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**Fengci and Korean Aesthetic- Political Analysis: Jung Yak - yong's  
Commentary on The Book of Odes**

**APPROVED BY  
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**Fengci and Korean Aesthetic- Political Analysis: Jung Yak - yong's  
Commentary on The Book of Odes**

**by**

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## Abstract

### ***Fengci* and Korean Aesthetic- Political Analysis: Jung Yak - yong's Commentary on The Book of Odes**

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*The Book of Odes* carries specific classical aesthetic, political, social and literature value. How it was reflected by traditional scholar Chǒng Yak-yong in monarch Chosŏn dynasty within the rhetoric end? Between the conflict within text knowledge of traditional classics and practical knowledge of western learning, how Chǒng Yak-yong balanced and combined them with rhetorical discourses of *fengci*(풍자, 讽刺)? And what Chǒng Yak-yong understood the rhetoric of *fengci* offered the open end for the future development of understanding the tradition. Chǒng Yak-yong was one of Korean traditional scholars in late Chosŏn dynasty and through his commitments the *fengci* in *the Book of Odes*, I tried to dignify Chǒng Yak-yong's assumption to image of Korean state confronting the influence of western practical learning and western Catholic religion. Chǒng Yak-yong through his commitments rhetoric of *fengci* in *the Book of Odes* rebirthed the traditional thoughts with new contents under the influence of western practical learning. His ideology of state of Korea was based on the traditional text knowledge, meanwhile combined western practical knowledge to build Korean new

specific knowledge essence of morality, value and the emotion of public of Koreans, revealing and realizing the power of the state. Even more, his understanding of the *fengci* in *the Book of Odes* was based on *fengci*'s social critical function, associating with Korean traditional ethic value of humanism, rebuilding the essential nature of ruler and noble to the public, which was proper to the current political domination of monarch system. Additionally, the discourse of *fengci* contained in *the Book of Odes* would have its literature meaning as poems to the society and political domination. This thesis would find the way that *fengci* as the rhetoric that how its discourse related the society, politics and literature as an integrated system in monarch late Chosŏn period.

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## Introduction

### THE SIGNIFICANCE OF THE ARGUMENT

The significance of researching *fengci* (풍자, 讽刺) in the analysis of *the Book of Odes* by Jung Yak-yong is that it explores a new topic. Tasan, Jung Yak-yong (1762~1836), is one of the important Korean scholars in the late period of Chosŏn dynasty, which is honored as the most completed scholar on the Practical Learning (실학, Sirhak). Tasan was born in Qianlong (건륭, 乾隆) 43 and dead in Jiaqing (가경, 嘉庆) 18, called Miyong (미용, 美鏞), Minong (미농, 美农), titled Tasan. His father was Chinjumok (진주목, 津洲牧)<sup>1</sup>. Because of the Catholic incidence Tasan was nearly recalled his official position and exiled in 1798. After Chŏngjo was dead in 1800, he was persecuted by Yi Gilgyeong (이길경, 李吉庆) who intend to sentence Tasan to death with conspired criminations. Thanks to protection from Queen, he lived and was exiled to Chang Kil (장길, 长髻) in Chŏllanam-to (전라남도, 全罗南道) and then transferred to Kangjin (강진, 康津). During the time of exile, he commented on most of the Confucian classics, which occupied an important position in his work. However, there is not much research about the *Book of Odes' Lecture* of him, especially research that focused on its rhetorical aspects, such as “no *fengci* (풍자, 讽刺), no poetry”, “Feng(风, 풍) is irony” etc. Therefore, my paper was to explore a new research theme about Tasan's irony in approaching the *Book of Odes* among the Confucian classics.

Second, the significance to the research of the *Book of Odes' Lecture* in relation to reality was that it explores a new viewpoint in East Asian intellectual history. Tasan took a negative view toward the Chinese classics research in the Han (한, 汉) dynasty,

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<sup>1</sup> Chinjumok (진주목, 津洲牧), a title of government official in late Chosŏn dynasty.

because he thought the commentary of Zheng Xuan(정현, 郑玄)<sup>2</sup> and the Xu Shen's (허심, 许慎)<sup>3</sup> book *Shuowenjiezi* (「설문해자」, 《说文解字》)<sup>4</sup> were both infused with the metaphysical perspective study of Han dynasty, which was causing confusion for the commentaries to *the Book of Odes*. In his *Lecture of the Book of Odes* he also rejected the commentary of Qing dynasty scholars, because they were overly focused on philology, examining words' meanings while ignoring the whole meaning of the work.

Tasan instead advocated the Song era's studies, especially those of Zhu Xi, thinking his commentaries and explanations were the most complete. However, he had different understandings of the *Analects* (논어, 论语) and the *Commentary of Mencius* (《맹자요의》, 《孟子要义》) compared with Zhu Xi (주희, 朱熹). Tasan's classical study encompassed both making commentaries and arranging of the documents, so as to explore deeply the doctrine of the Confucian classics'. His commentary about Chinese classics is in a particular system, including the important contents about the Classics of East Asia, in aspects of philosophy, politics, law, anthropology and philology, which need further research. The study of *fengci* in the *Lecture of the Book of Odes*' is one problem of further research.

#### THE CURRENT RESEARCH SITUATION

It was a long time for Tasan's Sirhak research, and there were many activities and conferences about his thoughts. Form last medium of 90s, there were some conferences hold, attracting scholars from Korea, China, Japan and even the whole world to do Tasan's research in every year. In recent 10 years, Tasan's research was supported by the

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<sup>2</sup> Zenghien(정현, 郑玄), a Chinese classical scholars in Donghan(东汉)dynasty, which nearly commented Confucianism texts in completeness.

<sup>3</sup> Xushen's (허심, 许慎), a Chinese classical scholar in Donghan dynasty, who is the author of *Sermonheaza*(《说文解字》)

<sup>4</sup> *Shuowenjiezi*(「설문해자」, 《说文解字》), a classical Chinese dictionary

Tasan's research special founding, published and put out many books. The study of Tasan was more focus on social science in the aspects of economy, politics, law and literature. In the classics study, the Sirhak seminar led by I-Useung(이우성, 李幼誠) already organized scholars to translate the works of Tasan to Korean. However, there were still many problems on Koreans' study of the classics, because Korean and classical Chinese were obviously different in language, so there would be problems on the translation, causing the different understandings of the classics between Chinese and Korean scholars. There were not so many works about Tasan's rhetoric studies about his poetic theory, so his thoughts about rhetorical philosophy were not fully evident till recent year.

Much research about Tasan goes around to his religious belief and his vacillation between the Catholic and Confucianism. However, my argument was focused on his thought about *fengci* in the commentaries of *the Book of Odes*. The spirit being was the main point as Baker understands Tasan's commentaries to the *Odes*. Baker said "in the commentaries of *Odes* by Tasan to the king; he emphasized the spirit beings, and God influenced by the Catholic. He interpreted the *Odes* as talking about actual spirit, not an impersonal heaven, observing human behavior"<sup>5</sup>, and Tasan said that "when sages die, they join God above."<sup>6</sup> In Baker's mind, Tasan needed the spiritual things, which out of the Confucianism's definition of Ki or Li, were under the influence of the Catholic Church. In a certain sense, to Tasan, the spirit things could be supplementary to Confucianism and could also be the shortcoming of the Confucianism. So although Tasan

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<sup>5</sup> Baker, Don "Tasan between Catholicism and Confucianism" *Tasanhak: Journal of Tasan Studies*, Sŏul-si : Tasan Haksul Munhwa Chaedan, 2000, 55-82

<sup>6</sup> Ibid.

claimed that he quit from catholic activity, his thoughts unconsciously were influenced by the Catholic Church when he committed the Confucian text.

After all, the influence and spread of the western religion and learning at Chosŏn dynasty gave the fresh elements when Tasan understood and commented *the Book of Odes*. It also influenced Tasan's special style of commentaries to Confucian classics associating the features of current time. As to research about Tasan in the literature aspect, there were some papers and articles researching the style of his poems. Tasan was also a famous poet in Chosŏn dynasty and wrote about 2500 poems in his life. However, as to his understanding of the rhetoric in the poems, there was limited research. My argument was simply on this point, trying to excavate the new field of Tasan's understanding about the rhetoric applied in the field of literature, politics and society based on the environment and historical context of Chosŏn dynasty.

#### TIME BACKGROUND

During the medium 18th century to early 19th century, there were various dangers in the society of Chosŏn dynasty. The danger derived from internal social situation, as well as, from the external, foreign interventions. Firstly, in the economy aspect, the tax increased the oppression to the farmer. So in the north of the P'yŏngan-to (평안도, 平安道), it explored a farmer revolts like the Kasan(카산, 卡山) farmer revolt, which was recorded by Pak Chi-wŏn (박지원, 朴趾源)<sup>7</sup> also happened in this time. At the same time, the handicraft industry also developed, emerging a new social class of handicraftsmen.

Second, in politics, scholar fractions with the different interests rivaled each other, causing continuous Scholar Disaster (사화, 士禍). Tasan used to experience the

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<sup>7</sup> Pak Chi-wŏn, (1737 ~ 1805) a practical scholar in the late Chosŏn dynasty, the author of the book *Tale of Yangban*

Chöngyusaok (정유사옥, 丁酉邪獄) . Until the later Chosön dynasty, the fraction struggle was more and more serious, and the struggle of fraction included the struggle of Pugindang (북인당, 北人黨), Namindang (남인당, 南人黨), Nolondang (노론당, 老論黨), Selondang (소론당, 少論黨), etc. There were many Scholar Disasters after the fraction struggle. Three big Scholar Disasters happened when Tasan lived.

Third, the external intervene was serious when Tansan lived. On the one hand, the western colonialism started to interfere to Chosön peninsular. On the other hand, Japan started to escape from Asian scope, participating into the European scope, becoming the only one colonial nation in Asia. Moreover, Japan interfered Korea after Meiji revolution, in which Tasan was dead for 32 years. After half century Tasan' death, Japan annexed Korea under the term of the “combined Japan and Korea”.

Fourth, scientific technology developed fast at that time based on the Korean scientific tradition, such as ch'ömsöngdae (observatory, 첨성대) and gunpowder were used. Additionally, the official science research also was noticed, emerging epochal accomplishment in the aspects of astronomy, geography, agriculture, medicine and construction at that time. Many science books like Tongüibogam (「동의보감」, 《东医宝鉴》) <sup>8</sup>were published. Tasan also wrote many science books. He also successfully research out inoculation against smallpox, the method of curing measles. He also invented crane, using the pulley block, when he led the construction of the Hwasöng (화성, 華城), and forward finishing the Hwasöng construction, effectively saving the constructed founding. Hwasöng was lately titled as the UNESCO Culture heritages. Science development imperceptibly influenced Koreans' consciousness. The developments of the science effectively attack the class of aristocracy--Yangban at that

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<sup>8</sup> 《东医宝鉴》 (동의보감) , a Korean ancient medical book written by Hō Chun (허준, 許浚) finished in 1610, published in 1613

time. The Yangban class was corrupted that industrialists and businessmen could buy the Yangban title by their riches. Korean aristocracy only had empty reputation deliberated by the Pak Chi-wŏn's book *Tale of Yangban*, in which deliberated the development and change of Korean society.

Fifth, western culture started to emerge in Korea, at the same time, European fleet also went into Japanese. Shortly later, western fleet also went into the Korean peninsula. At that time, western Christian culture and western culture both influenced Korea. Tasan was also influenced by Catholic Church. Latterly he accepted the religion baptism, when Zhou Wenmo (주문목, 周文默) came to Korea as a Catholic missionary from Beijing Catholic church, and got the religious given name as John. However, Chosŏn dynasty's government did not accept the western religious culture; they criticized Catholic for betraying the filial piety that it disrespected parents and destroyed the family ethics and state's regulations. Hence, Chosŏn government banned the Catholic expansion in Korea, which would otherwise be criminated to death. Because of believing the Catholic, Tasan was exiled to Kangjin (강진, 康津) and Hŭksan (흑산, 黑山) for 16 years. His brothers were sentenced to death in the Sinyusaok (신유사옥, 辛酉邪獄)<sup>9</sup>.

#### **TASAN'S CLASSICS RESEARCH AND THE BOOK OF ODES**

During exiling to Chang Kil, Tasan restored the lecture records to Chŏngjo on the *Moderate Lecture* (「중용강이」, 《中庸讲义》), and he reviewed *Confucius comments* (「논어주석」, 《论语注释》), *The Essence of Mencius* (「맹자요의」, 《孟子要义》), *Four Comments of Book of Changes* (「주역사간」, 《周易四笺》), and *Four commentaries of Zhou' Politeness*, (「주려사간」, 《周礼四笺》) etc., completely annotating the Four Books and Five Classics. Tasan said in the introduction

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<sup>9</sup> Sinyusaok (신유사옥, 辛酉邪獄), Happened in 1801, it was an event about the court of Chosŏn dynasty oppressed the Catholic activity.

of the *Lecture of the Book of Odes* that “In September in autumn of Xinhai(신해,辛亥) year in Geonyung (건륭, 乾隆) emporia, King was testing shooting, however, as governor I was not good at it, so I settled in north campus. The King descent 800 paragraphs of questions about *the Book of Odes*, making me answer them in 40 days. I appealed to extend 20 more days to complete it. When I allied lines in front of King, he critiqued it seriously and meticulously, which was like endow the honor from heaven to me. Because of exile, I could not personally teach King the content of the Lecture, so I only quoted hundreds of other scholars’ claims on *the Book of Odes*...” When he finished *the Lecture of Book of Odes*, Chǒngjo died without reviewing the lecture with Tasan, since Tasan was exiled soon. Tasan’s real life was fluctuated and never romantic as the poems in *the Book of Odes*.

The basis of argument in the thesis was the rhetoric analysis of *fengci*(풍자, 讽刺). *Fengci*, is actually based on the rhetoric of *ci*, it could be used individually as *feng* (讽) or *ci* (刺), which is more used as the criticism in *the Book of Odes*, including meanings of political allegory in the poems of *the Book of Odes*. *Fengci*, *feng* (讽) or *ci* (刺) are satirical and full of ironies as their meaning could be well comprehended, if one takes a look at their reverse meaning that understands meanings of satire in the poems oppositely based on the description and expression. It should be noted that, the degree of satire and irony are not so strong.

*Feng* (讽) typically means to subtly or indirectly criticize or argue against something. *Ci* (刺) is similar, though it is typically used to convey bitter criticism that is not subtle at all. It can also refer to literature that is satirical in nature. In Tasan’ *the Lecture of the Book of Odes*, he divided the *ci* into different styles, including *jici* (讥刺) or *ji* (讥), *fengci* (讽刺) or *feng* (讽), and *chao* (嘲). *Ci*(刺), *feng* (讽), *ji* (讥), *chao* (嘲), are different kinds of *ci*, expressing different degree of *ci* and the satire. The



strength of the *ci* was determined by the extent at which it expresses the satire. An increase in the use of satire would bring about a decrease in *ci*. In terms of strength of criticisms and satire, the *ci* (刺) is greater than the *feng* (讽), the *feng* is greater than the *ji* (讥) and the *ji* is the weakest of the pack.

The ways of comprehending the different styles of *ci* are different. The difference was mainly explored in the effects and strength of the satire in the *ci*. The reverse should be comprehended in different paths. An example is the poem of *Gaoqiu*, (「고구」, 《羔裘》); it did not really describe the glorious clothing of the woman but the luxury of the glorious clothing, for criticizing the luxury of the rich people. The exploration of the satire effect in *ci* of *Gaoqiu* was highly exaggerated. In the other example of the *Geli* (「혁이」, 《葛履》) the satire was explored by describing the hardworking nature of a poor woman weaver, this was actually done for the purpose of criticizing the luxury and the arrogance of the rich women who were fond of wearing the cloth produced by the poor weaver. In this case, the effect of the satire was expressed by comparison. In the other poem of *Famu*(「벌목」, 《伐木》), Tasan analyzes the satire meaning through the description of the glorious feat to criticize and avoid the inequality of the food distribution. This laid emphasis on the importance of the balance of the food distribution, even the balance of the human relationship. Therefore in a word, as Tasan said: “it was the poem of *ci* that the meaning of which is subtle, and the criticism was indirect, and the criticism was combined with clear rhythm and sound in the poetic formation. Even after a thousand years, there was still the critical effect that caused a human’s emotional reaction.”<sup>10</sup>

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<sup>10</sup>Jung, Yak-yong, *Lecture of the Book of Odes* (「시경강이」), Yöyudangjönsö 「여유당전서」 《輿猶堂全書》, Arüm Press, 2001, 345 “此所謂刺詩也。氣息辭婉，其旨微，其聲韻清切激揚。千載之下，尚令人咄嗟而嫉惡，此詩人之妙也。”

## GENERAL INTERPRETATION OF THE *FENGCI* IN THE BOOK OF ODES

*The Book of Odes* was a poetry anthology that collected 305 poems with different types, dividing into Feng (풍, 风), Ya (雅, 雅) and Song (宋, 宋). Feng included the climate of 15 different nations in Zhou dynasty, described and expressed by the poems in *the Book of Odes*, divided in areas of Qi (제, 齐), Lu (노, 鲁), Hui (회, 桧), and etc. So, the title in the Feng part usually with the nation's name, such as Huifeng and Qifeng etc., which explores the indigenous climate and spirit of the people and the nation. *The Book of Odes* collected 104 folk poems of the 15 different nations. Ya were divided into Daya and Xiaoya, which were both generally seen written by scholar-bureaucrat, (though there were controversies about the authors of the poems). Song was used as eulogized the King's accomplishment, advocating King's competence and wisdom. The 305 poems were generally seen picked up and conspired by Confucius<sup>11</sup>. *Shiji* (「세기」, 《史记》) said that *the Book of Odes* as the ancient poetic total anthology was too general to ignore the purpose of collecting these poems. The total poems were 3000, and Confucius only picked up 305 among them. So *the Book of Odes* was a collected anthology with 305 chosen poems.

The 300 poems included three styles of Feng, Ya and Song, three rhetoric of Fu (부, 賦) Bi (비, 比) and Xing (흥, 興). Confucius and his students did not refer to the *fengci* specially. *Fengci* was noticed in discussion of *the Book of Odes* was from Han dynasty---Mao Heng (모형, 毛亨) and Mao Chang(모장, 毛萇)'s *Maoshi* (「모시」, 《毛诗》)<sup>12</sup>. Tasaan also said: “the poet who has eulogized words is a person who likes

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<sup>11</sup> Although there was dubious controversy about the legendary account of its creation and subsequent editing by Confucius from historical fact, according to Tasaan's *the Lecture of the Book of Odes* approved the Confucius as the editor of *the Book of Odes* from 3000 poems of legendary.

<sup>12</sup> Preface of *Maoshi*, which was the commented and edited by Maoheng and Maochang.

kindness and benevolence. The person who is good at *jici* (讽刺) cannot be seen as an amiable guy. However, if we see the *Maoshixu*, so many ironies are in there.”<sup>13</sup>

So many *fengci* in the Han dynasty's commentary were not accidental. In Chinese Han dynasty, the official dominative thought was Huang Lao Ideas<sup>14</sup>, but it was too cumbersome to be effective, finally caused the Rebellion of Eight Princes. Till king of Hanwu, he advocated reform, and he accepted the ideas of Dong Zhongshu(董仲舒)<sup>15</sup> that "Paying Supreme Tribute to Confucianism while Banning All Other Schools of Thought"<sup>16</sup>. However, till to the Donghan Dynasty, land annexation was more and more serious, despotic bureaucrats were regularly threatened the state security<sup>17</sup>. Finally, the Huangjin farmer revolt was broken out in the late Donghan dynasty, because Donghan dynasty did not timely reform states policy and disciplines when met the threats. The unstable Han dynasty's history contributed to the features of commentaries to *the Book of Odes* by Han scholars that there were many political implication in their commentaries, which was the reason that *Maoshixu* so emphasized the *fengci*. Many commentaries of the *fengci* in the *Maoshixu* are serious irony, because of the current situation and environment of the state. *Fengci*, with emotion of the people, describe the unstable of the state, in which sense, *fengci* was the reflection of the people to the current situation of the state. However, the *fengci* in the *Maoshixu* was so exaggerated and aggravated, as to two-

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<sup>13</sup> He meant the *Maoshixu* exaggerated the rhetoric of irony. Jung, Yak-yong, *Lecture of the Book of Odes* (「시경강이」), *Yöyudangjönsö* 「여유당전서」 《與猶堂全書》, Arüm Press, 2001, 278 “夫诗人之有赞美之语者，固好贤乐善之心，而若其讽刺人者，非所谓敦厚温柔之教也。然以《序》中所说观之，何其多讽刺之作欤？”

<sup>14</sup>Huang Lao Ideas, which started to be prevalent from Xihan period of China. It borrowed the theory of the Huamgdi and Daoism, also combining the thoughts of Moism and other theories of current several schools.

<sup>15</sup> Dongzhongshu, a famous philosopher in Xihan dynasty.

<sup>16</sup> “罢黜百家，独尊儒术”，which is the ruling guide of early Han dynasty, recommended by Dong-Zongse(董仲舒).

<sup>17</sup> The despotic bureaucrats became powerful through the land annexation that they threatened the power of the king. They actually got the effective power through the land annexation.

thirds of the commentaries of the *Maoshixu* were defined to the poems of *fengci*, much of which should not be seen as the poems of *fengci* as the later commentaries. The tension of the *fengci* in the *Maoshixu* mainly reflected the political implication that the implication went around with current political event and situation.

The poetic *fengci* changed several times in Chinese poetic history. The Song Confucianism deeply declared Confucius and Mencius' original thoughts on poems. Hence, the *fengci*'s meaning was dismissed. Many *fengci* in *Maoshixu* were explained as no-*fengci* poems. (Whether the poems are ironic or not is something that they are discussing in the commentaries on *the Book of Odes*). However, what was needed to be indicate here was, comparing to the case of Song Dynasty in China, after the May 4th Movement, in the early modern China, anti- Confucianism was prevalent. Most love story was criticized as anti-feudality. The poems expressed the hardship of war expedition and homesick. It was comprehended as anti-feudal domination. Therefore, every poem in *the Book of Odes* could be seen as poems of *fengci*. People seldom remembered Confucius's original intention to collect the poems and edited them as *the Book of Odes*. It was the source that saw *the Book of Odes* as the total ancient poetry analogy. However, the Confucius indicated the deep meanings of the collected 300 poems. In this sense, *the Book of Odes* was only part of the 3000 poems, which was hard to be called as the total ascent poetry analogy.

In Korea, there were less classic commentaries to *the Book of Odes* before Chosŏn dynasty. During the Chosŏn dynasty, the commentaries on *the Book of Odes* increased, but the commentaries seldom noticed the *fengci*. Tasan finished the commentaries on *the Book of Odes*, before he was exiled, in which there were 23 poems and 56 items relating *fengci* of the *ci*, *feng*, *ji*, *chao*, among questions that Chŏngjo (정조, 正祖) referred. During many attacks because of his catholic activity, King Chŏngjo tried to protect him

and gave him a chance to repose on his official position. It could be the one base of Tasan's belief to the Catholic. Under the appreciation and gratitude of the king, Tasan kept and showed his loyalty to the king. Baker also referred that the King could not actually manage the issues of the state<sup>18</sup>. The decisions of the state's issue were hanging on among the bureaucracy's different interests of different fractions. Although they would be struggle under the name of protecting the orthodoxy and security of the state, the conflict of the fractions was really serious and influenced the quality of the politics operated in Chōson dynasty. King Chōngjo had an open mind that he advocated to carry out the reform in the state. However, in that complex political situation he could not straightly and explicitly carry out his reformative manipulation. So we could assume the king's position at that time, the judgment and determination was not so purely included in one ideology of the state. It was really more complex than the symbol of the ideology like the loyalty to the king illustrated.

So the *fengci* produced in Tasan's mind had the contradiction meaning on his relationship with king of Chōngjo. On the one hand, he should keep the loyalty to the king following the orthodoxy of the Confucianism referred, but on the other hand, he tended to reform the state, used the western learning which related to the Catholic religion. The problem of irony also reflected the serious social conflicts at that time. The irony carried the problems and the dangers the society had at that time, and explicated with rhetoric of *fengci* to keep the stability and harmony of the state. Tasan mostly appreciated the Song scholars' thoughts on *the Book of Odes'* irony. Tasan tried to explore out the implications of *fengci* concealed in *the Book of Odes*. Moreover, he also tried to explore out the implication of *fengci* in *Ya* to pursue the original consciousness of

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<sup>18</sup> Baker, Don "Tasan between Catholicism and Confucianism" *Tasanhak: Journal of Tasan studies*, Sōul-si : Tasan Haksul Munhwa Chaedan, 2000, 55-82

Confucius and Mencius. He said the love, sympathy or the deliberation in the 104 poems of Guofeng all explore the social reality through the aesthetic irony. Tasean explained the meaning of *fengci* by his particular ways and knowledge system.

#### **RESEARCH METHOD OF THE THESIS**

There is narrow definition of rhetoric and general definition of it. The narrow definition is usually noticed in the procedure of spoken communication like in talk, conversation, speech, discussion and argument or in literature productions of poems, novels and so on. The general one related on the general decorative elements in politics, society, and economy and so on. What I argued was the rhetoric in the literature of poems in *the Book of Odes*. The literature rhetoric in the text also had the practical effect that guides human's behavior in daily life. The rhetoric in the text relied on the intelligence of comprehension and analysis, achieving rhetoric's purpose through behaviors. The *fengci* mostly relied on the comprehension of the people in "that" situation and position in society, and got the valuation and judgment of the description of *fengci* in *the Book of Odes*. *Fengci* had most significance on the practical situation. Therefore, the action of humans could be seen as the reflection of the rhetoric in the text. However, the behavior based on the reflection based on *fengci* should be acted oppositely to the description of it, which is like comprehension of irony. Irony could be defined as "unintended result which is not merely different, but also in outright opposition to or conflicting with what was intended" by Ankersmit<sup>19</sup>. Therefore, the intention of the *fengci* described in the *Book of Odes* had the reverse significance when the contents of the *fengci* were reflectively acted out in reality.

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<sup>19</sup> Ankersmit, F.R. *Aesthetic Politics: Political Philosophy beyond Fact and Value*, Stanford University Press, 1996, 162-253

So based on the rhetoric of *fengci*'s definition, Firstly, I study Tasan's analysis of *the Book of Odes* according to a state's whole system. Tasan lived in late of the Chosŏn dynasty, although it had started to be influenced by western learning, it still in a monarch system, which like Sartwell had said that "politics is called as aesthetic when it forms an efficient system to control state and its people as a whole."<sup>20</sup> Therefore, it was remarkably different social system from modern society, which was more shattered to the democracy of the individual human right. The significance of the text annotation of modern time is that it restored even reform the idea of the past time, according to the annotation in the old text. So the tradition has the different meanings at different times. So when we research commentaries of *the Books of Odes*, we should know the time frame of the commentaries, because there were so many different commentaries on *the Book of Odes* by different scholars in different time. What I argued here was the "end" of the time and the related position and situation of *fengci*'s significance in *the Book of Odes*' at Tasan's time.

Second, in this total social system, some conception used in my argument included different meanings from previous conception. Such as the conception of the "rationality", "public", and "community" etc. have more tendency of monarch meanings that this meaning are fitfully used in the monarch social environment and situation. However, we could not say the people in the monarch domination lack these conceptions. They are only not interpreted in right term as in the procedure of modernization. They have interpreted differently, they have different meanings. We should not deny the scholars like Tasan had some conscious about "rationality", "public", and "community" etc. even in the monarch domination. He lived in the late monarch dominated period, and

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<sup>20</sup> Sartwell, Crispin *Political Aesthetics*, Cornell University Press, 2010,129

he might believe the western Catholic Church, so saying Tasan had these western conscious on the technique and scientific skill even the western religion thoughts is reasonable. Tasan used to linger between the divine right of the ruler and western Catholic faith. His comprehension of the God of great heaven was from the combination of the monarch political conception and the western religion consciousness, which deliberated his intention that co-existed even, combined the eastern and western knowledge.

Third, in the monarch political system, *fengci* became the political technique, though it was used in different way in different times, such as in democracy period, the rhetoric was more related to the democracy system that how to establish the community through rhetoric eloquent of communication, and how to use the rhetoric to deal with the relation between the communities, the individualism and the liberalism. In the contrast, I mainly argue the rhetoric of *fengci* in the monarch system, illustrating how *fengci* works given a monarch whole system here, in order to say that it works differently under a monarchical system. William James and Nietzsche used romantically saw the poetry reflect the polytheism of the religion and human life based on the personal will<sup>21</sup>. However, in the later Chosŏn period, the poetry more utilized as the instrumental of political domination as realism that heritage the function of Confucianism texts. John Dewey's rhetoric was used in the Democratic society, Johnstone emphasized the "continuum of action" that we could see the rhetoric element had their orientation in the monarch system or they were oppressed in the monarch system.<sup>22</sup> Because in monarch domination, the human right was limited and the main voice was only controlled by the

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<sup>21</sup> Rorty, Richard *Philosophy as Cultural Politics : Philosophical Papers, Vol.4*, Cambridge University Press, 2007, 27-30

<sup>22</sup> Johnstone, Christopher L. "Dewey, Ethics, and Rhetoric: Toward a Contemporary Conception of Practical Wisdom", *Philosophy and Rhetoric*, No16, 1983,185-207



court, and the lower people had no avenue and method to voice out, therefore, *the Book of Odes*, in some degree, was the unique production of monarch time. People could not openly express their opinions on the political operation. They could only indirectly conceal their suggestions, complaints and resentments under an intelligible choice of normal but peaceful words. This is a significance of *fengci* in the current political system. *Fengci* in the political system not only laid in giving suggestion to ruler's on political domination in a mild way, but also related to design of the state's implemented map. Therefore, *fengci* was a momentous and needful technique in political management.

Fourth, I would not only constrict the utility of *fengci* in the political system, but extend it to the human ethic and its social function. In the human ethic aspects, I would like to relate to the utilization of the *fengci* to the temperament of the noble. With this, I discuss the effect of the *fengci*, emphasizing Tasan's intension to humanism. Humanism was the essence of Tasan's thought that the exploration and guarantee of the humanism were Tasan's whole original intention on the commentary of *the Book of Odes*. In the aspect of the social function, I focus on the *fengci* as the technique of the social criticism, which integrated with its utility in the political system. In addition, *fengci* was the threshold from the literature to the politics that serially connected the society. In this sense, *fengci* as rhetoric of the literature straightly connects the literature to politics and society, straightly annotating literature's social and political reflection. It was a critical media, carrying the political and social intension of the literature.

I will also use comparison in discussing Tasan's commentaries on *fengci*. The discussion not only stops in comparing the different understandings of Chinese scholars with Tasan, but also includes a comparison of different motivation, reason, and contexture in different periods in understanding *fengci*. Tasan and the Chinese scholar's thoughts on *the Book of Odes* are at the initial position that Tasan referred many Chinese

scholars' thought within his commentaries, which Tazan seemed earnest in doing comparative studies on the research regarding *the Book of Odes*. Some of Tazan's thoughts seemed to have extended and continue meanings that his thought was developed during later periods. Some of the advanced meanings extended to postmodern time, relating to the postmodern theory. Therefore, I would like to emphasize the continuous meanings of *fengci* in *the Books of Odes*. The interpretations and commentaries of the *fengci* in *the Book of Odes* were not ceased but developed over time and played different roles in different times. However, we should not hurry to value it by its utility, but also consider the change procedure of these commentaries in excavating the reason, context, and motivation of these changes, in which we could deeply learn human self and the time in which the *fengci* implicated

In the last, although *the Book of Odes* is an anthology of poems, it was different from the western historical epic, advocating the heroic spirit. In *the Book of Odes*, it also included eulogies to those brave in war, but the tenet of *the Book of Odes* was not based on the mystery but certainly based on the reality and practice human beings, which was also Tazan advocated and indicated in *the Lecture of Book of Odes*. Therefore, my method would be based on the real- life experience of the humans at that time, studying their practices and excavated their thoughts, even try to explore the general human nature that can be adopted at any time. In relation to aesthetic politics, I just wanted to emphasize on the utility of *fengci* that was consciously or unconsciously practiced by humans, to design or operate the state system in an aesthetic purpose. This constituted aesthetic politics, where a discussion of human nature cannot lack, in addition to human ethic that operates and designs the aesthetic political system.

## ARRANGEMENT OF THE THESIS

*Fengci* was first noted in the communication of persons and then recoded in the text as a mirror of society and people. Reflecting on society, it was caused by the tension of the reality and ideology or the imagination that people obtain in a condition or an environment of the state. Actually, *fengci* expressed an anxiety to attain to a condition or an environment that could either be sorrow, complaint, surprise or even happiness, which related to person's emotions because of human judgment and according to their value and morality. As in *the Book of Odes*, it had its special environment and condition which adapted to the imagination of people's ideology. Therefore, my argument is that the imagination of people in the state or the ideology, in which they follow state principle, would be appealed in the text like in *the Book of Odes*. However, in the term of *fengci* there also exists the friction of reality with imagination or ideology would be expressed by aesthetic of *fengci* which has continually protected imagination and ideology.

Chapter one it indicates Tasan's understanding of *fengci* in the political field. As the political technique it offers in complementing the state's operation, guaranteeing its wholeness and the authority of the ruler, as well as the state's principle through the rhetoric of the persuasion. It touches on the various sorts of persons in different hierarchies of the society, in different social status, with different experiences and emotions, which cause the complexity of the *fengci* in genre and the effect. *Fengci* carries a little function of the design of a state, because of the limitation of the language in the text, and although it carries out the ideology and imagination combined with human emotion, it does not cover all of them. In Tasan's mind, *fengci* formed the series of the irony, and trying to include the anxiety and suggestion in the whole system of the Chosŏn dynasty state, and *the Book of Odes* put the *fengci* on the poems of song. This special

formation produces the special effect of the ironies, which relates to the art, literature and politics as a triangle system of *fengci*.

Chapter two focuses on the source of the human self. The ultimate source of the *fengci* in *the Book of Odes* was from the judgment and valuation of humans, relating to human's motion and morality. The application of the rhetoric of *fengci* also could not depart from the human's motion and morality. Although there were so many possibilities of temperament to the poets or the philosophers, under such environments as in the Chosŏn dynasty, Tasan summarizes the valuation and judgment matched to human motion and morality in that epoch. In this chapter, Tasan also indicates that the morality of the individual human is related to the quality of a state, and he integrated the morality of the individual into the morality of the state. Morality should follow a man's heart, and morality here mainly meant the Five Moralities<sup>23</sup> that Confucius advocated for and also included man's responsibility to the world and honor to the heaven. Therefore, emphasis should be that the irony's significance was on the whole state and the individual audience. After all, in this chapter, Tasan argues about the consideration of humanism in *the Book of Odes* through implicating it by the rhetoric of *fengci*.

In chapter three, the main argument is the literature meanings of *fengci* in the poetic theory of reading and writing methods. The poetic accomplishment was integrated into the poetic social function as literature and could not deny the poems as art and a special way of exploring the soul and emotion of persons, which also integrated into the procedure of learning and completing the poems. In this chapter, I also pursue the poems' character of culture that is mainly used for forming a high culture group. *Fengci* carried in the poem this special literature structure is that it would have a special avenue to carry

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<sup>23</sup> Wude (五德), Five Morality includes benevolence (인, 仁), justice (의, 义), politeness (礼, 예), ideal (지, 志), and credit (신, 信)

out its criticism function. *The Book of Odes* combines human nature and the poem in this special literature style, using irony to critically show the social relationship of the ruler and the subordinator, and the different people's emotion and valuation in different stoical hierarchy and environment. Therefore, the literature style of *fengci* in the poem has effectively complemented the *fengci*'s social and political function with art technique and has also emphasized the relationship between the multidiscipline of literature, politics and society.

## Chapter 1: Poetic *Fengci* and Aesthetic Politics

The Book of Odes was produced for political necessity. Mencius said, “Poems were dead when Spring and Autumn (춘추, 春秋) was done”. The poems before the emergence of *the Book of Odes* amounted to 3000 and they mainly expressed the real life during the epoch dominated by three sacred King of Yao (요, 尧), Shun (순, 舜), Yu(우, 禹)<sup>24</sup>, in which period the political domination was righteous and pure, people’s life were stable. King of Zhou (조, 周) dynasty mandated to collect poems from commoners to investigate the situation of people’s life. King emphasized his authority among the commoners that as long as King’s authority was guaranteed, his domination could be stable. The authority of being a king was the precondition as being a ruler. The authority of the King was from heaven, and the king, as the son of heaven, was honored by people, which was also heaven’s expectation towards to the ruler.

Confucius filtered 300 poems among the 3000 poems and edited them as *the Book of Odes*. It emphasized the rhetoric of *fengci* and *bi*. It was seen as one important Chinese classic that it was one of the Chinese Five Classics. Mencius inherited the thought of Confucius said *Spring and Autumn Annals*, succeeded the feature of *the Book of Odes*, because *Spring and Autumn Annals* also included the feature of *fengci* like those in *the Book of Odes*, but it’s were told through historical records. Therefore, in Mencius mind, *the Book of Odes* had significance and responsibility of expressing an aesthetic irony (to current politics) at that time. The commentaries to the *fengci* in period of Spring and Autumn and Warring States was not so serious, comparing to the *Maoshixu*, and the tension of the it was not embodied to the politics as Han dynasty. *Fengci* in Mencius’s time was more original, pursuing the original aesthetic significance of poems for art

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<sup>24</sup> Yao (요, 尧), Shun (순, 舜), Yu(우, 禹), three saint kings of ancient China, living in Huanghe valley

reason but not for political manipulation. In other words, the irony was for artistic effect rather than political purpose. Even more, *Spring and Autumn Annals* had the same political tenet with *the Book of Odes*. The tenet of *the Book of Odes* was like that of *Spring and Autumn Annals*. *Spring and Autumn Annals* told the right, and the wrong through currently happening in the nation of Lu (노, 魯), and it also recorded historical issues through inspecting social climate.

In Zhou dynasty, king would dispose historiographers to the divided kingdom (제후, 诸侯), in which traitors and usurpers were frightened and contained, because of the historiographers. Bureaucracies had to care their behaviors, avoiding being reported their faults by historiographers to the King. Therefore, except the history significance, the historical records of *Spring and Autumn Annals* also were political reports and political criticism. The poems in *the Book of Odes* originally also had historical function like *Spring and Autumn Annals*. The songs at that time mainly severed for political purpose. The songs in *the Book of Odes* were originally sung for worship or Zhou's army returned triumphant. After all, *the Book of Odes* was a poem analogy, which included the formation and techniques of poems for political meanings.

*The Book of Odes* registered the thoughts of aesthetic politics. Crispin Sartwell said: "such the text of the Chinese *the Book of Odes* served many functions simultaneously or serially: they were histories; expression of laws and moral principles or authorizations of laws by the will of the gods or by antiquity; foundations of the education of the ruling class; source of theology; storehouses of language and linguistic exemplars; sources of the visual arts, drama, and many other expressions; unifications of cultures. They shaped and authorized political systems. They are also of course, fundamental sources for our reconstruction of the cultures from which they emerged, and history---including political history---in many places and many times is a reconstruction

out of poetry”<sup>25</sup>. Tasan’s thought of aesthetic politics started from the correctly explain the 300 poems collected by Confucius. In his thought, the *fengci* for different class should be expressed in different ways, according to their different life experience in different social hierarchy, social circumstances and individual emotion.

#### FENG (풍, 风) FOR GENERAL FENGCI (풍자, 讽刺)

*Maoshixu* (「모시서」, 《毛诗序》), which is the instruction of *the Book of Odes*, is divided into two parts Daxu (「대서」, 《大序》) and Xiaoxu (「소서」, 《小序》)<sup>26</sup>, generally seeing the poems in *the Book of Odes* were fully used the rhetoric method of *fengci*, which fully served for the political function, so in its annotations and commentaries, *the Book of Odes* included many *fengci*. Moreover, the irony in *Maoshixu* was general ones that it did not distinguish the *fengci* in Daya (대아, 大雅) and Xiaoya (소아, 小雅) from the ironies in 15Guofeng (국풍, 国风)<sup>27</sup>. Till to Zhu Xi (주희, 朱熹), he eliminated, deconstructed and minimized many *fengci* through his text research, according to which Tasan made a distinction of *fengci* in Feng (풍, 风), Ya (아, 雅) and Song (송, 颂)<sup>28</sup>, meeting to the *fengci*’ reference of Confucius and Mencius. Tasan said “Feng was irony. It either includes the narration for exploring poem’s meanings, or using metaphors for clearing poem’s meanings, or borrowing fables

<sup>25</sup> Sartwell, Crispin *Political Aesthetics*, Cornell University Press, 2010,129

<sup>26</sup> Daxu, is a text of criticism for the whole part of the Book of Odes, and Xiaoxu is an instruction for every poem in the Book of Odes

<sup>27</sup> Guofeng (국풍, 国风), the first part of the Book of Odes. The Book of Odes is divided into three parts, in such Pung (풍, 风), Ah (아, 雅) and Song (송, 颂). Because the part of Pung usually showed the climate of 15 nations in Jo(조, 周) dynasty, so it is also called Gukpung and Ah (아, 雅) mainly describes the bureaucracy’s life in Zhou dynasty, which is the life of the noble at that time. Song (송, 颂), mainly includes the song for worship and army return triumphant, so it usually eulogizes the king’ great.

<sup>28</sup> Pung, the climate of the nation; Ah, the climate of the noble; Song, advocating of the Kingship



to indicating poems' meanings.”<sup>29</sup> Tasan thought Feng (풍, 风) usually used the *fengci* (풍자, 讽刺), especially *feng* (讽). Though it increased utilities of *fengci*, it minimized and deconstructed the irony effects. In this sense, the irony in Feng (풍, 风) excavated the significance of the irony in *the Book of Odes* implicated significance of aesthetic politics.

Firstly, Tasan thought the poems in the Guofeng part usually maintained love poems, which themes included either a woman complained her lover not be honest and credited or a man sighed his girl not get his love<sup>30</sup>. Even though they are love poems, most of them had the significances of criticizing the society. However, it did not straightly criticize. These criticisms related to politics were all indirect, and they tried to criticize the states men politely, which has more implicated criticism than straight criticism, which included the meanings of suggestion, informing and appeal. In this sense, Tasan implicate *fengci* was human's determination and individual emotion, influencing and affecting the society. What's more, *fengci* discussed by Tasan was the production of the various emotion of love, bad, sorrow, and happy of the individual or the whole social climate seen as the emotion of the society. The poems in *the Book of Odes* expressed the unhappiness of the people and really reflected the unsettled nature of the society.

Secondly, in Tasan's analysis of *fengci*, in the poems of 15 Guofeng, there were also *fengci* for complaint. Many of them were about garrison the frontier and expedition in the war. The contents of the poems were mostly about warriors informing hardship to

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<sup>29</sup> Jung, Yak-yong, *Lecture of the Book of Odes* (「시경강이」), *Yöyudangjösö* 「여유당전서」 《與猶堂全書》, Arüm Press, 2001, 601“风者讽也。或铺陈义理使自喻之；或比物连类使自喻之；或托寓深远以自喻之。此皆风诗之体也。”

<sup>30</sup> For Example the poem of *Meng* (《氓》)

their family<sup>31</sup>, which criticized the current politics more directly, but it less directly than the straight attack in *Daya* and *Xiaoya*. Regardless how hard the *fengci* was, these poems were all reflected the hardships and complaints of the general life. These poems also reflected the helplessness of people, which melancholy expressed the commoners' political appeal, hoping the caring from the ruler. These poems also offered a standard for evaluating the ruler, who should be rightness and care about people, being sad what they sad, and sympathizing to their hardship. In part of *Guofeng*, the evaluation to the ruler was from the commoners' standard, which was decided by their experience, social status, and their political conditions, so the demand to the ruler in *Guofeng* was different from *Ya*, ruler was not so gentle and righteous like expressed in *Ya*. Because in *Guofeng*, what it mainly expressed through *fengci* was the commoners' complains, rather the nobles', which was less formal and straight than the *fengci* expressed by nobles. *Fengci* in *Guofeng* was generally reflect the negative social climate and environment, but not specially describe the negation of the noble class, which also conciliate with *Tasan's* purpose, regarding to *Guofeng's* irony that he intended to deconstruct the *fengci* of *Guofeng*.

Thirdly, some poems of *Guofeng* purely expressed the emotion for ideal, and the *fengci* was the carriage of the emotion. For example, the first poem of *Guofeng* --- *Guanju* (「관구」, 《关雎》), which said the niceness of a gentlewoman. The method of *fengci* in this poem was self-inspiration that the poem firstly set up a standard for the nice, by which reflexively criticize the evil through comparing with the nice standard. *Tasan* followed the `Confucius thoughtful tendency when he selected and filtered the 3000 poems. Confucius purpose was hard to assume, but his assumption to the aesthetic

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<sup>31</sup> For example the poem of *Chuqidongmen* (《出其东门》)

politics was thought-provoking that courage associating individuals' emotion with the state's situation or environment, in order to achieve the harmonious ideals of individuals and the state. Actually, there was saying that "Poem, says ideal, and song sings words"<sup>32</sup>, meant the poems are used for saying the individual's ideal. Even more, we could understand the poems also expressed the political ideal, because *the Book of Odes* was mainly used as the political function to build an ideal of state apparatus and organized the power of the state through the thoughts of the texts. However, the words in the poems were not explicated to indicate the ideal and map of the state's development, which meant though the beauty was meaningful, poems, are hard to fully express it by words. In this sense, *fengci* might be concealed in the ambiguous and implicated poems to indirectly illustrate the complex of the political ideal.

YA (아, 雅) FOR RIGHTEOUS *FENGCI* (풍자, 讽刺)

Tasan minimized and generalized the *fengci* in Feng, but it did not mean that all ironies were deconstructed. Tasan said "there are no poems, if there are no ironies. If there are no ironies, poems are dead", which also was Confucius' understanding to poem when he collected poems. Tasan also said: "Feng (풍, 风) is *feng*(讽), because it explores a great meaning through implicated words, advising right and avoiding wrong, which is Feng(풍, 风)'s wonder. If it wants to explore the disadvantage of women, disturbing<sup>33</sup> politics it used *Guanju* (「관구」, 《关雎》) to indicate. If it wants to express the hardship of the war expedition and labor's tough, it uses *Yinlei* (음뢰, 《阴雷》) to uncover. If it wants to uncover the corruption of the King's life it uses the

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<sup>32</sup> It is a sentence form *Shangshu* • *Yaodian* (「상서•요전」, 《尚书•尧典》)“诗言志, 歌咏言, 声依咏, 律和声”

<sup>33</sup> In here, the disturbing is indirect, because the women had no position on politics field in Chosŏn dynasty

*Qiangyouci* (「장유차」, 《牆有茨》) to indicate. If it wants to unfold the problematic relationship between king and subordinators it uses *LÜyi* (「녹의」, 《绿衣》) to express. Feng (풍, 风) seldom straightly exemplify the current political issues, it usually through narrating ancient stories, uncovered the right and wrong of current issue, in which way Feng (풍, 风) raises human kindness, warning human's idleness. Therefore, Feng (풍, 风) is not a simple folk song, but has more implication.”<sup>34</sup>It conciliated to the saying that “poems were dead when *Spring and Autumn Annals* was done.” Tasan said:

“if it were kindness, beautify it, if it were evilness, *ci* it’, which is the significance of the poem. Beautifying is for advice and *ci* is for a penalty, which is the reason that a poem is collected. If pursuing the poem without beautifying and *ci*, it is like reading *Spring and Autumn* without the standard to rightness and wrongness”<sup>35</sup>.

In here, Tasan summarized the different *fengci* in Feng (풍, 风) and Ya (아, 雅) parts, relating to different social status of commoners and noble. In Tasan's mind, Feng(풍, 风) described the political value of the wrong and right through indirect irony, which could also be used in the normal life of the commoners. In additional, he also emphasized the *fengci* included both individual and social judgment, which related to the value. Once the individual and state should achieve the harmony, people should find the right standard for evaluation and judgment, according to which the evil and negation could be explicated

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<sup>34</sup> Jung, Yak-yong, *Lecture of the Book of Odes* (「시경강이」), *Yöyudangiönsö* 「여유당전서」 《輿犹堂全书》, Arüm Press, 2001, 594 “风也者, 讽也。 讬意微言, 陈善闭邪, 风之妙也。 假如佩玉晏鸣, 陈关雎以风之。 征役烦劳, 歌殷雷以风之。 帷薄不修, 赋墙茨以风之。 琴瑟不谐, 诵绿衣以风之。 不举时政, 唯陈古道。 不举时疵, 唯述前鉴, 此所以感发人之善心, 惩创人之遗志也。 此国风之所以为风, 岂仅为民俗歌谣之作而已哉?”

<sup>35</sup> Jung, Yak-yong, *Lecture of the Book of Odes* (「시경강이」), *Yöyudangiönsö* 「여유당전서」 《輿犹堂全书》, Arüm Press, 2001, 284 “夫善则美之, 恶则刺之, 此诗之所以作也。 美之则劝, 刺之则惩, 此诗之所以采。 . . . . 今若舍美刺二字而求诗之所以为诗, 则不几于舍褒贬而求春秋之所以为春秋也乎! .”

through the indirect *fengci* to the public<sup>36</sup>. So the poem was seen as the first education for the public at that time. Even more, the value should be followed by both the commoners and nobles. Feng's part was more related to the commoners' response to the noble and the ruler's domination. Therefore, it more described the commoner's emotion and judgment as the observers to nobles. In part of Ya, it mainly included self- reflection of the nobles themselves. The *fengci*(풍자,讽刺) of the Feng (풍,风) context to *fengci* of Ya so smoothly that it made the resonance combining the commoners' complaint with the noble class, in which way the whole united society included in the serial of *fengci*. So *fengci* could not be seen as the exclusive and separated to the social community, but was caused by the complex elements in society, not caused by single reason. In this sense, Tasan also emphasized the continuity of the *fengci* that he looked the whole society included in serials of *fengci*---a literature and political system though the *fengci* was different when it particularly indicated for different social hierarchy.

Tasan emphasized the righteousness of the *fengci* of Ya, because the righteous was the noble's essential trait, which meant confronting to the negation the noble should keep the righteous attitude to deal with it. Therefore, he referred the *fengci* in Ya should be more straight than that in Feng. Tasan's righteous *fengci*, in Ya part, had two features: 1) He researched historical texts of different school about *the Book of Odes* and recovered the initial meanings of the texts, for avoiding the prejudice or unnecessary hate. He advocated that any criticism should be based on historical truth. He analyzed the current historical environment, and historical source that caused the failure of King of You and Li, making a plausible, decorous and righteous *fengci*, with the elegant and right methods of indication, which showed the meanings of Ya, this poetic style.2) During the historical

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<sup>36</sup> *The Book of Odes* remained a folk song, spreading through the public.

research, researchers more intend to find victims' hardship and distress, including the commoners', Shizhe's (사자, 士者) and anchorer's (은사, 隱士). Tasan tended to analyze their hardship with sympathy and humanity, which was deepened the theme of the aesthetic politics.

In Tasan's mind, the *fengci* was much close to the social negation of the non-righteousness and the corruption of the politics and morality which influence the quality of the society that *fengci* was the carrier of social criticism. In this sense, the rhetoric in the text had an important social function that it not only criticized but also guided the, social developed, direction. Firstly, Tasan criticized the King of You and Politeness' (여, 禮) corruption as an admonishment to the future. Second, Tasan criticized the statesmen who betrayed the king, which expressed aesthetic politics conscious that he tried to protect and guarantee the beauty and sublimity of the representation of the state. Thirdly, he criticized the King's wives disturb the politics, which was another kind of social and political criticism, indicating Tasan's expectation to king's wives. He indicated how king's wives should help king and take their state responsibility, even the social function, which was his special criticism to women with political meanings. The poems referred above like the *Guanju*, *Yinlei*, *Qiangyouci*, and *LÜyi* all expressed the topic of overcoming social negation.

#### THE AESTHETIC *FENGCI* FOR MUSICAL POEM

The precondition of the poetic irony was literature, which social and political criticism finally attributed to the aesthetics in the literature that was the "*meici*"<sup>37</sup> called by Tasan. He said:

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<sup>37</sup> *Meici*, means the purpose of the *ci* was for the aesthetic effects or consequence.

“The aesthetic *ci* of the Guofeng includes the good and evil of the public conscious. Even the big aristocratic family would also make rights as well as mistakes, which relates to the state’s fate and the climate of the society, in which case the aesthetic *ci* would be used for warning and criminating.”<sup>38</sup>

The political meaning of the aesthetic *ci* was: soften the social confliction in related norms, disciplines, criterion and criticism, ensuring the social activity and social healthy. In some degree, he appealed a relatively loosed social viewpoint and active method to the political activity, using the *ci* to suggest and warn the wrong of the ruling class.

Tasan Firstly emphasized the critical function of musical rhythm in poems, because the original 300 poems collected by Confucius were accompanied with music, which could be seen as musical poems. This feature of Chinese poems is unique that different from poems of other ethics, and they are also different from the poems after Tang and Song. *The Book of Odes* originally could be sung; especially the lines of the poems in Guofeng were like the lyrics of the folk songs. The musical art feature of *the Book of Odes* was also reflected in its formation and rhetoric. Gradually, the poems in *the Book of Odes* strengthened Confucian classics’ politicization, which made the musical poems (시악, 诗乐) gradually disappeared. The poems were more usually used for diplomatic purpose as Bu (부, 赋) without the music. In a word, the irony in *the Book of Odes* satisfied the necessity of the aesthetic politics both in practice and in theory. Because of the contents and aesthetic ideology of the Feng, the commoners’ life was politicized by expressions of the classical texts, and with the aesthetic ideology of the Ya part, state was idealized by the classics’ explication. Therefore, the reading aura of the Feng immersed into the Ya, which more expressed the life and taste of nobles and aristocracy as the response and evaluation of the commoners to them.

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<sup>38</sup> Jung, Yak-yong, *Lecture of the Book of Odes* (「시경강이」), *Yöyudangiönsö* 「여유당전서」 《與猶堂全書》, Arüm Press, 2001, 600 “凡国风之所美刺, 皆是公家之善恶, 或巨室大族行有淑匿, 係国家之存亡, 关世道之汗隆, 方有美刺之词。”

Secondly, Tasan indicated the relation of the *fengci* to the other rhetoric of Fu, Bi and Xing in *the Book of Odes*. The rhetoric of poems in *the Book of Odes* were traditionally called Three Art Formation (삼예, 三艺) ---Fu Bi, and Xing, which were identifications of pure classical text study. These three rhetoric already existed in the 3000 poems, before which the poems were specially researched. Feng, Ya, and Song, the formation and structure set by Confucius when he collected and edited *the Book of Odes*, were called as Three Sorts of Formation (삼체, 三体) Tasan said:

“Poem (in *the Book of Odes*) has Six Art Formation (육예, 六艺), which is Jingsan (경삼, 经三) and Weisan (위삼, 纬三) should be called Feng, Ya, Song and Fu, Bi, Xing.”<sup>39</sup> He also said: “Feng, Ya and Song are called Sanjing (삼경, 三经), and Fu, Bi, Xing are called Sanwei (삼위, 三纬).”<sup>40</sup>

Tasan related the Song and Ya with the Three Art Formation----Fu(부, 賦), Bi (비, 比), and Xing(흥, 興) as the rhetoric. He said: “Ya and Song can also be seen as rhetoric. Fu, Bi, and Xing all integrate to the Feng.”<sup>41</sup> Hereto, Tasan make the full significance of the rhetoric in *the Book of Odes* that rhetoric was the main topic of *the Book of Odes*. Every poem could not lack the rhetoric meanings to understand. Tasan also identified the *fengci* as rhetoric in *the Book of Odes*, which was not so serious as in *Maoshixu*, while it immersed into the poetic meaning, which highlighted the literature and art function. He softened the straight and rigid inclusion of the *fengci* since Mao Heng and Mao Chang’s, meanwhile deepen the theme of aesthetic meanings. On the other hand, Tasan did not radically ignored the *fengci*’s political function that he thought

<sup>39</sup>Jung, Yak-yong, *Lecture of the Book of Odes* (「시경강이」), *Yöyudangjönsö* 「여유당전서」 《輿犹堂全书》, Arüm Press, 2001, 276 “诗有六艺, 经三纬三, 宜其称风、雅、颂、赋、比、兴。。。。。”

<sup>40</sup> Jung, Yak-yong, *Lecture of the Book of Odes* (「시경강이」), *Yöyudangjönsö* 「여유당전서」 《輿犹堂全书》, Arüm Press, 2001, 276 “风、雅、颂谓之三经, 赋、比、兴谓之三纬。。。。。。”

<sup>41</sup> Jung, Yak-yong, *Lecture of the Book of Odes* (「시경강이」), *Yöyudangjönsö* 「여유당전서」 《輿犹堂全书》, Arüm Press, 2001, 601 “风、赋、比、兴本为六诗之四, 而今也合之为风。”



the *fengci* in Feng as the “Public issue” not only constricted on the poets, comparing *the Book of Odes*’ rhetoric with the social function of implicating good and evil with *Spring and Autumn Annals*.

Third, the ideal expressed by the poem were both the poetical ideal and the politic ideal. Tansen explain that “Poem says ideal” that “Poem says the ideal, and song sings the words”<sup>42</sup>. After all, poem said the ideal with words, in which Tansen emphasized the literature meaning of the poem. The literature meaning of the poem paralleled with political meaning was the feature of *the Book of the Odes* that was like the other Confucian classics. However, the 300 poems of *the Book of Odes* had a special formation, which was neither recorded words for telling story nor the common literature, but included songs. In Confucian education, music and song were important syllabuses. Therefore, these poems were different from the other Confucian classics. In Tansen’s mind, *the Book of Odes* included more meanings of humanism that it more related to human’s sensational and artful taste.

#### **SUBSTANTIAL *FENGCI* OF LI**

*Fengci* of the poem put the ethic relation and rationality both in the poems and music. (The rationality in here would be different from that of Enlightenment production. It could be understood as the logic of the state operation, which was most matched to the condition and environment of that epoch.) Although the words were limited to fully express human’s emotion, both poem and music gently realized the social function of criticizing the real life. Tansen’s purpose of poetic *fengci* lied in the goal of aesthetic politics through following the restriction of Politeness (예, 禮) in which suspicion that the self-constriction by politeness was contradicted to the expression of the motion by

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<sup>42</sup> It is from *Shangshu ---Yaodian* 《尚书·尧典》“诗言志，歌永言，声依永，律和声”

irony. However, in Tasan's mind, following politeness and the emotion could associate each other. Therefore, the Politeness already included the rationality and motions of humanity, that it was not so relentless discipline, but the association with humanism (the humanism here could and should be different from the Renaissance production), associating the whole general regulation of human nature even the universal nature. In a word, *fengci* in Tasan's meaning combined the rationalization and humanism to realize the aesthetic politics; even it might cause the change and subversion. However, the *fengci's* rational and artful inclusion could constrict the confliction and control it in the limitation of Politeness, which was also from human, real heart and intention. The self-constraint following Politeness also included the power's rationalization.

Motion easily stimulates desire, for pleasure, happy and other positive experience. Self-control, in this case, is more about control emotion. Emotion also can be seen as the source of power. Fluctuation of emotion condenses desire, when it is large and full filled enough, it will transfer to power. In *the Book of Odes*, emotion was associated with text. It effectively stretched out through using the rhetoric of *fengci* other than constricted even explored conflict. Emotion of people was framed in text by various rhetoric including *fengci*. The motion was not contradicted with text contents that the text guided motion release in the right way. All emotion associated with words of text. Terminal explorative emotion was from the critique to the reality in the society, politics and literature. Through the rhetoric, human's emotion was artfully released. Even more, though the rhetoric was a literature technique, it could not depart from the practical reality. When emotion was large, that tried to emulate text, confliction even war appeared. We could not say emulation of text was not reasonable, but it needed much practical experience, in addition, emotion was to trigger change to turnover tradition in a practical way. "Both focused on an old, but recently revived, notion---motion, the process

of bodies in motion, of human bodies in motion, what Nietzsche would refer to as the process of “becoming”. This was a defining concept for both, as was power.”<sup>43</sup>

In Tasan’s mind, firstly, contained oneself to the politeness, but the self-contained was not blind but humanity. *Fengci* was realized on the Politeness (예, 禮) and Benevolence (인, 仁)<sup>44</sup>. Tasan said a man who could contain self could be a statesman. For example, Chŏngjo asked him about Xinglu (「해노」, 行露) said, why the women did not straightly rejected if she followed the constriction of the Politeness, but rejected marriage regulation with such excuse. Tasan explained:

“I am afraid it is not an excuse<sup>45</sup>. It only a metaphor that the passenger was afraid the dew soaked her shoes, which means the passenger does not want to go in a wrong time to soak his shoes. The woman in the poem only does not want to corrupt the discipline of Politeness to satisfy human’s desire, (which is similar to the case of the passenger.)” He also said: “the woman in Xinglu agreed to marry but not go to husband’s home. Because she saw there were no substances to marry, following the constrictions of Politeness (the regulation for marry), without the reason to establish and protect a family, so she decided not to go to husband’s home even she end up to death (by the crimination). Nobleman (군자, 君子) thought it was match to the women’s Politeness (예, 禮). Therefore the woman was firstly agreed to marry but finally reject to it.”<sup>46</sup>

According to this poem, Tasan relieve his thought that the establishing of social disciplines or using *fengci* to discuss the social regulation’s possibility should be based on the human nature; otherwise, it could not set a health state.

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<sup>43</sup> Peery, Rebekah.S, Nietzsche on War , New York : Algora Pub., c2009.

<sup>44</sup> Benevolence, It is the highest moral standard seen by Confucius which is the core contents of the Confucianism, which is the Chinese social discipline and moral regulation.

<sup>45</sup> Jung, Yak-yong, *Lecture of the Book of Odes* (「시경강이」), *Yöyudangjönsö* 「여유당전서」 《與猶堂全書》, Arüm Press, 2001, 308 御問曰: “女子苟能以禮自守則直截拒之可也, 何必託言多露而畏濡乎?”

<sup>46</sup> Jung, Yak-yong, *Lecture of the Book of Odes* (「시경강이」), *Yöyudangjönsö* 「여유당전서」 《與猶堂全書》, Arüm Press, 2001, 308 “臣對曰: “此恐非託辭以遣之者, 乃取譬之語也, 何必託言多露? 而畏濡乎者畏露之沾濡也。我之不欲, 非禮以從者, 畏淫之染污也。。。”

Second, the filialness and loyalty both attributed to attitude of *fengci*. Tasan emphasized the constriction and self-education as the foundation when he explained *fengci*. Moreover, the filialness and loyalty was coherent each other as the nature of the human ethic, which was the origin of using *fengci* to cause the criticism. Tasan emphasized the substantial rationality in *fengci* was based on loyalty and filialness for realizing “controlling oneself and observing the polite ways”<sup>47</sup>. He said “a good poet is not limited by time and nation boundary, but makes distinction to matters (related to the poem) through careful investigation. He will carefully distinguish the context and the different tones of the poems.”<sup>48</sup>

Third, the loyalty and filialness was reflected by Politeness, which was the substantial discipline of society and politics. From Ercheng (이정, 二程) to Zhu Xi (주희, 朱熹), they both emphasized “the discipline was the substantial one”, which was different from that of Buddhism that Neo-Confucianism was really based on the nationals’ reality. The study of rationality in Confucianism text, regardless how it was metaphysical, it finally attributed to the reality. During the procedure that Tasan explained the *fengci* of the poem to the Chŏngjo, in the *Lecture of the Book of Odes*, he mainly emphasized the implication of Politeness. For example, the poem of *Guanju* (「관구」, 关雎) was commonly seen as love poem, but some scholars also said it was a poem of *fengci*. Tasan noticed the *Xingcai* (「행채」, 荇菜), a plant lived in water, which was referred in the poem was particularly used for religious rituals. Hereto, the *Guanju* was evidently attributed to rationality of society and religion, associating the love of the man and

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<sup>47</sup> 克己复礼, Ye (예, 礼) means Li in Zhou dynasty, through constricting self to recover the Li of Zhou dynasty. It is seen as a method to pursue the In (仁benevolence), which is finally realized in the ultimate pursuit of Li---the ultimate perfection and kindness(근선근미, 尽善尽美)

<sup>48</sup> Jung, Yak-yong, *Lecture of the Book of Odes* (「시경강이」), *Yöyudangiönsö* 「여유당전서」 《輿犹堂全书》, Arüm Press, 2001, 598 “善为诗者, 不拘时代, 不限疆域, 别其类而精察乎。上下照应之妙, 别其音调而密验乎。”

woman in real life, relieving their benevolent and profound of humanity. In this sense of Tazan's mind, the regulation and the rationality of the Confucianism text was conciliate with human nature in real life.

## Chapter: 2 Fengci and the Noble's Temperament

The Lecture of Book of Odes as the records of the answers of Tasan to Chŏngjo's 800 questions, the state politics of the relationship between the ruler and subordinators was the main theme of the lecture. Tasan said: "as the statesmen they should be righteous", which was conciliated to his saying of the "the gentlemen should be righteous." The *fengci* became the main avenue to express the political problems, including the problem of how to set up a harmonious political state, which attributed to the temperament of the ruler. In Tasan's mind, *fengci* was significant to design the state's regulation and discipline. Tasan said when he answered Chŏngjo's questions about *Xiaomin* (소민, 小旻). He said:

"the meaning of *Hongfan* (「홍범」, 《洪范》) <sup>49</sup>, is that if there is a big suspicion, it is better to ask to one's heart, to Qingshi (경사, 卿士) , to commoners and Bushi (보사, 卜士) , which is different from the Five Matters (五事, 오사) <sup>50</sup> only accepted by the saint for regulating the state. So the method of design (the state) is the main point of the *Hongfan*. The design under the standard of Five Matters mainly relies on Five Morality (오덕, 五德)<sup>51</sup>. How the design of the state from normal wisdom can be benevolence and justice? How the wrong and biased design could be compared with that by saints? Therefore, there is the division for the right and wrong of the design"<sup>52</sup> .

In here, Tasan meant King should open his eyes when he designed the state, as well keeping the harmony of the state, because the design of the state should be from

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<sup>49</sup> 홍범 , 《洪范》 , which is one passage of Sangse (「상서」 , 《尚书》) , the dominative experience summarized by aristocracy of Shang dynasty

<sup>50</sup> 오사(오사), Five Matters, includes appearance (모, 貌) , word (언, 言) , view (시, 視) , hear (청, 聽) and consideration (사, 思)

<sup>51</sup> Wude (五德), Five Morality includes benevolence (인, 仁) , justice (의, 義) , politeness (례, 禮) , ideal (지, 志), and credit (신, 信)

<sup>52</sup> Jung, Yak-yong, *Lecture of the Book of Odes* (「시경강이」), *Yöyudangjōnsō* 「여유당전서」 《與猶堂全書》, Arūm Press, 2001, 468 “洪范之義, 凡有大疑, 謀及乃心, 謀及卿士, 謀及庶人, 謀及卜筮, 與肅艾之只入五事, 有異謀。固《洪范》之樞紐也。然謀之于五事, 猶智之于五德。權謀術數之智, 安得與仁義並列? 回遙不臧之謀, 安得與聖哲一致乎? 。 。 。 。 。 謀固有臧否也。”

different venues, collected toward to the ruler, having the final decision. Therefore, the procedure of designing the state should be used the *fengci* to give advices. On the other word, *fengci* was for designing the state. Through the *fengci* the advice for designing the state could convey to the ruler. Even more, the *fengci*, the carriage of the advice, should be from the social experience of the Five Matter, which follow human's morality. In other word, *fengci* was from the morality of the human that had the responsibility to the human nature as well the establishment of the state. Therefore, in Tasan's mind, the state was the production of the human's soul and human's morality. The Five matters was also the human's response to the world, in this sense, the state should macroscopically harmonize with the whole world and whole nature's progress.

#### **THE RESPONSIBILITY TO THE WORLD**

In Tasan mind, *fengci* had the significance that suggests human life immerse with nature, especially followed the heaven's guide. It implicated that the source the *fengci* was from the noble's responsibility the world. Confucius said: "I never saw the saint people. If I can meet a gentle man, I will feel satisfied."<sup>53</sup>Being a Gentleman was the standard of Confucius to value persons. Tasan emphasized in *the Lecture of the Book of Odes* that gentle men should live in real life, and took the responsibilities to the whole state, which was the main responsibility as a gentleman. Tasan said:

"If the commoners feel the heaven was tyrannical, it is from the public rationalization, and how there will be a bias? When persons dominate a state they usually have good start but have bad ending, so the demand of the heaven is usually changes, too. Great morality is from the heaven, how the heaven can be biased and tyrannical? The great significance of the poem was the warning of the

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<sup>53</sup>It is from of the *Bayao* of the *Analects* (《论语·八佾》)“圣人吾不约而见也。得见君子，斯可以。”

Yinshang (은상, 殷商) dynasty. How can the heaven be seen as biased and tyrannical?”<sup>54</sup>

In Tasan’s mind, the morality of the noble was from the heaven as well from the nature. Therefore, the gentleman’s responsibility could not detach from the natural guide of Five Matters. Gentleman should not detach the guide of the heaven and nature. The morality of the gentleman in Tasan’s mind was not the pure consequence of the self-constriction, self-cultivation, and the daily life experience of good behaviors; it also associated the intuitive element, which was from the endowment of the heaven and the nature. In this sense, Tasan thought the *fengci* for warning or predicting the destroy of nation (the bad end of a nation) followed the, on the one hand the noble’s personality to the world, on the other hand, it also related to the endowment of the nature and the heaven.

The life is simultaneously a natural phenomenon and a cultural phenomenon. Since the life was seen to basically cause by nature reason, including the classical conscious saying life was basically founded by natural elements, including air, earth, fire, or perhaps was symbolized by the yin/yang symbol. It meant that body of people is imparted by knowledge, etiquette, cognation, these decorative elements, reflecting to nature. Text is one of source where decoration of body from, which means text does not monotonously infuse knowledge to us, but it fulfill our life especially the spirit, connecting us with the whole nature, avoiding the isolation from what is the base of the life that make human live, which emphasized human as one part of nature. Science makes of nature and the emergence of science declined the power of text as doctrine even dogmatic, because people start to more notice reality, which is more pragmatic. The theory of classical super-nature closed to human soul, which immersed with art,

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<sup>54</sup> Jung, Yak-yong, *Lecture of the Book of Odes* (「시경강이」), *Yöyudangjönsö* 「여유당전서」 《與猶堂全書》, Arüm Press, 2001, 542 “下民若疾畏上帝，其命皆出公理，豈有偏僻者乎？由人執德之，有始無終。故上帝之命，隨之有改耳。蕩蕩至公之德，方且發明，豈敢詬之為暴虐邪僻哉。”



literature, philosophy, etc. Therefore, the rhetoric (like *fengci*) also immersed with the nature, when it complete literature, political and social function. The nature could immerse with life, and the heaven had the ultimate authority at that time.

In Tasan's mind, the detailed performance that gentleman associate with nature was followed in aspects of using *fengci*. Firstly, the gentleman is anxious to the world, and tries to suggest to ruler: *fengci* firstly was the expression of the anxiety of human, especially the gentlemen's anxiety to state's faith. The anxiety had the foundation that "The statesmen should be righteous." Gentlemen should make the politics righteous, and if there was no rightness, there was not gentleman, and the fate of the state was in danger. Tasan said when he answered to the Chŏngjo's question about Yi (「억」, 《抑》). Chŏngjo asked Tasan three questions about Justice (의, 义):1) since the status of the ruler and subordinator had been regulated, how the poets said the King was subordinators' friend? 2) Since the poets was already 95 years old, why he self-blaming that he was not understand matters of the world enough? 3) Since the poet had known his fate destined by the heaven, why he said there was no happy in his life? Tasan answered that the poem of Yi expressed the poet's anxiety to the world, and it is not for self-warning.

Zhu xi said the poem of Yi was referred the Weiwugong (위무공, 魏武公) was ninety five years old but he kept the reading poems aloud. *Shixu* (「시서」, 诗序) said Yi was made by Weiwugong, criticizing king Li of Zhou dynasty (주리왕, 周厉王). Weiwugong blamed the bureaucracy abandoned him, because they dislike him was too old. However, Weiwugong preserve intending to suggest the King should self-regulate with Politeness (례, 예) and observed the state's regulations. To these questions, Tasan only told Chŏngjo the main meaning of the poem was that expressed the poet's anxiety to the world. It was not only a poem that expressed the anxiety, but also a poem

that suggested the king to understand the anxiety and compliant of the bureaucracy. The anxiety of the poem was from the bureaucracy's complaint to the state operation. It implied that what the gentleman suggested to the king through the poem using *fengci* was his complaint to the world that he hoped through telling the king what was wrong, hoping it could be corrected. The public responsibility of the state as a bureaucracy and the personal emotion was associated to produce the *fengci*, this literature rhetoric, even more the political techniques. *Fengci* was the effective technical avenue to express the anxiety to the ruler and the state.

Second, gentleman should “internally saint and externally king like” (内圣外王, 네성외왕) operate the domination of the kingdom with the internal saint, which is from' Chuang-tzu text of *The State* (천하, 天下). “Internally saint and externally kinglike” was the reference of the Chuang-tzu in *The State* to indicate the Confucian consciousness of internal education of oneself. The descent Confucian scholars all made the “internally saint and externally kinglike” as the great goal of the ruler and it should also influence the effect of the *fengci*. Tasan said: “the King's political issue could be developed, depending on the knowledge of intelligences. So the king's temperament of internally saint and externally kinglike should not be divided into two parts. It is actually integrated in one responsibility of the king.”<sup>55</sup> Therefore, as long as the ruler kept the saint heart and intelligence, he could accept the right and effective suggestion as for designing the state. In this sense, the effect of the *fengci* was not only one direction but was mutuality. It not only needed the noble who offer the suggestion for designing the state but also needed the saint of ruler who judged and accepted suggestion. In this sense, the internal morality

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<sup>55</sup> Jung, Yak-yong, *Lecture of the Book of Odes* (「시경강이」), *Yöyudangiönsö* 「여유당전서」 《與猶堂全書》, Arüm Press, 2001, 570 “王者之保有基業，必賴學問之力，則內聖外王之任，亦不當分而二之也。”

of the ruler and nobles were the basic of designing a nation. In Tasan's mind, the morality was, on the one hand, was from the knowledge of text study, on the other hand, it was also from the rulers and nobles heart associate with the nature, which endow the morality to them that was Tasan hinted.

In the process of the "internally saint and externally king-like", which was the source of the *fengci*, there were two important things worked, one was value, the other was morality, which were the contents of the *fengci* decided by them. Values are constantly being created, recreated, changing. "The world of human being, natural of cultural, is a continuing process of valuing, devaluing, and revaluing--by human beings."<sup>56</sup> *Fengci* was also one element of the war, however it did not explore the conflict too much as that illustrated in the book of *Nietzsche on the War*. It hides the conflict the whole time, and does not describe it in the real meanings. However the conflicted tendency still exists and is concealed in the *fengci*. Nietzsche only shows us the exaggerated effect of the confliction and the results of self-adjust toward the confliction, but the irony was emphasized in the real world as an external skill, which from the human imagination or detailed purpose. The explorative effect was the war. However, the *fengci* effectively avoids it with its rhetoric feature. Concerning religion, Nietzsche and Tasan had similar points and suspicion of religion's doctrine on common belief. Nietzsche was on his way to claim the death of God to be under power of will. Tasan was hesitant between Confucianism and the Catholics, he was not as progressively romantic as Nietzsche, and saw it better to use a rather conservative method to illustrate his suspicion and hesitation in reality.

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<sup>56</sup> Peery, Rebekah.S, *Nietzsche on War*, New York: Algora Pub., c2009.89

During Tasan's learning at the Catholic Church, he had a prediction regarding the tendency of the state's development. Using pragmatic orientation he found the problem of the Chosŏn state, and felt uncomfortable. In reality, the corruption and the heavy tax from the government had caused commoners oppression and suffering and he predicted that there would be and there had to be some change happening in current Chosŏn dynasty environment through his revaluing the state's principle and the state's operative condition and situation. However, he did not ascertain where the problem would lead the state to. Under the orthodoxy that society declared in Chosŏn dynasty, what he would do was not straightly attack the problems, but rather to warn and suggest the anxiety and the discomfort to the ruler. His social status and the traditional influence of the Confucianism, made the old orthodoxy of the state's principle remain at the higher position in his value system or construction, even super position in comparison to the new comer like Catholicism. Therefore, because of the habit and custom of value cognition of the officer and the loyalty to the ruler as a subordinator, Tasan chose a conservative way of reform. Therefore he chose and noticed the rhetoric method of *fengci*.

Source of value mainly transmits from traditional text. According to understanding degree, readers are divided to commoners and saints, and then they broadcast value deserved form text, standing in their different classes or groups. The value of different class and status were different, so the contents of the *fengci* would be different. Therefore, Confucius divided the poems to three parts that represented different value of different classes and status. Philosopher gets insight into text, abstracting more cardinal principles and meanings for state and people. In the contrast, because of the educated division, commoners only got general idea about text. Of course, because of divert criteria, cardinal and general ideas will converse to each other. Therefore,

judgment from saint and commoners was based on flexible standards with different level and effect of the *fengci* that the noble and commoner gave. Accepted text items must support to relieve power of state and ruler, otherwise it will be abolished, and spoke often of the nation that every culture has its own “table of value”---but never fixed or permanent.

Except the value, the morality was another one that important in the effects of *fengci*. Morality gives us operative principle that how to treat, in what attitude to deal with experience of life. Morality is mirror of human nature, and it also reflects knowledge from text that constricts human behavior. Morality as well reflects value that concludes in text. So morality could be seen as media to convey human nature influenced by text. In all willing, there is command and agreement on the basis, as we have seen, of a social structure of many “souls”. Any criticism including *fengci* was from the morality and value of these souls. These souls are better to be gentlemen’s soul. “This is why a philosopher should consider himself justified in including willing within the general sphere of morality---morality understood as the doctrine of the rank---relations that produce the phenomenon we call life. Many values and morality were the basis of all of the others.”<sup>57</sup> Tasan’s mind could be understood as morality that was a righteous expression of human willing that confirm to morality in human’ daily life. In the process that *fengci* made function, the value and morality influenced the communication of the human.

Third, obeying to morality what text has declared is main inclusion of the life. Distorting management from text is influenced by body and desires those far from soul. The purer is soul, the closer to morality of the text. Keeping loyalty but suggesting with

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<sup>57</sup> Peery, Rebekah.S, *Nietzsche on War*, New York: Algora Pub., c2009.89

*fengci* was the right expression of the pure political soul seemed by Tasan. Gentle man should love the ruler, asserting their proposal. Tasan said: “although the suggestion was not accepted by King, but gentleman should keep love to the king, and make the poem. How the poet (or noble) could be a guy who was coward, and feared to suggest in front to the king but slandered king in the back, declaring King’s evil?”<sup>58</sup> Tasan’s love and loyalty to the king was from the wholeness and harmonious tenet of the classic canon, which was represented by current political thoughts. Loving the king was one important morality which immersed individual to the heaven and the nature, which was the source of the pure heart. The pure character was the endowment of the god and nature. Therefore, the effect and content of the *fengci* should be based on the love to the ruler and respect to the heaven, representing pure heart of the noble. However, Tasan not advocated blind loyalty, he more took care of the humanism in the politics that he appeal the statesmen did the political activity, while caring condition and situation of humanity.

#### **PRACTICE EMPLOYED, WITHDRAW DEPARTURE<sup>59</sup>**

Poetic *fengci* was a social criticism, which indicated the social significance of expression *fengci* in social environment and social communication. If gentleman wanted to do an effective expression of an irony, he should consider the environment and current social situation. Firstly, gentleman should withdraw according to the current situation when met danger or wrong treatment. Tasan talked a lot about retreat when gentlemen gave suggestion to the ruler. Tasan said in the poem of *Baiju*( 「백구」 《白驹》 ) ,

“The white horse likens the nice person, and the grass likens the bureaucracy’s salary. If the white horse intends to eat the garden’s grass, it could be satisfied in

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<sup>58</sup> Jung, Yak-yong, *Lecture of the Book of Odes* ( 「시경강이」 ), *Yöyudangjönsö* 「여유당전서」 《與猶堂全書》, Arüm Press, 2001, 543 “諫之而不听, 故其尤爱之。诚发而为诗, 岂若是庸懦畏祸, 进不能蹇, 谗退以为诽谤, 徒以彰君之恶者哉?”

<sup>59</sup> 용사행장, 用舍行藏, from *Shuer* seventh of the *Analects*(논어•술이제칠)(《论语•述而第七》)

the garden. If the nice person could accept the salary, he could be comfortable. However, the white horse does not eat the garden's grass, but eating the valley's grass like the nice person does not desire to the salary, but keeping his personal integrity, likening to a jade. So the host only hopes the nice person can communicate with him and decrease the estrangement with him ...how deliberate the host's hospitality. However, if constrains the nice person like constrains the horse to the garden, even though such hospitality is hard to retain the nice person. The horse should run in the wild, following its nature. How makes the nice person happy and retain him, if there is constriction?"<sup>60</sup>

In Tasan's mind, different person should fit to the particular environment, and the right environment for the gentlemen had been rectified. Since the environment for the gentlemen was specific, he should not do transcend the environment, otherwise it was dangerous. On the other hand, this sensation to the environment was mutable that the state's ruler should gave the right environment for nobles' work, and nobles' should also study adapting to any complicated environment for state design. Meanwhile, he also should care his own public responsibility and personal security as a statesman.

Second, if met the wrong environment, Tasan said it was better to follow the items that "practice if be employed, withdraw if be departure" which said by Confucius. Confucius traveled around the world to publicize his political thoughts and convinced the ruler accepting his political ideas. He practiced as his saying that "Practice if be employed, departure if be unemployed.", when his idea could not be accepted. Mencius traveled around Wei (위, 魏) and Jin (진, 晋), criticizing the current politics. He chose to travel to other countries when his political ideas could not be accepted and implemented. "Practice if be employed, departure if be unemployed." was a tradition that gentleman criticize the current politics. Tasan's advocated the political implementation

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<sup>60</sup> Jung, Yak-yong, *Lecture of the Book of Odes* (「시경강이」), *Yöyudangjösö* 「여유당전서」 《與猶堂全書》, Arüm Press, 2001, 453 白駒比賢者，苗藿比爵祿。言若使白駒肯食場苗，則可以縶維逍遙。若使賢者肯受公侯，則可以羈留逸豫。其奈白駒不戀場苗而惟甘在谷之草。賢者不願爵祿而但守如玉之操，則惟愿好音之不閉，冀性遐心之少回也。白駒與玉人勘場與谷勘苗與草勘詞情之緻密，如此矣。若以客駒之食苗，至于縶之維之，則虽曰讞辭恐无以安客心也。馬逸踐葵，主人咎客待賢如此，何以得歡心留之乎？”

with humanism that he said the life of the statesman seemed to be most important that statesman should firstly protect himself under the wrong environment even the danger. In Tasan's loyalty to the state and ruler had much humanism conscious, which was expressed by his policy to use the *fengci*. There was no significance to the political issue if blind royalty. On the other hand, Tasan implicated that even using the *fengci*, there was still problem and conflict that could not dissolve by the political technique of *fengci*.

Third, departure but not disappear. The practice of the gentle man that: "Practice if be employed, departure if be unemployed." meant that although he departure from the political issue, he still cared about it. Departure did not mean giving up the political career, but to wait another right chance, which called Endurance (인, 忍). Tasan said in *Baiju*, "at that time, the court attracts bureaucracy with salary; however, some ones do not intend to be employed by court. So the poem was written to eulogize the pride of some ones who not wanted to be employed by court.....the nice person conceals in the streets and lanes (among the commoners)..."<sup>61</sup> In here, Tasan thought the political talents could be in the commoners.

#### **PRACTICE FOR THE SUBSTANTIAL SUCCESS**

Gentleman chose the departure expression of the *fengci* in his position with the practical purpose, which was Tasan's practical thoughts, reflected in *the Book of Odes*.

Tasan said:

"Court stability is from public voice. The Tangyu (당우, 唐虞) was regulated, because the public voice is serious. Wei and Jin's (위진, 魏晉) domination were

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<sup>61</sup> Jung, Yak-yong, *Lecture of the Book of Odes* (「시경강이」), *Yöyudangjösö* 「여유당전서」 《與猶堂全書》, Arüm Press, 2001, 453 "白駒比賢者, 苗藿比爵祿。言若使白駒肯食場苗, 則可以繫維逍遙。若使賢者肯受公侯, 則可以羈留逸豫。其奈白駒不戀場苗而惟甘在谷之草。賢者不愿爵祿而但守如玉之操, 則惟愿好音之不閉, 冀性遐心之少回也。白駒與玉人勘場與谷勘苗與草勘詞情之緻密, 如此矣。若以客駒之食苗, 至于繫之維之, 則虽曰託辭恐无以安客心也。馬逸踐葵, 主人咎客待賢如此, 何以得歡心留之乎?"



massed, because the public voice is unserious. Commoners already hear the angry snarl of the heaven, but the bureaucracy in the court still keep arrogant and unserious. The sorrow and sad derives from the public voice. So the (public) words should not lack...”<sup>62</sup>

In this sense, practical *fengci* was not only related to individual, in Tasan’s mind, but also in the public voice expressed by *fengci* (or by other rhetoric statement) related to the fate of the state. He tried to pursue the value and worth of the public words including the commoners and bureaucracy, which deliberated his mind of community. *Fengci* serviced for a community but not only for individual, although the suggestions carrying the *fengci* were mainly offered to the ruler, but it really affected the community of the whole state. The ruler and subordinator could be seen as the elements of the community. Therefore, the harmony of the community elements was prominent to Tasan.

Firstly, according to Tasan’s mind, the benevolence of the ruler and the loyalty of the subordinator was the foundation of the success of the practice. The foundation of the harmonious and stable political society was the conciliation between the ruler and subordinators. The key point was the benevolence of the ruler and the loyalty of the subordinators. Tasan said:

“The king and the subordinators have the rigorous status, and it never should say that king and his protectors are in the same position to defend the enemies’ attack. They are better to be said that they have the same goal and have the same interest, so they can meet challenges together, cooperating each other. It is the reason that Ancient people like to borrow the couple’s relationship, comparing with the Monarch-Subject Relationship.”<sup>63</sup>

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<sup>62</sup> Jung, Yak-yong, *Lecture of the Book of Odes* (「시경강이」), *Yöyudangjönsö* 「여유당전서」 《輿犹堂全书》, Arüm Press, 2001, 540 “国之治乱係于朝廷之言, 议都俞吁咈, 唐虞之所以治也。清谈谗浪晋魏之所以乱也。民稷上闻天怒震叠, 而在朝之人, 方且谗浪笑傲。。。。。。永欢而哀痛恻? ? 之意, 必从言辞起也。且言辞不可少也。。。。。。”

<sup>63</sup> Jung, Yak-yong, *Lecture of the Book of Odes* (「시경강이」), *Yöyudangjönsö* 「여유당전서」 《輿犹堂全书》, Arüm Press, 2001, 296, “君之与臣, 等威绝严, 非敢曰, 尊同而体敌也。古人诗赋多以夫妇诤与君臣, 其义有所本也。”

Therefore, using the *fengci*, this political technique, was also base on the loyalty foundation. However, this loyalty was not stubborn on the political significance but also form the humanity consideration. The loyalty in Tasan’s mind was more related to commutable consideration and responsibility of each other, but not tough submit. In here, we could see the intently thought of community. *Fengci* was for stabilizing the loyalty founded on the community thoughts.

Second, human’s relative ethic was the foundation of both the self-education and management of the state. Gentlemen cared about the poetic *fengci*, and treated the ethic as the foundation of expressed it, so gentlemen’s social criticism emphasized the prevalence of the human ethic, but not only stopped to biasedly criticize a single evil or betrayer. *Fengci* lied in the depth and substantiality of the poem, using the poem, politeness and the music. Poetic *fengci* sympathetically expressed the gentlemen’s criticism. Chŏngjo asked Tasan the poem of *Fatan*, ( 「벌담」 , 《伐檀》 )

“logging could offer food for carpenter and cartwright, why the poem said there is no way for self-sufficient?” Tasan said: “cart is driven on land but not in water. Putting the cart on the riverside is like play the psaltery in fast day. It is the reason that they cannot self-sufficient. Confucian said it was morality of ‘first labor before eating.’”

Tasan thought, the deep *fengci* of the poem was form the sufficiently release of the traditional human’s ethic. *Fengci* was carried history, tradition and also the culture, which was related to the particular ethic feature. Therefore, *fengci* needed the context attributed to a cultural, historical and traditional of particular location. The human ethic in different places would be different, such what the Confucius advocated “first labor before eating”<sup>64</sup>was only for the case of China, even it was spread to Korea, the subtle

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<sup>64</sup> Jung, Yak-yong, *Lecture of the Book of Odes* ( 「시경강이」 ), *Yöyudangjösö* 「여유당전서」 《與猶堂全書》, Arüm Press, 2001, 386“坎坎伐檀，可以為梓匠輪輿，而求食何以？曰雖欲自食其力而不可得也，甚可疑。” 臣對曰：“車以行陸，不以行水。河干之置車，猶齋門之操瑟，此所謂欲食其力而不得者也。孔業子以此詩為先食後食之義。。。。。”

difference was still there that Tasan emphasized right position for the right people for self-sufficient, which also said the criticism of the *fengci* should be used in correct and justice places.

Third, gentlemen's *fengci* avoided the bias and false. Gentlemen's social criticism should be practical and true. The criticism and its function conciliated each other. It was not stop on the vain and abstraction of the theory, and gentlemen's criticism rejected the insignificant sublimation. Practical endeavor was the gentlemen's basic course for self-education. Tasan rejected the external false and internal vain of Buddhism, when did the political research and scientific research. He said:

“according to *the Book of Changes* (「주역」, 《周易》)'s<sup>65</sup>reference, in sunset, the elders sing without the musical accompany (used drum and pottery), which implicate the elders sign (that they already come to the end of the life) and it is also the theme of the poem, so the comprehension of the poems as expressing incontinent and idle is wrong. Having labored for a hundred days and being drunk only one day should not be seen as idle. At the end of the year, after the harvest, set the wine and beat the drum for entertaining the elders, which is the reason of the king of Yao (요, 尧), Shun (순, 舜), Yu(우, 禹) was the saints, thinking the appropriate way of between being luxury and frugal, also think about the anxiety of being alive and dead”<sup>66</sup>.

In Tasan's mind, *fengci* was the consequence of gentlemen's hardship of practice, which related to the gentleman's life experience. In here, he thought the rhetoric was in the practical training as the Johnstone emphasized. <sup>67</sup>Between the polar of a matter, such as between the “live and dead”, the “luxury and frugal” the practice usually taught us the mediated way of them. Tasan advocated the practical and scientific experience, which

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<sup>66</sup> Jung, Yak-yong, *Lecture of the Book of Odes* (「시경강이」), *Yöyudangjönsö* 「여유당전서」 《與猶堂全書》, Arüm Press, 2001, 388 “在周易离之九三曰, 日昃之离, 不鼓缶而歌, 则大耋之嗟, 正与此篇同意。此岂荒淫怠傲之俗哉? 。 。 。 。 。 然百日之劳, 一日之醉, 君子不以为泰。岁暮穡毕, 置酒伐鼓, 以误耆耄, 亦先王之至理也。 。 。 。 。 。 旧序之说, 全部成理, 不可遵也。”

<sup>67</sup> Johnstone, Christopher L. “Dewey, Ethics, and Rhetoric: Toward a Contemporary Conception of Practical Wisdom”, *Philosophy and Rhetoric*, No16, 1983, 185-207

departed from traditional representative knowledge. He advocated that the truth and knowledge in *fengci* should be filtered by the practical experience.

He did not only pursue the truth in *fengci* in external practical world, he also pursued it in internal world that human's heart should truly meet his external practical responsibility. Tasan said in the poem of *Gaoqiu*, (「고구」, 《羔裘》) “the decoration is for right appearance and if the morality matched to the beauty of the cloths, then there is no luxury. Too much labor to fatigue, then drink for entertaining is not profligate. What is the irony for?”<sup>68</sup> Therefore, in Tasan's mind, the external practical of the *fengci* and internal heart should be associated for the practical purpose. The internal heart of the human emphasized the conscious of humanism that Tasan considered the practice of the bureaucracy. Being loyal to the ruler and the state should be fit to humanity need, which he fully respect the human nature when he emphasized the practice. Therefore, in his mind, the practice was not contradicted to the humanism, but should associate with each other.

#### **HONEST TO THE GREAT HEAVEN**

The great heaven in *The Book of Odes* was the norm and term that was also usually used in *Shangshu* (「상서」, 《尚书》), which was the religious identification in Yinshang (은상, 殷商) period. From Zhou dynasty, the human culture substituted to the myth culture, which was symbolized by making music, and regulated the discipline of the Zhou dynasty. After then, the culture of religious Confucianism was destructed. The destruction also influenced the Korean peninsula and Japan. What the Tasan advocated that honest to the great heaven in the 19th century seemed to be influenced by

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<sup>68</sup> Jung, Yak-yong, *Lecture of the Book of Odes* (「시경강이」), *Yöyudangiönsö* 「여유당전서」 《與猶堂全書》, Arüm Press, 2001, 404 “冶容飾美，以自姣好而已。苟使德足稱服黼 纁文繡，君子不以為侈。勤或至疲，則宴飲游泳，君子不以為蕩。何諷之有也？”

western religious culture of Catholics. Tasan said in the poem of *Dang* (「당」, 《荡》),

“The God of heaven is not honest enough, which is the poem’s theme that anything starts with good not means it will ends up with good, either, which says the fate of Yinshang (은상, 殷商). However, it did not mean human will be kind at beginning, become evil at the end. According to the reference of *Hongfan* (「홍범」, 《洪范》), the great guy (the heaven) is not partial, which matched to the sentence of the poem that the heaven is not biased without sake. (It means the dishonesty of the heaven has its own sake that the domination of the Yinshang is too corrupted, and the bad end (the collapse) of the Yinshang is the punishment from the god to them.)...the gentlemen, in ancient time, do not dare to complain to the heaven. So the saying that the gentlemen call heaven as tyrannical is unreasonable.”<sup>69</sup>

Therefore, *fengci* was also based on the truth that gentlemen’s *fengci* could be honest and respect to the heaven. In this sense, the truth including in the *fengci* should be loyal to the heaven. The state’s fate was related to the heaven. Therefore, the bureaucracy’s *fengci*, which should be truth, was mirrored and supervised by the heaven.

In here, Tasan firstly emphasized the *fengci* considered the internal consciousness and the external world view of gentlemen. That the *fengci* was not only the literature accomplishment of gentlemen, it also was the reflection of gentlemen’s world view and internal heart to the God of heaven<sup>70</sup> and the fate of the state. Tasan said the consciousness of great God of heaven did not only rely on the gentleman’s self-disciplinary, but also rely on seeing the God as the fundament or an ultimate. It was the awe to the God of heaven more than self- education, which as the foundation of the

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<sup>69</sup> Jung, Yak-yong, *Lecture of the Book of Odes* (「시경강이」), *Yöyudangjönsö* 「여유당전서」 《與猶堂全書》, Arüm Press, 2001, 541 “天命匪諶，即其大綱，靡不有初鮮克有終者，殷商之興亡也，未必為人性之始善終惡，又據《洪范》蕩蕩者，無偏之意與多僻相照。。。。。古之君子，小心昭事，不敢怨天，指上帝曰暴虐之，上帝無是理也。。。。。”

<sup>70</sup> The God of heaven, it is a definition of genre in Chinese ancient Classics. According to carapace-bone-script(甲骨文) in Yinshang peried, it already had the records of God (Di, 帝, 上帝), which is the dominator of the nature and the nations in the earth.

*fengci* in the poem. Tasan said in the commentary of *Shijiu* (「사구」, 《鸣鸠》) that “the morality matched to the demand of the heaven, benefiting everything in the world. The behavior following the discipline of Politeness and bureaucracies have their right positions are what the poems intend to indicate.”<sup>71</sup> Therefore, in this sense, *fengci*, which was from the value and morality of gentlemen, should be fit to the demand of the heaven for keeping the state stable.

Secondly, the integration of the substantial practice with the reverence and honest meant the *fengci* of Gentleman pursued with practices, which was integrated by the internal morality and the external practice, but was not single individual pursue. The internal morality and external practice was the double standard for gentlemen’s practice (including expressing *fengci*) and benevolence. The precondition of the practice and benevolence was the reverence and honesty to the heaven, the honesty to gentlemen’s own internal heart, which influenced each other. Tasan said in the commentaries of *Hengmen* (「형문」, 衡门),

“Confucius used to say a simple diet with drink has a special pleasure, which was also the meaning of the *Jizhuan*, (「집전」 《集传》) when it explain the poem. Zixia (자하, 子夏) said, livening in a poor tent, memorizing the social climate that the saint king dominated before could also stimulate him to endeavor for finishing the life goal. According to the Zixia’s words, *Hanshiwaizhuan* (「한시외전」, 《韩诗外传》) said the happy for hungry could be understood as curing the hungry, meaning the water in Bi River could cure the hungry. I thought the tent means a family with a wife, that the poets did not married Jiang (강, 姜) and Zi (자, 子) as his wife, which reflected the sentence that he did not want to eat the fish for curing the hungry. (It means for realizing his life goal, he would

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<sup>71</sup> Jung, Yak-yong, *Lecture of the Book of Odes* (「시경강이」), *Yöyudangiönsö* 「여유당전서」 《與猶堂全書》, Arüm Press, 2001, 409 “德配天地，兼利万物。居处有礼，进退有度，百官得其宜，万事得其序，以此诗当之。”

like to keep the simple diet and live in a poor tent, without the pursuing easy and comfortable.)”<sup>72</sup>

The success of the *fengci* should be form the self-constriction following the social regulation, which was balance the subject and object to give judgment for *fengci*. However, Tasan in here should not advocate the asceticism, based on his humanism consideration. He just pursued the balanced condition of human’s internal world and external practice, accepting the heaven’s arrangement as the condition to realize the life goal through practice.

Thirdly, Tasan emphasized the *fengci* should integrate real endeavor following the disciplines and regulation of matters except being revered and honest to the heaven. Tasan’s world view of the great heaven had the meaning of the regulation set by heaven that it stopped on the heaven’s omnipotent and the ultimate of the God. He denied mystifying the nature of world as the early western religion. He thought the regulation and conciliation between the nature and human was derived from the ultimate determination of the great heaven, the God, which was different from the western religious consciousness of the personalized God that he emphasized the nature was controlled by the gods, emphasizing inevitability, discipline and wiliness. This strength of the God had the inevitable power, which was from nature itself. The establish state should be associate with the nature under the guide of the God. However, Tasan did not ignore the plainness and reality. He said in the poem of *Qiaoyan* (「교언」, 巧言) that when constructs a great temple; the constructors should follow the planned design and the disciplines of the construction, and then can establish the great temple. It means that

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<sup>72</sup> Jung, Yak-yong, *Lecture of the Book of Odes* (「시경강이」), *Yöyudangjösö* 「여유당전서」 《與猶堂全書》, Arüm Press, 2001,402 “飯疏食飲水樂亦在其中，此集傳之意也。然子夏曰：“居蓬戶之中，詠先王之風，亦可以發憤忘食。”韓詩外傳引子夏之言，以証此詩。而樂飢作疔飢。。。。。于此棲遲不願乎？姜子以此疔飢不願乎？魴鯉字句照應淵乎。有味也。”

before constructed a temple or a state using *fengci* it should had deliberated plan about the steps of the construction, which from the practical and real consciousness.



### Chapter 3: Fengci and Poetic Theory

Tasan had his special understanding and explanations to the poetic *fengci*, because he had systematic reading to the poems. He said: “if there was no irony, there was no poem.”, and he said the poem was for criticizing the politics, which social function of the poem influenced China and Korean peninsula for a long time, and it help to establish the formation of poem as literature and social productions.

#### SPRING AND AUTUMN WORKED OUT, THE BOOK OF ODES WAS GONE

According to above, Tasan explained that 300 poems were from 3000 poems, and *Spring and Autumn* was completed along with 300 poems, which decided the direction of the historical style of poems. As the young Dewey wrote approvingly in his psychology “it is thus that Aristotle said that poetry is trued than history, and by history meaning the mere record of succession of fact. The latter only tell us that certain things happened; poetry presents to us the permanent passion, aspirations, and deeds of men which are behind all history, and which make it”<sup>73</sup>. Hegel’s well known phrase “die Weltgeschichte ist das Weltgericht”<sup>74</sup> means the politics and statesmen had their meaning in history records. Therefore, the irony in *the Book of Odes* in politics also should be seen and discussed in relation to the historical field. So then was the important historical significance of the sayings that “the spring and autumn were done when *the Book of Odes* was dead”. It was emphasized that the politics and the *fengci* both were recorded in history. That *fengci* was one part of the politics as Ankersmit<sup>75</sup> said; even

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<sup>73</sup> Johnstone, Christopher L. “Dewey, Ethics, and Rhetoric: Toward a Contemporary Conception of Practical Wisdom”, *Philosophy and Rhetoric*, No16, 1983, 185-207

<sup>74</sup> Shanks, Andrew *Hegel and Religious Faith: Divided Brain, Atoning Spirit*, T&T Clark International Press, 2011, 38

<sup>75</sup> Ankersmit, F.R. *Aesthetic Politics: Political Philosophy beyond Fact and Value*, Stanford University Press, 1996, 162-253

more the irony in politics recorded the history to form as history of irony. At the same time, it had significance for the future. The current and present *fengci* gave implication for the future generations' happenings. Therefore, Tasan firstly said the poetic *fengci* reflected social solution in historical accumulation, which a procedure that poems were politicized. The *fengci* used in *the Book of Odes* reflected the collection procedure of poems by Confucius that how he confronted the Propriety-Music Disintegration(이붕악회, 礼崩乐坏)<sup>76</sup> and invented a new literature formation to express it. The main feature of the poems collected by Confucius was the evident political solution in historical meanings.

Tasan referred: “Chunguan (春官)<sup>77</sup> reads the poems blindly and deafly according to the Regulation of Zhou Dynasty (주예, 周礼). Zheng Xuan said the irony is better to read silently but not read aloud. Zheng Sinong (郑司农) said, the ironical poems were read for ironizing the king's wrong. *Guoyu* (「국어」, 《国语》) said read blindly and deafly as reading the poems. Du Zichun (杜子春) said, blindly and deafly reading poems was for attacking the social wrong, for warning and advising the humane king. For this sense, is it the Feng for ironizing the king? Since the significance of the poetic method is as such, the meaning of the poems could not betray the method of making poems. Zhu zi (주자, 朱子) thought the July (「치월」, 七月) in *Binfeng* (「빈풍」, 《邶风》) said, the Duke Zhou used to teach King of Zhou dynasty with the blind and deaf reading. Therefore, at present it is said the *July* was read blindly and deafly as ironical poems. Actually, the poems in 15 Gukpung were never ready blindly and deafly as ironical poems, and if there was no ironic meaning in these readings, is it (the blind and deaf reading) only like a performance?”<sup>78</sup>

<sup>76</sup> Propriety-Music Disintegration(이붕악회, 礼崩乐坏), means the principle of the Zhou dynasty was destroyed 3

<sup>77</sup> Chunguan, was a title of ancient Chinese official, who managed the government event of worship, polite regulation and calendar.

<sup>78</sup> Jung, Yak-yong, *Lecture of the Book of Odes* (「시경강이」), *Yöyudangjönsö* 「여유당전서」 《與猶堂全書》, Arüm Press, 2001, 600 “周礼, 春官瞽矇掌讽诵诗。郑玄云: ‘讽诵谓暗读之不依詠也。郑司农云: “讽诵诗主诵诗以刺君过。固<国语>曰: ‘瞽矇谓诵诗也。杜子春曰: ‘瞽矇主诵诗并诵世击以戒, 劝仁君也。由是观之, 讽诗非所以讽人主乎? 用诗之法既然如此, 作诗之意不容如彼。朱子于邶风七月之篇以为, 周公使瞽矇朝夕讽诵以教成王。今人遂谓唯七月一篇曾经瞽矇

Firstly, Tasan emphasized in here the fault of reading blindly and deafly, which meant the poems of *fengci* was needed to read with heart, not only stop on the poem's words and sound. He also pointed out the method of reading poems that excavated the deep meanings concealed in the surface words of the poems. As to the poem's social function Tasan implied here that, the social problems could be solved only by feeling and dealing them at heart. Otherwise, it was hard to find the problem, the essential problem of the society. Tasan emphasized the blind and deaf reading method was implicated his endeavor trying to essentially establish and reform the society. In his mind, the social reform did not only related to the social system, but also related to the individual of human nature. In here, he appealed the bureaucracies should observe the state situation at heart; even deal the problem of the state with human's soul.

Second, Tasan said the humanistic care was the basis feature of the poetic *fengci*. 300 poems as the Confucian classical education resource, the musical poem was one aspect of education, which not only included poetic irony but also the humanistic care. The beautiful landscape and the nature was the main topic of the poem, but the poem more emphasized the humanistic care. Tasan referred Mencius' words said:

“Human was not enough to commute with and the politics was not enough to advice to. Only great man can think for the king and assume (and correct) the king's wrong. Only a righteous king can make the states righteous, which are the important words from the saint. Therefore, what the Guofeng do is to advise the king to be a righteous king, for advocating him, feeling his benevolence, or ironizing him for publishing his idle. As long as the king is righteous, the subordinators can be righteous, too.”<sup>79</sup>

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诵。其实十五国风，无一而非瞽矇之所讽诵也。苟非风刺之义寓于其中。瞽矇之诵，不几近于演戏乎？”

<sup>79</sup> Jung, Yak-yong, *Lecture of the Book of Odes* (「시경강이」), *Yöyudangjösö* 「여유당전서」《與猶堂全書》, Arüm Press, 2001, 600 孟子曰：“人不足与适也。政不足与间也。唯大人能为能格君心之非。一正君而天下正矣。此圣人知要之言也。固国风诸诗亦唯以一正君为务或美之赞之以感其善心或刺之箴之以惩其逸志。君心自正百官既正。天下归仁。”

Tasan most agreed Du Fu's poems, thinking his poems successfully inherited the 300 poems' culture spirit. In this sense, the humanity was stop on the temperament of the king and subordinator's righteous temperament, which are the basis of establishing a righteous state. No matter making or reading the poems should keep a righteous heart to do it for excavating the real meanings of the poems and accurately obtaining a righteous climate of state.

Third, poem was used for education, which was an important social function of poems. Musical poems were one art formation, but it more emphasized to express the vicissitudes, complimentary and derogatory of life, which was the basic topic of the poems. Poem as the Confucianism classics, the poetic irony played important role in the poetic education. This recalls Nietzsche's saying that war is with weapons and also of war with words<sup>80</sup>. *The Book of Odes* also had elements of struggle elements though it was not absolutely fighting with words. It mostly used satire way to indirectly fire to enemy although it could be appreciate as literature poem anthology. The struggle was expressed in the procedure of the education, which could also be seen as the procedure of understand the *fengci*. In the procedure of the education, the poems told what the *fengci* was and why it was irony, but it hard to predict and protect the *fengci* happen.

#### **NO CI, NO POEM**

Confucius used to criticize the time, in which he lived in Propriety-Music Disintegration. He edited the *Spring and Autumn Annals* according to current social situation, magnifying the great meaning of the time. Meanwhile, he also edited the 3000 poems, decreasing it to 300 poems, which could be included in *the Book of Odes*, for helping magnifying the great time's meaning. Tasan's saying of "no *ci*, no poem" deeply

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<sup>80</sup> Peery, Rebekah.S, *Nietzsche on War*, New York : Algora Pub., c2009.,71

and correctly reflected Confucius' poetic theory that included the Three Sorts of Formation (삼체, 三体) --- Feng, Ya, and Song, and Three Sorts of Art (삼예, 三艺) --- Fu, Bi, and Xing, which meanings were all based on the *fengci*.

Firstly, in Tasan's mind, *fengci* was the soul of the poem. The musical poems were both the formation of literature and art, which could carry out the social education. It was also fluent and sufficient for political criticism. Even more, the fluent and sufficient criticism had its basic spirit foundation indicated in *the Book of Odes*, which was expressed by the irony in 300 poems. Tasan said:

“As present sayings that the Ernan (이남, 二南) are two eulogia poems, and if there is another Eulogy of Zhou except the existed the eulogy of Zhou (주, 周) dynasty, is it too repeated? Eulogy as a formation, there is no *ci*, only includes Eulogy (송, 颂). Eulogizing the current king not the ascent king is what the Ernan expresses. Because if advocating the descent king, it is just like advocates the King's wives that eulogize their obsessing to the libertinism and masses the king's judgment, which is reversible. The ascent king did not like the flattering, thinking it was very awful.”<sup>81</sup>

In this sense, the poems were not only for superficial eulogizing but content the criticized function and significance carried by *fengci* for the state domination and the state development, which concealed in the superficial eulogized words. Usually, the eulogy was best pretend of the irony. Even more, *fengci* included fluent context of history, culture and tradition that it could be seen as an inter-discipline study.

Second, *fengci* was for high culture. The saying of “no *ci*, no poem” was the precondition of the poems. *Fengci* was the soul of the poems. On the one hand, it

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<sup>81</sup> Jung, Yak-yong, *Lecture of the Book of Odes* (「시경강이」), *Yöyudangjönsö* 「여유당전서」 《與猶堂全書》, Arüm Press, 2001, 594 “若如今说, 二南诸诗都是赞美之作, 是周颂之外又一周颂不亦赘乎? 颂之为体有美无刺。故有颂先王, 无颂今王, 乃二南之诗。赞欢揄扬都属今王不惟今王尤颂今妃宣畅壶仪, 苟悦妇人伪饰符瑞, 重惑君听。先圣先王不喜谄谀, 下之阿意, 一何至此?”

represented the poem itself. On the other hand, it was one sort of rhetoric, which was both as the soul of the poem and as the formation of art and literature. Tasan said:

“*Guanju* (「관구」, 关雎) is a poem for saint. How immoralities of Kinghood corrupt the meanings of *Guanju*? The poet wanted to express that the match is a result of the careful selection, and the worship cannot be far from the respect. The happy from the musical bells and drums cannot be so excessive. So the poem uses the *Guanju* to star the poem. *Guanju* is a tough bird. *Guan* is the harmonious resonance of the bird’s call. *Guanju* can harmonize with others but not lose the tough character of its own, as well as in pursuing happy, but *Guanju* differs from the sparrows and mandarin duck, which are impure. Although the small land, among the river, where is hard to access, *Guanju* can keep its moral in such desolated place that it’s happy and harmony combines with their shame and morality. So it says the beautiful woman was pursued by gentlemen. The gentle and grace lies in the deep place in court where she live in. The woman should keep peaceful since he live in the deep court, where her living place is hard to access. It is the reason of the woman’s gentle and graceful. Through the *Guanju* and the gentlewoman, the poem wants to indicate the love of king of Kang and his wives’ too unveiled pleasure and happy, which is the poem criticize through *feng*, and the *feng* is from the loyalty and love of the poet to the king. It means the heaven and land should match each other, which is from the harmonious morality. It is the reason why the *Guanju* is the first poem of *the Book of Odes*.”<sup>82</sup>

Also for Nietzsche, to cast body and soul as opposites was an invention, and false. Since he argued that the soul, either in platonic thought or Christian thought, was an invention and false, it had no legitimacy in the context of opposites, as we will see later, only the body exist, and the soul is something about the body. As for heaven and hell, they were both fictitious inventions, useful in the power of Christianity, but only extensions of pleasure and pain, as well as reward and punishment. Nietzsche also said

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<sup>82</sup> Jung, Yak-yong, *Lecture of the Book of Odes* (「시경강이」), *Yöyudangiönsö* 「여유당전서」 《與猶堂全書》, Arüm Press, 2001, 604 “关雎则圣人之诗也。康后之失德何玷于关雎哉。诗人之意盖云, 配匹不可以不择也, 祭祀不可以不敬也。琴瑟钟鼓乐则乐矣, 不可继之以淫也。固託物起兴先用雎鸠。雎鸠者, 鷺鸟也。关关者和鸣也。和而能鷺, 乐而有别, 非如燕雀鸳鸯之等, 暱暱蝶蝶有淫褻之意者。河洲深密之地, 大河之中有此小洲人跡之所不到也。于此乎和乐贵有耻心也。故曰, 窈窕淑女, 君子好逑。窈窕者, 深邃也。妇人之义闺闈欲深, 欲严, 帷薄欲密, 言动欲静, 此窈窕之所以为淑也。意者康王之时王与后之行乐或在光显之处, 故诗人之风喻如是。其志则臣子之钟爱也。其志则臣子之钟爱也。其义则乾坤之配合也。其德则和敬之至也。其音则洋洋乎盈耳也。如之何其不可为三百篇之冠冕乎?”

the soul of individual and the state is council to each other, and it need not be blind loyalty or even a sacrifice of the individual soul to obey to the state. The individual soul was a component of the state, however sometimes its power is bigger than imagine. Individual soul could support the state in management.<sup>83</sup> *Fengci* was the production of the combination of individual power and state authority, although the *fengci* concluded in subverting state power; it did not really seek to overturn the state, which was only an implicated revolution in words but not in explicated actions. In Tasan's mind, *fengci* revealed that the high culture, advocating harmonious cooperation as one whole community. The individual could be seen as an organic positive element of the wholeness, which should be loyal to the community and the representation of the community ruler.

Third, *fengci* was combined with Feng, Ya and Song. The *fengci* in *Maoshixu* was the straight criticism of the corruption, betray, and wantonness. Until *the Lecture of the Book of Odes*, it had a different meaning that it had poetic and artful construction. Tasan referred the Feng (讽, 风) as a *feng*(讽), Ya as the rightness and the Song as the criteria (for noble). Three Sorts of Formation (삼체, 三体) Feng, Ya, and Song was deconstructed. Feng and Ya were ratified; meanwhile, Song became a reverse of *feng*. In this sense, the reverse *feng* was the Song, which was the original deep intention of Confucius.

### **SING THE WORDS AT HEART**

Tasan declared the philosophy thought of Zhu xi (주희, 朱熹), mainly supported the ideas that practice and theory should be combined, which meaning that heart mirrored the practice, effect and reality. He also agreed that sing the words at heart in the poetic

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<sup>83</sup> Peery, Rebekah.S, *Nietzsche on War*, New York: Algora Pub., c2009.

theory of *fengci*. Firstly, the words in poems were for real thoughts. Confucius said, “The poem was for indicating will and the song for indicating words.” Tasan’s thoughts about *fengci* met to that of Confucius idea, so his thought of *fengci* continually explored the Confucius thoughts. Saying the words was also saying the heart. Words were from heart. *Fengci*, as the important part of *the Book of Odes*, should indicated the substantial philosophy meanings, exploring the thoughts from real heart for practical and effective purpose.

Second, Tasan thought real heart was for substantial art. 300 poems was classics of Confucianism because the *fengci* could explore the human’ sincerity. Tasan said the poetic meanings should include fluent implication, neither making fuss about nothing, nor blindly writing poem. He said: “the ruler and subordinator were like the couple and friends, and they accompany each other by Justice, because they had the similar emotion and sensation. So the poem usually contributes the relationship of ruler and subordinators to friends and couples, which is the one of the` discipline of the making poems.”<sup>84</sup>In this sense, Tasan saw the social relationship should set based on the sincere foundation, and the poem should be significant to reveal the real relationship of people to reflect social image. He advocated the intimate relationship between ruler and the subjects though there was sincere social status to constrict them, in here it also reflected the *fengci* that Tasan advocated was based on the harmony but not on subvert power.

Thirdly, the poem of *fengci* was for indicating human value and human emotion. 300 poems used the formation, art technology and words of poem, threat through by *fengci*. In the deep sense, *the Book of Odes* carried out the great meanings of the

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<sup>84</sup> Jung, Yak-yong, *Lecture of the Book of Odes* (「시경강이」), *Yöyudangjönsö* 「여유당전서」 《與猶堂全書》, Arüm Press, 2001, 605 “大抵君臣也，夫婦也，朋友也，以義而合事，情相類。故君臣朋友之間託辭于男女者，詩家之本法也。”



Confucianism, which singed the human emotion. Therefore, poem had deep meaning that it was so artful and concise. He said:

“The poet’s words of sorrow time are not appeal to the heaven. Heaven will not drop the disaster (to human), how to say that heaven is unequal and drop the disaster (to human)? If says the heaven is not benevolent to drop the disaster, it means the disaster is from the humans themselves. Saying of heaven is not considerable enough is not means that the heaven does not care the humans. ...What the poem says that the disaster of the human is not from the heaven. Therefore, the corruption of the morality of the human cannot predicate by the divination. In this sense, the ancient called for the heaven was for the self-reflection.”<sup>85</sup>

In here, Tasan indicated that others who opposite self could be either the human or the heaven, even the whole nature. The others communicated with the each other and produce the effect of the social and state situation. No matter the disaster and fortune really were controlled by human self, how to deal with the value and morality of self and the relation with the others was Tasan intended to emphasize.

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<sup>85</sup> Jung, Yak-yong, *Lecture of the Book of Odes* (「시경강이」), *Yöyudangjösö* 「여유당전서」 《與猶堂全書》, Arüm Press, 2001, 464, “诗人伤时之辞, 虽称昊天皆非怨天归咎之辞。昊天不侷降此鞠詢者, 盐天岂不均而降詢乎? 昊天不惠降此大戾者, 言天岂不慈而降戾乎? 皆反求于下民之孽也。不吊昊天, 亦非天不恤民之谓也。。。。。”

## Conclusion

Inevitably, Tasan's emphasis reflected the current of situation his time, when the problems of the state of Chosŏn dynasty appeared to Tasan, and western learning started to influence the thoughts of Korean scholars. There were controversies and flit opinion about how to deal with the western learning. Even the western learning was also flit by Korean scholars who interested in western learning to western religious thoughts and western techniques. However, the public thoughts of the state were controlled by the orthodoxy political theory of Neo-Confucianism. At this time, Tasan was earnest to explore his thoughts and suggestion in relation to the changeable situation of the state that there was the tendency of the reform at current Chosŏn dynasty because of the Korean's new trend of being interested in western learning. Therefore, his emphasis of the *fengci* might come from these orientations. As to the *fengci* commented by Tasan, what extended significances can be seen by relating it to the character and thoughts of Tasan and his time period? This thesis concludes Tasan's life experience and his thoughts of reform to illustrate an inspiration to the whole fate of state even to the whole oriental at current time.

### EXTENDED MEANING OF *FENGCI* IN TASAN'S LIFE

Herein is a discussion on the classical texts' development in the monarch dominated system, which could help to understand the *fengci*'s change until the present even predict it's evolution in the future. The *fengci* in *the Book of Odes* is towards Tasan's personality, it reflected his ironical life experience, because of the time that he lived in. We could see the western learning that brought the thoughts of religion, the doctrine of the Catholicism, that different from the traditional culture of Korea and even contradicted with Korean traditional leanings. The difference between the western and

the eastern that illustrated as contradiction also exist in Tasan's mind. He could not properly deal with this relationship, because in his era, it did not occur to him that an integration of tradition and western thoughts of religion was possible. This caused the *fengci* embodied in his life, owing to the *fengci* of the time that he lived. If he lived in a latter time in Korea, his problems would be at least different that the contradiction would not be so serious and his life would not turn out to be fluctuated as he had experienced.

History was hard to assume that the fate of Tasan was decided by the character of the current epoch, and it was nonsense to assume if Tasan lived in right now what his life experience will be different from that in Chosŏn period. Chosŏn dynasty, being a traditional monarchy, presented few opportunities for western religion. National power dominated the opportunity, and as an individual, during his pursuit of the western learning, Tasan found his small research interest. However, his social status did not admit him to accept the western thoughts even though he could use the western technique and skill on science at that time. Therefore, second *fengci* happened on Tasan was forming his social experience and social status. If he were a commoner, he might not have chance and so earnest with the western learning. However, as the national governor he used to have chance to access to western learning and preserve his belief to western learning even religion (there was still controversy about whether Tasan really believe in the Catholicism), which showed his courage and his responsibility to the state. He persists with what he thought was more near to truth (in his mind). However, in realities, the problem lies in the traditional disciplines of the Chosŏn society. On the other hand, we could not deny the *fengci* on Tasan--his fluctuated life, resulted from the times of traditional monarch domination, which deny the western thoughts.

The contradiction of Tasan met at that time was already not so serious problem at present. Under the influence of the multi-culture eastern and western thoughts could be

co-existed even combined smoothly under the discipline of the alternative formation of development, even though there was still friction<sup>86</sup>. As the pioneer who tended to accept the western thoughts, his fate lay in the time when he lived. Although he tended to accept the western thought at that time, he did not naively and unequivocally negate the tradition at all. He admitted the tradition as the culture essence to combine with the western learning. So his possible collaboration with western learning was not radical but conservative. However, the conservative reform did not admit to Chosŏn dynasty, making his fluctuated life, his alternation between power and exile. The problem of discipline of the Chosŏn court at that time was high level of homogeny, and not gave few spaces for difference. The domination of totality seemed to lack the democratic elements in modernization that it seldom gave a free opportunity for pursuing difference.

#### **TASAN'S THOUGHTS OF *FENGCI* ON REFORM**

The traditional learning in Korea had mainly emphasized that the traditional and orthodoxy learning of Confucianism and neo-Confucianism was different from the western learning had contented in the western country, considering the cultural essence and internal constitution of a nation<sup>87</sup>. Like the Said had suspicion about the Orientalist comprehension was from the different culture essence and historical context. Therefore, the aesthetic formation was different from Korean and the western. In late Chosŏn period, *the Book of Odes* as one classic was seen as one part of foundation and essence of Korean orthodoxy leanings. This stood only if the western learning was purely the denial of tradition and renewal of culture. However, in the mind of Tasan, there was the possibility that tradition and the western learning could find the compatibility to each other.

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<sup>86</sup> Maybe, but there are analogous forms of thought that the present refuses (often) to combine

<sup>87</sup> Partha Chatterjee, *The nation and its fragments: Colonial and postcolonial histories*, Princeton university, 1947, 119

According to his commentary of *the Book of Odes*, we could find the implication of the compatibility of his mind.

Tasan might predict the western learning's development in future in Korea that he preferred the western learning even religion thoughts. He stopped only with the reform, while keeping monarchical domination. Therefore, we could see that, as a conservative reformist, Tasan's thought of *fengci* was particularly pertinent to his reformative thoughts that he appealed the court to find a right way to reform the state, and the bureaucracy should give advice to the state at heart. The *fengci* externally was the skill of giving advice in balance to keep the harmonious relationship with ruler, protect the bureaucracy's own life, and finally keep the state stable and harmony, which fit to the political style of a monarchical state. *Fengci* related to the state fate. Therefore, Tasan's thought reflected on the aesthetic politics was a harmonious state, in which the harmony and stability was a representation of the aesthetic domination of totality, which related to the native culture essence, which was hard to change at all.

*The Book of Odes* laid on the culture essence that it already belonged to the culture secret of Korea. The secret slept in the text, mainly because the block of the language. Contained in the text were the power of ethics and the difference of the ethic from the others. The silence of the Asia was not by itself, rather it more because of the language block that others could not understand the secret of the Asian culture. The secret was only concealed in the literature formation of the texts, that the secret meanings should be excavated by readers with the symbol meanings of language. Through reading the symbols of language, the meanings even the secret concealed in the text smoothly were learned. Under the secret of *the Book of Odes*, through the rhetoric such as *bi* and *fengci*, this art and literature formation, the text concealed the valuation and power of the Confucianism culture. Some scholars should treat the secret immensely useful, but some

other saw the exploring the secret was romantic matters that pursuing the inheritance that was not so useful to present issues. Regardless, I argued that Tasan's attitude to the problem that he advocated secret of the text had the worthy to transform and communicate the secrets to others (the westerns). Even, there was the possibility that properly combine the secret of Asia to the western knowledge, according his conservative reform thought.

#### **THE MIND OF TASAN ON *FENGCI* FOR NEW VIEW OF THE WORLD**

*The Book of Odes* was the text that transferred from China to Korea. Because of the Chinese language also was used in Korea, there was no language block for Koreans to understand *the Book of Odes* text. However, there would be differences in local tradition and customs even the ethnic psychology between the Koreans and the Chinese. As a result, there would be a subtle difference in understanding the text. I would try to deliberate the difference through comparing the commentaries of Chinese scholars and Korean scholars. The Confucianism text could be seen as the "symbol capital" of Chinese even Asian traditional culture, (besides the culture capital and social capital)<sup>88</sup>, that exists in present time. Even more, as the main resource of traditional Asian value, Confucianism's influence to the Asia area was not ignored, even in the modern time, it also related to the formation of the Asian alternative modernity and Asian value according to Asian particular historical context<sup>89</sup>.

*Fengci* explained another view of the world, and it was not only in the rhetoric of the words. It could give some Semantic shock that Urban had referred when he talked about the rhetoric of the metaphor. "The strategy of the metaphorical of course is aimed, not at facilitating communication or improving of arguments, but consequently

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<sup>88</sup> Urban, Hugh B., *history of religion*, Vol.37, No. 3(Feb., 1998), 209-248

<sup>89</sup> Ibid

confronting and even smashing the sense of realism through reflective description.”<sup>90</sup> *Fengci* gave the opposite direction to what the words superficial said, so it would have more challenged effects to the reality, even oppose to the reality of description. The reference by Tasan about the *fengci* had been developed and transferred for many times through the different version of the *Lecture of the Book of Odes*’ commentaries. We could understand them after know the historical context about the reality at that particular time. Every *fengci* should include the context for understanding it. The understanding of *fengci* includes the context of culture essence, even the *fengci* at present, also need the historical context to understand the reality of truth implicated by it. In this sense, *fengci* was the one of carriages of cultural essence, which formed the difference between the Korea even Asia to the rest of the world. Therefore, the secret of the text also included in this rhetoric except for the language.

As the representation of the traditional political domination, *the Book of Odes* text carried the discipline of the society for domination. It offered the detailed regulation for the order of the society relating to the morality and behavior through the items’ interpretation in the text. Such as items of Five Morality, Politeness, Benevolence in the Confucianism text gave orders to human’s soul and behavior, and also to the state construction. *The Book of Odes* partially summarized the discipline of the traditional Chinese and even Korean domination on politics by rulers that influenced the social constitution. The secret including in *the Book of Odes* text was the political guide of the Chinese and Korean, even the whole dominant formation of traditional Asian value. Therefore, in here, Tasan emphasized the *fengci* as one political method to domination, besides one literature rhetoric. The secret of domination not only superficially lied on the

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<sup>90</sup> Urban, Hugh B., *history of religion*, Vol.37, No. 3(Feb., 1998), 209-248

words, the real political meaning of the text usually concealed in these literature formation, such as text, folksong, theatre etc., which the real meaning needed to be excavated and explored. *Fengci* was one of prominent places that stored up the secret, so Tasan's notice to it in *the Book of Odes* was reasonable and selective. The value of the secret of *the Book of Odes* should not be waited for self-producing, which is limited, rather it should be used to communicate with others.

Discipline for a society is a restriction for operations within it, and if it was used on an individual, it became the handling of human being. The god, according to Augustine, held the dominating power. The religion has its authority and spread it as the general law descended on to people, through which process the doctrine to people's life and behaviors formed like the judgment of the value or morality and so on. The doctrine was for the internal part of people, and the religious institution was for the external supervision and judgment. The text in Confucianism in some degree offered the substance of the social discipline. The Confucian text spread the symbol of the Confucianism through the conceptions such as the Five Morality, and they generally spread through the discipline referred in the text, which was similar to the religion. However, it lacked the institution such as the religion institution in western to implement the social function. As Tasan's had turned to the god for the judgment and supervision of the morality and value, the institutional function of judgment and supervision was replaced by the great heaven. The great heaven, in Tasan's mind, was different from the western religious God. Tasan's god was more towards nature, and combined the traditional Confucian conception of Great Heaven, unlike the western perception of a personalized person

The education as the one of the symbol of the class was a media to establish the authority and evidently divided the upper and lower class. *The Book of Odes* as the



educational text for the upper class that it beatify the commoner's sorrow experience even the sad of the upper class through the rhetoric to the artful poems, which lacked the serious and straight complaint and attack to the ruler and the dominant class. In this way, the domination and the authority of the upper class were protected. The Confucianism text should not escape from the historical and social context just like Talal Asad talked about the religion. Sometimes the religion and the classical text of Confucianism had similar social function and social technology to spread its common sense upon the general law and discipline. The discipline of the principle should be fit to the right environment and situation, but it should be changed or transgressed to them. According to Victor Turner in the *Forest of Symbols: Aspect of Ndembu Ritual* that "the principles on which they are built up are often situationally incompatible, in the sense that they give rise to conflicts of loyalties."<sup>91</sup>

#### **THE MIND OF TASAN ON *FENGCI* TO ORIENTAL**

Although as mentioned earlier, as Said's mind, there was anxiety that the orientalist would not properly represent the Orientals' culture in the texts like in *the Book of Odes*, but it was premature to give up representation itself. We need not to value the correctness of the representation, which have less significance than admit the others' viewpoint seeing the text, because even the Orientals themselves might attribute to entirely different views on these texts. It also could avoid the real *fengci* for Orientals themselves associating with the other's viewpoints. The stipulations of the text leaned more on the premise of communication. As *the Book of Odes* had accomplished its value in the scope of Asia in the pre-modern time, because it effectively communicated with Asians and formed the culture scope of traditional Asian value, although there were so

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<sup>91</sup> Turner, Victor *the Forest of Symbols: Aspects of Ndembu Ritual*, Cornell University Press, 1970, Introduction, 131-150

many different resources. Tasan was also in this period and made his contribution to communication with the text's meanings to others. However, the procedure was not smooth in communication to the western world, like Tasan was under the influence Matteo Ricci's book of *the True Significance of Lord of Heaven*, but making Tasan had his fluctuated life. It was not due to the fluctuations of Tasan's life, but it was more the barriers in communication between the western and eastern leanings. Tasan as the pioneer of the communicators to the west he did not succeed. However, his experience made the foundation for the further communication in the future.

He put himself in the threshold zone that his boundary of the research between the western and traditional classics was blurred, though he finally chose to the comment classic texts, which meant he finally chose to do the research of classic texts, but he may still keep the interest to the western study. Nobody actually knew that he did the classical research, because he was extremely loyal to the king. As such, he did it only under an external oppression. In the environment of the exclusivism of Chosŏn dynasty, the belief of genealogy resulted from the current environment. Although it was met various problem, but the belief of the Confucianism and Neo-Confucianism was stubbornly preserved, excluding other theories and thoughts. Tasan's thoughts about *fengci* were contradictory in that, he insisted on the backlash that went back to the old and pure theory of original Confucianism rather the Neo-Confucianism, which was prevalent at that time, through the self-reflection. On the other hand, he accepted the western thoughts. In the case of the Tasan, Korean tradition also had the intention the exclusivism that rejected the other western thoughts and was used to preferring the Confucianism and Neo-Confucianism theory as the superior valuation to judge the foreign strangeness.

Korea in the domination of totality was always called in the "nature" by the western anthropologists during colonialism period, where Tasan tried to change this

“nature” situation. In his mind, the “nature” property had been explicated as the problem that the Korea already had. The “nature form” means that there were not enough discipline and formation in the field of economy, society, and politics to restrict their operation, so it was hard to form a systematic and organized nation. The exclusivism also influenced the quality of the communication of Korea to western nations. Tasan’s understanding of *fengci* in *the Lecture of the Book of Odes* could show and purchase, in the other facet, hardness of the formation, technique, and the character of the Korean tradition. *The Lecture of Book of odes* gave the context that how traditional consciousness exist in the traditional classics, and how they influence construction of the Korean whole society and the whole system of the state. Self-reflective thoughts about the Korean tradition caused Korean character contents, which turned to plural reasons that the nation’s character was better not to be considered in a simple whole national scope. It should structurally consider the subtle and different responses to the western learning in a different class, status, groups of Korea in late Chosŏn dynasty.

People usually see the tradition in the scope of the custom, but not in the rational scope. The traditional system was totality, where the expectation was to adhere to customs. Every period had its own duality dilemma, and, in the late Chosŏn period, the dilemma came from the choice and balance of the learning of western of otherness and the eastern of selfness. Every reform could not avoid the duality of essence and specific. The Korean culture and tradition were mainly involved in the Korean national essences. Tasan was failed in the road of accepting the terms under the Korean traditional essence.

#### **THE MIND OF TASAN ON *FENGCI* FOR THE INVENTION**

The traditional monarch domination preferred to preserve the resources of materials of intelligence for self-evident illustration of theory, less consult from others’

resources for extending the theory's framework. The history that traditionally recorded was many words, which was abstracted from the concrete event. As Foucault said about history, "history could precede the actual task of writing history, because in the absence of strict logic of representationalism, there is no outside event separable from its own textualization." The liberation was lacked that allowed Tasan had to believe the traditional culture and text. Although talking about the liberation was too premature in Tasan's time, in my paper I established how the tendency of liberation was raised in the traditional dominant force. Additionally, I also argue how the people realized the individual inquiry to the society and the state, through the dominated representations from the text. We could not deny that the traditional text had its own system to figure out the dominant map, rather an innocent text that how to do a praiseworthy human and caring individual behavior. Through infusing to individuals the care of the behavior, those traditional texts infused the domination doctrine to individuals, which was crucial to the existence of the individual in the commutative society. Actually, in the traditional domination it also emphasized the conscious of the system. Unlike many scholars said, the system concepts were only evident in the modern social, academic and political field. With "Scientific knowledge on race and the linear evaluation civilization" The monarch world could become more and more objective and systematic. The nature of the Asian nation in culture lacked the discipline and order for operating institutions in western nations. The unit in the traditional Korean society was the family but not the public institution, which was the social group feature of traditional society.

There was the suspicion that whether could we discuss about humanism in tradition period Korea. I argue that, the humanism existed in tradition, but it could not be compatible with the formation of present humanism. In my paper I argue, according to the traditional texts, there were many things about the humanism, including Tasan's

thought about irony that he advocated the humanism's explication. The humanism should emerge and be discussed just under the condition of time.

In Tasan's commentaries to *the Book of Odes*, it included many contents relating to the humanism, relating to the particular and invented illustration of rhetoric conception. Baudrillard referred to Korea with the misconception by simulacrum that Koreans "generated the models without the origin and reality."<sup>92</sup> Koreans' original problem was they lacked the capacity of invention and creation. In certain sense, in the Chosŏn period, the review and reconstruction of the society of the state meant the invention and creation of the text's comprehension. The significance of the review the tradition is that, it could reconstruct them, even in the new period after the post-colonial period that Korean used to try to reconstructed their culture and tradition following the development of the intellectual improvement. Tasan's commentaries to *the Book of Odes* and his interpretation of the *fengci* in it both showed his particular new comprehension within his context to the time and his temperate. In the new period, the power tended to follow in more and more direction rather than only in one direction like in the feudal period. So the political text could show new facets that different from the feudal period.

The culture was continual that the original statements were turned to present tense with the comprehension of the present system, which was advanced than before. When we returned we might still keep the prejudice or the bias to the past matters, if the prejudice was hard to change, the comprehension of the before could change. It seemed the feudalism was equal to the totality that different even opposite to the tendency of the democratic system that the whole system was divided and the shattered according to the individualism and democracy. In contrast, the monarch system seemed to be negative in

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<sup>92</sup> Chungmo choi, *The Discourse of Decolonization and Popular Memory: South Korea*, Duke University Press – Mar 1, 1993, 349-366

right present time, which was opposite to the modern feature of nation concept. Tasan's understanding of *fengci* was analyzed, at the present time, would have tremendously different feature comparing to any other periods. I hoped that the analysis Tasan's thoughts on *fengci* could transcend the time and the current system, extending to farther system and period that could evacuate more sufficient significance of it.

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