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On relationship between grammar and text*

Yong–Kun Ko
(Professor Emeritus, Department of
Korean Language and Literature,
Seoul National University)

문법은 음소/자소로부터 시작하여 문장에 이르는 언어의 미시적 단위에 한정하고, 텍스트는 언어로 되어 있거나 언어로 표현할 수 있는 문화기호(Kulturzeichen)에 한정하되 이를 연구하는 분야를 “텍스트과학”(Textwissenschaft)이라고 불렀다. 텍스트를 크게 언어텍스트(sprachliches Zeichen), 유사언어텍스트(Pseudo-Text), 하이퍼텍스트(Hypertext)의 셋으로 구분한 다음, 이를 분석하는 몇 가지 틀을 제시하였다. 문법연구와 텍스트과학은 배타적인 영역이 아니라 서로 밀접한 상관관계를 맺는다는 점을 주장하였다. 이어 한국 중세의 악장(Akchang, koeniliches Epik?) 의 하나인 『용비어천가』의 몇 연(stanza)을 검토함으로써 미시적인 구조의 파악이 텍스트의 의미나 기능을 파악하는 데 중요한 역할을 한다는 사실을 실증하였다. 끝으로 가상공간(virtual space)에서 생산되는 하이퍼텍스트에 대한 학제적 연구의 필요성을 강조하였다.

Die 'Grammatik' beschränkt sich auf die Mikrostruktur, die sowohl das Phon/Graphem als auch den Satz einschließt, während sich der Text auf sprachliche bzw. nichtsprachliche Kulturzeichen beschränkt. Das Forschungsgebiet, in dem der Text untersucht wird, wird als Textwissenschaft bezeichnet. In dieser Arbeit unterscheidet sich der Text in sprachlichen Text, Pseudo-Text und Hypertext; danach werden einige Analysenmethode vorgeschlagen. Hierbei wird behauptet, daß sich die Grammatikforschung und die Textwissenschaft gegenseitig nicht ausschließen, sondern daß sie einen engen Zusammenhang zeigen. Darüber hinaus wird durch die Untersuchung über ein paar Stanzen des mittelkoreanischen zeremoniellen Liedes 'Yongbieocheonga' festgestellt, daß beim Verstehen des Textes die Analyse der Mikrostruktur eine wichtige Rolle spielt. Zum Schluß wird betont, daß interdisziplinäre Untersuchung über die Hypertexte benötigt ist, die im 'virtual space' erzeugt werden.

1. Introduction

'Grammar' is usually taken to include morphology and syntax, but in this paper I restrict it to the micro-units of speech: for example, phonemes/graphemes, morphemes (formatives and constitutives),¹⁾ words, and sentences, in line with, say, the model of

* This paper is a partially revised version of Ko, Yong–Kun(2002). In the Romanization, I follow Yale system for Korean linguistic materials; but for personal names and references I follow the McCune–Reischauer system. I am grateful to Professor Ross King (University of British Columbia) for assistance with the English translation. But I assume full responsibility for any errors.

1) Even though our use of 'morpheme' in this paper corresponds to the usual concept of

generative grammar. The Korean language shows some variation according to regional dialects and social classes. It has been written using Han'gul, a phonemic writing system, since the 15th century; historically, Korean language materials have been recorded using several different writing systems. If we operate appropriately the units mentioned above, we can posit a grammar system consisting of five components: a graphemic/phonemic component, a parts of speech component, a morphological component, a syntactic component and a semantic component. These five components comprise the base of the grammar system and interface with each other

In the case of a language like Korean with abundant language materials both regionally and historically, it is essential that scholars in linguistics communicate with colleagues in other fields in the humanities and social sciences. But if one concerns oneself only with micro-grammatical studies with special reference to the sentence as the highest-level unit of grammar, scholarship tends toward excessive formality, and research on Korean language and linguistics runs the risk of transcending the boundaries of the humanities. But if we broaden our purview so as to take 'text' as the primary object of analysis, and then set up a communicative-pragmatic component around the basic grammar system outlined above, many possibilities are opened up to broaden the horizons of Korean language studies and to uncover hitherto-unnoticed questions for study, even though extending our field in this way will require tedious hard work and it may not be always possible to draw firm conclusions. Although current definitions of 'text' are often divergent, we can define it as a cultural sign expressed in speech sounds or translated into verbal expression.²⁾

In other words, text science aims to study language culture in a general, 'macro' sense, including both speech sounds as well as the nonverbal gestures parasitic upon them. The field of study that concerns itself with 'text' has been called 'text linguistics' until now, but a consensus is forming as to the suitability of the terms 'text science' or 'the science of text and discourse' for the 21st century, an era which, thanks to developments in the scientific means surrounding human language, is already witnessing the explosive growth of new media like hypertext.³⁾

Are the concepts of 'grammar' and 'text' really mutually exclusive? At first glance, these two objects seem mutually incompatible. In the first place, grammar ascends from low to high, whereas 'text' typically descends from top to bottom. In the second place, grammar takes 'langue' – the static language phenomena characteristic of a homogeneous speech community (Sprachgemeinschaft) – as its object, whereas 'text' emphasizes the comprehension of language phenomena dynamically instead of in terms of binary oppositions like langue vs. parole. In traditional grammatical study, which takes the sentence as the upper-most unit, there is no problem if we understand 'text' as just strings of sentences, but, if we shift our focus on 'text' to one mindful of it as intentional human expression or cultural signs in tune with such expression, it is difficult to determine its direction. In this paper, I propose to investigate the intimate relationship between grammar and text, and to show that 'text' – here tentatively assumed to be downward-oriented – is not mutually incompatible with upward-oriented grammatical research.

2. How do we analyze the structure of texts?

In the preceding section I defined 'text' as a cultural sign consisting of speech

morpheme as 'the smallest meaningful linguistic unit', we prefer an understanding of morpheme that comprise two different levels – constitutive and formative. Since the traditional term 'morpheme' indicates only the 'smallest meaningful unit', it cannot distinguish the differences between the constitutive and formative level of words and sentences. See Ko, Yong-Kun (1992, 1993: 28–42).

2) In Ko, Yong-Kun (1999: 1–25), I proposed my own view of 'text', comparing it with the views of other text-linguists.

3) de Beaugrande (1997: 62) has defined the characteristics of contemporary 'text linguistics' as merely a sub-field within the interdisciplinary science of text and discourse. For detailed contents, see Ko, Yong-Kun (2000, 2001) and Min, Pyong-gon (2001: 473).

sounds or translatable into verbal signs. How are we to analyze the structure of texts like these?

In the first instance, we examine the verbal language signs. The expression 'totwuk iya' below is usually used as soon as we catch sight of a thief.

- (1) **Totwuk iya**
'Thief!'

Even though formally the expression **totwuk iya** in example (1) is similar to the expression **ce kes i totwuk iya** (He is a thief), its function is very different. The latter, as Plain Style speech level statement, has the function of identifying **ce kes** (that thing) with **twotwuk** (thief), whereas the former is an instinctive cry uttered in a moment of danger, like **pwul iya** (Fire!), or **emma** (Mama!). In this case it is senseless to analyze the utterance into **pwul** (fire) and **-iya** (copula). It is, of course, an independent interjection, and qualifies perfectly well as an autonomous text. Interjections like expressions of feeling, calls, and answers belong to this categories. Interjections have been treated as independent function words in traditional grammar or school grammar, precisely because of their function in interjections like the examples above. Even though expressions such as (1) could be dealt with in sentence grammar, treating them instead as independent texts, I formalize example (1) as follows:

- (1') [T **totwuk iya**]T

In fact, idioms like the proverb **chenlikil to han kelum pwuthe** [Even a journey of a thousand li begins with one step, i.e., Beginning is very important in any work] also belong to the same category as (1), even though they are somewhat different in their usage.

The following is the first part of last stanza of an old *Sijo* (a traditional Korean set-form verse):

- (2) **ecupe** thayphyeng yenwel i kkwum i le n ka ha-nola
 alas peaceful times dream retros. interrog. (I)think
 'I wonder whether the peaceful times (of the Koryo Dynasty) were but a dream'

Since **ecupe** in (2) is an interjection like the preceding **pwul iya**, it plays a communicative role by itself, and depending on the circumstances, sentence-equivalent expressions like **thaypyeng yenwel i** could also follow it. Interjections such as **aiya**, **twuela** in old *Sijo* belong to the same category. In this case, interjections as small texts are imbedded in larger texts and can be formalized as follows:

- (2') [T(T'**ecupe**)T', (S e **thayphyeng yenwel i kkwum- ilenka ha-nola**)S]T.

The diagram, in other words, means that a small text like **ecupe** is embedded in a larger text such as **ecupe.....hanola**. where 'S' indicates sentence, and 'e' indicates an empty category whose subject NP has been deleted. In this paper, I regard any expression as a sentence, as long as it has a verb or verbal phrase, and regardless of the appearance of a subject NP.

In case of labeling persons or things or calling them by name, or of giving titles and subtitles to editorial and descriptions in newspapers, these functions are usually realized via noun phrases in most cases; both titles and subtitles of editorials and descriptions in newspapers are condensed into noun phrases by deleting predicate endings. We can observe the same phenomena in announcements and advertisements.

- (3) a. Kim Helswu, Pak Swunhyey
 b. ① Honpwul, Thaypayksanmayk, Thwoci
 ② Phipata, Kkwoch phanun chenye, Han cawitanwen uy wunmyeng
 c. tasi saykye po-nun kwangpok uy uymi (newspaper editorial title)
 again carves tries adn. part. restorationgen. meaning
 'The significance of rethinking Liberation'
 d. ica saynghwalca taychak sikwup (title of newspaper article)

- interest living person counterplan is urgent
 'urgent counterplan for persons of living with interest'
- e. Sewul siliptayhakkywo 2002 haknyento swusi 2hakki mocip (ad copy)
 Seoul city university 2002 in the year at any time 2 sem. enrollment
 'New students can enroll at any time in 2002 of Seoul University'

All the expressions in (3) are condensed noun phrases. Expressions like those in (3a) are used frequently when teachers take roll call in the classroom (i.e., they are student's names). The expressions in (3b) are titles of Korean novels: the examples in ① are three contemporary works from South Korea, while those in ② are from North Korea. They are all made up of noun phrases. (3c) is the title of a newspaper editorial, while (3d) is the title of a newspaper article, and (3e) is an advertisement announcing rolling enrollment of students in 2002 at Seoul Municipal University. All these examples are made up of just noun phrases, but yield nothing in their communicative function to normal sentences with predicates. We can formalize the expressions above as noun phrases functioning as autonomous texts:

(3a') [T(NP Kim chelswu NP)T

The following examples are newspaper article titles with overt predicates.

- (4) a. enlonsa uy iik poho ka enlon kayhyek cangay an twayya
 press gen. profit protection nom. press revolution hindrance not become
 'Protection of media company profits should not hinder media reform'
- b. icipthukwun cwungdong sathay kayiphana
 Egypt troops Middle Asian matter intervene
 'Do Egyptian troops intervene in the Middle East affair?'

Examples like those in (4) qualify as sentences in that they have a predicate; but they also qualify as sentence texts. These kinds of text are formalized as follows:

(4a') [T(S enlonsa uy iikpoho ka enlon kayhyek cangay an twayya)S]T

Traditionally, syntagma of two or more sentences linked by conjunctions or demonstratives such as *i* [this] and *ku* [that] have been treated as texts, and dialogue exchanges can be treated as autonomous texts, if they serve as a complete communicative unit. If sentences with predicates as well as interjections and noun phrases can all qualify as texts, then interjections, condensed noun phrases and idioms like proverbs, whose status as autonomous sentences has been a matter of some debate in traditional sentence grammar, can be treated elegantly. Some texts appearing with speech sounds can be analyzed into subordinate units like sentences, while others like interjections cannot.

On the other hand, papers, essays, poems, and narratives can also be included in the category of text. These all have excellent structure in that they can be analyzed into the four steps of composition: *ki-sung-cen-kyel* (起承轉結). In the case of books, the main texts are comprised of parts, chapters, sections etc.; and often these are supplemented by paratexts such as prefaces, tables of contents, and indices. The main texts can also be supplemented by paratexts like pictures, photographs, illustrations, etc. Articles, poems, and essays have their own inherent structures. In particular, the contents of main texts are also reinforced by adding footnotes, and the attachment of paratexts such as summaries and references at the beginning and end of articles are adequate to define their textuality. The structures of narratives in older times were different from those now. *Kocen sosel* [traditional novels] rendered visible shifts in scene with the new topic iniator '*hwasel* 話說' and the change-of-scene-marker '*casel*, 且說'; the development of the narrative took on a synthetic character running parallel with the passage of time. We could discover change-of-scene-markers in folk narratives such as folk tales, legends, and myths, too; here the development of the story-line is not much different from that in the novel. On the other hand, modern and contemporary novels are characterized by more analytic constructions, which invert the temporal flow and interchange events and scenes.⁴⁾

Generally speaking, it is most economical when analyzing the macro-structure of narratives such as novels, legends and myths to divide the story-line of a narrative into units of discrete meaning.⁵⁾ We can apply this analysis, *mutates mutandis*, to **Kasa**, a kind of traditional essay. But in the case of poetry, where there are many omissions of constitutive elements and many parts are left to the reader's imagination, we encounter many hindrances in understanding and appreciation. In this case, we can understand and appreciate the works better, if we take advantage of micro-analysis making the most of grammatical knowledge.

Based on the discussions above, then, 'text' – comprised as it is of speech sounds -- can be formalized as follows:

(5) [T(l pwul iya)l]T

Here, 'l' indicates interjection, When we actually shout 'fire!', we raise our voice, and sometimes stamp our feet or swing our arms. At the level of parole, all linguistic signs are accompanied by nonverbal paratexts. If these are written down, they are accompanied by punctuation – e.g., exclamation marks expressing surprise or fear, in order to render visual the vividness of the linguistic signs.

Now let us turn to the question of how to analyze the structure of cultural signs expressed via speech sounds.

6) (coughing in front of the outhouse)

Example (6) is a communicative medium used to ascertain whether somebody is using the facility or not, in the case of going to the toilet in traditional society. On one hand, if one coughs in front of the outhouse, it serves to ask who is enjoying a bowel movement there. On other hand, if one hear's coughing in reply from inside, it means somebody is inside taking care of business. In this sense, coughing here qualifies as an excellent communicative medium, while at the same time also qualifying as an autonomous text. Since coughing is a noise -- like the wind, it cannot be analyzed into vowels and consonants. In other words, it lacks double articulation. If the coughing derives from a medical condition like the common cold, it cannot qualify as a text, because it does not involve any intentionality. But as already mentioned, once it is meant as a communicative medium, it is a perfectly good text, no different from modern peoples' knocking when they visit the toilet.⁶⁾

But texts like these cannot be analyzed at any lower levels. Functionally speaking, at least, motioning somebody over with a gesture of the hands, or signaling right or left when driving, are no different from coughing and knocking. In these cases, if we had forsaken the gestures and translated instead into speech sounds – i.e., if we had substituted speech sounds -- expressions like "Is anybody in there?" could be analyzed into lower constituent levels because we could discover subject-predicate constructions or predicates at the very least. On the other hand, simple cultural signs like the interjections seen above should be regarded as autonomous texts. Signs like these are called nonverbal signs; they are also called pseudo-verbal texts from the point of view of text science, and can be formalized as follows:

(6') [T(NL(Sd coughing)Sd)NL)]T

Here, 'Sd' means 'sound', and 'NL' means 'nonverbal sign'. If a nonverbal sign is used as a supplemental means, it plays only a parasitic role; but in communicating to deaf persons, or for reciprocal communication between deaf persons, nonverbal signs can

4) For the structure of traditional novels, premodern novels (**sinsosel**), and contemporary novels, see Cen, Kwang-yong (1986).

5) For the analysis of macro-structures, see van Dijk(1980/2000: 230-236).

6) The toilets on airplanes and in apartments do not require knocking, because the door has been closed or the 'occupied' light turns on. In cases like these, the 'closed door state' or 'illumination' play the role of text.

qualify as autonomous texts.

Originally, mankind conducted its communication via speech sounds, and supplemented it with gesture language; and according to the circumstances, humans have also communicated each other by painting pictures or leaving marks. The invention of writing brought about a great revolution in the production of texts. Communication systems depending on orality, pictures and written traces have produced many kinds of texts with the help of writing. Moreover, the invention of paper and printing technology were decisive moments in the penetration of literacy (literate culture) into the general public. Now as we embark on the 21st century the internet has sprung up everywhere across the globe, and the exchange of information now happens in the twinkling of an eye. Until recently, all texts were produced in actual space, but now most texts are being produced in 'virtual space' using computers. The characteristics of texts composed in this manner can be defined as non-linearity and holisticity. If we click one little one node with a mouse, it is very soon connected to multiple nodes. This is holistic. And texts in virtual space stretch endlessly in all directions, like some rhizome. Whereas text in actual space progresses from left to right or vice versa, following lines, it is difficult to distinguish beginning from end with text in virtual space because the concept of 'line' has been rendered powerless. If we make mistakes when writing, it is impossible to discover the original traces, even though we introduce corrections. Such is 'hypertext', produced in virtual space. When faced with virtual space, we have the illusion of entering into oral culture or mythical times where living and dreaming, this world and the next, actuality and virtuality, original and copied version, are not distinguished. It is no exaggeration to say that this is the type of world we have entered now.

Based on its two theoretical propositions, nonlinearity and holisticity, 'text' produced in virtual space qualifies for autonomy by digitally fusing writing, picture, and sound (including noises and speech sound). Take, for example, the homepage of the academic journal *Morphology*, a linguistics journal.⁷⁾

When we first enter this homepage, we hear music and appreciate a related graphic; next we see that it creates an excellent text community (Textgemeinschaft) and guarantees its autonomy through a fusing of various texts related to *Morphology*. We sometimes have the illusion of enjoying a performance of the ballad dance of ancient times in Korea. The attempt to establish a fusion semiotics seems to correspond to contemporary demands.⁸⁾

How are we to analyze hypertext being produced in virtual space? The fusion of texts means that writing, graphics, and sound in actual space coalesce into one entity. For example, if we describe some content in the format of a book made of paper and then insert illustrations, the verbal descriptions will become the main texts, and the illustrations take on the characteristics of paratexts; even though analyzed separately, they do no damage to the main texts. But can we distinguish main text from paratext in the case of fusion texts like hypertexts? Of course, it is not that we can never establish main texts among hypertexts, but during navigation the main texts ultimately lose their identity.

Referring to the screen of the homepage of the linguistic journal *Morphology*, let us examine how hypertexts are constructed.

(7) Homepage of *Morphology*
<http://plaza.snu.ac.kr/~komorph>

If we open the homepage above, we see an introductory animation: "Welcome!! This is *Morphology*, A Journal of Language." In the preliminary part there is a table of contents, indicating "Home, Greetings, Editions, Subscriptions and Contributions, Materials, Related Sites, Bulletin Board, Questions and Answers. On the left side appears a picture of a

7) This homepage covers contents uploaded before December, 2001; contents for later issues are now under construction, The contents are not significantly different from each other, except for slight differences in editing style.

8) In Kim, Song-do (2000), we see an attempt to establish a fusion semiotics with special reference to fused texts such as speech sound, writing, and graphics.

teacher and a pupil. The teacher is seated strictly in front of a table, inkstone, and writing brushes; the pupil is crying because he has been scolded sharply after reading incorrectly. If we click on each of the contents of the news column, we can see various information about *Morphology*. if you want to see the last bit again, it is sufficient to press the left arrow. Whereas normal texts are arranged in one line, in hypertexts it is impossible to distinguish where one has been from where one is going. Ultimately, the effect is the same as turning the pages of a book in the reverse direction, but there is a difference in that with hypertext it occurs in the twinkling of an eye. There is no site we cannot reach with a simple click of the mouse, and the linked sites are changing endlessly.

Hypertexts like the home page of *Morphology* are characterized by autonomy in that media such as writing, graphics, and sound coalesce into one unit. The characteristics of hypertexts can be formalized as follows:

(7') The structure of hypertexts
 [T (H (script×picture×sound) ∞) H]T

The mark '×' means the formation of a large network structure by the holistic fusion of writing, graphics, and sound; '∞' indicates the non-restrictedness of fusion texts; 'H' indicates hypertexts. This is how hypertexts should be analyzed. Normal texts are analyzed hierarchically into parts, chapters, sections, paragraphs and passages. But the theory and method with special reference to written texts are difficult to apply to hypertext because the concept of "line" is meaningless in hypertexts. For example, just as 4 comes from 1×4 or 2×2, hypertexts are not simple sums of the media that comprise them.

3. How can be make text structure compatible with grammatical structure?

We noted above that there are many difficulties in the appreciation of poetic texts because of frequent ellipses unless we clarify their micro-structures. Let us take two representative Korean epic poems -- *Worinchon'gangjigok* and the *Yongbiochon'ga* -- as examples. The *Yongbiochon'ga* displays some primitive aspects of hypertexts in that the historical facts of the Choson Dynasty display close intertextuality with Chinese historical facts. The grounds for this hypertextuality appear, first of all, in the Korean poetry, secondly in the Chinese poetry, and, finally, in the poetry-related historical facts of Korea and China. Since I have already analyzed stanzas 1 to 3 in Ko, Yong-Kun (1999), and stanza 4 in Ko, Yong-Kun (2001), I analyze here stanzas 5 and 125.

First let us analyze stanza 5, along with an English translation.⁹⁾

(8) [T1(S1 *CHILCE koz ays wumh ul HWUSENG i nilo -si- ni*)]S1
 river n. side loc.-gen. hut later sage say-subj.honor. concl. dec.
 of Banmal

(S2 e *CEYEP.WUKUN i tyeleho si ni*)S2]T1
 difficulty of empire's founding is that way

[trans] The Duke of Chou sang
 Of the mud shelter by the Ch'i and Chu sang
 O sorrow and toil of great enterprise
 It was Tanfu's sorrow, Tanfu's sorrow.

[T2(S1 e CEKTWO anh- ays wumh ul CIKUM ay po - zop - no ni)S1
 Island n. inside t today see subj.humb. indic.

9) For the English translation I use Lee (1975), even though it has problems.

(S2 e *WANGEP KANNAN i ileho-si-ni*)S2]T2

kingdom's founding difficulty is this way

[trans.] Today one can still see
The clay hut on Chok Island.
O distress and toil of great enterprise,
It was Ikcho's distress, Ikcho's toil

Taking the presence of a predicate as our guide to syntactic structure, each two lines are divided into two clauses, respectively, with each clause consisting of two feet. The reason that the subject NPs of S2 in T1 and T2 are realized as empty categories is related to the fact that *Cwukwuk taywang* [the Great Chu] and *wuli sicwo* [our ancestor] were already introduced in stanza 3. We infer that the subject NP indicates the people of King Seycong's because of the adverbial NP *cikum* [today]. Subject NPs are here and there frequently realized as empty categories in the *Yongbiochon'ga*; this is owing to the author's strategy to raise informativity by avoiding the repetition of identical NPs.

The two lines in stanza 5 are constituted of the same sentence pattern. The lexical items of functional equivalence are distributed in parallel with the syntax: *CHILCE koz-ays wumh* [mud shelter by the Ch'i and Chu], the object NP of T1 and *CEKTWO anh-ays wumh* [The clay hut on Chok Island], the object NP of T2, share a functional equivalence in that they both indicate a whereabouts even though their referents are different — the former indicates the whereabouts of The Great Chu and the latter indicates the whereabouts of King Sejong's ancestors. The *CEYEP.WUKUN* [difficulty of empire's founding] and *WANGEPKANNAN* [difficulty of kingdom's founding] in the first and second texts also share a functional equivalence in that they indicate the difficulty of founding an empire and a kingdom. The two clauses *HWUSENG i nilo-si -ni* [later sages said] and *CIKUM ay po-zop-no-ni* share a functional equivalence even though they differ somewhat in their selection of vocabulary. The demonstrative *tyeleho-si-ni* [was that way] and *ileho-si-ni* [was this way] preserve strong cohesion by contrasting the near- and far-demonstratives *i* and *tye*.

Now let us analyze stanza 125, the final stanza.

(9) [T1(S1 (S1'e1 *CHENSEY wuh uy mili CENGho-sya-n HANSWU PWUK ey*)S1'

1000 years ago loc. in advance decides Han river north loc.

e2 *NWUINKAYKWUKho-sya*)S1 (S2 e *POKNYEN i koz eps-usin*)S2]T1

founding kingdom by goodness happy future side not exists

[trans.] A millenium ago,
Heaven chose the north of the Han.
There they accumulated goodness and founded the state.
Oracles foretold: myriad years;

[T2(S1 *SENGSIN i niz-osyatwo*)S1 (S2 e *KYENGCHENKUNMIN ho-syaza*)S2

king's grandson inherits even though respects heaven should do
and governswell

(S3 e *tewuk kwut - usi-li-ngi-ta*)S3]T2

more is hard polite f. presumptive dec.

[trans.] May your sons and grandsons reign unbroken
But you can secure the dynasty only
When you worship heaven and benefit the people.

[T3(T' *nimkum- ha*)T'

King honor. voc.
(S1 e *al-* *osywosye*)S1

beware formal polite imper.

(S2 e *NAKSWU yey SANHAYNG ka isye*
Lo river loc. hunting go exists
hanapi l mit- uni- ngis- ka)S2]T3

grandfather depend on aorist m. for hearer interro.
(formal polite past interr.)

[trans.] Ah, you who will wear crown, beware,
Could you depend upon your ancestors
When you go hunting by the waters of Lo?

As is well known, the 125th stanza of the *Yongbiochon'ga* consisted of three lines different from the other stanzas. We will analyze this stanza as consisting of three texts on the analogy of example (8). T1 announces to the general public that the region north of the Han River was designated as the capital by Heaven's Will a thousand years ago and that a kingdom with a bright future has been founded in the time of the Great Thayco; T2 instructs the sons and grandsons to respect Heaven and govern well. T3 cautions them with the dethronement of Thaykang (太康) of Hsia (夏), who merely relied on his ancestors' achievements and absorbed himself in hunting along the Lo River (洛水).

T1 has many grammatical subtleties. The adnominal clause S1' *CHENSEY wuh uy mili CENGho-sya-n* is embedded in the main sentence, 'e2 *NWUINKAYKWUKho-sya*. First of all, the adnominal clause is condensed from the following predicative construction:

(9T'1) (*hanul*) *CHENSEY wuh uy HANSWU PWUK (ul) (toupculo) CENGhosinila*¹⁰⁾
(heaven) thousand ago Han north (capital) planned
'Heaven planned the region north of the Han River as the capital thousands ago'

The subject NP of predicative *CENGhosinila* must be either *hanul* (heaven) or "The great Thayco" in light of the prefinal subject NP honorific ending '-si-'. I take the former as subject NP, in that the agent who designated the Han River as capital a thousand generations ago was Heaven, not The Great Thayco. Expressions to the effect that the Choson Dynasty was founded by Heaven's decree are observed here and there throughout the *Yongbiochon'ga*; moreover, because stanza 120 includes the expression 'the people are Heaven', it seems that the subject NP is realized as an empty category e1 instead of repeating the same NP 'Heaven'. The reason the prefinal ending *-wo-* is used, is related to the fact that this is a transitive sentence, if it is recast as a predicative construction.

On the other hand, *HANSWU PWUK* "north of the Han River" could be considered as a complement:

(9T1'') (*hanul*) *CHENSEY wuh uy (toupci-lul) HANSWUPWUK ey CENGhosinila*

In the example above, the converted head noun, *HANSWUPWUK* is regarded as a complement.¹¹⁾

In order to identify a head noun constructions like *CENGhosyan* in stanza 125 of the *Yonbiochon'ga*, we need to understand the exact function of the prefinal ending *-wo-*; otherwise, it is difficult to grasp the function of the text. The subject NP of

10) On taking '-nila' as a conclusive ending of the predicative constructions, see Ko, Yong-Kun (1982/1995b: 163).

11) Yang, Chong-Ho (2001, 2003) proposed that the Middle Korean prefinal ending '-wo-' is realized in those adnominal constructions whose head noun is converted from either an object or a complement. The establishment of the category 'complement' in Middle Korean was attempted in Yang, Chong-Ho (2002).

NWUINKAYKWUKhosya, the predicate of S1, is surely The Great Thayco from viewpoint of cohesion. Here I have used “e2” in order to distinguish this from the empty category e1 of the adnominalized construction. The reason that the subject NP in the S2 is realized as an empty category is that the subject NP 'The Great Yi Thayco' is realized as an empty category in the predicate *NWUINKAYKWUKhosya* in S1.

The reason that the subject NP in S2 of T2 is realized as an empty category is that the subject NP *SENGSIN* is already realized in S1. The subject NP in S3 is realized as an empty category, too – this can be recovered if one imagines the “basis of the kingdom” as belonging to the king's sons and grandsons, as implied by the honorific subject prefinal ending '-si-'.¹²

In T3, the *nimkum ha* is a small text embedded in a larger text (same as (2) above). In S1, the subject NP is realized as an empty category, indicating *nimkum*, the vocative NP. S3 is comprised of the following complex sentences:

(9T3') (THAYKWANGWANG) LAKSWU yey SANHAYNG ka is-ta
 (THAYKWANGWANG) hanapi-l mit-ta

However, since both sentence share *THAYKWANGWANG*, it is more convenient to treat them as a simple sentence.

4. Conclusions

In the sections above, I have discussed how to analyze the structure of speech sound texts, pseudo-texts such as gestures, and hypertexts, and have tried to show that the analysis levels for grammar and text are not mutually exclusive, but complementary, taking the *Yongbiochon'ga* as an example. It is difficult on the basis of just the poetry itself to understand the contents of the *Yongbiochon'ga* because so many of the stanzas are constituted intertextually on the basis of Chinese and Korean historical facts, and especially because the subject and object NPs are typically realized as empty categories as part of the condensing that is typical of set-form verses. A similar analysis could also be applied to the *Worinchongangjigok*.¹²⁾

First and foremost, any analysis must be mindful of the intertextuality between each stanza with special reference to the grammatical information encoded in the predicates; secondly, one must explore the close intertextuality between the commentaries of the *Yongbiochon'ga* and the *Sokposangjol*, etc., and the original versions of the relevant Sutras (Buddhist classics). The textuality of poetry can only be evaluated on the basis of work-internal intertextuality and work-external intertextuality. In particular, in order to explore the functions of the grammatical information encoded in the predicates of two texts, it is necessary to be equipped with exact knowledge concerning subject NP honorific -(u)si-, subject NP humble -sop-, speaker, object or complement marker -wo-, the alternants -ke/e- appearing in conjugations, etc.

The concept of 'text' is very broad. Individual graphs or figures as well as symbols can be included in the category of 'text' as long as they are translated into speech sounds. Pictures and traces also qualify of excellent texts when they function as communicative media. Traditional 'texts', restricted at first to the written language, but then later understood to include colloquial language, have also been integrated into 'text', and this concept has become even broader in recent years – any and every kind of communicative media can be enrolled in the category of text. The Yuyongcisong (有用之声) proposed by the medieval Korean Confucian scholar Yi I (Yulgok), is very similar to the contemporary comprehensive notion of 'text'.¹³⁾

Unlike oral text and written text, the hypertext being produced in virtual space is non-linear and holistic. In future, many more hypertexts will be produced in virtual space. Is human life possible only through hypertext? Not at all. Since time immemorial humans

12) I have analyzed the process behind the construction of the set-form verses of the *Worinchon'gangjigok* with several collaborators under the aegis of the Korea Research Foundation. See Ko, Yong-Kun et al.(2003).

13) For a modern interpretation of Yi I's Yuyongcisong (有用之性), see Ko, Yong-Kun (1999: 8).

have produced texts in real space and will continue to do so in future. This implies the coexistence of linear and non-linear text. If we graft the research achievements accumulated until now about linear texts onto the study of hypertexts, it should be possible to create a new text science in tune with the new times. This is because hypertext is both the accumulation and fusion of linear text. Thus, we must not neglect to pay close attention to the shapes of networks, text constituents, fabrics, and patterns; we must concentrate our attention on an exploration of the micro-structures of texts. The Western 'Text' and the Eastern '文' are not so different each other in their scopes. Both mean net(work)s, cloths(text-iles), and patterns.¹⁴⁾

In order to produce texts suitable to their functions and to process new texts again on the basis of an accommodation of others's texts, we must understand the micro-structure of texts. And if one concentrates on an understanding of texts, sometimes it is easy to lose sight of the importance of grammatical structure.

The several frameworks I have proposed in this paper are only a tentative plan. In particular, the analysis of problems of hypertexts is best pursued through interdisciplinary research.¹⁵⁾

Text science is strongly interdisciplinary in nature, and its application are rich in potentialities. It is a commonplace to suggest that in the 21st century, theory and practice will break out of their boundaries and fuse into a single whole. We need to recognize the new text science which has been developed over the course of many vicissitudes since the mid-1960's. On one hand, text science can connect theoretically, as a kind of buffer zone, the two fields of language and literature; on the other hand, it can also offer a practical metatheory about writing that meets the demands of our new times. I hope that scholars specializing in language and literature will cooperate with each other in future from the vantage point of text science.

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14) For an interpretation of 'text' in the West and '文' in the East, see Ko, Yong-Kun (1999: 5), Yang, Se-Uk (2001).

15) In recent years, several models of hypertext analysis have been proposed, e.g., Hess-Lutich (1999) and Lobin (ed., 1999).

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