부지런히 힘을쓰면 공도되고 덕도되리

Bujireonhi himeulsseumyeon gongdodoego deokdodoeri
(When we strive to keep them, we will build up our credits in Heaven.)

(8) is a metaphor for 'seven deadly sins' and 'Catholic seven virtues'. Seven deadly sins are described as thieves, and Catholic seven virtues are the troops depending those thieves. (9) shows how to observe the teachings of the Roman Catholic. In (8), e.g. the exposition, only 'Catholic seven virtues' as the inverse of 'seven deadly sins' is introduced, while in (9) many related virtues to be observed are also presented. This is also a kind of development of theme.

The informativity should be discussed in this section. New information is presented in (9), and this is closely related with (8). But the amount of information is increased. When the level of informativity increases—i.e. the amount of new information increases—the recipient of a text will concentrate at the text, as far as he or she is interested in that text. This is also similar to a musical sonata. In a musical sonata, more complex melodies or motifs related to the relatively simple theme are presented at the development. Hence the amount of musical information is increased. It makes the musical work more interesting and fascinating. The author of *Sahyangga* aims to gain the same effect.

In conclusion, we can find out that the development of themes in *Sahyangga* is just like that of a musical sonata.

4. Conclusion

As Cho (2009, 2011) discusses, to compose an efficient text structure is a way to effectively communicate a message, and the sonata-like form of *Sahyangga* makes the recipient accept the messages of that *cheonjugasa* work more efficiently.

In this study I have tried to bring out a more detailed analysis on the sonata-like text structure of *Sahyangga*. A general analysis is already completed in the precedent studies, and in this study some detailed analysis was carried out. The conversion of the recipient in the text from the general people to 'you' is compared to the conversion of the key in a musical sonata. And the issues of informativity at the development are also discussed in this study.

To discuss the metaphorical relationship between musical text and linguistic text is not so simple, but the structure—especially theme development structure—of these two time-based media can be compared with each other, because all of them have their own intention, i.e. to communicate the message of author. The authors try to transmit the message to the recipient as efficiently as possible, and so they attempt to design an efficient text structure. The sonata form is an example of this strategy. Although the genuine musical sonata is developed in the western musical tradition, the 'repetition and development' of the themes[13] is actually not so unusual in the composition of a linguistic text or a musical work overall in the world. Hence a sonata-like form could also be developed in Korean literature. The fact that *Sahyangga* has a sonata-like text structure like a sonata of western music is, therefore, not so mysterious.

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[13] The sonata form is in fact a specific kind of 'repetition and development' of the themes.

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