

Voices of the New Woman in Colonial Korea: Generic and
Linguistic Interplay in the Construction of Self-Narratives

A DISSERTATION SUBMITTED TO THE GRADUATE DIVISION OF THE
UNIVERSITY OF HAWAI'I AT MĀNOA IN PARTIAL FULFILLMENT
OF THE REQUIREMENTS FOR THE DEGREE OF

DOCTOR OF PHILOSOPHY

IN

EAST ASIAN LANGUAGES AND LITERATURES (KOREAN)

DECEMBER 2010

By

Min Koo Choi

Dissertation Committee:

Ho-min Sohn, Chairperson
Mee-Jeong Park
Sang Yee Cheon
Katsue Akiba Reynolds
Edward J. Shultz

Keywords: the New Woman, Free Love, Self-narrative, Discourse

Acknowledgments

I would like to express my deep gratitude to many people for their guidance, encouragement, help, and kind consideration, even though I cannot individually mention them all here. First, my academic adviser, Dr. Ho-min Sohn, has given me much help and guidance in deciding upon the subject for my dissertation, which has emerged from the linguistic research that I have chosen as the subject of my Ph.D study, and is incorporated with my longstanding preoccupation with literature. He also has been my role model as a professor, with his love of teaching and his willingness to guide and encourage students in their courses and the pursuit of their studies. He is also a true scholar with a passion for research, and has produced valuable articles, books, and textbooks on Korean linguistics and language. My academic life after graduation will be a never-ending effort to follow his path and model myself on him. My appreciation also goes to other committee members such as Dr. Mee-jeong Park, Dr. Sang Yee Cheon, Dr. Katsue Akiba Reynolds, and Dr. Edward J. Shultz.

During my 14 years of study in Hawai'i, I have been heavily indebted to Chancellor Leon Richards from my arrival to the completion of my Ph.D degree. He has always been my mentor and has been a father figure to me. I came to know what true aloha spirit means through his example, and he has helped me to easily assimilate into the life of Hawai'i. I really appreciate his love and concern for me.

Out of many graduate colleagues, I must give my special thanks to Bum Young Choi and Hak Yun Li. They have given me scholarly inspiration and consolation through the discussion of my project and their projects as well. We have worked closely together,

and during those rare moments of idleness and play during the course of my graduate studies, they have been there with me as friends.

My family has always been supportive, and has been a source of my motivation to continue and eventually complete my dissertation. During my Ph.D study, I started my own family after my engagement and marriage to my wife Hee Un Baeg, and my daughter Annette Choi was born. Their presence and their love have given me strength and confidence whenever I have encountered obstacles on my way to finishing my degree. I particularly appreciate my wife Hee Un Baeg's love and sacrifice as she has taken care of our daughter, and she has been a support to me during my studies while writing her own master's thesis. My daughter Annette Choi is constantly refreshing and supportive to me in her own way, when she asks, "Did you study a lot today?" and "Why are you studying all day?" whenever I return home from school.

I also would like to give special thanks to my brother-in-law Young Jun Choi, who has been my best friend and long-time supporter in Hawai'i. He became part of my family by winning the heart of my sister-in-law and eventually marrying her. My sister-in-law Jae Sook Baeg has always cared for and loved our family in a way that nobody else could. Most of all, she has provided the love and the attention to our daughter Annette Choi that my wife and I could not always provide, due to our studies. I hope that I will have the opportunity to show the same love and concern for her daughter Anna Choi that she has shown for my daughter. I also send thanks separately to my father-in-law and mother-in-law in Korea. As a scholar and a professor himself, my father-in-law has given me kind advice while my mother-in-law prays for me and my family in every morning church service. I will never forget the love and concern they have shown for me.

Most of all, I would like to express sincere gratitude from the bottom of my heart to my parents in Korea. For the 14 years of my study in the United States, their support and love have been unceasing and immeasurable. I deeply appreciate their belief in me and their commitment to me since the day of my birth. I will always recognize that their love and their expectations have motivated me to take the right course of life and have spurred me to move forward. My deepest gratitude goes to my mother Sook Ja Yoon, who brought me into this world and raised me with love and hope, and my father Jeong Hwan Choi, who has devoted his life to providing me with better opportunities. I dedicate this dissertation to them.

ABSTRACT

In this study, I draw upon the theory of critical languages study, in order to demonstrate the ways in which discourses and genres are involved in the construction of a text for the purpose of signifying a social reality from a particular perspective. Through the process of producing a text, the use of language determines the way of mapping out conflicting and contradictory discourses into various genres of everyday practice.

In analyzing the text, which has been glossed as a woman's self-narrative and a fictional construction of self-narrative by a male writer, Yem Sang-sep, in the 1920s and 1930s, I will specifically look at the mixture of genres in the creation of the text for the purpose of reproducing or changing the social norms of gender and sexuality. A competing construction of social reality is made through discourse practice in texts, which can go against and also collaborate with expectations of the social norms of gender and sexuality that circumscribe the concepts of the New Woman, free love, chastity, and motherhood.

My analysis will demonstrate how self-narratives of the New Woman articulate new ideas of womanhood in association with or in opposition to patriarchal ideology, by drawing upon the various genres in the constitution of the text. In the analysis of the way in which the discursive formation of different social reality is formed in the mixture of heterogeneous genres, my focus will be on linguistic features as an influence constitutive of the generic structure genre.

Table of Contents

CHAPTER 1: INTRODUCTION	1
1.1 Overview	1
1.2 Objective and significance	2
1.3 Theoretical background	4
1.3.1 Genre theory	4
1.3.1.1 Register and genre theory in functional systemic linguistics	4
1.3.1.2 Genre theory in critical linguistics and critical discourse analysis	6
1.3.1.3 Genre theory in literary studies	9
1.3.2 Language studies on gender and sexuality	13
1.3.2.1 Dominance and difference theory	13
1.3.2.2 French feminism	14
1.3.2.3 Postmodernism	15
1.4 Theoretical framework for analysis	18
1.5 The summary of chapters	25
CHAPTER 2: THE THEORETICAL MODEL FOR LANGUAGE ANALYSIS	30
2.1 Analysis of text	30
2.2 Three dimensional views of language	31
2.2.1 Ideational function of language	31
2.2.1.1 Material process	32
2.2.1.2 Mental process	35
2.2.1.3 Relational process	36
2.2.1.4 Behavioral, existential, and verbal process	37
2.2.2 Textual function	39
2.2.3 Interpersonal function	41
2.2.3.1 Pronoun.....	41
2.2.3.2 Subject honorific and speech levels	42
2.2.3.3 Sentence types	43
2.2.3.4 Modality	44
CHAPTER 3: SOCIO-HISTORICAL CONTEXT IN THE EMERGENCE OF THE WOMAN'S SELF-NARRATIVE IN COLONIAL KOREA	48
3.1 Colonial Korea	48
3.2 The formation of modern language and writing	50
3.3 Emergence of New Women and women writers	53
3.4 The genre of self-narrative	57
CHAPTER 4: NA HYE-SEK'S CONFESSION OF COURTSHIP, MARRIAGE, AND DIVORCE	65
4.1 Introduction	65

4.2 Voices and discourses	66
4.3 Genre	68
4.4 Analysis	71
4.4.1 Epistle	71
4.4.2 Narrative	79
4.4.2.1 Courtship and marriage (narrative+contract)	81
4.4.2.2 As a wife and a mother versus the pursuit of career (narrative).....	91
4.4.2.3 Conflict with in-law-family (narrative)	96
4.4.2.4 Extramarital affair (narrative+dialogue)	105
4.4.2.5 Divorce (narrative+ the embedded letters+dialogue+ monologue).....	111
4.4.3 Argument	134
4.4.3.1 Motherhood	135
4.4.3.2 Sexual desire and romantic love	137
4.4.3.3 Korean intellectual men and women	140
4.4.3.4 The Korean men's contradiction on sexuality	144
4.5 Conclusion	147
 CHAPTER 5: THE SELF-NARRATIVE OF THE READERS OF THE MODERN MAGAZINE AND THE CONSTRUCTION OF THEIR LIVES IN REGARD TO FREE LOVE AND MARRIAGE	
5.1 Introduction	153
5.2 Voices and discourses	154
5.3 Genre	157
5.4 Analysis of "Nanun ilehan isengul yokwuhapnita"	160
5.4.1 Autobiography	160
5.4.2 Epistle	163
5.4.3 Narrative	166
5.4.4 Argument	170
5.5 Analysis of "Mitumi kaceon selwum"	178
5.5.1 Self-narrative as public writing	178
5.5.2 Narrative	180
5.5.2.1 First encounter (narrative+dialogue)	180
5.5.2.2 Meeting with Ayswuk (dialogue)	189
5.5.2.3 Summary of courtship (narrative)	193
5.5.2.4 The first sexual encounter (narrative+dialogue)	194
5.5.2.5 The narrator's conflict with her aunt (summary of dialogue)	204
5.5.2.6 The time of living with the lover (narrative)	208
5.5.2.7 Current circumstance as a single mother (narrative)	215
5.6 Conclusion	217
 CHAPTER 6 : THE DIALOGIC VOICES OF THE NEW WOMAN IN YEM SANG- SEP'S <i>CEYYA</i> ('NIGHT IN SECLUSION'), AND FICTIONAL CONSTRUCTION OF WOMAN'S SELF-NARRATIVE	
6.1 Introduction	222
6.2 Voices and discourses	223
6.3 Genre	226
6.4 Analysis	229

6.4.1 Argument	229
6.4.1.1 Epistle	230
6.4.1.2 Argument	235
6.4.1.3 The internal monologue versus the sole speech of others.....	252
6.4.2 Narrative	265
6.4.2.1 The first meeting with Mr.E (narrative+public speech)	266
6.4.2.2 Romantic love between Ceng-in and Mr.E (poetry+narrative)	277
6.4.2.3 The break up with Mr. E (dialogue)	283
6.4.2.4 Banishment from the marriage by the husband (dialogue)	293
6.4.3 Embedding other's epistle.....	298
6.5 Conclusion	303
CHAPTER 7: SUMMARY AND CONCLUSION	309
BIBLIOGRAPHY	338

LIST OF TABLES

<u>Table</u>	<u>Page</u>
Table 1 Speech Levels	43
Table 2 Genre Structure (Na's text)	70
Table 3 Genre Structure (Li and Ceng's texts)	159
Table 4 Genre Structure (Yem's text)	228
Table 5 Characteristic Features of Categories	309
Table 6 Epistle.....	316
Table 7 Argument	321-2
Table 8 Labov's Schema of Narrative	328
Table 9 Embedded Genre (dialogue)	332
Table 10 Other Embedded Genres	344

LIST OF ABBREVIATIONS

AC	Accusative particle
AD	Adverbial suffix
AH	Addressee honorific
APP	Apperceptive sentence-type suffix
BLN	Blunt speech level or suffix
CAS	Causative suffix
CMP	Complementizer suffix
DC	Declarative sentence-type suffix
DEF	Deferential speech level
FML	Familiar speech level or suffix
GN	Genitive particle
IM	Imperative sentence-type suffix
IN	Indicative mood suffix
INF	Infinitive suffix
INT	Intimate speech level or suffix

NM	Nominative case particle
NOM	Nominalizer suffix
PAS	Passive suffix
PL	Plural suffix or particle
PLN	Plain speech level or suffix
POL	Polite speech level, suffix, or particle
PR	Propositive sentence-type suffix
PRS	Prospective modal suffix
PST	Past tense and perfect aspect suffix
QT	Quotative particle
RL	Relativizer suffix
RT	Retrospective mood suffix
SH	Subject honorific suffix
SUP	Suppositive mood suffix
TC	Topic-contrast particle

* Extracted from Sohn (2001: xix)

CHAPTER 1

INTRODUCTION

1.1 Overview

In my dissertation, I will examine the ways in which discourse practice functions as a form of social practice, and can be involved in the construction of a text in order to signify a social reality, such as the identity of the New Woman and the belief in free love, from a particular perspective. In analyzing the text, which has been glossed as a woman's self-narrative and a fictional construction of self-narrative by a male writer, Yem Sang-sep, in the 1920s and 1930s, I will look at the textual aspects of product and process. To illuminate social process in the construction of text, I will explore how the discourse practice is involved with the mixture of genres that determines a way of mapping different discourses. As for the product, I will examine the manner of use of language that is mutually constitutive with the generic structure of genre. In this sense, the use of language can be illuminated in a broader socio-historical context. I will specifically look at the mixture of genres in the creation of the text for the purpose of reproducing or changing the social norm of gender and sexuality. A competing construction of social reality is made through discourse practice in texts, which can go against and also collaborate with expectations of the social norms of gender and sexuality that circumscribe the concepts of the New Woman, free love, chastity, and motherhood. My analysis will demonstrate how self-narratives of the New Woman articulate their voices on new ideas of womanhood in association with or in opposition to patriarchal ideology by drawing upon the various genres in the constitution of the text. In the analysis of the

way in which the discursive formation of different social reality is formed in the mixture of heterogeneous genres, my focus will be on linguistic features as an influence constitutive of the generic structure.

1.2 Objective and significance

The traditional understanding of stylistics is that it should attempt to apply a linguistic model to the analysis of literary text. As McRae and Clark (2005) point out, stylistics expands its scope in analyzing non-literary text and in drawing on applied linguistics, such as discourse analysis, pragmatics, conversation analysis and other disciplines, such as social theory, literary theory, and psychology. As Carter and Simpson (1989) delineate the origins and the development of the discipline of stylistics, the original focus was on phonology and syntax that had as its aim the identification of patterns of language in literary text. Chomsky's transformational grammar had a tremendous impact on the brand of stylistics in 1960s that was concerned with underlying linguistic systems. However, the paradigm of stylistics began to shift its concern away from underlying linguistic systems in the late 1960s. The emphasis on the formal property of language in literary text began to focus on the relationship between text and social context in 1970, as a result of the influence of Halliday's systemic functional grammars. Critical linguistics and critical discourse analysis, as they have developed from Halliday's systemic functional grammars, comply with such social theories as post-structuralism to strengthen and supplement the model of functional systemic linguistics, in order to relate use of language with a broad social and historical context. The new stylistics, as they are influenced by critical language studies, sees the different types of

texts, including both non-literary and literary texts, as the product of social practice.

Rather than concentrating on the form of language independent of literary interpretation, the new stylistics is involved with critical interpretation of text through looking at the mutually constitutive relationship between the use of language and the aspects of its broader social context, such as power, ideology, and institution.

The primary aim of my project is to elucidate the ways in which linguistic analysis contributes to the critical interpretation of text. The old version of stylistics has been concerned with the system and formal property of language realized in a literary text that was viewed as asocial and ahistorical. The new trend of stylistics (Birch, 1989; Birch & O'Toole, 1987; Cranny-Francis, 1993; Fowler, 1981, 1986; Mills, 1995; Talbot, 1995) influenced by critical language studies, including critical linguistics and critical discourse analysis, tends to examine a fragment of the text in order to illuminate the relationship between the use of language in the text and its socio-historical context rather than providing a thorough and lengthy analysis of an individual text. They, proponents of the new stylistics, are successfully engaged in analyzing the use of language in the text by linking the use of language with production and interpretation of the text as social practice. However, those researches are confined to the short passages extracted from the individual text and fail to grasp how use of language shifts from one variety to another within a text in relation to different genres as a way of drawing various voices into dialogue.

The research questions center on the relationship between the generic structure of genre and use of language, between discourses and the formal structure:

1. What is the relationship between use of language and the generic structure of genre?

2. In what way do they draw opposing and contradictory voices into the text?
3. How are the ways of configuring different genres in the text involved with ordering and arraying dialogic voices and in turn determining the ideological position of the text?
4. How far can one identify the socio-historical aspect of a text by looking at use of language, genres, and discourses that are realized in the text?
5. To what extent can the explication of socio-historical context enrich and strengthen the critical analysis of language in a text?

1.3 Theoretical Background

1.3.1 Genre theory

1.3.1.1 Register and genre theory in functional systemic linguistics

Halliday proposes the term *register* indicating the variation of language that is mutually constitutive of *the context of situation* in Halliday (1978) and Halliday and Hasan (1985). His theory of register links the use of language with the context in the sense that the distinctive way of using language is contingent on a particular context, especially the immediate context of the use of language. Halliday suggests *the categories of the situation* such as field, tenor, and mode within text, as he defines text as the use of language that serves a social purpose. The field of discourse indicates “the nature of social action” that occurs, the tenor of discourse indicates “the nature of the participants, their statuses and roles,” and the mode of discourse indicates “symbolic organization of the text” which involves the channel (spoken or written) and the rhetorical mode of the

text (argument, persuasive, etc.) (Halliday, 1985: 12). Halliday correlates *the categories of the situation* with the metafunction of language, such as ideational, interpersonal, and textual. The metafunctions of the use of language refer to the semantic system that functions for and serves a particular purpose.

The metafunctions of language are realized in the particular linguistic features. According to Halliday and Hasan (1985), the linguistic features, such as transitivity and the lexical item, serve the ideational function that is mutually constitutive of the field, whereas the linguistic features, such as pronoun and mood, serve an interpersonal function through which the tenor is expressed. The linguistic features, such as the theme signaling the organization of information, lexical density for constitution of channel such as spoken or written text, and reference, conjunctions, and lexical repetition and collocation, will all serve to organize the cohesive relation of a text, termed as the textual function that is related to the mode. The most outstanding characteristic of Halliday's register theory is that he links the context of situation with the function of language associated with particular linguistic features, in contrast with the dialect, the variation of the language, that reflects the language user's ethnicity, class, gender, and the region of origin. By using Halliday's systemic functional theory, we can examine the use of language which is mutually constitutive of the categories of the situation.

The genre theory emerged from the Australian school influenced by Halliday, who held the post at the University of Sydney. Hasan in Halliday and Hasan (1985) develops the concept of genre with the term *generic structure potential* that indicates goal-oriented staging potential in the constitution of a particular genre, such as a service encounter. As Leckie-Tarry (1993:30-33) points out, in contrast with Halliday who considers genre as a

“lower order semiotic concept” than register, so that genre can be subsumed into the textual organization of mode, the genre theorist of the Australian school places genre as a higher order than register. In this sense, genre theory examines the ways in which the categories of the situation such as field, tenor, and mode are “mapped out as staged, goal-oriented, social process” (Eggins & Martin, 1997:243). Through the analysis of the generic structure of genre, especially by illuminating its staging or schema for goal-oriented action, genre theory can demonstrate “the nature of language as social process” that can draw on the social context, whereas Halliday’s register theory privileges “linguistic features of texts over social context” and “context of situation over the social context” (Leckie-Tarry, 1993: 31).

1.3.1.2 Genre theory in critical linguistics and critical discourse analysis

Critical linguistics (Fowler et al. 1979; Hodge & Kress, 1988; Kress, 1985; Kress & Hodge, 1979), which also emerged from Halliday’s Systemic Functional Linguistics, concentrates on illuminating the relationship between text and context. However, their concept of social context includes institution, power, and ideology, and weaves different styles of language into a genre as the medium of constituting social reality. Critical linguists define genre as “socially ratified text-type in community” (Kress & Threadgold, 1988: 216) which is involved with the aspects of product and process. The product indicates “static, finished product or a system according to which new texts can be constructed,” whereas the process indicates “dynamic process” or “performance” to constitutes the new text (Threadgold, 1989: 108). The generic structure of the conventional genre is the product of social practice that maintains social reality as it is

constrained by dominant ideology. On the other hand, a new genre is the product of social change that challenges dominant ideology as a way of changing social reality (Kress & Threadgold, 1988: 219). However, there is no static generic system of the genre because the text is always reconstituted whether it is in the realm of conventional genre or new genre. The constitution of text is always *probabilistic* in terms of Derrida (2000), so that Threadgold highlights the relationship of text to text rather than the relationship of system to text (Threadgold, 1989: 121). In this sense, critical linguists oppose the aforementioned genre theorists of functional systemic linguistics, who conceive genre as “a schema for action, a recipe for producing a text... an autonomous formal characteristic of texts” (Threadgold, 1989: 102) which privilege text as product over text as social process. In contrast with genre theory of functional systemic linguistics, critical linguistics prioritizes the text as process over the text as product, in that the focus is on the text as social process. The analysis of genre demonstrates how “dominant ideologies are reproduced and transmitted and potentially changed” through the constitution of text in a conventional way or creative way (Threadgold, 1989: 107).

The social theory of Foucault on discourse has had tremendous impact on critical discourse analysis in the sense that discursive practice constructs a system of knowledge and belief in its relation to power, which presents a particular version of knowledge and belief as a truth. According to Fairclough (1992), the social theory of discourse by Foucault consists of archaeological (1972) and genealogical (1990) works. In archaeological studies, the discursive practice pertains to the construction of the object of knowledge and the social subject and their relation to discursive practice in other social domains or institutions, whereas genealogical studies highlight the relationship between

discourse and power in the process of power struggles which occur through discursive practice as it is involved with discursive formation by means of shaping truth and knowledge in a particular way. As Fairclough points out, critical discourse analysis aims for “a synthesis of linguistically oriented discourse analysis and the insight of recent social theory on language and discourse” (1992: 37). Foucault’s theory of discourse hasn’t demonstrated real textual analysis in relation to discursive and linguistic analysis of text, while linguistic oriented discourse analysis lacks a macroscopic socio-historical perspective regarding discursive formation through discursive practice. Although Foucault examines discourse in the abstract sense through the analysis of statements that aims to uncover the discursive formation in variable socio-historical contexts, Fairclough (1992: 40) points out that “verbal performance” includes “a logical analysis of propositions, a grammatical analysis of sentences, a psychological or contextual analysis of formulation” as well as the analysis of statement. A discourse practice in relation to the use of language which is a subject of study of linguistically oriented discourse analysis would be very effective in combination with the social theory of Foucault, which reveals the socio-historical dimension of discourse as a way of constructing social reality and social subject in relation to power as it works through the construction of truth and knowledge.

Fairclough’s critical discourse analysis (1992, 1995a, 1995b, 2001, 2003), as it has emerged from its adaption of functional systemic linguistics and critical linguistics, looks upon discourse practice as one form of social practice (including broadly cultural and historical practice) and mutually constitutive of social reality. Discourse practice as one form of social practice mediates between text and social practice, in that social

practice shapes text through “way of shaping the nature of the discourse practice, i.e., the ways in which text is produced and consumed” (Fairclough, 1995b: 60). Discourse practice is involved with the mixing of discourse types that is identical to the concept of genre in critical linguistics. Discourse practice maintains social reality by the conventional mixture of discourse types, such as genres and discourses from the order of discourse, while it challenges and changes social reality through creative mixtures of discourse types. The order of discourse encompasses preexisting genres and discourses, and can shape discourse practice. Conversely, creative mixtures of preexisting discourse types can change the order of discourse, which in turn causes the transformation of social reality. Three realms of analysis, including text, discourse practice, and social practice, elaborate the relationship between text and context: analysis of text illustrates the aspect of the text as the product through analysis of linguistic features, while analysis of discourse practice demonstrates the text as the process, and the way in which the text is produced and interpreted throughout the mixture of genres and discourses; the social practice is involved in the text throughout the discourse practice.

1.3.1.3 Genre theory in literary studies

The term *genre* as taxonomy originated in literary studies that classify literary texts into literary genres, such as poetry, drama, and novel. As Frow (2006) points out, the basic genres of literary texts can be traced back to Plato’s *Republic* (1961), in which genre distinction is contingent on the mode of presenting voice, especially the identity of the speaker of the literary text. Three types of modes in representing voices are “the speech of the poet,” such as narrator or writer, “the represented speech of character,” and

the mixture of two modes (Frow, 2006: 55). The genre of poetry emerged from the mode that represents the speech of the poet, as drama emerged from “represented speech of character,” and the novel from a mixture of two modes. However, it is always problematic to attempt to circumscribe the generic structure by providing all kinds of texts with a logical order that can place them into a particular genre category. The greatest difficulty for literary theorists who are proposing clear boundaries between genres is its kaleidoscopic nature that makes it possible for genres to “be crossed with any genres” as described by Altman (1999: 70). The mixture of genre are realized in naming the genre in an “adjectival sense” as a way of extending a genre with terms, such as romantic fiction, science fiction, and so on (Frow, 2006: 65-66). Adjectival terms that are attached to the principal genre named in the noun sense are involved with “thematic and tonal qualification” but not with “formal structure,” whereas the principal genres are associated with the formal structure (Frow, 2006: 65-66).

Bakhtin (1981) identifies language as the site of a social struggle between centripetal and centrifugal forces, in the sense that centripetal force works through the use of language that represents the dominant ideology, while centrifugal force is associated with the use of language that opposes and challenges the dominant ideology. The use of language is previously uttered and bound by various socio-historical contexts. Bakhtin is particularly concerned with the novel that draws on the voices of different social subjects with contradictory and conflicted world views. It is significant that the voices are articulated through the varieties of language that allude to a particular social subject as the user of its language. The voice also permeates the novel through the primary genre that is bound up in the social activity of everyday life. Bakhtin (1986) makes a distinction

between primary genre and secondary genre in the sense that primary genre embeds itself in the secondary genre, the novel. It helps to provide the social situation in which the multiplicity of voices and languages are shaped. By linking the social practice involved in the use of language and genre to the literary genre novel, Bakhtin examines the ways in which the production and interpretation of the novel is the site of the social process in which there are interactions and collisions between different perspectives through the dialogue.

Frow (2006) points out the difficulties of explicating the formal structures of genre in order to differentiate one genre from another, when genres can be heterogeneous in nature and can historically change over time. As Frow has explained, by drawing on Todorov (1990), formal structure featured as a particular genre is the product of socio-cultural and historical practice. According to Todorov (1990: 17-18), a particular literary text is produced and interpreted through the lens of a genre which functions as the norm constituted by “the codification of discursive properties”. The constitution of the text as “the recurrence of certain discursive properties” is institutionalized at a specific historical moment, so that it becomes the convention for the readers to expect certain generic structure from the text (Todorove, 1990: 17-18). This form becomes the model on which authors will create the text from that generic structure. In this sense, the generic structure associated with a particular genre is not a fixed system, but, rather, has a dynamic nature constituted by “the codification of discursive properties,” which is one element of social practice at a specific historical moment (Todorove, 1990: 17-18).

Critical language analysis of literary texts identifies literary texts as the product of discourse practice, in that the literary text is embodied by its association with genre in

terms of its generic structure at a specific historical moment and discourses signifying a social reality from a particular perspective. As Fowler (1981) points out, literature is itself a social discourse “defined and controlled by the social institution within which it is embedded” (Carter & Simpson, 1989: 12). The social institution in which study of literature occurs undertakes the canonization or exclusion of particular literary texts, and in this way social institutions seek to disseminate discourse in order to produce, reproduce or challenge the dominant ideology. As Talbot (1995) argues, literary writers are always constrained by literary conventions, such as discourse type (genres and discourses), in the sense that a specific literary genre, whether it is a traditional literary genre, such as poetry, drama, and novel, or a marketing category of a publishing institution, such as romance fiction and science fiction, has distinctive textual features, because particular discourses are associated with these genres. However, literary writers attempt to challenge and change the ideology embedded in preexisting literary convention through a creative mixture of genres and discourses in their production of literary text.

The interest in the relationship between the lives of women and genre, specifically between women and the novel, have emerged from within the discipline of literary studies, through attempts to build up a woman’s literary tradition. As Eagleton (1986) points out, the woman’s special relationship with the novel can be highlighted in its status within a newly emerging genre in the modern era which was alienated from a literary tradition that had been male-dominated. In addition, the types of the private writing genre, such as the diary, letter, and journal, contributed to the genesis of the novel, and this gave women easier access to literary production and consumption. Moreover, the

leisure of upper-middle class women, which came about due to the changes in the economic system based on manufacturing, and released women from the traditional household duties in the early eighteenth century, contributed to the formation of a female readership and authorship (Watt, 1964). In this sense, the woman's special association with a particular genre, such as the novel, opened up new possibilities for women to participate in the modern literary landscape, although the novel had been part of the social practice that relegated women to the margins of the dominant literary tradition. Feminist literary scholars, such as Mitchell (1984), Jackson (1981), and Cranny-Francis (1993), are interested in the ways in which women writers have subverted the generic structure of male-dominated conventional genres as a way of challenging the patriarchal ideology.

1.3.2 Language studies on gender and sexuality

1.3.2.1 Dominance and difference theory

Studies of the relationship between gender and language were originally associated with the first wave of the modern feminist movement, beginning with Simone de Beauvoir and her book *The second sex* (1972), which proclaims the distinction between gender and sex. By separating social gender from biological sex, the first wave of feminism attempted to emancipate woman from the social construction of gender accomplished and enforced by patriarchal ideology. Studies on gender and language, which flourished in the 1970s, illuminated the relationship between gender and language, in which language reflects and reproduces the social reality of gender inequity or

difference. Lakoff (1975) puts forth the dominance approach by differentiating ‘women’s language’ from ‘men’s language’ and proclaims that women’s language reflects the subordinate status of women in a patriarchal society. She examines various terms used to refer to women, which mark a woman as inferior and subordinate to man. In this sense, language reinforces gender inequity, and gender inequity forces the woman to use a certain style of language. On the other hand, Deborah Tannen (1990), who proposes the difference approach, elaborates upon the positive contributions of distinctive women’s language by looking at the different types of verbal interaction between men and woman as the result of the different socialization of genders during childhood and adolescence, rather than the result of the subordination of woman. The empirical studies of the 1970’s, which derived from the dominance and difference approach, dominated research on gender and language but failed to recognize variables of language contingent on the context, such as the setting—that is, whether verbal interaction occurred at home or in the workplace; the types of participant, such as whether verbal interaction occurred between man and woman or between individuals of the same gender, between friends or co-workers; and other identities of participants in relation to their class, social background, ethnicity, and sexuality.

1.3.2.2 French feminism

French feminists, such as Helen Cixous, Luce Irigaray, and Julia Kristeva, highlight the concept of women’s writing, termed *Écriture Feminine* in French, through the celebration of femininity in writing (Marks & de Courtivron, 1980). The ideas of these French feminists emerged from the basis of Lacan’s theory but challenged its

phallocentrism. Lacan's theory conceptualizes the symbolic order into which children enter through the learning of language. The symbolic order is centered on the phallus, which is symbolic concept signaling masculinity dominating the culture. In this sense, the phallus signifies power and authority. It is significant that the structuring of symbolic order is contingent upon sex differences and constructs the subject position of the children by forcing them to align with either one sex or another. The French feminists attempted to challenge the symbolic order dominated by masculinity by giving a positive reading of femininity, which has often been derogated by phallocentrism. Women's writing can be an affective medium with which to challenge the patriarchal symbolic order. They are not merely seeking an ideal femininity in the older tradition of women's writing, but are also proclaiming the creation of a new kind of women's writing. However, as Mill (1995:48) points out, the celebration of femininity is still confined to sex differences as defined by the patriarchal ideology that marginalizes women from the standard norms.

1.3.2.3 Postmodernism

The studies of language and gender influenced by the postmodern perspective challenge the distinction between men's language and women's language, the assumption that man and woman are homogeneous groups. They also question the "global generalization" as described by Cameron (2005: 487), such as gender power relations in patriarchal society, which marks a man's language as powerful and a woman's language as powerless. The postmodern perspective on the study of language and gender is more focused on the diversity of gender identities in relation to other social identities, such as

age, ethnicity, class, and sexuality as expressed by gendered linguistic performance in the specifically localized context. This postmodern approach comes to terms with the dynamic and ongoing dimensions of language as *performative*. Language as *performative* means that gender is something one does rather than what one has. Butler (1990) coined the term *performative* to refer to the way in which gender is accomplished continually through the individual's repeated performance. Whereas Butler (1990) concentrates on the repeated stylization of one's body as the example of *performative* (1990: 30), the research of the ethnomethodologist, such as West and Zimmerman (1987), demonstrates similar theoretical ground in terms of *doing gender* by examining verbal interaction. As Eckert and McConnell-Ginet (2003:4) point out, people produce, reproduce, and change the ways of conceptualizing gender through their verbal interaction which are comprised of variable social activity.

The theoretical shift instigated by the postmodern turn from the difference to the diversity of gender identity underlines the close relationship between sexuality and the formation of gender. Sociolinguists influenced by this theoretical shift investigate the linguistic performance of the people whose gender identity is "peripheral or non-mainstream gender identity, often considered as being deviated from gender norm" (Cameron, 2005: 489). It is worth noting that gender deviance accomplished by "gender inappropriate styles of speaking" (Cameron & Kulick, 2003: 56) is associated with deviant sexual identity, such as gay and lesbian (Cameron, 2005: 494). In this sense, the extensive sociolinguistic researches (Chesebro, 1981; Livia & Hall, 1997) have attempted to accentuate the features of gay and lesbian language based on the data which has been taken from verbal interaction in a specific localized context. Moreover, the honoring of

rules pertaining to “gender appropriate styles of speaking” can be considered to be a way of constructing one’s own gender identity through its relation to heterosexual identity (Cameron & Kulick, 2003: 56). In this sense, heteronormativity is the vital element in the formation of gender identity, and is “the dominant ideology of gender” (Cameron & Kulick, 2003: 6) which constrains and regulates the individual’s erotic desire and practice, determining the ways in which the individual desires the opposite gender. “The dominant ideology of gender” also socializes desires and constructs the desiring subject differently for men and women, such as the man’s explicit expression of desire and the woman’s more implicit expression, and the construction of physical attractiveness as the object of desire offered by women, and social status as the desirable quality in men (Cameron & Kulick, 2003: 114). The study of language and sexuality is contingent upon the distinction of gender as they are manifested in the everyday use of language.

However, the postmodern turn in language studies, which emphasizes the specific localized context and the agency of the individual in the linguistic performance of constructing gender and sexuality, cannot preclude the necessity of examining the ideological, political, and institutional influences which also structure verbal interaction. In this sense, the examination of gender and sexuality at the discourse level provides an opportunity to look at linguistic performance as one way of signifying gender from a particular perspective, and can enable us to see the process of the accomplishment of gender in a particular way. As Lazar (2005) argues, the accomplishment of gender and sexuality becomes a social reality that is mutually constitutive of discourse practice bound up in a complex relation of ideology, power, and institution. Discourse practice can encompass the performative, which is the individual’s active participation in the

discursive construction of gender and sexuality through the constitution of text. The discursive construction of gender and sexuality becomes social reality in the context of the linguistic performance in the text that is constrained by discourses and genres. In other words, critical language studies can provide the connection between the linguistic performance of the individual and the socio-historical construction of gender.

1.4 Theoretical framework for analysis

I will examine “a multiplicity of languages”, termed “heteroglossia” by Bakhtin, which are drawn into the various genres in texts as a way of constituting “a multiplicity of social voices” (Bakhtin, 1981: 263) that constructs and constrains the New Woman from a particular perspective. The social subject with a particular world view, situated in a particular socio-historical moment is represented in the text through the voice that is articulated by means of the stylization of the language from different language varieties existing in society. This is because distinctive use of language signifies its user’s socially ratified identity, such as one’s ethnicity, class, gender, sexuality, and regional origin, and the social system regulating everyday social activities and the broader sense of social practice that constitutes the language user’s subject position. The voice constituted by the stylization of the language in the text carries with it discourses that have been conceptualized by Fairclough (1995a: 135) in association with Foucault as “signifying social reality” from a particular perspective. In this sense, Bakhtin’s concept ‘dialogic voice’ indicates the dialogue between social subjects, who have conflicting and contradictory world views that are represented in the text, through their own distinctive use of language.

In analyzing gender and sexuality through the use of language in the woman's self-narrative as it is written by both male and female writers, I will focus on the complicated process of the constitution of the text which undertakes the choice and the exclusion of the genre and style of language associated with various voices and discourses in constructing woman's gendered subject in a particular way, rather than looking at the ways in which language is used as the medium in which a writer reflects inequities or celebrates femininity. No writing is gender-neutral, because any kind of writing marks gender in some way, whether it is written by male or female writers. However, as Mills (1995: 56-58) points out, both men and women intentionally draw on the style of language considered a man's or a woman's language. In this sense, the distinction between a man's language and a woman's language based on "sexual analogy" is a social construct rather than a social reality. Mills (1995: 56-58) delineates the woman writer's choices or selections of the different styles of language, such as a stereotypically man's language and a woman's language, in order to perpetuate patriarchal ideology, or new choices of styles in challenging the conventional view of femininity. However, I think that it is difficult to classify the text as patriarchal or feminist, because conflicted voices and discourses are drawn into the text in order to construct dialogue. In this sense, it is significant to look at the ways in which a woman writer constructs the heterogeneous voices of women which are conflicting and contradictory, by drawing on different genres and styles of language.

To examine a multiplicity of languages in the text with the linguistic analysis, I will prioritize use of language as social practice over use of language as a conventional marker of the user's social identity. The use of language as a marker of the user's social

identity reflects the dominant ideology that relates certain linguistic features to a particular social subject, in that the use of language as used by a marked one, such as woman's language, always signifies the language users who are regarded as inferior and marginal in society. Moreover, it does not demonstrate the social practice that naturalizes a particular use of language as a marker of a language user's social identity. In this sense, both dialect as emphasis on the language user and register as emphasis on the immediate situation of social activity fail to illuminate the social practice that is engaged in the construction of language user's identity. For example, as McElhinny's article (1995) demonstrates, a female police officer uses social dialect conceived as man's language to perform her duties as a police officer which has been considered as man's job for a long time in American society. Whereas female officer's use of language is constrained by the social activity that she is engaged in, it is fundamentally the outcome of long-time social practice that posits the occupation of police officers as the realm of men and masculinity.

The concept of genre as "socially ratified text-type in community" (Kress & Threadgold, 1988: 216) relates use of language to the broader sense of social practice in the sense that use of language is constituent of the generic structure of the genre. As Fairclough defines text as "any actual instance of language in use" (2003: 3), use of language constitutes text that becomes the object of social ratification into type. In this sense, varieties of language that enter into the text are regulated by the generic structure of genre, shaped by social practice ratifying the text into a particular text type. The conceptualization of generic structure varies between disciplines. The analysis of formal structure is mostly involved with schema indicating the way in which the thematic content is framed and organized as a text, relative to a particular genre.

In my analysis, I will examine the generic structure from linguistic points of view, in that I view the use of language as the main constituent of the generic structure. I will account for use of language as constituent of and being regulated by generic structure of genre, by using Halliday's model of metafunction of language, such as ideational function involved with the representation of social reality, interpersonal function involved with the construction of social identity and relationship of interlocutors, and textual function involved with the organization of text. However, Halliday's categories of field, tenor, and mode are indicative of the immediate situation of genres related to every day social activity. Halliday (Halliday & Hasan, 1989) assumes that one type of text has only one way of using language, particularly that of register, so that he equates the immediate situation of use of language with that of text. I think that this neglects mixtures of genres in the constitution of text involved with different varieties of language that can permeate the text. Moreover, as Frow (2006:76) points out, it is worth noticing that grammatical categories associated with a particular meta-function are not rigidly distinctive in their function because one grammatical category can be involved with a different meta-function, and the manner of constituting meta-function through use of language varies from language to language, and from text to text. The relationship between meta-function and grammatical category is only the degree of generalization and frequency. Secondly, "different genres give a different weight" to meta-function (Frow, 2006: 77).

In this sense, I will examine the use of language only in relation to the mixtures of genres in the text. I will also regard as one function the grammatical categories often glossed as either the ideational or the textual function, because Halliday's distinction between the ideational and the textual is an analogy of the distinction between the content

and the form. I contend that the grammatical categories in both functions can contribute to the textual organization in which the discourses are mapped out in the text. In examining the generic structure of the text, I will focus on the dimension of the use of language in a generic structure that is conspicuous in signaling a particular genre, rather than rigidly adhering to Halliday's model of the meta-function of grammatical categories.

I will examine schemata of narrative and dialogue genres which will elaborate the analysis of generic structure but in relation to use of language as constituents of schemata. As Mills (1995) points out, a schema is "larger discursive framework" (187) that mediate use of language with ideology (191). Schema can constrain and regulate the ways in which ideological discourses are mapped into the text. By looking at the text through the lens of schema to see how a particular text reproduces and deviates from a particular schema as a way of challenging it, we can illuminate social practice that creates and disseminates discourses through the production of text.

In analyzing the narrative, I will use Labov's model (1972) which is comprised of abstract, orientation, complicating action, resolution, evaluation, and coda. The abstract is a stage of the narrative that is involved with the brief summary of narrative, whereas orientation introduces the character, time, and place in which a narrative event has occurred. The complicating action is the main stage of narrative that actually presents what has happened. Resolution is about the ways in which the story is concluded. Evaluation provides the narrative with an evaluation and judgment of the narrator, whereas the coda returns to the point where the narrative started. It is significant to look at how the narrative event in the text is linguistically constituted through the model schema. The reproduction and modification of, or deviation from this model will be

examined as a way of social practice that reproduces and challenges a particular ideological position.

In analyzing dialogue, I will draw on Toolan's (1989) adaptation of Burton's (1980) model that consists of transaction, exchange, move, and act. I will also look at the transaction as an independent dialogue, the exchange as the interactive unit of independent topic, the move as each turn of the speaker in the interaction, and the act as the speech function that a speaker's utterance carries. In my analysis, my concern will be with the exchange and move. Toolan (1989) delineates the move based on Burton (1980) as the opening move, the supporting move, the challenging move, bound-opening move, and the re-opening move. In the dialogue, the interlocutor brings about the topic in an opening move that can be either supported or challenged. The interlocutor whose utterance is supported undertakes a bound-opening move in order to "enlarge and extend the topic of the original opening move," whereas one whose utterance is challenged "reinstate[s] the topic" in a re-opening move (Toolan, 1989: 199).

I will examine discourse practice as one element of social practice that mediates between use of language in the text and social practice, through the ways in which different discourses are mapped into different genres. In order to prevent my project from being confined to the analysis of use of language in the text as the fixed product, I will draw on concept of discourse practice from Fairclough, which addresses the mixing of genres and discourses from the order of discourse. However, Fairclough does not explicitly demarcate genres from discourses, so that it is unclear how mixtures of discourses are intersected with mixtures of genres. I will focus on the ways in which discourses, as they signify social reality from a particular perspective, are mapped into

different genres. As Threadgold (1989:107) has asserted, “discourses are highly patterned, systematic, and regular, but they can be realized in many different generic forms.” In this sense, mixing genres presupposes mixing discourses that are mapped into the mixtures of genres that enter into the text. Throughout the analysis of language in the text as it is constituent of generic forms, I will illuminate how discourses are configured in different genres existing in the text.

In exploring the mixture of genres, the problem rises to a different level of abstraction as I explore the ways in which different genres are arrayed and arranged in the text. As a way of examining various voices drawn on into texts, Bakhtin pays attention to the process of mixing genres, in the sense that secondary genres embed the primary genres that are used in everyday social activity. However, the constitution of the text is less circumscribed than it has been presented by Bakhtin (1986), with his division of primary and secondary genres, in that the mixtures of genres in the text cannot be abstracted as one secondary genre embedding all the primary genres used in everyday social activity. Moreover, the exemplary secondary genre in Bakhtin’s analysis (1986), such as the novel, embeds other literary genre, such as poetry. In addition, the primary genre can be glossed by different level of abstraction.

To solve these theoretical problems, I will look at how different genres are mixed and configured in constituting the main genre. Bakhtin’s concept of the secondary genre is identical to the main genre in the ways in which the text is conventionally identified in the community. Other genres that are drawn into the text include the genres bound up with everyday social activity and the genres, such as literary texts, involved with the production and dissemination of discourses without its association with a particular social

activity. However, the ways that different genres are arranged and leveled vary from text to text rather than being static and fixed. The genres that are drawn into the text can be main genres in other texts and can demonstrate different relationships in each mixture and configuration.

Discourse practice maintains social reality by the conventional mixture of discourse types, such as genres and discourses from the order of discourse, while it challenges and changes social reality through creative mixtures of discourse types. As I mentioned earlier, the constitution of text is not static, but, rather, the performance occurs as it is determined by the mixture of pre-existing genres drawn from the order of discourse, whether it is the conventional mixture or creative mixture. I intend to focus on the ways in which social subjects articulate their voices to signify social reality from a particular perspective through the stylization of language. The different varieties of language enter into the text through the different genres of which generic structure is mutually constitutive of a particular ways of using language. In this sense, the author is always aware of and constrained by the convention of genre in the creation of text in which he/she configures different social subjects. In order to make the voice of under-represented social subject such as woman heard, the author is involved with creative mixture of genres and discourses in his/her struggle with pre-existing genres.

1.5 The summary of chapters

My dissertation will examine women's self-reflective narratives, which are involved with the discursive formation of the new kinds of womanhood in the realms of sexuality, free love, and marriage as they were influenced by modern feminism in the

1920s and 1930s. The New Woman, who was equipped with modern values by virtue of an education in Japan, challenged, in her writing, the social norms of gender and sexuality, such as motherhood and chastity as they were promoted in the context of the Confucian and the modern patriarchal system. Free love was a new social phenomenon whose greatest influence was among intellectuals educated in modern schools and this idea played a vital role in deconstructing the traditional values restricting Korean women, such as rigid sexual morality and strict marital obedience, which confined them to the identities of wife and mother.

In my dissertation I will examine four self-narratives of which the narrators are women. The distinction of these self-narratives as different categories lies in the different status of writers and the varying viewpoints of free love and marriage in relation to the construction of the subjectivities of the narrator. The first text, which is comprised of two serializations, such as “Ihonkopaykcang” (‘Confession of a divorce’) and “Ihonkopaykse”(‘Confession of a divorce’), was written by Na Hyey-sek (1896-1946), who emerged in the late 1910s and rose to prominence in the 1920s. She was a renowned and notorious figure as a New Woman, writer, and artist during Japanese colonial rule. Events in her private life, such as the experience of free love, marriage, and divorce, occurring in opposition to patriarchal norms, attracted much public attention because she was engaged in public life as a modern intellectual proclaiming the new values of feminism. In this sense, the act of writing about her private life and the details of her marriage and divorce posed a serious threat to the male-dominated society. However, Na demonstrates the complicated subject positions by drawing on the arguments of radical

feminism as well as the modern version of patriarchy in order to vindicate herself in the face of the social condemnation resulting from her extramarital relationship and divorce.

On the other hand, the second category of self-narrative written by the newly emerging female readership of modern women's magazines demonstrates the process of the consumption and the production of new concepts of womanhood through their writing, which was published in the section the editors had reserved for the reader. They construct the everyday life of the woman in the turmoil of the conflict between modernity and tradition regarding free love and marriage, in which they are basically in agreement with modern patriarchy in viewing free love as the path to matrimony, even though they criticize the man's shallow understanding and lack of respect for women when he sexually exploits a woman in the name of free love.

The third category is the woman's self-narrative which is fictionally constructed by male writers, such as Yem Sang-sep (1897-1963). He was representative of the modern male intellectuals who viewed the New Woman's challenge to the patriarchal system as dangerous, and, in their writings, they depicted these modern women as sexually corrupt and decadent. The discourses of the New Woman and free love, as they were produced and disseminated by these male writers, represent the dominant ideologies, such as modern patriarchy, which attempt to delimit free love and women's sexuality in the confines of the patriarchal marriage system, with which the New Woman discursively competes.

In Chapter 2, I will examine the model for language analysis based on the critical discourse analysis spearheaded by Norman Fairclough, specifically its application to different contexts, such as the Korean language. In Chapter 3, I will explore the history of

woman's modern writing in relation to colonial modernity. Specifically, I will focus on the emergence of the women's self-narrative in colonial Korea and how it was involved with the production and the dissemination of discourses on the new womanhood. In Chapter 4, I will examine Na Hyey-sek's two serializations "Ihonkopaykcang" ('Confession of a divorce') and "Ihonkopaykse" ('Confession of a divorce'), published in 1934 in the magazine *Samchenli*. My main focus is on the ways in which Na constructs herself against the social criticism of her extramarital relationship and divorce. She associates with and challenges the patriarchal ideology rampant in society in order to shed positive light on her attempts to protect her marriage, and her failure due to the patriarchal family system marginalizing and derogating her. She draws on narrative and dialogue genres in constructing events in her life, such as free love, marriage, and divorce, whereas she uses the argument genre for social criticism of the intellectual man and woman in colonial Korea as they are constrained by the patriarchal ideology.

In Chapter 5, I will examine the self-narrative written by educated women such as Li So-a, whose "Nanun ilehan isengul yokwuhapnita" ('I want this type of man') was published in the women's magazine *Pwuin* ('Woman') in 1922 and "Mitumi kacyeon selwum" ('The Misery that the belief brings about'), published in the women's magazine *Sinkaceng* (New Family) in 1933. The writers of these self-narratives were originally the readers of the magazines for women, and had published their writing in the section reserved for the readers' participation. Their self-narratives demonstrate how the readers of a woman's magazine constructed their own subject positions in alignment with feminism and patriarchal ideology in dialogue with the magazine's commitment and value system in relation to women's issues. Li's self-narrative articulates a monolithic

voice in line with proponents of free love, and employs the argument genre to demand that a man should acquire particular characteristics in order to become an ideal lover and spouse, whereas Ceng's self-narrative constructs her experience of free love as a destructive influence on her life, through a predominantly narrative genre, in order to warn other New Women who might pursue free love.

In Chapter 6, I will explore Yem Sang-sep's novel *Ceyya* ('Night in seclusion'), published in *Kaypyek* in 1922, which fictionally constructs a woman's self-narrative. Yem employs heterogeneous voices of the gendered subject shifting its association from radical feminism to modern patriarchy by deploying various genres in which the free direct speech and thought presentation of Ceng-in, the narrator, explicitly articulates a voice associated with radical feminism, which is directly opposed by the framing clauses of the narrator in evaluating and commenting on the voice of radical feminism. Other genres, such as the narrative and the dialogue constructing the narrative event regarding Ceng-in's free love, marriage, and banishment from the husband's house, are mostly mediated through the framing clauses of the narrator which present those events from the standpoint of the modern version of patriarchy. Yem illuminates competing discourses in regard to free love and marriage, even though the gendered subject of the narrator ends up aligning itself with modern patriarchy by submitting to the former husband who has forgiven her for her extramarital relationship.

CHAPTER 2

THE THEORETICAL MODEL FOR LANGUAGE ANALYSIS

2.1 Analysis of text

In the analysis of text, the variety of language is a very important aspect, because the language constitutes the form and the organization of the text, and the analysis of the content of text is often not successful without an analysis of form and organization. A particular way of forming and organizing text manifests the genre that is shaped by social practice. I will show how form and organization of language is chosen to collaborate with the constitution of text as “socially ratified text-type in community” (Kress & Threadgold, 1988: 216) called genre. As I mentioned earlier in chapter 1, the language models of critical language studies constitutes the generic structure of genre. In this chapter, I will examine the language model derived from critical language studies, especially relating the use of language with power and ideology. By analyzing the language in a text, critical language analyst endeavors to find out the ideological meaning from the language which forms and organizes text. However, it cannot be assumed that a certain form and organization always function as a way of conveying a certain ideology power. Rather, it varies from text to text. In the following, I will investigate what kinds of linguistic features will be used to constitute text and how they can function as a way of constructing an ideological position for the ratification of a text into a particular type.

2.2 Three dimensional views of language

My analysis of language in the text will be based on Halliday's metafunction of language and Fairclough's adoption of Halliday's model. Halliday (1985) proposes metafunction of language as ideational, textual and interpersonal. According to Fairclough (2001), the ideational function of language encodes the representation of world through transitivity choice and the textual function indicates the way in which the text is organized in coherence and cohesion. The interpersonal function constitutes social relationships and identities

2.2.1 Ideational function of language

Halliday and Matthiessen (2004) highlights participant and process types as an ideational function of language because the choice of particular participant and process types constructs social reality in particular ways. Halliday's model for linguistic analysis in relation to social construction of language has had a strong impact on both stylistics and critical language studies. In Halliday's analysis, process types function as a representation of experience as it is "going on 'out there,' in the world around us" in a material process, there is a mental process of experience, which is "going on inside ourselves, in the world of consciousness (including perception, emotion, and imagination)" (Halliday & Matthiessen, 2004: 170). The relational process relates "one fragment of experience to another" (Halliday & Matthiessen, 2004: 170). While process types are associated with the semantic meaning of a verb, the participant type is involved with the nominal group of the clause.

In Fairclough's view of language, the significant element for ideological and political analysis in process and participant type is the agency that causes and is responsible for a particular social event represented in the sentence, in that the focus is on the material process and the relational process. In the transitive material process, an entity is placed as an actor or a goal, as a way of foregrounding or backgrounding agency, causality and responsibility with the political and ideological signification. For example, entities which are placed as actors of the transitive material process will be foregrounded as the entities which cause and are responsible for the social event, while the entities placed as the goal are passive and powerless. The omission of the actor in the passive sentence construction can denote whether it is "self-evident, irrelevant, or unknown" or an ideological and political construction with which "obfuscate agency" (Fairclough, 1992: 182). The Intransitive material process often appertains as means by which to make the agency implicit by representing social reality as "what just happened" or the absence of the goal in syntactic structure in regard to "what the agent did" to whomever or whatever the actor acts upon or influences. The relational process also functions as a way to background and mystify agency, causality, and responsibility by their attributive construction, so that the participant is attributed to or identified with a quality, circumstance, or possession as a way of concealing the real agents and withholding the true attribution.

2.2.1.1 Material process

Fairclough classified process type as Action, Event, State, Mental Process (Fairclough, 2001: 110). Choices of 'process type' and 'participant type' in the grammar

of language influence the construction of the representation in text. Fairclough mentions that “when people represent in language something that happens, they have to choose whether to represent it as an action or event”(Fairclough, 2001:109). In English, the simple sentence has three different types of structure: SVO, SV, and SVC. SVO sentence structure presents actions in a material process. For example, the simple SVO sentence “Reagan attacks Libya”(cited from Fairclough, 2001:101) has two participants which are the actor (Reagan) and the goal (Libya) and conveys the feature of actions by an actor who does something to the goal (Libya). On the other hand, SV sentence structure, which has only one participant, constitutes either event or action in a material process. The simple SV sentence such as “a black township has burnt down” (cited from Fairclough, 2001:1989) has one participant (a black township) and conveys events. However, it also constitutes non-goal-directed action such as “Reagan is fishing” (cited from Fairclough, 2001:101).

As Sohn (2001) argues, the distinction between transitive and intransitive in Korean is not clearly manifested in its syntactic features. Unlike in English, some of the transitive verbs cannot be transformed into a passive form. Moreover, unlike in English, an adjective in Korean is classified as a predicate with a verb that can inflect the tense and can be transitive by having an object marked by a nominative particle *i/ka*. In this sense, as Sohn (2001: 288) points out, “transitivity is a matter of degree” based on the traditional criteria of transitivity, which can be summed up as the possession of an object in its syntactic feature and denoting “carry-over or transference of an action” from actor to goal. A transitive verb which is preceded by the object marked by an accusative particle (*l*)*ul* denotes high transitivity, while a transitive adjective with the object marked

by a nominative particle *i/ka* denotes low transitivity. However, a transitive adjective will not easily meet the criteria of Halliday's material process, because a part of the transitive adjective indicates one's state of feeling which denotes 'affect' which can intersect with mental process. Moreover, an adjective in Korean generally indicates a description and a state rather than action.

Material process denoting action, according to Halliday's model, is constituted by the transitive verbs in Korean. Due to the syntactical structure of Korean as SOV (Subject+Object+Verb), which is distinct from the syntactical structure of English SVO (Subject+Verb+Object), the participants- that is, the actor and goal expressed by the noun phrase will precede the verb. On the other hand, the intransitive verb in Korean constitutes both action and event. The actors are involved in either an action or an event which is marked by a normative case or a topic case without a goal. The intransitive verb denoting event process usually posits the actor as being affected by what happens. The first intransitive type denoting event process has distinct verb forms inflected by the suffix, even though its English counterparts are used both in transitive and intransitive without distinct form. The following are lists of intransitive verbs and their transitive counterpart, such as *cwulta: cwulita* (to decrease), *nulta: nulita* (to increase), *pwutha: pwuthita* (to attach), *kkulhta: kkulhita* (to boil), *nokta: nokita* (to melt), *elta: elita* (to freeze), *thata: thaywuta* (to burn), *kkayta: kkaywuta* (to wake up), *yelita: yelta* (to open), and *tathita: tatta* (to close), verbs compounded with the noun, such as *toyta: hata* and *nata: nayta* (Choo & Kwak, 2008:186). The second intransitive type constituting the event process is the passive verb, such as the intransitive verb formed in attachment with passive suffixes, such as *i*, *hi*, *li*, and *ki*, and the auxiliary verb *~e/a cita* denoting change

of state, which functions as a “phrasal passive” (Sohn, 2001: 372) in order to indicate a potential or uncontrollable event over which the subject exercises no control, so that the entity who acts is often not directly concerned with events (Choo & Kwak, 2008: 186-193).

2.2.1.2 Mental process

SVO sentence structure can also constitute mental process indicating the process of sensing. Mental process has two participants. The senser is the one who experience the mental process whereas the phenomenon is the entities that are experienced by the senser. The mental process can be classified based on the type of experience, such as “cognition (e.g., Thatcher realizes it’s time to go), perception (e.g., Thatcher sees the writing on the wall) and affect (e.g., Thatcher wants to go)” (Fairclough, 2001: 110).

Kim (1993) encompasses the sensory adjective, *e/a hata* verb, cognitive and perceptive verbs in his definition of the mental verbs which denotes the mental process in Korean. The sensory adjective and its transformation into a transitive verb by *e/a hata* can be classified as “affect”. The significant difference between mental verb in Korean and English pertains to the sensory adjective in Korean, which functions as the predicate-like verbs with a low degree of transitivity, and possesses a syntactic ability to transform into a transitive verb conjugated with *e/a hata*.

- 1) na nun hankwuk yenghwa ka coh-ta.
I TC Korean Movie NM like-DC
I like a Korean Movie.
- 2) na nun hankwuk yenghwa lul coh-a ha-n-ta.
I TC Korean Movie AC like-INF do-IN-DC
I like a Korean Movie.

As the example shows, the sensory adjective *cohta* with the phenomenon *hankwuk yenghwa* (Korean movie) marked by the nominative particle *ka* can be transformed into the transitive verb *cohahata* with the phenomenon *hankwuk yenghwa* (Korean Movie) marked by accusative particle *lul*. The counterpart of both cases in English is an emotive verb of mental process *like* in its transitive nature. A perceptive verb such as *pota* (see), *tutta* (hear), and *mathta* (smell) and a cognitive verb such as *sayngkakhata* (think), *mitta* (believe), and *alta* (know) in Korean are transitive verbs with the sener marked by either a topic contrast particle *(n)un* or a nominative particle *i/ka*, and with the phenomenon marked by an accusative marker *(l)ul*. In Korean, the noun modified by the relative clause can function as the phenomenon.

2.2.1.3 Relational process

The relational process has SVC sentence structure relating one entity with another. The relational process is involved in expressing “being”. Halliday (1985: 112) presents three distinct types: intensive (x is a), circumstantial (x is at a), and possessive (x has a). Three types of relational process are associated with the attributive (a is an attribute of x) and identifying (a is the identity of x) modes. Participant types of the relational process consist of carrier and attribute in the attributive mode and identified and identifier in the identifying mode.

In the Korean language, the copular *ita*, which is equivalent to ‘be’ in English, and the descriptive adjective function in the intensive type of relational process, while

issta functions as the circumstantial type of relational process when it denotes ‘be’ or ‘stay’, and functions as the possessive type of relational process when it denotes ‘have’. According to Sohn (2001, 281), the distinct feature of the copular *ita* in Korean is that the adjective does not occur with *ita* as the copulative complements like in English (he is sad) (Sohn, 2001: 281). The Korean copular with the nominal as its copulative complement usually denotes an identifying mode. However, some of the copular construction (nominal+ copular *ita*) denotes “the state that the nominal denotes” (Sohn: 2001: 281), so that it is descriptive such as *yelsimita* (being diligent), *kekcengita* (being worrying), and *kamsangcekita* (being sentimental). In this case, copular construction functions as attributive. The descriptive adjective mostly functions as an intensive of the relational process in the attributive mode similar to the adjective in English, but the adjective in Korean is a predicate rather than being used as a copulative complement as it would be in English. The predicate *issta* has the two distinct semantic meanings of ‘stay’ or ‘exist’ and ‘have’. The circumstantial is expressed through *issta* meaning ‘stay’ or ‘exist’ and this carries the nominal attribute indicating time and place marked by a noun particle, such as *ey* (time) and *ey* (static locative), and *eyse* in (dynamic locative). Without particles indicating time and place, *ita* also constitutes a circumstantial relational process with noun indicating time or place as its copulative complement. The possessive in Korean are expressed by the predicate *issta* meaning ‘have’.

2.2.1.4 Behavioral, existential, and verbal processes

Three minor process types that are useful in analyzing the ideational function of language are the behavioral, existential, and verbal process. Behavioral process

constitutes “physiological and psychological behavior” such as “breathing, coughing, smiling, dreaming and staring” (Halliday & Matthiessen, 2004: 248-252). Behavioral clauses comprises SVO sentence structure involving two participants such as the actor of behavior, called “behavior,” and the goal of behaving called “behaviour”. The existential process in English consists of the word ‘there’ and the participant. The word ‘there’ does not have any function and meaning but only indicates “the feature of existence” of the main participant that will be introduced, whereas the main participant termed as the “existent” can be a thing such as “person, object, institution, and abstract” as well as “any action or event” (Halliday & Matthiessen, 2004: 257-258). In Korean, the predicate *issta* constitutes the existential process when denoting ontological existence rather than indicating the existence of the entity temporarily at a particular time or in a particular place.

The verbal process embeds what one says and thinks either directly or indirectly. It also constitutes a narrative report of speech or thought which draws on a summary or a definitive lexical item. According to Sohn (2001: 322-326), quotative constructions consist of direct and indirect quotation, although indirect quotation is more commonly used in Korean. Direct quotation is constituted by the quoted clause, the quotative particle *hako* or *lako*, and a quoting verb. In indirect quotation, quoted clause is constituted by a neutral level sentence ender with the suffix denoting clause type, such as declarative, interrogative, propositive, or imperative, and a quotative particle *ko*. The distinct features of the indirect quotation from direct quotation, firstly, is that indirect quotation does not carry the speech level of the original utterance as direct quotation does. However, the clause type of the original utterance is marked by *ta/la* in declarative

clause type, *-nunya/(u)nya* in interrogative, *-(u)la* in imperative, and *-ca* in propositive in indirect quotation. Deictic elements in Korean changed from direct quotation to indirect quotation as the following: from *i ket* (this thing) to *ku kes* (that thing), from *ne* (you) to *na* (I), from *ecey* (yesterday) to *ku cen nal* (the following day), and the change of the subject honorific based on the relationship between “the speaker and the subject of the quoted clause” (Sohn, 2001: 324). However, the tense of the original utterance will not change in indirect quotation. Quotative construction in Korean, like in English, encompasses reporting what one says as well as what one thinks.

2.2.2 Textual function

Textual function indicates the organization of the text that is mainly concerned with cohesion in the text. Text constitutes the coherent whole throughout linguistic features such as reference, conjunction, lexical cohesion, and ellipsis (Halliday & Matthiessen, 2004: 524-585). I will only concern exclusively with reference and conjunction in analyzing the text. The reference includes the personal pronoun, the article, the demonstrative pronoun, and the deictic indicating time and space in English. The pronoun consists of personal, demonstrative, and reflexive. However, in analyzing textual function, I will only be concerned with the demonstrative pronoun (*ikes*, *kukes*, and *cekes*) and deictic indicating space (*yeki* or *ikos*, *keki* or *kukos*, and *ceki* or *cekos*) and time (*ipen* and *cepen*), because the personal pronoun has an interpersonal function in constituting social relationship.

In Korean, the form of conjunctive suffixes linking and organizing clauses is distinct from the form of conjunction linking the sentences. The conjunctive suffix can be

arrayed as coordination and subordination. Coordination indicates that the clauses is equally balanced, whereas subordination means that the embedded clause depends on or is subordinated to the main clause. The conjunctive suffixes for coordination are *-keniwa*, *-ko*, *-ko(se)*, *-(u)mye*, and *-(u)myense* in constructing ‘and’ coordination (simultaneity/sequentiality), and *-ciman(un)*, *-kena*, *-nuni*, *-tunci*, *-(u)na* in constructing ‘but/or’ coordination (contrastiveness) (Sohn, 2001: 304-307). In subordination, there are conjunctive suffixes denoting cause-effect relationship, such as *-e(se)/a(se)*, *-nulako*, *-(u)mulo*, *-(u)ni*, and *-(u)nikka*, suffixes denoting conditional, such as *-e.ya/a.ya*, *-kentay*, *-ketun*, *-taka-nun*, and *-(u)myen(un)*, suffixes denoting concessive, such as *-ca*, *-eto/ato*, *-keniwa*, *-kenman*, *-telato*, *-toy*, *-(u)l-cienceng*, *-(u)l-cilato*, *-(u)l-mangceng*, *-(u)nama*, and *-(un)-tul*, suffixes denoting intentive, such as *-(u)le*, *-(u)lye(ko)*, and *-koca*, suffixes denoting resultative, such as *-key* and *-tolok*, suffixes denoting background, such as *-tasiphi*, *tus(i)*, and *-(u)l swulok*, suffixes denoting temporal sequence, such as *-ca(maca)*, *-ese/ase-to*, *-ko(se)*, and *-ta(ka)*, and adverbializer *i*.

The conjunction logically links independent sentences. There are conjunctions denoting simultaneity/sequentiality (and), such as *kuliko* and *ttohan* and conjunctions denoting contrastiveness (but/or), such as *kulena*, *kulehciman*, *kulayto*, *hokun*, and *ttonun*, conjunctions denoting cause and effect, such as *kulayse*, *kulemulo*, and *kulenikka*, conjunctions denoting condition, such as *kulemyen*, *kulehtamyen*, and *animyen*, conjunction denoting resultative, such as *ttalase*, and conjunctions enhancing previous argument, such as *tekwuntana* and *tewuki* (Sohn, 2001: 399).

2.2.3 Interpersonal function

Text always presents the social relations, subject position, and speech function of social subjects. This category of analysis of text examines how social subjects participating in text are constructed through particular use of language. The use of language marks social relationship by positioning the participants in a particular social context, while it constitutes subject position of the participant through use of language involved with the participant's commitment to and evaluation of the proposition and the proposal. Finally the use of language also marks speech function that is aimed for accomplishing a particular goal or effect.

2.2.3.1 Pronoun

Fairclough(2001) mentions that pronouns in English have a relational value. Specifically, pronouns 'we' and 'you' signifies the relationship between addressor and addressee. First of all, inclusive 'we' forms an interpersonal bond that includes both producer and audience, while the exclusive 'we' may distinguish their own group from the audience by excluding the addressee. Pronoun is used in advertising to construct a personal form of address to indicate an audience while it is also used to indicate impersonal and anonymous 'you' in other context, such as a political speech. Unlike English, the pronoun in Korean can have plural counterparts by attaching *tul* (plural 's') to the pronoun. It is also significant that the pronoun reflects social hierarchy through its counterpart by denoting different speech levels which differ according to whom one address. There are the first person pronoun, such as *na* (plain) and *wuli* (plain) and *ce* and *cehuy* (humble), the second person pronoun, such as *ne* (plain), *caney* (familiar),

caki(intimate), *tangsin*, *kutay*, and *tayk* (blunt), and *elusin* (deferential), and the third person combined with the demonstrative (*i*, *ku*, and *ce*), such as *kes* (thing), *ay* (child), *saram* (adult familiar), *i* (adult-blunt), and *pun* (adult polite) (Sohn, 1999: 207).

The main concerns in the pronoun are the first and second person pronouns, which constitute social relationship in the text. Two things should be clarified. Firstly, the plain *wuli* (we) can function as inclusive and exclusive ‘we’, as in English. However, its humble counterpart *cehuy* can only function as exclusive ‘we’ because the speaker cannot be honored by the speaker him/herself and the hearer cannot be humbled by the speaker. If the speaker uses *cehuy* as a humble reference to a group which includes him/herself, he/she excludes the hearer. Secondly, using a second person pronoun is not polite in many situations because the second person pronoun does not mark a polite and deferential speech level, except in the case of *elusin*, which is rarely used. Instead, there are various addressee terms indicating the second person that reflects social relationship and hierarchy based on gender, age, family, and social status.

2.2.3.2 Subject honorific and speech levels

The most important linguistic feature for determining social relationship in Korean is its honorific system, because the speaker uses a different subject honorific and speech level based on about whom and to whom one speaks to. The use of subject honorific indicates that the person who is talked about is of higher status than the speaker in terms of age, familial relationship, and social hierarchy. The inflectional suffix (*u*)*si*, when it is attached to various sentence enders, marks the subject honorific. Speech levels mark a social relationship between the addressor and the addressee as either equal or

hierarchical. The speech levels are intersected with the sentence type to mark mood, and both are expressed by the sentence ender. In this sense, the speech level has a different sentence ender according to which sentence type it is associated with.

Table 1

Speech levels

	Declarative	Interrogative	Imperative	Propositive
Plain	- <i>ta</i>	- <i>ni?</i> /- <i>(nu)nya?</i>	- <i>kela/-ela</i>	- <i>ca</i>
Intimate	- <i>e</i>	- <i>e?</i>	- <i>e</i>	- <i>e</i>
Familiar	- <i>ney</i>	- <i>na?</i> / <i>nunka?</i>	- <i>key</i>	- <i>sey</i>
Blunt	-(<i>s</i>) <i>o</i> /-(<i>s</i>) <i>wu</i>	-(<i>s</i>) <i>o?</i> /-(<i>s</i>) <i>wu?</i>	-(<i>u</i>) <i>o</i> /- <i>wu</i>	-(<i>u</i>) <i>psita</i>
Polite	-(<i>e</i>) <i>yo</i>	-(<i>e</i>) <i>yo?</i>	-(<i>e</i>) <i>yo</i>	-(<i>e</i>) <i>yo</i>
Deferential	-(<i>su</i>) <i>pnita</i> <i>naita,olsita,oita</i> <i>(oyta)/soita</i>	-(<i>su</i>) <i>pnikka?</i> <i>naitka?</i>	- <i>sipsio</i>	-(<i>u</i>) <i>sipsita</i>

*Table 1 is modified from Sohn (2001: 413).

The use of the familiar and blunt speech level is becoming increasingly rare in contemporary Korean. The deferential sentence enders in bold type are not used in contemporary Korean but can easily be found in texts from the 1920's and 1930's, which I will analyze in my dissertation.

2.2.3.3 Sentence types

The mood is involved with the speech functions. The three types of mood in English are the declarative (statement), interrogative (question), and imperative (offer and command). In English, the functions of mood types are, in the declarative, to give information; in the interrogative, to demand information; and in the imperative, to offer or demand goods and services (Halliday & Matthiessen, 2004: 106-111). However, types

of mood often carry different speech functions. According to Fairclough, a declarative type of sentence such as “you must be Alan’s sister” requests information about whether the addressee is Alan’s sister, and the interrogative type of sentence such as “will you kindly go away” denotes an imperatives which demands that the addressee perform an action (Fairclough, 2001: 105).

In Korean, there are four sentence types such as declarative (statement), interrogative (question), imperative (command), and propositive (offer). The sentence types are expressed through sentence enders, as the table 1 demonstrates. What is worth paying attention is the rhetorical question that is constituted by the interrogative sentence type but functions as a way of intensifying the proposition and the proposal. According to Sohn (2001: 393-394), a rhetorical question occurs with or without negation in order to emphasize the proposition which denote that the negative is interpreted as the positive and vice versa in order to accentuate the speech act of the proposition.

2.2.3.4 Modality

Halliday and Matthiessen delineate modality as modalization and modulation based on its semantic features, which express social function. Modalization semantically complements “degree of probability” and “degree of usuality” (2004: 147) to the proposition, which is expressed by the modal auxiliary verb and adverb. The modalization posits the indeterminacy between positive and negative polarities, such as when a positive is employed for asserting and a negative is employed for denying. The modalization functions socially as “an expression of the speaker’s opinion” in a statement and “a request for the listener’s opinion in a question” (Halliday & Matthiessen, 2004:

147). On the other hand, modulation semantically complements “degree of obligation” in the social function of a command and “degree of inclination” to the proposal, which is expressed by the modal auxiliary verb, the passive verb, and the adjective (Halliday & Matthiessen, 2004: 147). Modulation denotes the degree of the intermediacy between the positive pole of ‘do it’ and the negative pole of ‘don’t do it’.

Pak (2006) proposes two types of modality: epistemic modality and act modality. In his interpretation, epistemic modality is associated with the speaker’s commitment and evaluation of the information that he/she uttered, and act modality is associated with the speaker’s commitment and evaluation of a particular act. Both epistemic modality (equivalent to modalization) and act modality (equivalent to modulation) convey the speaker/hearer’s commitment to the information or act. The term act modality can include intention, desire, and ability, which are prevalent in the modality of the Korean language. In the Korean language, the modal suffixes in the pre-final, the sentence ender, the complex predicate construction, and the adverb are the explicit syntactic features denoting modality on a regular and orderly basis, although the broader scope of modality can consist of any grammatical feature denoting the speaker/hearer and a subject-oriented evaluation and judgment.

According to Pak (2006), there are modal suffixes such as *keyss*, *(u)l(i)*, *te*, *uni*, and *ket*. The modal suffixes *keyss* and *(u)l(i)* denote both modalization and modulation, while the other modal suffixes such as *te*, *uni*, and *ket* only denote modalization. The suffixes in a sentence ender denoting modality in Pak (2006) include the sentence type suffixes denoting modalization, such as *ney*, *kwuna*, *kwun*, *kwumen*, *ketun*, *tana*, and

tamyense, the suffixes denoting modulation, such as *ullay*, *key*, *ulla*, *eyaci*, and the suffixes denoting both modalization and modulation, such as *ci*, *ulkka*, and *ulkel*.

In the complex predicate construction which consists of relative complex predicates, serial predicate constructions, and auxiliary predicate constructions, the relative complex predicates and auxiliary predicate construction denote the speaker/hearer's modality. As Sohn (2001: 378) puts it, a complex predicate occurs because the embedded predicate is compounded with its main clause predicate. Relative complex predicates are constituted by the relative clause predicate + a head noun (defective one) + a main clause predicate, while auxiliary predicate construction is constituted by a complement clause predicate + complementizer + a main clause predicate.

The main clause predicate in relative complex predicates denotes either modalization or modulation. The head noun follows the relative clause predicates while it precedes the main clause predicate. The main clause predicates in relative complex predicates, which denote modalization, are *kathta* (preceded by the head noun *ket*), *pota* (preceded by the head noun *ka*), *siphta* (preceded by the head nouns such as *ka*, *seng*, and *tus*), and *hata* (preceded by *tus*). These main clause predicates with various defective head nouns are associated with the modal meaning of the speaker/hearer's commitment to the proposition. The main clause predicates of modulation are *issta* and *epsta* preceded by the head nouns such as *swu*. These main clause predicates are associated with the modal meaning of ability to proposal.

The auxiliary predicate in auxiliary predicate constructions also denotes either modalization or modulation, or both, depending on which complementizer they are

preceded by. The auxiliary predicate, which denotes modalization, are *cohta* (preceded by *myen*), *cwuta* or *tulita* (with *e/a/hay*), *hanta* (with *kon/konun* or *e/a*), *kanta* (with *e/a*), *ota* (with *e/a*), *pelita* (with *e/a*), *twuta* (with *e/a*), *pota* (with *e/a*), *molunta* (with *cito*), *sayngkita* (with *key*), *swuypta* (with *ki*), and *elyepta* (with *ki*). Auxiliary predicates, which denote modulation, are *siphta* (with *ko*), *toynta* (with *to*), *antoynta* (with *senun*), *cohta* (with *to*), and *hanta* (with *ya*). The auxiliary predicate, such as *toynta* preceded by *ya*, and *antoynta* preceded by *myen*, can denote both modalization and modulation.

CHAPTER 3

SOCIO-HISTORICAL CONTEXT IN THE EMERGENCE OF THE WOMAN'S SELF-NARRATIVE IN COLONIAL KOREA

3.1 Colonial modernity

The Japanese annexation of Korea in 1910 brought about a transformation of Korean society into colonial modernity. According to Cummings (2005), the Japanese colonial government was bureaucratic in nature, and centralized Korea under Japanese colonial rule. The Japanese colonial government transformed the political and economic systems of Korea through the creation of colonial law and regulation, a banking system, and various kinds of “industrial and agricultural projects,” while it suppressed dissent against Japanese colonial rule in Korea (Cummings, 2005:148). With colonial modernity, modern values, such as individualism, rationalism, and nationalism, began to flourish in the Korean cultural arena, although these were distorted under the cultural hegemony of Japanese colonial rule (Shin & Robinson, 2001).

The March First Movement of 1919, in its attempt to build an independent nation, was subdued by the oppressive Japanese colonial police and the military police force. The March First Movement brought about a change of Japanese colonial procedure in its cultural policy. According to Robinson (1988:45), Saito, who was the new governor-general, changed “the colonial police system” by replacing the “military gendarmerie” with the “civilian police,” and promised the establishment of primary and secondary schools and a new policy to allow the publication of newspapers, journals, and magazines written in Korean, in order to mollify the hostility of Koreans towards Japanese rule. He

also created “an advisory council” of Koreans to assist the Japanese colonial government in the name of reconciliation between the Koreans and the Japanese. The Japanese colonial government also allowed the partial freedom of Korean nationalists and socialists, provided they did not pose a threat to the legacy of Japanese colonial authority in Korea. However, the colonial policies were meant to perpetuate colonial rule in Korea through the more sophisticated methods of surveillance and manipulation. In this sense, the cultural policy which was advocated to advance harmony between Korea and Japan came with the increase of police presence and police boxes on street corners in towns of Korean, with the creation of a high police bureau to keep watching over the activities of organizations and publications.

In the 1920s and 1930s, until Japan began its major imperial expansion in 1937, cultural nationalism and the socialist movement emerged, and began to come into conflict with one another. Korean nationalists took advantage of the moderate freedoms allowed by Japanese colonial authority after the March First Movement. The cultural nationalists attempted, through education, to civilize and equip Korean people with advanced western knowledge and with a Korean cultural identity. The flourishing of newspapers, magazines, and literary and scholarly journals circulated the discourse of cultural nationalism with equivocal allusions to the eventual foundation of a Korean nation (Robinson, 1988:43-47).

In opposition to cultural nationalists, who were in line with Western capitalist democracy, the Korean socialist movement paid special attention to the improvement of the lives of peasants and workers who were placed in the lowest classes of colonial

Korea. Korean socialists challenged the cultural nationalists' model of the Western, capitalist, and democratic nation state, and countered the elitism of their nationalist project of civilizing the common people from the top to the bottom. Although Korean socialists exhibited a kind of elitism in their concentration on intellectual and idealistic debates, they collaborated with the labor strikes of Korean peasants and workers against the Japanese colonial government which harshly exploited them (Han, 2005:539-548).

3.2 The formation of modern language and writing

The emergence of modern Korean language is in line with various ways of mixture of genres in constituting the newspaper article, editorial, argumentative and personal essay, and literary writing, such as the novel, poetry, and plays. The construction of a modern Korean language as a medium of writing, overlapping with the rediscovery of the Korean vernacular language, was part of the attempt to build a nation-state through the modernization of Korea. From the late nineteenth century to the 1920's, Korean nationalist intellectuals rediscovered and unified a style of written Korean language based on the Korean writing system invented by King Seycong in 1446 , as a way of building up nationalism and modernity against the Chinese writings which represented Confucian ideology based on Sino-centrism. In association with these arguments employed to encourage its use, there was an increase in the popular utilization of the Korean language after the Kapo Reform (the reformation of Cosen dynasty as it embraced modernity and adopted a Western governmental system), and it began to appear in official documents and school textbooks, and in newspapers (Kwen, 1999: 30-35).

However, with the emergence of Japan as the dominant colonial power in Korea in the early twentieth century, and the colonization of Korea in 1910, the construction of modern/national language and writing, were directed and simultaneously deflected by Japanese colonial policy. Modern scholarly research on the Korean language, led by Cwu Si-kyeng, brought attention to the unification of written language in the early twentieth century, in collaboration with the writings in journals and newspapers, as well as in literary writings (Kwen, 1999: 35-41). When Korea became the colony of Japan in 1910, the unification of written language and education in the Korean language was subjugated by the Japanese colonial authority. The Korean language lost its status as a national language when the term *Kwuke* (a national language) was replaced with *Hankul*. The unification of a written language was finally established by the promulgation and implementation of “The Revision of the Korean System of Spelling” by the Japanese colonial government in 1933. As Yi (2004) points out, the developments in the establishment of the modern Korean language cannot be explained entirely by the logic of the proliferation of the modern Korean language in the rise of nationalism against the oppression of Japanese colonial rule. Japanese authority needed the Korean language in order to promote their colonial policy and direct Korea into its role as an effective colony. In fact, the development of the Korean language was part of a cultural nationalism defined by the modernization of Korea under Japanese colonial rule. Moreover, as Robinson (2007: 65-68) points out, the socialist intellectuals also participated in the language movement because they believed that the modern Korean writing *Hankul* would encourage factory workers and agricultural tenets to become literate and would unify

them in their opposition to the propertied class protected by Japanese colonial rule. The association of the Korean language, which was engaged in “The Revision of the Korean System of Spelling,” was shattered in 1942 by the Japanese colonial authority, due to the strengthening of the Japanization process after the outbreak of the war in the Pacific in 1941.

The formation of a written style in the modern Korean language based on the colloquial style was indebted to the emergence of mass media, such as newspapers and magazines. During the enlightenment period from the mid-nineteenth to the early twentieth century, various mixtures of genres, such as narrative, argument, and dialogue, were employed experimentally in the form of newspaper articles, editorials, fables, the short form of political narrative, and the New Novel (*sinsosel*), and historical novel, mostly published in newspapers and magazines, in which the distinction between literary and non-literary genres were blurred. The style of Korean language based on *kwukhanmun honyongchey* (Mixture of styles of writing with vernacular Korean and Chinese) was transformed into a colloquial style of language with the limited use of the Chinese language spearheaded by literary writing. The translation of Western literature into Korean plays a vital role in the emergence of modern Korean literature. Through translation, Korean writers imagined and experimented with a modern Korean literature by finding a style of Korean language that would fit into the standard of the Western/modern, and also distinguish Korea from other nations. The emergence of the concepts of *Mwunhak* began to reflect Western concepts of literature, and beginning in 1910, its function was shifted from the didactic attempt to produce the discourse of

modernity and conventional nationalism to the creation of an individual interiority, and in 1920 and 1930, to bring about the divergence of literary circles into pure literature and socialist literature, respectively. With the unification of the written language movement and the translation of Western literature into Korean prior to and subsequent to the beginning of Japanese colonial rule in 1910, the colloquial style of Korean as a written language became consistent in the publications of the 1920's, and a manual for modern writing in everyday practical use began to attract attention from the public, and this manual flourished throughout the Japanese colonial period (1910-1945), providing the recognized standard for writing styles.

3.3 Emergence of New Women and women writers

Women writers emerged and began to flourish in the landscape of public writing in colonial Korea around the beginning of the 1920's, which overlapped with the appearance of the term "the New Woman (*sinyeseng*).” Korean women, who had been restricted to the private space of the household, appeared in the public domain in the enlightenment period (1880-1910) and the New Woman became a publicly recognized figure in the 1920's. The necessity of education for women continued to be promoted by the modern Korean male intellectuals from the enlightenment period, in accordance with the paradigm of nationalism, and as a way of equipping women with the knowledge they would need in order to educate their children to be competent citizens of a modern nation-state. Spurred by the developments in education for women, privileged Korean women, despite being small in number, had an opportunity to get a Western education at

the newly established modern schools for women in Korea, Japan, and the United States (Choy, 2000: 30-38). These educated women, called the New Women, became the capstone of the women's movement in 1920's and 1930's. On the other hand, the term "modern women (*hyentayyeseng*)", was promoted from the late 1930's to 1945, in order to highlight the woman's role and obligations as a mother and wife, which was regarded as part of the foundation of the public interests of the Japanese empire. This term and its discourses are in accordance with the Japanese colonial authority's project to mobilize Korean women into the war against China and the United State in the expansionism which began with Japan's invasion of China in 1937 (Kim, 2004: 55-58).

The women writers, who are often glossed as the first generation of the New Woman, actively participated in the public domain by addressing women's issues through various kinds of non-literary writing as well as literary writing, such as the logical essay, the self-narrative, the novel, poetry, and plays. Taking part in the production and dissemination of public discourse through writing was considered to be the most effective way in which to gain attention for women's issues from the general public. The most prominent women writers in this first phase are Na Hyey-sek (1896-1946), Kim Wen-cwu (1896-1971), and Kim Myeng-swun (1896-1951?), who were highly educated in the newly established modern schools and had experience studying abroad in Japan. They were fully involved in modern Korean intellectual society in the 1920s. These New Women began to participate in the production and dissemination of the public discourses on women's issues, such as chastity, motherhood, free love and marriage. The reason for

these women writers' divergence from the pre-existing modern discourses about women's issues was that their views of free love and sexuality had developed in opposition to both traditional values and modern patriarchy.

As Kim (2004: 125-136) points out, these radical feminists asserted that romantic love and sexuality are the ways of cultivating individual character and satisfying individual desires and happiness rather than submission to the realms of society, nation, ethnicity, and class. They oppose any constraint and control by traditional values or the modern version of patriarchy under Japanese colonial authority. By writing about their own issues in their own voices, the New Women writers focused on the personhood of women, and emphasized self-realization through the promotion of the idea of free love and the affirmation of women's sexual desire, which was in opposition to the modern *Hyenmoyangche* (a wise mother and a good wife) ideology. When they began to publish their writings, they were sponsored by prominent literary writers, such as Yi Kwang-swu, who emphasized the education of women and the elevation of women's status, and encouraged female writers to create serious literary works. However, through their writings, these women writers positioned themselves as a new hegemony which would counter that of male writers, which had previously dominated the discussion of woman's issues.

The modern male intellectuals, whose sensibility is also saturated with the influence of the idea of free love, attempted to create a heterosexual relationship based on that freedom. However, their vision of marriage would reflect modern patriarchal ideology in the sense that the modern male intellectual needs an educated woman who

can be potential marital partner with empathy for his involvement in modern culture and contemporary knowledge, and also be willing to become a future wife and mother who will manage the family, according to modern precept (Choy, 2000: 85-99). According to Kim (2004: 136-140), the view of modern patriarchy on free love and sexuality varies from the emphasis on the spiritual aspect of romantic love, to instinct, biological hygiene and heredity, to the material and secular aspect. However, they all regard romantic love and sexuality as the medium in which marriage is reached, and they regard reproduction, family, and motherhood as ways of serving the public interest of society, race, and nation.

The New Women, who display the commitment to free love and sexual desire through their writings and their lives, attracted much public attention and scandal, and they were regarded by some as sexually immoral and corrupt. Prominent male Korean writers, both nationalist and socialist, were very disparaging in their essays and novels when they described these women writers and the New Women. The New Woman's idiosyncratic life style was associated with free love and the affirmation of sexual desire, and this offended male intellectuals who still had conservative ideas about the importance of chastity. Male intellectuals promoted free love as a way of forming a new patriarchal system, so that they could emancipate themselves from the old traditions which forced them to participate in unwanted marriages based on familial contract. Korean male intellectuals, who were actively engaged in the pursuit of free love (although they had traditional wives at home), were ambivalent towards the New Women (Kim, 2004).

In addition to conflict and contradiction between radical feminism and modern patriarchy, there were the distinct viewpoints on free love and sexuality of the women engaged in the socialist movement. They saw the inequities existing in the relationship between man and woman as one of the inequities between the haves and have-nots in capitalistic society. Under the conditions of the colonial and capitalistic society of Korea, there could be no romantic love relationship in any real sense. For this reason, free love and sexuality are secondary matters to those who are committed to the socialist revolution, which, they believe, will bring about the emancipation of women from the oppression of men so that true romantic love based on equality can become possible. As Robinson (2007: 71) points out, both modern patriarchy and the socialist version of feminism subordinate women's issues into the cause of "national liberation" or "class liberation".

3.4 The genre of self-narrative

The self-narrative has been a conventional genre of the East Asian classical literary tradition written in Chinese, in which the genre is classified as *case* (自序), *cacen* (自傳), *cachanmyocimyeng* (自撰墓誌銘). Those terms had been emerging in the lexicon in combination with the Chinese character *ca* (自), indicating being written by oneself. The self-narrative in the East Asian literary tradition originated in *case* (自序), which was the authors' self-narrative about themselves in the last chapter of a book, and this later became an independent genre. In Korea, the self-narrative began to be written beginning in the Koryŏ dynasty. Usually *case* (自序) and *cachanmyocimyeng* (自撰墓誌

銘) concentrate on providing the familial genealogy, public life, and achievement. On the other hand, *cacen* (自傳) attempts to construct thoughts, opinions, attitudes and character from a distance, so that the narrator never refers to himself as “I,” but constructs the narrative in the third person (Pak et al., 2002a : 330-333). Since self-narrative is a genre deeply rooted in a writer's public life, and, in constructing a subject position and social identity in Korea, women had been totally excluded from production of the genres of writing.

The representation of women's voices in the writings of pre-modern Korea reflects an ideological construction of women in which their subjectivity was necessarily submissive and docile, so that male dominance could be perpetuated. This ideological construction of subjectivity renders a woman the object of male desire, by perpetuating the otherness of women. Women's voices also allude to a particular interiority, such as love associated with femininity (Kim, 2003), and male authors in classical Korean literature use the female narrator to feminize their social relationships, such as the kind of loyalty owed by the subject to the King in classical Korean poetry (Yi, 2003). The writing of women had been limited to the private sphere, in memoirs, letters, and biography, which were not written for a public readership. The writing style called *Naykanchey* (women's language) can be traced back to the invention of the Korean writing system in 1446, which was designed for use in the vernacular language of the lower classes and women. The Korean vernacular language was isolated from the public arena and was referred to as *Naykanchey* (women's language), which implies not only the writing style of women, but also the general writing style of the private space for Koreans in general.

In this context, Korean vernacular writing had been regarded as the voice of marginalized people, such as woman and lower class people, according to the dominant Confucian ideology, which is represented by Chinese writings as the official and scholarly language (Kim, 1997: 26-31).

Even though self-narratives of women had been created since the late Cosen dynasty, they had mechanisms for constructing the self which were different from those contained in male self-narratives. The Confucian patriarchal ideology dominating Korean society during the Cosen dynasty discouraged woman's writing. Woman had been totally excluded from the public arena, and woman's writing aimed at the reading public was unthinkable. Only a few *yangpan* class woman and *kisayng* (entertaining woman for *yangpan*) had had a limited access to classical Chinese in which a few of them wrote a short form of Chinese poetry, and to *hankul*, the writing system of vernacular Korean. After the creation of *Hankul*, *Hankul* had been the medium of women's writings, such as the letters and vernacular lyrics called *kasa* from which the woman's self-narrative emerged. The woman's self-narrative was usually expressed in the genres of the letter, the oral style of prose, and the woman's style of lyrics known as *kywupangkasa*, which was limited to a narrow circulation within the family, whereas the man's self-narrative was formulated in the dominant literary genre in which the self was publicly manifested.

The narrative construction of women's lives for public readership was only undertaken by the male Confucian scholarly writers in their memoirs, when they wrote about their mothers, grandmothers, and wives within their own family, and these works would be included in their public collections of writing. The woman in male writing was depicted as an ideal from the viewpoint of Confucian patriarchal ideology, and this

woman was one who successfully served the in-law family as part of her role as mother, wife, and daughter-in-law, in accordance with the patriarchal family system. Similarly, according to Pak *et al.*(2002b), women's self-narratives can be categorized as the construction of their own lives as successful or tragic, which reproduces and perpetuates Confucian patriarchal ideology, or more specifically, as one in which the tragedy consists in doubting and questioning the Confucian patriarchal ideology. Women's self-narratives of the *yangpan* class often intersected with the familial history of their in-laws, in which the self was constructed in relation to the ways of looking at the Confucian values defining their duties and obligations in the patriarchal family system. By depicting their married lives as successful or as a tragic failure, women writers were involved with the reproduction and perpetuation of patriarchal ideology (in the case of success or tragic failure) or doubting and questioning it (in the case of tragic failure). Even *kisayng*'s self-narratives attempt to construct the self as the figure of an ideal woman, from the viewpoint of Confucian patriarchal ideology, by emphasizing the preservations of chastity and the value of faithfulness to lovers.

The emergence and popularity of women's self-narratives in the 1920's and 1930's under Japanese colonial rule (1910-1945) is inextricably linked with the introduction of autobiography as formulated in the Western writing tradition often regarded as modern, and with the publishing industry shaped by the regulation and censorship under Japanese colonial authority. According to Pak *et al.* (2003), the flourishing of the woman's self-narratives compared with the man's is due to the censorship, imposed by Japanese colonial authority that bans the publication of writing which expresses political arguments against colonial rule. The censorship of the Japanese

colonial authority would not allow publication of a male intellectual's self-narrative if it drew upon the public life and activities related to their political commitments, such as nationalism and socialism. It also caused the self-narrative genre to separate itself from the western concept of autobiography, which tends to be long-length and conveys a long span of the author's life, because the compilation of a lengthy biography is only possible through serialization in a magazine, and the serializations were exposed to the risk of banning before the story could be printed in full. However, women's self-narratives, mostly dealing with the public and private life newly opened for them under colonial modernity, such as school life, professional life, and the new womanhood in relation to the free love and marriage, were not often subjected to censorship, and there were serializations by the renowned female intellectuals, though they did not reach the length of full autobiographies.

As Pak *et al.* (2003) points out, there are three different categories of women's self-narrative in the 1920s and 1930s, such as the self-narrative in the conventional sense of Western autobiography written about a particular time of life chronologically, and the sketch of interiority and anecdote in a particular moment of life, of which the distinction is often blurred due to the relatively short length of self-narrative, and the fictional construction of self-narrative in the autobiographical novel. In this sense, women's self-narratives in the 1920s and 1930s can be classified as the non-fictional sense of self-narrative and the fictional sense of self-narrative. The majority of women writers producing self-narratives throughout the 1920s and 1930s attained the status of New Women in public life in professions such as that of writer, artist, or leader of a nationalist and socialist movement, and these women had modern academic knowledge and access

to the genre of modern writing. They were engaged in creating both non-fictional and fictional self-narratives, in that their careers as modern intellectuals and professionals gave their lives a special status in claiming the achievements of a new version of womanhood regarding free love and marriage, sexuality and motherhood. Fictional self-narratives had been produced primarily by newly emerging literary women writers, so that their own life in conflict with patriarchal ideology and their pursuit of the construction of a self that is unconstrained by patriarchal ideology became the main subject of their novels. In their construction of the self both in non-fictional and fictional self-narratives, they drew on heterogeneous voices, both in association with and in opposition to patriarchal ideology. The writer engaging in a socialist movement articulates in a distinctive voice by cautioning against the prioritization of the subject of romantic love over that of the social inequities perpetuated by capitalism under Japanese colonial authority. These women writers portray, both in fictional and non-fictional self-narratives, their experiences of poverty and their engagement in the socialist movement.

The short non-fictional self-narrative including sketches of interiority and personal anecdotes had been also created by non-professional writers with various backgrounds and professions, such as students, teachers, housewives who were both New Women and Old Women, *kisayng* (entertaining woman), café hostesses, and factory workers who were emerging as the new readerships of women's magazines after attaining literacy with *hankul*. As Yi (2006) points out, the editorial staff of women's magazines encouraged the reader's participation by involving women of various professions in writing contests and reader's columns as a way of building up solidarity and manipulating the increase of sales. The type of writing which was rewarded in the

contests or was likely to be published in the reader's column was constrained by the editorial policy in which the self-narrative embroidered with various genres, such as letter, diary, essay, and travel's sketch, was encouraged. These non-professional writers' self-narratives describe their personal experience of such things as free love, marriage, and motherhood, as well as experiences in the working world, as teachers, factory workers, kisaing, and café hostesses. Of primary importance are the workers' accounts of poverty and of exploitation by capitalism and patriarchal ideology.

These New Women's self-narratives attempt to handle public issues by presenting a complicated blending of the new style of writing with the traditional style associated with emotion, feeling, and sentiment, which is often characterized as specifically feminine. Women's participation in the production and dissemination of discourses in the public arena, such as public newspapers and journals, for the purpose of bringing women's issues into the public sphere, was a means with which to form a new style of writing in order to represent the voices of women and a new subjectivity without losing femininity, but also to be effective and influential with the public. Women's self-narratives were a new style of writing that sought the reader's empathy by using the sensibility of individual feeling and the impressions of personal experience against the logic of the patriarchal arguments. In order to construct a new subjectivity tied to gender and sexual desire, and opposed to the social norms based on the patriarchal system, these narratives draw upon different styles of writings as a way of creating and disseminating a new discourse in the promotion of the new type of woman and her characteristics. Their objective is to form their own subjectivities as women were emancipated from gender

boundaries and the oppression of women's sexual desires, and also to achieve social status in the public arena, in order to compete and share with male intellectuals.

CHAPTER 4

NA HYE-SEK'S CONFESSION OF COURTSHIP, MARRIAGE, AND DIVORCE

4.1 Introduction

In Chapter 4, I will examine Na Hye-sek's confessional self-narrative of her divorce. This work is comprised of two series with slightly different titles: "Ihonkopaykcang" ('Confession of a divorce'), published in August, 1934, and "Ihonkopaykse" ('Confession of a divorce'), published in September, 1934, in the magazine *Samchenli*. For the analysis, I will use the version of the text in the complete collection of Na's works edited by Se (2001). The first serialization recounts events in Na's personal life, such as courtship, marriage, and divorce. The second serialization includes narrative events, such as the conflict with her husband over alimony, winning a prize at an art exhibition in Tokyo, her experience of interiority in the aftermath of the divorce, and social criticism of Korean intellectual men and women in colonial and patriarchal Korea. Through her writing, she attempts to vindicate her stance against social condemnation by not only attacking the inequities suffered by women in the patriarchal family institution, but also by viewing herself as one who carries out her duties on behalf of the patriarchal family and who attempts to protect her marriage.

In her writing, she incorporates personal experience in the genre of narrative and argument by exploiting the narrative in order to construct personal experience in a particular way, whereas the argument is strongly based on her own thought, feelings, and emotion in response to her personal experience. I will specifically look at the ways in which the use of language is involved with the constitution of the generic structure in

which discourses of feminism and patriarchal ideology are mapped into various genres as a way of constructing the dialogic voices of Na.

4.2 Voices and discourses

As Lywu (2003) contends, Na Hyey-sek's self-narratives demonstrate the ways in which she shapes her subjectivities through challenging and compromising the patriarchal ideology. In the text, the dialogic voices of Na Hyey-sek signify the collisions of conflicted identities, such as the New Woman, who pursues the cultivation of individual character and development, and the woman whose status is defined by the patriarchal marriage institution. As Se (2006) points out, Na struggles with conflicting roles, such as the roles of mother, wife, and daughter-in-law in the patriarchal family, modern intellectual in public life, and lover. Moreover, the accomplishment of romantic love outside the marriage institution brings about her downfall by destroying her status both in the patriarchal family and in public life. Throughout the text, Na's voice shifts from feminism to patriarchal ideology rather than being solely configured in opposition to patriarchal ideology. Even though the voice of Na explicitly criticizes the patriarchal family institution, she is dependent on the patriarchal ideology for the construction of the self in marriage, the vindication of the extramarital relationship, and her opposition to the husband's demand for a divorce.

In her self-narrative, Na challenges patriarchal ideology that she has to confront through her life in marriage and divorce. Firstly, she views patriarchal marriage as an implicit demand for the sacrifice and devotion of women who must play roles confined to the family. Na depicts how she becomes the victim of the interest of her in-laws. Her

modern education often causes conflict with her in-laws, who are bound up with traditional values. Secondly, Na discerns how women are alienated from the economic means of the patriarchal family, and she fights against this exclusion by demanding proprietary rights to half of the family fortune when she is forced to divorce. Thirdly, Na challenges the unequal application of chastity as a demand upon women. She asserts that the emphasis on chastity and loyalty to the marital partner should not focus only on the wife. Furthermore, she attempts to deconstruct the bond between romantic love and marriage (Choy, 2000) by presenting her speech addressed to Choy Lin, assuring him that she loves him but that she would not divorce her husband.

In contrast to her criticism of the patriarchal family, she also adheres to it. Na argues that she strives not to neglect her obligation to the husband's family, while she endeavors to succeed in her career as an artist, writer, and modern intellectual, and emphasizes the significance of the balance between the individual career and the role of the married woman. Moreover, when Na evaluates and judges her extramarital relationship in the text, she contends in her vindication that an extra-marital relationship is permissible if one does not abandon one's obligation as a husband or a wife and it would even be helpful to her marital relationship with the former husband. Furthermore, when she resists the divorce that her husband continually demands of her, she affirms values which are drawn from patriarchal ideology, such as motherhood, filial piety, and the fidelity between husband and wife. As she argues against divorce, she points out that the children need a mother since they are young, that divorce would be a violation of filial piety towards an elderly mother-in-law, and that the marital relationship between husband and wife should be based on fidelity rather than passions and love.

Na Hyey-sek draws on conflicted discourses, such as feminism and patriarchy, in the text, as a way of constructing multi-layered subjectivities. This reflects Na's predicament of being caught between the cultivation of individual character as she pursues the gratification of desire, and the reality of being a woman whose obligations are bound up with institution of the patriarchal family. Conversely, by writing, she attempts to vindicate herself and to fight against the prejudice and the oppression of patriarchal society. In this sense, the dialogic voices in the text are not merely the result of Na's interior conflicts. It is in the active process of representing herself as both the victim and the proponent of the family institution that she attempts to protect the family from falling apart, in order to make her voice as the New Woman against the patriarchy more intelligible and sensible to the public.

4.3 Genre

The text is comprised of various genres that are mixed and configured at different levels of abstractions. In the highest level of abstraction of genre, the text can be classified as a self-narrative in the sense that Na narrates events in her own life, from dating her former husband to the aftermath of divorce, and the self-narrative can be characterized as confessional and autobiographical writing for the general public and for the husband through the medium of the magazine. As the subtitle *Chengkwussi eykey* (To Mr. Chengkwu), in both the first and the second serialization, indicates, the writing is written for her husband in order to reveal what she thinks about the marriage and divorce. However, the text also attempts to build up the reader's sympathy for her case through the justification of her extramarital relationship and divorce, and also aims for a criticism of

her former husband. In this sense, the self-narrative embodies private writing for the specific addressee of the text, as well as public writing addressed to the general public.

To highlight the genre relations within the text, I will divide the section into epistle, narrative, and argument. Firstly, even though Na produced this writing to publish in the magazine rather than to send in a personal letter to her former husband, she clearly expected her former husband to read the text. In the beginning of the first serialization and the end of the second serialization, the text is related to the mode of the epistle genre, in which a letter is addressed to a specific addressee, and is comprised of a construction of her current mental state and the farewell and final request to the addressee. Secondly, the narrative is prominent in the first serialization of the text, even though there are narrative events conveyed by the narrative genre in the second serialization. She has written the text for the communicative purpose of justifying and defending herself when she becomes the object of social criticism because of her involvement in an extra-marital relationship. In this sense, her primary concern is to represent the narrative events of her married life and divorce, and her evaluation of those events. Her conflicting viewpoints against and in association with patriarchal ideology are expressed through her evaluation of narrative events represented in the text. The narrative event traces the reflection and impression of her experience. The narrative genres are mixed and configured by such genres as the embedded epistle, dialogue, internal monologue, and contract. In addition to the epistle and narrative genres, the genre of argument is prominent in the second serialization when she comments on chastity, motherhood, and a woman's status in Korean society in the section in which she depicts her life after the divorce.

Table 2***Genre Structure (Na's text)***

Self-Narrative	Confessional Biographical	Epistle	
		Narrative	Dialogue Embedded epistle Internal monologue Contract
		Argument	

My analysis will concentrate on the use of language as it constitutes the generic structure which invigorates the different voices in a particular social context provided by the genre. In the textual organization, I will explore the linguistic features involved in achieving ideational and textual function in terms of Halliday (Halliday, 1978; 1985; 1989; Halliday & Matthiessen, 2004), which are involved with the ways in which discourses are mapped into the genre.

Through the analysis of the textual organization, I will look at the ways in which Na's particular way of using language, which is constrained by the conventions of genres but simultaneously constituting unique textualization of those genres, collaborates with the undermining of her former husband and the justification of her involvement in marriage, an extramarital love affair, and divorce. In the interpersonal function, I will look at the linguistic features that build up social relationships, subject position, and speech function in signifying a particular genre. Through the analysis of interpersonal functions working in genres, Na's construction of the subject position will be illuminated in her attempt to build up a sympathetic relationship with the public and to manage a conflict with the former husband. In the analysis of the narrative and dialogue genre, I

will use the model of schemata, such as Labov's schema for narrative (1972) and Burton's schema for dialogue (1980), as a way of showing different textualizations of the schemata which demonstrate Na's method of constructing a narrative event and her position as she attempts to gain power in the dialogue.

4.4 Analysis

4.4.1 Epistle

In the beginning of the first serialization and the end of the second serialization, there exists a generic structure that is relevant to the epistle genre. The epistle genre intersects with the public writing in the sense that even though some parts of the text is addressed solely to the husband, it is assumed that this part will be of interest to the readers of the magazine. Moreover, Na also explicitly calls the public readers into some parts of her text when she shares her specific attitudes with them in regard to her divorce.

In this section, I will include extracts involving the explicit signification of the public reader as the specific addressee, with extracts solely addressed to the former husband, because both types are structured with the mode of epistle genre by calling into confidence a specific addressee and demonstrating her personal attitude toward her divorce. In an analysis of the extract addressed solely to the former husband, I sorts out the extracts which allude the generic structure of the epistle suggested in the writing manual for epistle published during the time period of 1930-40 (Yi, 1939; Yi, 1940; 1943), such as the display of her current mental states and the farewell, containing fond wishes for the wellbeing of the husband and a final request.

The signification is that the modern convention of writing for the general public is at the level of plain speech. However, Na has adhered to the deferential speech level as a marker for both the former husband and the general reading public, so that the distinction marked by the speech level between the public reader and the former husband becomes blurred, except in the cases in which the pronoun and the addressee term signify a particular addressee. The extracts in this section explicitly refers to the specific addressee through the use of the pronoun and the addressee term. As a way of exploring the generic structures of the epistle genre, I will examine both the linguistic features constituting the interpersonal function marking the addressee and Na's construction of social relationships, and also the features constituting textual organization in the construction of Na's personal attitude.

In the beginning of the self-narrative, Na apologizes for the public scandal created by her extramarital relationship and divorce. In addition to the apology addressed to the public reader in passage 1, Na conveys her current mental state and trauma of the divorce by shifting the role of addressee from the public reader to the former husband in passage 2.

Extract 1

Passage 1

나이 四十 五十에 갓가왔고 傳門教育을 밋았고 남들의 容易히 할 수 업는 歐米 漫遊를 하엿고 또 後輩를 指導할만한 處地에 잇서서 그 人格을 統一치 못하고 그 生活을 統一치 못한 거슨 두 사람 自身은 勿論 勿그러워 할 뿐 아니라 一般 社會에 對하여서도 面目이 업스며 勿그럽고 謝罪하는 바외다. (446)

nai sasiposip ey kaskawa-s-ko cenmwunkyoywuk ul pas-as-ko nam tul uy yongihi
age 40-50 to close-PST-and professional education AC receive-PST-and other PL GN easily
ha-l swu ep-n- un kwumi-manywu lul ha-yess-ko tto hwupay
do-PRS way noexist-IN-RL Europe and US-travel AC do-PST-and also younger generation

lul cito ha-l man ha-n checi iss-ese ku inkyek ul
 AC guide do-PRS degree do-RL position exist-and so that the character AC
 thongil-chi mos ha-ko ku saynghwal ul thongil-chi mos ha-n kes un
 cultivate-NOM cannot do-and that life AC cultivate-NOM cannot do-RL thing TC
 twu salam casin un mwulon puskulew-e ha-l ppwun an-i-la ilpansahoy ey
 two people ourselves TC of course shame-INF do-PRS only not- be-and society to
 tayhayese to myenmok i eps-umye puskulep-ko sacoyha-n-un paoy-ta.
 about also face NM noexist-and shameful-and apologize-IN-RL AH-DC

As middle-aged adults, who have received a professional education and have travelled through Europe and United States which is something that many could not easily do, and as people who are in a position to guide the younger generation, we have failed in the cultivation of our characters and our lives, and we are not only ashamed of ourselves, but we must publically apologize to society.

Passage 2

1. 青邱氏!

2. 난생 처음으로 당하는 이 衝擊은 넘오 傷處가甚하고 致命的입니다. 3. 悲嘆, 動哭, 焦燥, 煩悶-
 爾來 이 一切의 軌路에서 生의 彷徨을 하면서 一便으로 深淵의 밋바닥에 던진 氏를 나는 다시 青
 邱氏-하고 부릅니다. (446)

1. chengkwi-ssi
 Chengkwu-Mr.
 Mr.Chengkwi

2. nansayng ceum ulo tangha-n-un i chwungkyek un nemo sangche ka simha-ko
 since born first DR receive-IN-RL this shock TC very wound NM painful-and
 chimyengcek-i-ta.
 fatal-be-DC

The bombardment that I have experienced for the first time has been painful and nearly fatal.

3. pithan, thongkok, choco, penmin- ilay i ilcel uy kweyto eyes sayng uy
 anguish lamentation nervousness agony since then this state GN circuit in life GN
 panghwang ul ha-myense ilpyen ulo simyen uy mispatak ey
 wander AC do-while at the same time DR deepening pit GN bottom to
 tenci-n ssi lul tasi Chengkwu-ssi hako pwulu-m-ni-ta.
 throw-RL Mr. AC again Chengkwu-Mr. GT call-AH-IN-DC

While I experience anguish, lamentation, nervousness, and agony, and as I wander around the circuit of those emotive states, I call to you as Mr. Chengkwu, who threw me into the deepening pit.

In Passage 1, Na employs the epistle genre in her depiction of her mental state as one comprised of feelings of shame, and, as a modern intellectual, she shares her experience of the turmoil of a failed marital relationship and makes a public apology. However, the epistle genre is combined with the argument genre when Na includes the former husband as one who must also make an apology for the devastation of her marriage, using the referent term *twu salam* (two people). When we consider the public scandal of her

extramarital relationship and the divorce, it is interesting that she drags her husband into a partnership of disgrace and remorse when apologizing for ‘their misdeed’ to the public, which is at odds with the husband’s actual sentiment in regard to the divorce. The act of pairing with a partner in her public confession is presented as a mutual admission of failure in the cultivation of their characters and lives, and this is implied in the relative clause modifying the defective noun *ket*.

In passage 2, she presents her current mental state of trauma resulting from the divorce, while the agency is confined to the husband. In this sense, Na is posited as the victim of shock and of abandonment by the husband. In example 2, the shock that is experienced by Na is described with the words *sangcheka simhata* (so painful) and *chimyengcek* (fatal) in relational process. Example 3 constitutes the subordinative complex sentence construction. The embedded clause marked by the conjunctive suffix *~(u)myense* (while) constitutes the material process in which Na is wandering the circuit that is comprised of nouns denoting mental states, such as *pithan* (anguish), *thongkok* (lamentation), *choco* (nervousness), and *penmin* (agony). In this sense, the action of Na as she is caught in the circuit of those emotional states metaphorically constitutes the mental state of Na in turmoil. The main clause constitutes the verbal process in which Na is addressing her husband as Mr. Chengkwu, which is his social name. The husband, referred to by *ssi* (Mr.), is modified by the relative clause constituting the material process in which she is thrown her into her current state of despair for which the sole agency and cause is the husband.

As I mentioned earlier, the interpersonal function constitutes the social relationship between Na and the public reader as well as between Na and the former

husband. Passage 1 indicates that she addresses the public by identifying *ilpan saho*y (the public participants in the society) as the entities towards whom *twusalam* (two people), referring to both Na and the husband, feel shamefulness and are compelled to apologize to for their misconduct. On the other hand, passage 2 can be postulated as being addressed to the husband with the addressee terms *Cengkwussi* (Mr. Cengkwu) and *ssi* (Mr.). Most importantly, passage 2 begins with the act of addressing *Cengkwussi* (Mr. Cengkwu). As shown in example 1, the mode of epistle is employed by invoking the addressee at the beginning. The deferential speech level is used in all the examples in passages 1 and 2. The sentence endings denoting the deferential speech level, such as *oyta* and *(s)upnita*, act as markers for the public in passage 1, and for the husband in passage 2. The mood is mostly constituted by the declarative sentence signifying a particular attitude and mental state in passages 1 and 2. There is no modality to mitigate the decisive tone used to articulate the argument.

The epistle genre is perpetuated when Na reveals her interiority and undertakes a reflection upon her past life as it has given way to the current difficulty, and also considers her path for the future. Extract 2, derived from the beginning of the first serialization, contributes to the articulation of the function of writing as reflection and the display of a determination to confront blame and isolation from society and to continue to hope for the best, in order to move forward.

Extract 2

1. 靑邱氏!
2. 光明과 暗黑을 다 일은 나는 이 空虛한 自失 狀態에서 停止하고 서서한번 더 仔細히 內省할 必要가 있다고 生覺합니다.... 3) 世上의 모든 嘲笑, 叱責을 甘受하면서 이 十字架를 등지고 默묵히

나아가라 하나이다. 4)光明인지 暗黑인지 모르는 忍從과 絶對的 苦悶밋헤 흐르는 조용한 生命의 속삭임을 드르면서 한번 더 甦生으로 向하야 行進을 繼續할 決心이외다. (448)

1. chengkwi-ssi
Chengkwi-Mr.
Mr. Chengkwi

2. kwanmyen kwa amhuk ul ta il-un na nun i kongheha-n casil sangtay
light and dark AC all lose-RL I TC this empty-RL losing oneself circumstance
eyse cengciha-ko sese hanpen te caseyhi naysengha-l philyo ka is-ta ko
from stop-and stand once more deliberately reflect-PRS need NM exist-DC QT
sayngkakha-p-ni-ta.
think-AH-IN-DC

I, who am lost to both light and darkness, think that I need to stop standing in the emptiness of loss and reflect upon my past in detail.

3. Seysan uy motun coso, cilchayk ul kamswuha-myense i sipcaka lul tungci-
world GN all sardonic smiles condemnation AC endure-while this cross AC bearing-
ko mwukmwukhi naaka-lya ha-nai-ta
and silently advance-CMP do-AH-DC

I have decided that, while enduring sardonic smiles and condemnation from society, I will advance forward while bearing this cross.

4. kwangmyeng-i-n-ci amhuk-i-n-ci molu-n-un incong kwa celtaycek komin
light-be-RL-whether dark-be-RL-whether don't know-IN-RL endurance and absolute agony
mis hey hulu-n-un coyongha-n sayngmyeng uy soksak-i-m ul tulu-myense hanpen
beneath in flow-IN-RL quiet-RL life GN sound-be-NOM AC listen-while once
te kayngsayng ulo hyangha-ya hayngcin ul kyeksokha-l kyelsim-i-oy-ta
more invigoration DR toward-INF march AC continue-PRS determination-be-AH-DC

I am determined to continue on while hearing the sound of life flowing beneath the effort of endurance, whether it is delight or darkness, or even absolute agony, and I will once more march continuously toward invigoration.

Extract 2 illustrates the role of writing as a means of moving forward and overcoming the trauma of divorce and invigorating her life once more. All the sentences, in various ways, linguistically construct her mental state. In example 2 Na is posited as the senser of the mental process denoting the thought for the necessity of the reflection. Na also intends to move forward in spite of social blame and derision, as shown in example 3, in which Na is the senser of the intention marked by the modal auxiliary verb *(u)lya hata ((u)lye hata* in contemporary Korean) which conveys a mental process. In example 4 she is the senser who listens to the sound of life itself, which is the metaphor of hope and implies a determination to continue pursuing the invigoration of her life. In this sense, she attempts,

through the act of writing, to reconstitute her existence in spite of the misapprehensions of the public, and to find a path toward the reinstatement of her social status as a figure worthy of respect. The interpersonal function still constitutes a social relationship between Na and the former husband. The addressee term *Chengkwussi* (Mr. Chengkwu) in example 1 calls upon the former husband as the addressee of the extract. The sentence endings, such as *(s)pnita* in example 2, *naita* in example 3, and *oyta* in example 4, denotes the deferential speech level signaling the politeness that it is addressed to the former husband. All the sentences are constituted by the declarative sentence type in the statement in recounting her mental state.

The conclusion of the self-narrative is shaped through the mixture of the genres of epistle and argument at the end of second serialization. First of all, she concludes her argument in the text by blaming the former husband, who is solely responsible for the divorce, and highlights her powerless position as one who is being forced into accord with his decision. Finally she draws on the epistle genre in order to set forth her concern about mother-in-law, her children, and the former husband from whom she is totally cut off, as a way of constructing herself in a manner that is in line with the patriarchal ideology.

Extract 3

1.何如間 以上 몇가지 主義로 離婚은 내 本意가 아니오 氏의 强請이 옳나이다. 2. 나는 無抵抗의으로 讓步한 거시니 千萬番 生覺해도 우리 處地로 우리 人格을 統一치 못한 거슨 부그러운 일입니다. 3. 어울너 바라난 바는 八十 老母의 餘生을 便하게 하고 네아해의 養育을 充分이 注意해 주시고 남어지는 氏의 康健을 바라나이다. (477)

1. hayekan isang myeskaci cwuuy lo ihon un nay ponuy ka an-i-o
 Anyway as mentioned above several kinds reasons DR Divorce TC my intention NM not-be-BLN
 ssi uy kangcheng-i-ess-nai-ta

Mr. GN force-be-PST-AH-DC

In conclusion, due to these reasons, I did not intend to get a divorce but was coerced by you to do so.

2. na nun mwucehangcek ulo yangpoha-n kes i-ni chenmanpen sayngkakhay to wuli
I TC no resistance DR concede-RL thing be-since thousand times think also our
checi lo wuli inkyek ul thongil-chi mos ha-n kes un pwukulew-un
circumstances DRour character AC cultivate-NOM not do-RL thing AC shameful-RL
il-i-p-ni-ta.
matter-be-AH-IN-DC

I conceded to your decision with passive obedience, but no matter how many times I think it over, I can only conclude that it is shameful for us not to cultivate our characters.

3. ewulne pala-n-un pa nun palsip nomo uy yesayng ul pyenha-key
Additionally wish-IN-RL thing AC 80 old mother GN the rest of days AC comfortable-AD
ha-ko neyahay uy yangywuk ul chwungpwuni chwuhay cwu-si-ko nameci nun
do-and four children GN rearing AC sufficiently pay attention give-SH-and the rest TC
ssi uy kangken ul pala-nai-ta.
Mr GN health AC wish-AH-DC

In addition, my last wish is that you will take good care of your mother, who is now in her eighties, and that you will put forth enough efforts to raise four children. I also hope that you will be in good health.

In example 1, the agency of the divorce is solely attributed to *kangcheng* (the coercion) of the former husband in the relational process, whereas Na is posited as the actor who must submit, and must concede to the husband's decision in example 2. Even though the main clause of example 2 posits both Na and her former husband as two agents who are responsible for the failure of the marriage in the relational process and the mutual failure to cultivate their characters is described as the shameful thing, it is the former husband who coerces Na, and Na cannot help but yield to the former husband's will. Example 3 constitutes the material process in asking for favors, such as taking care of the mother-in-law and paying proper attention to raising the children, and also the mental process denoting Na's wishes for the husband's well-being, although the two will be apart. In example 3, Na constructs herself as an ideal in-law, mother, and wife whose sentiments are in line with the patriarchal ideology when she displays her concern for mother-in-law, children, and former husband.

Extract 3 is solely addressed to the husband, as it contains contentions about who is responsible for the failure of the marriage and also contains her demand for taking care of mother-in-law and children, along with her wish for the health of the husband. The inclusive pronoun *wuli* (we) embodies a social relationship between Na and the former husband in marriage and divorce, and both parties are responsible for the failure of marriage, as suggested in example 2. The use of a deferential speech level, such as *(u)pnita* and *naita*, continues throughout the extract, building up a social relationship between Na and the former husband. In examples 1 and 2, the mood is constituted by a declarative sentence denoting an assertion that makes the extract more decisive and determinant in tone. However, in example 3, the mood becomes more complicated, due to the request, in the first two clauses for the continued care of the mother-in-law and children. The two clauses are linguistically constituted by the imperative of which the speech function is to command, make a request or demand. In the second clause of example 3, the auxiliary verb *e/a cwuta* conveys politeness with a request to do these things for her and thus mitigates the imposition of a command. The third clause in example 3 is constituted by a declarative sentence denoting a statement of her wishes for the husband's wellbeing.

4.4.2 Narrative

The narrative is central to the constitution of text in the sense that the communicative purpose of the text is to reconstitute the narrative event which can then function as an alternative to the one loaded with social blame and criticism of Na based

on patriarchal ideology. Na, who is socially defined as a fallen woman whose irresponsible behavior causes the failure of a marriage when she has an extramarital relationship, is engaged in the reconstruction of her own subjectivity in association with as well as against patriarchal ideology through the reconstitution of the narrative event circumscribing her marriage life, extramarital relationship, and divorce. Na attempts to vindicate her own actions and commitments as the New Woman through a particular way of using language in an ideologically shaping narrative. Na's self-narrative linguistically constitutes her former husband, his friends, and family as the ones who have been responsible for the destruction of her marital relationship, and she does this by maximizing the depiction of what others have done to cause the divorce, while minimizing the depiction of what she has done.

The narrative event is constructed in a summary mode in which evaluation prevails in the narrative event as a way of providing the detail presentation of Na's own mental disposition towards what has happened. Moreover, the argument genre is blended with the narrative genre in keeping with the phase of the evaluation in Labov's schema (1972), in which Na's contention is deeply rooted in her comment on and evaluation of the narrative event she constitutes. Through the evaluation within the narrative schema, Na discursively challenges the patriarchal ideology. Among the other genres configured in the narrative, dialogue especially is involved with the scenic representation of the narrative event in which Na is represented as the aggressive opponent against the inequities of patriarchal family system. In this section, I specifically explore the constitution of the narrative event based on Labov's schema (1972) in relation to other genres configured in narrative genre, such as dialogue, the embedded letter, internal

monologue, and contract, which are relevant to the failure of their relationship, such as the history of their dating, the marriage, her conflict with in-laws, the extramarital relationship, and the divorce.

4.4.2.1. Courtship and marriage (narrative+contract)

The narrative event about the initiation of the date, courtship, and marriage is constituted by the use of language depicting the former husband as the active participant who tries to win her love, while positing Na as the passive participant who is led by the former husband. On the other hand, Na's mental state in response to the former husband's courting is foregrounded and Na subjectively evaluates her courtship and marriage.

Extract 4

Complicating Action

1. 氏は 며칠 後 京城으로 가서 내게 長札을 보내엿습니다. (448)

1. ssi nun myechil hwu kyengseng ulo ka-se nay key cangchal ul ponay-yess-sup-ni-ta.
Mr. TC days after Kyengseng DR go-and then me to long letter AC send-PST-AH-IN-DC
Mr. sent me an epistle when he got to Seoul after a few days.

2. 나는 勿論 答하지 아니했습니다. (448)

2. na nun mwulon tapha-ci an-i-hay-ss-sup-ni-ta.
i TC of course respond-NOM not-be-do-PST-AH-IN-DC
I did not respond of course.

3. 두번째 편지가 또 왔습니다. (448)

3. twu penccay phyenci ka tto wa-ss-sup-ni-ta.
second times letter NM again come-PST-AH-DC
The second letter arrived

4. 나는 간단히 답장을 했습니다. (448)

4. na nun kantanhi tapcang ul hay-ss-sup-ni-ta.
I TC briefly reply AC do-PST-AH-IN-DC
I replied briefly.

5. 며칠 後에 그난 또 내려왔습니다. (448)

5. myechil hwu ey ku nan tto naly-e wa-ss-sup-ni-ta.
several days after to he TC again lower-INF come-PST-IN-DC
After a few days later, he came down again.

6. 나는 이번에는 보지아니 하였습니다. (448)

6. na nun ipen ey nun po-ci ani ha-yess-sup-ni-ta.
I TC this time to TC see-NOM not do-PST-AH-IN-DC
I did not even see him this time.

7. 氏は本郷으로 내려가면서 東京갈 때 편지 하여달라고 하였습니다. (448)

7. ssi nun ponhyang ulo nayly-e ka-myense tongkyeng ka-l ttay phyenci hay-e tal-na ko
Mr. TC hometown DR lower-INF go-while Tokyo go-PRS when letter send-INF do-IM QT
hay-ess-sup-ni-ta.
say-PST-AH-IN-DC
When Mr. was leaving for his hometown, he asked me to send him a letter when I left for Tokyo.

8. 그 後 내가 東京을 갈때 無意識的으로 葉書を 하였습니다. (448)

8. ku hwu nay ka tongkyeng ul ka-l ttay mwuysikcek ulo yepse lul hay-ass-sup-ni-ta.
that after I NM Tokyo AC go-RL when unconscious DR postcard AC do-PST-AH-IN-DC
After that, I carelessly sent a postcard when I was leaving for Tokyo.

9. 밤中 大阪을 지날 때 원 四方 帽子 쓴 學生이 인사를 하였습니다. (448)

9. pam cwung tayphan ul cina-l ttay sapang moca ssu-n haksayng i insa lul hay-ass-sup-ni-ta.
night middle Osaka AC pass-PRS when rhomb-hat wear-RL studentNMgreetingAC do-PST-AH-IN-DC
When I passed Osaka at night, the student who wore a uniform hat greeted me.

10. 나는 알아보지를 못 하였습니다. (448)

10. na nun alapo-ci lul mos hay-ass-t-un kes i-oy-ta.
I TC recognize-NOM AC not do-PST-RT-RL thing be-AH-DC
It so happened that I did not recognize him.

11. 電車 停留場에서 내가 손을 내밀었습니다. (449).

11. cenchu cenglywucang eyes nay ka son ul naymil-es-sup-ni-ta.
train station in I NM hand AC reach-PST-AH-IN-DC
At a train station, I reached out my hands to shake him.

12. 氏は 뜨겁게 握手을 하고 因하여 갓가온 수폴노 가지고 하더니 거기서 하나님께 感謝하다는 祈禱를 올렸습니다. (449)

12. ssi nun ttukep-key akswu lul ha-ko inha-ya kaskao-n suphwul no ka-ci ko ha-te-ni
Mr. TC hot-AD handshake AC do-and result-soclose-RL forest DR go-PR QT say-RT-since
keki se hananim kkui kamsaha-ta-n-un kito lul olni-ess-sup-ni-ta

there in God to appreciate-DC-IN-RL prayer AC give-PST-AH-IN-DC
He shook my hands warmly, and asked me to go to the forest nearby. He said a prayer of thanksgiving to God.

13. 氏は京都에 나는 東京에 잇스면서 一日에 一次式을 나오기도 하고 或 散歩하다가 巡査에게 注意도 받고 或 ぽ트를 타고 一日의 愉快함을 지낸 일도 잇고 雪景을 차차 旅行한 일도 잇섯습니다. (449)

13. ssi nun kyengto ey na nun tongkyeng ey iss-umyense ilil ey ilchasik ul nao-ki to
Mr. TC Kyoto to I TC Tokyo to exist-while one day once AC come-NOM also

ha-ko hok sanpoha-taka swunkyang eykey cwuuy to pas-ko hok ppotho
do-and sometimes walk-and then police from warning indeed receive-and sometimes boat
lul tha-ko ilil uy yukhoyha-m cinay-n il to is-ko selkyeng ul
AC ride-and a day GN pleasant-NOM spent a time-RL event indeed exist-and snowy views AC
cha-ca(se) yehangha-n il to iss-es-sup-ni-ta.
find-so travel-RL event indeed exist-PAST-AH-IN-DC
In turn, he once visited me in Kyoto while I visited him in Tokyo, when we got a warning from a policeman during our walk together at night, spent a pleasant time riding a boat, and travelled together to find scenic views in the snow.

14. 이러케 六年間 끄는 동안 氏は 몇 번이나 婚姻을 督促한 일이 잇섯습니다. (449)

14. ile khey ywuknyen kan kku-n-un tongan ssi nun myespen ina kyelhon ul tokchokha-n il
this AD 6 years for continue-IN-RL while Mr. TC several times marriage AC force-RL event
i iss-es-sup-ni-ta
NM exist-PST-AH-IN-DC

[He] proposed marriage to me a couple of times after our relationship had continued for 6 years.

15. 나는 그를 놓키 싯혔고 氏は 나를 놓치 아니 하엿습니다. (449)

15. na nun ku lul nos-khi silhy-es-ko ssi nun na lul nos-chi ani hay-ess-sum-ni-ta.
I TC him AC release-NOM hate-PST-and Mr. TC me AC release-NOM not do-PST-AH-IN-DC
I didn't want to let him go while he also did not want to let me go.

16. 그러다가 兩便 親戚들의 勸誘와 밋 自己 責任上 擇日을 하야 結婚한 거시엿습니다. (449)

16. kuletaka yangphyen chinchekul uy kwenyu wa mis caki caykimsang taykil ul ha-ya
meantime both sides relatives GN exhortation and my responsibility setting the date AC do-so
kyelhonha-n kes i-es-sum-ni-ta.
marry-RL thing be-PST-AH-IN-DC

In the mean time, I set up the date and got married due to the exhortation of my family and out of responsibility to the relationship.

Evaluation

1. 氏は 그 때 喪妻한 지 임의 三年이 되든 해라 매오 孤獨한 때이엿습니다. (448)

1. ssi nun ku ttay sangcheha-n ci imuy samnyen i toy-tun hay-(i)-la
Mr. TC that time losing wife-RL NOM approximately three years NM become-RT year-be-se
mayo kotokha-n ttay i-yess-sup-ni-ta
very lonesome-RL time be-PST-AH-IN-DC

That was the time that he felt loneliness because it had been three years since his wife passed away.

2. 率直하고 熱情으로 써 잊었습니다. (448)

2. solcikha-ko yelceng ulo ss-e is-ess-sup-ni-ta.
honest-and passion DR write-INF write-PST-AH-IN-DC
His writing was honest and passionate.

3. 이와 갖치 氏의 片紙 氏의 말, 氏의 行動은 理性을 超越한 感情 뿐이엇고 熱뿐이엇사외다. (449)

3. i wa kaschi ssi uy phyenci ssi uy mal ssi uy hayngtong un iseng ul chowelha-n
this with like Mr. GN letter Mr. GN speechMr. GN behavior TC rationality AC transcend-RL e
kanceng ppwun i-yess-ko yel ppwun i-ess-saoy-ta.
emotion only be-PST-and passion only be-PST-AH-DC
Like this, his letter, his speech, and his behavior expressed emotion and passion that transcended rationality.

4. 나는 이 熱을 받을 때마다 기뻐했습니다. (449)

4. na nun i yel ul pas-ul ttay mata kisp-es-sup-ni-ta.
I TC this passion AC receive-PRS when ever happy-PST-AH-IN-DC
Whenever I received his passion and I felt happy.

5. 그러나 나는 斷行하고 십지아니 하였습니다. (449)

5. kulena na nun tanhaynggha-ko sip-ci ani hay-ess-sup-ni-ta.
however I TC perform-and want to-NOM not do-PST-AH-IN-DC
However, I didn't want to marry him.

6. 氏의 사랑이 理性을 超越한이만치 無條件의 사랑 卽 異性 本能에 지나지 아닌 사랑이요. 나라는 一個性에 對한 理解가 잇슬가 하는 疑心이 생긴 것이외다. (449)

6. ssi uy salang i iseng ul chowelha-n manchi mwucokencek salang cuk iseng
Mr. GN love NM rationality AC transcend-RL degree unconditional love so sexual
ponnung ey cina-ci an-i-n salang i-o na la-n-un ilkayseng ey tayha-n
instinct to limited-NOM not-be-RL love be-BLN I DC-IN-RL one person to about-RL
ihay ka is-ul-ka ha-n-un uysim i sayngki-n kes i-oy-ta.
understanding NM exist-PRS-Q think-IN-RL doubt NM have-RL thing be-AH-DC
I began to doubt that his love was unconditional; in other words, I wondered if it was nothing but the sexual
instinct, rather than a love based on true understanding of me as an individual.

7. 그리하여 本能的 사랑이라 할진대 나 外에 다른 女性이라도 無關할 거시오. 何必 나를 要求할 必要가 업슬듯 生覺든 거시엇습니다. (449)

7. kulihaya ponnungcek salang i-la ha-l-ci-n tay na oyey talu-n yeseng
therefore instinct love be-DCsay-PRS-NOM-RL if I besides different-RL woman
i-la to mwukwanha-l ket i-o haphil na lul yokwuha-l philyo ka
be-DC also no matter-PRS thing be-BLN in the world I AC demand-PRS need NM
eps-ul tus sayngkaktu-n kes i-es-sum-ni-ta
nonsexist-PRS like think-RL thing be-PST-AH-IN-DC
Therefore, I thought that if it was love based on sexual instinct, it would not matter to him whether he had
other women, and he would not have to have me.

8. 全人類中何必 너는 나를 求하고 나는 너를 짝지으랴 하는 대는 네가 내게 업서서는 아니 되고
 내가 네게 업서서는 아닐 될 무엇 하나를 차자 엇지 못하는 以上 그 結婚生活은 永久치 못할 거시오.
 幸福지 못하리라난 거슬 나는 일즉이 깨다랏든 거시엿습니다. (449)

8. cen inlywu cwung haphil ne nun na lul kwuha-ko na nun ne lul ccakci-ulya ha-n-un tay nun
 all people in only you TC I AC seek-and I TC you AC marry-intent do-IN-RL case TC
 ney ka nay key eps-esenun ani toy-ko nay ka ney key eps-esenun ani toy-l
 you NM me to nonexistence-if not become-and I NM you to non-exist-if not be-PRS
 mwues hana lul chac-a es-ci mos-ha-n-un isang ku kyelhonsaynghwal un yengkwu-chi
 what one AC find-INF receive-NOM not-do-IN-RL case that marriage life TC continue-NOM
 mos ha-l kes i-o hayngpok-ci mos-ha-lila-n-an kes ul na nun ilcuki kkaytal-as-t-un
 not do-PRS thing be-BLN happy-NOM not-do-DC-IN-RL thing AC I TC early realize-PST-IN-RL
 kes i-yess-sum-ni-ta.
 thing be-PST-AH-IN-DC

When you want me and I want to marry you above all others, if one cannot find something that can explain
 the reason why you cannot live without me and I cannot live without you, then I had to face the fact that the
 marriage could not be permanent and we could not be happy.

The initiation of the courtship between Na and the husband is depicted in examples 1 through 10. As the extract demonstrates, Kim is an active participant in the material process of initiating the courtship and attempts to woo Na by sending letters and coming to the house of Na's brother to see her, in examples 1, 3, and 5. However, Na's role is that of passive actor in the material process who displays a passive attitude in response to Kim's initiation in examples 2, 4, and 6. She does not reply to Kim's letter and had not tried to see him, even though he has visited her in examples 2 and 6, while the compliance with his courting in example 4 is depicted as a timid response marked by the modal adverb *kantanhakey* (briefly). This contrast between Kim and Na is perpetuated through the examples 7 to 10. In example 7, Kim is an actor who asks Na to let him know when she has left for Tokyo and, in example 9, intentionally adjusts his return to Japan in order to encounter Na at the train station. On the other hand, Na's involvement is depicted as minimal by the type of language used in example 7, when Na's action of sending a letter in order to inform him of her decision to leave for Japan is described as being done unconsciously, which indicates that she did not think of it as an important or

serious matter. In example 10, Na states, in retrospect, that she did not even recognize him. The contrast in the involvement between Na and Kim is indicative of Na's superiority over her former husband, and this is constituted by a particular use of language.

The development of the courtship in examples 11 to 13 is further depicted through the material process that constitutes the involvement of Na in the courtship as it increases gradually, although it remains minimal compared to that of Kim. The linguistic constitution of the marriage in examples 14 to 16 posits Kim as the active actor and Na is posited as a passive actor. In example 11, Na gives her hand to Kim to shake and Kim's response in example 12 is to be so deeply impressed by this offer that he says a prayer of thanksgiving. In example 13, both Na and Kim are posited as the actors in the material process indicating an activity in which they had participated together. However, in the depiction of the beginning of the marriage, Kim is again posited as the more active participant, as shown in example 14, when he twice proposes marriage to Na. In example 15, their dating relationship continues while neither of them wants to let go of others, and this is constituted by the mental process in which neither is sufficiently willing. In example 16, Na finally decides to marry due to the pressure of the family and obligation to reward Kim with a permanent relationship when he wants to marry her. In the narrative construction of courtship and marriage, Kim is constituted as the more active actor who tries to win Na and wants to marry her, whereas Na only gradually becomes more involved with the courtship and continues to be hesitant about marriage.

In the evaluation, Na's assessment of Kim's circumstances and of his love and passion toward her are expressed through a particular use of language, which is

specifically concerned with the words referring to emotion. First of all, the circumstances of Kim's life that prompt him to actively engage in courting Na are conveyed by the noun *kotokhanttay* (the time that he felt loneliness) as part of the relational process in example 1, because his wife had passed away three years before. In example 2, through the use of language in evaluating the letter, Na is concerned about her own evaluation as it is drawn from Kim's expressed emotive state, since that goal is more illuminated, through the passive sentence construction, than the husband's status as an actor. Na also assesses Kim's letter as being honest (*solcikhata*) and passionate (*yelcengulo*) as a way of modifying the verb *ssuta* (write) indicating the process of action. In example 3, Kim's speech, letter, and behavior are attributed by *isengul chowyoylhan kamceng* (emotion which transcends rationality) and *yel* (passion) in relational process. With this sentence construction, Na attributes, through her retrospection, Kim's emotion in accordance with his affection toward her. In example 4, Na's response to Kim's love and passion in courtship is constituted by the mental process in which Na is posited as the senser with the sensory adjective *kipputa* (happy) but in example 5, she still does not want to marry him.

The argument is drawn into the evaluation from example 6 to example 8 as a way of revealing her cognition concerning the true condition of free love, so that the reason for Na's hesitation to marry is related to Na's perspective on the condition. They constitute the mental process in which types of cognition, such as *uysim* (doubt) in example 6, *sayngkak* (thought) in example 7, and *kkaytasta* (realize) in example 8, embrace discourses of free love that define the true condition of love, such as true understanding of the individual character of the partner and the reason that love must

govern the sexual instinct. In example 6, Na doubts the true character of Kim's love by attributing it to *iseng ponnungey cinaci anin salang* (the sexual instinct), and the possibility that the husband could understand Na's true character is called into question. In example 7, Na reveals her suspicion that she could be easily be replaced by others, because Kim's love is derived solely from sexual instinct. In example 8, the true condition of romantic love is constituted by the cognitive realization that Na prioritizes the appreciation of individual character as a prerequisite for real veneration in a relationship.

The logical organization of the argument in evaluation is structured through the conjunction and the type of juxtaposition, as in examples 6 through 8. Particularly the conjunction *kulihaya* (therefore) in example 7 indicates that the proposition in contending that Na does not have to be his marital partner, is derived from example 6, in which Kim's love toward Na is described as restricted solely to his sexual instinct. The juxtaposition of two clauses in example 6 prioritizes the preceding clause over the following clause for its suggestion of probability. For instance, Na considers the sexual instinct as the motive for the former husband to be attracted to her, as revealed in the first clause, rather than due to his true affection for Na's individual character, as revealed in the second clause.

The interpersonal function constitutes a social relationship between Na and the reading public, because *ssi*, indicating the former husband Kim, is used interchangeably with the third person pronoun *ku* (he). In this sense, the narrative is addressed solely to the public rather than to the former husband Kim, so that she narrates past events regarding her courtship and marriage along with her evaluation. The deferential speech

level mostly (*u*)*pnita* predominates the extract in respect for the public. All the sentences are constituted by the declarative sentence type of which the function is the statement of what has happened and what she thinks about it, except example 6 through 8, which constitutes an argument. It is worth noticing that no modality is used in mitigating the decisive tone of Na. For instance, when she evaluates the former husband's mental state from examples 1 to 3 in the evaluation section, she does not use any modalization indicating a guess or conjecture even though she cannot directly see the interiority of her former husband. In this sense, Na's authority in the constitution of another's mental state dominates the text.

The form of contract functions as a mean to deliver what Na pursues through the marriage. The contract that is drawn into the text is not the authentic form of genre that is actually used in the social practices of everyday life. Rather, it is derived from the negotiation between Na and Kim that might come up in conversation. However, by presenting the condition of the marriage in the form of the provisions in a contract, she explicitly demonstrates the discourse of feminism in opposition to the patriarchal marriage institution. Her deepest fear is that she will lose her individual character by getting married. As is shown in extract 5, Na's demand is radical and aberrant, in that she refuses to be bound by any obligation toward her in-laws, and will not sacrifice the right to continue the cultivation and improvement of her own individual character.

Extract 5

1. 一生을 두고 지금과 갓치 나를 사랑해 주시요. (449)

1. ilsayng ul twu-ko cikum kwa kaschi na lul salangha-y cwu-si-yo
the rest of life AC continue-and now with like I AC love-INF give-RQ-BLN
Please love me for the rest of your life as you love me now.

2. 그림 그리는 거슬 妨害하지 마시오. (449)

2. kulim kuli-n-un kes ul panhayha-ci ma-si-o.
Picturedraw-IN-RL thing AC disturb-NOM not-RQ-BLN
Don't prevent me from pursuing my career as an artist.

3. 시어머니와 前室 딸과는 別居케 하여주시요. (449)

3. siemeni wa censil ttal kwa nun pyelke khey ha-ye cwu-si-o.
Mother-in-law with ex-wife daughter with NM separate AD do-INF give-RQ-BLN
Let me live apart from the mother-in-law and the daughter you acquired from your ex-wife.

The provisions from these three examples constitute the material process in which the husband is posited as the agent of the actions having an effect upon Na. In this sense, Na requests the husband either to do or not to do a particular action in their marriage life. The first condition expressed in example 1 is relevant to discourses of free love as the precondition of marriage when Na asks Kim to love her forever. The second condition, in example 2, reflects her insistence that her career as an artist will not be disturbed by the marriage. Na goes against the patriarchal marriage institution that does not allow married women to prioritize the pursuit of a social career over the roles of mother and wife within the family. The third condition, in example 3, rejects the wife's traditional obligations towards the in-laws and step-daughter, indicating that she has refused to function as a subservient wife for her husband's family. In this sense, Na reinvents marriage as a commitment that is based on the romantic love and can accommodate her pursuit of a

career in public life and will not force her to be bound up with the duties and obligations of the traditional patriarchal family.

Through the use of language, Na constitutes a social relationship between Na and the former husband in shaping herself as the subject of power over the former husband, who is posited as powerless and compelled to accept Na's request. The provisions are written at the blunt speech level that stands in contrast to the deferential speech level that Na used when addressing to the husband. The mood is constituted by the propositive sentence type that posits Na as one who demands and requests, so that Na possesses power over the husband. The auxiliary verb *e/a cwuta* (doing it for me) in examples 1 and 2, mitigates the force of demand with politeness. However, the auxiliary verb *ci malta*, which denotes the prohibition on interfering with her activity of drawing a picture, is more direct in nature and implies more of a direct command than *e/a cwuta*.

4.4.2.2 As a wife and a mother versus the pursuit of career (narrative)

Throughout the genre of narrative, Na depicts her married life as the struggle between her conflicted identities as a married woman and as an intellectual and artist. In contrast with the aforementioned conditions of the marriage that she demands before the marriage, she is compromised by patriarchal ideology by taking on her role as a married woman along with the pursuit of a public life. In the narrative construction of her marriage, she constitutes an image of herself as a diligent intellectual, who succeeds in gaining attention from society for her art while she performs her duty as a wife, a mother, and daughter-in-law, as is shown in extract 6.

Extract 6

Complicating Action

1. 辯護士로 外交官으로 遊覽客으로 아들 工夫로 父로 畫家로 妻로 母로 며느리로 이 生活에서 저 生活로 저 生活에서 이 生活로 輕중경중 뛰는 生活을 하게 되었습니다. (450)

1. pyenhosa lo oykyokwan ulo ywulamkayk ulo atul konpwu lo pwu lo hwaka lo che lo mo lo
lawyer as diplomat as traveler as son study by father as artist as wife as mother as
myenuli lo i saynghwal eyes ce saynghwal lo ce saynghwal eyes i
dauter-in-law as this life from that life DR that life from this
syanghwa lo kkengchwungkkengchwung ttwi-n-un saynghwal ul ha-key toy-yess-sum-ni-ta.
life DR hopefully jump-IN-RL life AC do-AD become-PST-AH-IN-DC

As a lawyer, diplomat, traveler, an advisor of son's studies, and as a father, as an artist, a wife, a mother, and a daughter-in-law, [we] lived lives, jumping from this life to that life.

2. 내가 出品한 作品이 特選이 되고 入賞이 될 때 氏는 나와 똑갓치 깃버해 주었습니다. (450)

2. nay ka chwulphwumha-n cakphwum i thuksen i toy-ko ipsen i toy-l
I NM submit-RL work NM special award NM become-and award NM become-PRS
ttay ssi nun na wa ttokkaschi kispeha-y cwu-es-sup-ni-ta.
when Mr. TC I with equally rejoice-INF give-PST-AH-IN-DC
Whenever the art work that I submitted in a contest was awarded a special prize, he rejoiced as much as I did.

3. 모든 사람은 나의게 남편 잘든 德이라고 稱頌이 자자하였습니다. (450)

3. motun salam un na uykey namphyen cal twu-n tek i-la-ko chingsong i
people TC me to husband good have-RL reason be-DC-GT compliment NM
cacaha-yes-sup-ni-ta.
all known-PST-AH-IN-DC

All the people complimented him about me as if [all the success] was due to the fact that I had a good husband.

4. 나는 決코 家事를 蔑연히 하고 그림을 그려온 일은 업섯습니다. (450)

4. na nun kyelkho kasa lul pemyenhi ha-ko kulim ul kuly-e o-n il un
I TC ever domestic duties AC idly do-and picture AC draw-INF come-RL event TC
eps-es-sup-ni-ta
nonsexist-Past-AH-IN-DC

I never drew pictures while neglecting domestic duties.

5. 내 몸에 비단옷을 입어본 일이 업섯고 一分이라도 노라본 일이 업섯습니다. (450)

5. nay mom ye pitanos ul ip-e po-n il i eps-es-ko ilpwun
my body to silk clothing AC wear-INF see-RL event NM nonexistence-PST-and one minutes
i-lato nol-a po-n il i eps-es-sup-ni-ta
be-although play-INF see-RL event NM non-existence-PST-AH-IN-DC

I never put on silk clothing and never took a rest even for one minute.

Evaluation

1. 經濟上 裕餘하얏고 하고저 하는 바를 다 해왔고 努力한 바가 다 成就되엿습니다. (450)

1. kyengcey sang yeywuha-yass-ko ha-ko-ca ha-n-un pa lul ta ha-y wa-s-ko
Economic aspect stable-PST-and do-and-NOM do-IN-RL things AC all do-INF come-PST-and
nolyekha-n pa ka ta sengchwitoy-yes-sum-ni-ta.
endeavor-RL thing NM all succeed-PST-IN-DC

I was financially stable, I had done everything that I wanted, and I had succeeded in everything that I had endeavored to accomplish.

2. 이만하면 幸福스러운 生活이라고 할만 하엿습니다. (450)

2. imanha-myen hayngpoksule-un saynghwal i-la-ko ha-l man ha-yes-sum-ni-ta.
this extent-if happy-RL life be-DC-QT say-PRS extent do-PST-AH-IN-DC

To this extent, and in these conditions, I could call it a happy life.

3. 氏의 性格은 어대까지든지 理智를 떠난 感情的이어서 一寸의 압길을 豫想치 못하엿습니다. (450)

3. ssi uy sengkyek un etay kkaci tunci ici ul ttena-n kamsangcek i-ese
Mr. GN personality TC where to whether rationality AC beyond-RL emotional be-since
ilchon uy apkil ul yeysang-chi mos ha-yess-sum-ni-ta.
one inch GN front road AC expect-NOM not do-PST-AH-IN-DC

His character was emotional and beyond rationality, I never knew what would happen from one moment to the next.

4. 나는 좀더 社會人으로 主婦로 사람답게 잘 살고 심헛습니다. (450)

4. na nun com te sahyoin ulo cwupu lo salamtap-key cal sal-ko
I TC little more social person as housewife as like humanbeing-AD well live-and
siph-ess-sum-ni-ta.
want-PST-AH-IN-DC

I liked to live life like a fully human being, as both a member of society and a wife.

5. 나는 滿足하엿고 깃벳섯나이다. (450)

5. na nun mancokha-yes-ko kisp-es-nai-ta.
I TC satisfy-PST-and happy-PST-AH-DC
I was satisfied and pleased.

In complicating action, Na is posited as an actor in the material process in example 1, 4, and 5, when she depicts the ways in which she strives to accomplish success both in her family and in society. In example 1, the juxtaposition of her statuses, such as artist, wife, daughter-in-law, is marked by the particle (*u*)*lo* and is cited as the reason that she lives a busy life as she jumps from one mode of living to another. This indicates that the

distinction between her status as a married woman and as a member of intellectual society is already foregrounded. Example 4 employs *epta* as its predicate in order to refute the claim that her success as an artist is due to her unconcern about or neglect of domestic duties, while it functions as a way to disclaim any actions that are involved in luxury and laziness, as in example 5.

The narrative construction of the former husband involved in married life is positive in the sense that Kim is described as a good husband and a father. In example 1, Kim is posited as an actor with Na in a material process in which he jumps from this life to that life in the sense that he is also diligent and a deliberate member of the family. Moreover, the mental reaction to Na's success as an artist is constituted by the mental process in example 2, when he rejoices at the success of Na as an artist. In example 3, the indirect speech presentation of the colleagues of Na also indicates that the former husband is considered by others to be the perfect husband. The conjunctive suffix *~ko* dominates in complicating actions as a way of linking actions together, apart from the line with the sequence of the time, such as one action preceding or following another action. Instead, two actions linked by *~ko* points to different actions but are involved with the same category of constructing the self, such as winning different kinds of awards, in example 2, doing the house work and drawing a picture, in example 4, and not wearing luxurious clothes and not wasting time, in example 5.

The evaluation section consists of the mental process that constitutes Na's disposition toward her marriage, except in example 1, which evaluates her married life in general as economically stable and describes her success both in society and in her family. The mental process denoting Na's desire, in example 4, indicates that she wants to

pursue her social career and the duties of a housewife. Example 2 and 5 constitutes Na's emotive states as satisfaction in regard to her marriage, such as *hangpoksulepta* (happy) in example 2, and in regard to the former husband's concern and care for her social life, such as *mancokhata* (being satisfied) and *kipputa* (being pleased), in example 5. Example 3 constitutes the evaluation of the former husband that is not compatible with the former construction of Kim as the perfect husband. The evaluation is expressed through the relational process and the mental process denoting cognition. The embedded clause marked by *e/a se* constitutes the relational process in which Kim's character is characterized as *kamcengcek* (emotional), whereas the main clause constitutes the cognition of Na, who did not expect his attitudes to change so suddenly. It alludes to the upcoming divorce that is considered to be a sudden change of the former husband's affection caused by the emotive response to the rumors of Na's extramarital relationship. The conjunctive suffix *~ko* links two clauses together in relation to the similar result or mental state rather than in a sequence of events, such as the successes in family and the public life, in example 1 and the positive mental state in regard to the marriage, in example 5. The conjunctive suffix *~e/ase* in example 3 denotes his emotional character as the reason why she has not expected the shift of the husband's former attitude.

The interpersonal function in both complicating actions and evaluation constitutes the social relationship between Na and the public reader, that the addressee term *ssi*, refers to the former husband as the third person. The deferential speech level is expressed through the sentence ender *(u)pnita* and *naita*. The mood is associated with the declarative sentence type as a way of stating events in complicating action and as a

means of displaying Na's evaluation of them. In both instances, the speech function is that of a statement.

4.4.2.3 Conflict with in-law-family (narrative)

The narrative genre illustrates Na's conflict with her in-law family, some of whom are emerging from financial difficulty after returning from America and Europe. This includes the husband's uncles' family who come to live with her, and the husband's sister and mother-in-law with whom Na is in conflict. Throughout the narrative construction, Na criticizes the inequities of the patriarchal family, as it confines the married women to the role of nothing more than a servant of the husband's family. Na would not be tolerated by her in-laws, particularly by her husband's sister and mother-in-law, in her role as a modern intellectual, and she is forced to take care of the husband's uncle's family despite the fact that she and her husband are facing financial difficulties of their own, as is shown in extract 7.

Extract 7

Complicating action

1.우리가 歐米漫遊하고 도라온지 一朔만에 셋째 媳三寸이 他地方에서 農事짓든 거슬 집어치고 一分 準備업시 長足下되는 큰宅 卽 우리를 밋고 故鄉을 차자 도라온 거시외다.(452-453)

1. wuli ka kwumimanywuha-ko ilsak man ey seyscay sisamchon i
 we NM Europe-America-travel-and one month only to third the husband's uncle NM
 thacipang eyse nongsacis-tun kes ul cip-e chi-ko ilpwun cwunpi eps-i
 other region from cultivate-RT thing AC give up-INF throw-and a little preparation non exist-and
 cangcokha toy-n-un khun-tayk cuk wuli lul mis-ko kohyang ul chac-a tol-a
 first newpew become-IN-RL Head-house so we AC believe-and hometown AC find-INF return-
 o-n kes i-oy-ta.
 INF come-RT thing-be-AH-DC

Within one month after returning from a trip to Europe and America, the third uncle of the husband came to our hometown to be dependent on our family, which is the head house, after they had given up on an attempt to cultivate land in another region

2. 어안이 병병한지 몇칠이 못되어 둘째 媳三寸이 또 다섯食口를 데리고 와습니다. (453)

2. ean i pengpengha-n-ci myeschil i mos-toy-ye twulcay sisamchon i tto
speech NMdumbfound-RL-NOM several days NM not-become-INF second husband's uncle NM again
tases sikkwu lul teyli-ko wa-s-up-ni-ta.
five family members AC carry-and come-PST-IN-DC
After less than a few days, when we were still dumbfounded, a second uncle came to our hometown with his five family members.

3. 할 수 업시 三寸 두 분은 一年間 아래 방에 피시고 四寸들은 다 각각 就職케 하였습니다. (453)

3. ha-l swu eps-i samchon twu pwun un ilnyen-kan alay pang ey moy-si-ko sachon tul un
Do-PRS way not-and uncle two peopleTC one year-for lower room in stay-SH-and cousin PL TC
ta kakkak chwicik-khey ha-yess-sum-ni-ta.
all each being hired-AD do-PST-AH-IN-DC
Since there were no other options, we let two uncles stay in the lower part of the house, and made the other cousins find jobs.

4. 이려고 보니 近親間 自然 적은 말이 늘어지고 업난 말이 생기기 시작하게 되였고 큰 事件은 朝夕
이 업는 四寸 아들을 아모 預算 업시 高等學校에 入學을 식이고 그 學資는 우리가 맞게 된 거시외다.
(453)

4. ile-ko po-ni kunchin-kan cayen cek-un mal i nul-e ci-ko ep-n-an
this-and see-sincefamily-between naturally small-RL word NM increase-INF get-and noexist-IN-RL
mal i sayng-ki-ki sichakha-key toy-yes-ko khun saken un co-sek i
word NM emerge-PAS-NOM begin-AD become-PST-and big incident TC breakfast-dinnerNM
ep-n-un sachon atul ul amo yesan eps-i kotunghakkyo ey iphak ul sik-i-ko
nonsexist-IN-RLnephew son AC ever money nonsexist-and high school toenter ACmake-CAS-and
ku hakca nun wuli ka mas-key toy-n kes i-oy-ta.
that tuition TC we NM take care of-AD become-RL thing be-AH-DC
Due to this reason, there emerged a conflict among the family members, and the biggest problem was whether or not to have the nephew enter high school and whether or not we should take care of his tuition.

5. 나는 不得已 남편이 就職할 동안 一年間만 停學하여 달나고 要求하엿사외다.

5. na nun pwutuki namphyen i chwicikha-l tongan ilnyen-kan man hywuhakha-ye tal-na-ko
I TC inevitably husband NM find a job-PRS while a year-for only leave of absence-INF do-IM-and
yokwuha-yes-saoy-ta.
demand-PST-AH-DC
I requested to withdraw the nephew from school temporarily until the husband found a job.

6. 三寸은 大發怒發 하섯사외다.

6. samchon un taypalnopal ha-sy-es-saoy-ta.
uncle TC furious do-SH-PST-AH-DC
The uncle became furious.

7. 우리 집 살님살이에 間接으로全權을 가진 者가 잇스니 즉 시누이외다. (453)

7. wuli cip salnimsali kancep ulo cenkwen ul kaci-n ca ka
 our house the management of the household indirect DR complete power AC have-RL person NM
 iss-uni cuk sinwui oy-ta.
 exist-since in other words sister-in-law be-DC

The person who indirectly controlled the management of the household was the husband's sister.

8. 모든 일에 시어머니에 코취 노릇을 할 뿐 아니라 심지어 서울서 온 손님과 海雲臺를 갖다 오면
 내일은 반드시 시어머니가 업는 돈을 박박 긁어서라도 갖다옵니다.(453)

8. motun il ey siemeni ey cochwi nulus ul ha-l ppwun an-i-la simcie sewul se o-n
 all event in mother-in-law to couch role AC do-PROnly not-be-and even seoul from come-RL
 sonnim kwa haywuntay lul kas-ta o-myen nayil un pantusi siemeni ka ep-n-un
 guest with haywuntay AC go-and come-if tomorrow TC certainly mother-in-law NM no-IN-RL
 ton ul pakpak kulk-ese-lato kas-ta-o-m-ni-ta.

Money AC the sound of scrubbing scrub-so-certainly go-and-come-AH-IN-DC

[The husband's sister] not only played a role as a kind of a coach for my mother-in-law, but whenever I went to Haywuntay with the guest from Seoul, the next day, my mother-in-law also went to haywuntay, after scrounging money from the family.

9. 내가 歐米漫遊에서 도라오난 길에 여러 親戚 親舊들에게 土産物을 多小 사가지고 왔습니다.(453-454)

9. nay ka kwu-mimanywu eyes tol-a-o-n-an kil ey yele chinchek chinkwu tul eykey
 I NM Europe-America-tropfrom return-INF-come-IN-RL way in many family friends PL to
 thosanmwul ul taso sy-a-kaci-ko wa-s-sum-ni-ta.
 local product AC little buy-INF-have-and come-PST-AH-IN-DC

On my way back from America and Europe, I brought some gifts for family and friends.

10. 그러나 시어머니와 시누이며 其外 近親에게는 사가지고 오지 아니하엿습니다.(454)

10. kulena siemeni wa sinwui mye ki-oy kunchin eykey nun saka-ci-ko o-ci
 However mother with sister-in-law and that-besides in-laws to TC buy-NOM-and come-NOM
 ani ha-yes-sum-ni-ta.
 not do-PST-AH-IN-DC

However, I did not bring anything for my mother-in-law, the husband's sister, and the other in-laws.

11. 어느때 내가 [나는 東萊가 실향요. 암만해도 서울 가서 살아야겠서요] 하엿사외다. (454)

11. enuttay nay ka[na nun tonglay ka silh-ye.yo. amman hay-to sewul ka-se sal-a-ya-keyss-eyo
 sometime I NM I TC tonglay NM hate-POL anyway do-also seoul go-and live-INF-obligation
 intend-POL

At one point, I said "I don't like Tonglay and I like to live in Seoul someday".

Evaluation

1. 歸家 後 就職도 아니된 때라 도읍지도 못하고 보자니 딱하고 實노 亂處한 處地이엿사외다. (453)

1. kwika hwu chwicik to ani-toy-n ttay-la towu-p-ci do mos-ha-ko ttakha-ko
 Return after find a job also not-become-RL when-since help-IN-NOM also not-do-and
 ttakha-ko sil no nancheha-n checi i-yess-saoy-ta.
 pitiful-and true DR embarrasse-RL circumstance be-PST-AH-DC

Because it was the time when the husband had not been hired yet, after our return from the trip, we were in an embarrassed situation, in that we could not financially help them.

2. 漫遊 後에 感想談 드르러 京鄕 各處로붓혀 오는 知人 親舊를 待接하기에도 넉넉지 못하였다. (453)

2. manywu hwu ey kamsangtam tul-ule kyenghyang kakche lo pwushe o-n-un
trip after in my experience of the trip listen-to seoul various area DR from come-IN-RL
ciin chinkwu lul taycepha-ki ey to neknek-ci mos-ha-yess-ta.
colleagues friends AC treat-NOM to also sufficient-NOM not-do-PST-DC
I could not sufficiently entertain the visitors from other places, who came to hear about our experience during the trip.

3. 업는 거슬 잇는 체 하고 지내난 거슨 虛榮이나 出世 方針上 避치 못할 社交이엇사외다. (453)

3. ep-n-un kes ul is-n-un cheyha-ko cinay-n-an kes un heyeng i-na chwulse pangchimsang
Noexist-IN-RL thing AC exist-IN-RL pretend-and live-IN-RL thing TC vanity be-but success the way
phi-chi mos-ha-l sakyo i-es-saoy-ta.
avoid-NOM not-do-PRS social life be-PST-AH-DC
Even though it would be considered vain and a luxury to entertain guests while in a financially difficult situation, it was inevitable that a social life would be required for our successful career in the future.

4. 이거슬 理解해줄 그들이 아니엇사외다. (453)

4. ikes ul ihayha-y chwu-l kutul i an i-es-saoy-ta.
this AC understand-INF give-PRS they NM not be-PST-AH-DC
They were not people who would understand this.

5. 이러자니 돈이 업고 저러자니 인심 일코 實로 엇절길이 업섯나이다. (453)

5. ile-ca-ni ton i ep-ko cele-ca-ni insim il-kho sil lo es-ce-l kil
this-NOM money NM nonexist-and that-NOM-to people's heart lose-and true DR anything-do-RL way
i eps-es-nai-ta.
NM nonsexist-PST-AH-DC
To do this, we didn't have the money, and if we did that, we would lose the family's loyalty.

6. 이는 내가 放心하였다는 것보다 그들에게 適當한 物件이 업섯든 거시외다. (454)

6. i nun nay ka pangsimha-yes-ta-n-un ket pota kutul eykey cektangha-n mwulken i
this TC I NM careless-PST-DC-IN-RL thing rather than them to appropriate-RL thing NM
eps-es-t-un kes i-oy-ta.
nonsexist-PST-RT-RL thing be-AH-DC
This was not because I didn't care about them but, rather, that I couldn't find a gift suitable for them.

7. 그들은 섭섭히 역이고 비우순 거시외다. (454)

7. kutul un sepsephi yeki-ko piwus-un kes i-oy-ta.
they TC angrily regard-and deride-RL thing be-AH-DC
They got angry and derided me.

8. 實로 사는世上은 갓흐나 마음 세상이 달느고 하니 품로운일이 만났습니다. (454)

8. sil lo sa-n-un seysang un kas-una maun seysang i talu-ko ha-ni kolowu-n il i
true DR live-IN-RL world TC same-but heart world NM different-and do-so suffer-RL thing NM
manh-as-sum-ni-ta.

a lot-PST-AH-IN-DC

Because our bodies lived in the same world but our thoughts resided in a different world, there were a lot of things for me to suffer.

9. 以上에 여러 가지를 모아 오라비댁은 어머니피 不孝오 親戚에 不睦이오 故鄉을 실희하는 달쁜
사람이라고 結論이 된 것시외다. (454)

9. isang ey yele kaci lul moa olabitayk un emeni kkui pulhyo o chinchek ey pwul-mok i-o
summing up several thingsACcollectsister-in-lawTCmother to disloyal be family to not-harmony be-and
kohyang ul silhyeha-n-un taltt-un salam i-la-ko kyelon i toy-n kes i-oy-ta.

hometown AC dislike-IN-RL vain-RL person be-DC-QT conclusion NM become-RL thing be-AH-DC
To sum up all the troubles, they people concluded that In-law (me) was a person who was disloyal to her
mother-in-law and disliked the husband's hometown.

10. 一家庭에 主婦가 둘이어서 시어머니는 내 살님이라 하고 며누리는 따로 預算이 잇고 시누이가
干涉을 하고 살님하는 마누라가 피사실을하고 前後左右에 兄弟 親戚이 와글와글하니多情치
못하고 약지도못하고 돈도엮고 方針도 엮고 나이도 어리고 舊習에 단연도 엮는 一個 主婦의 處地가
亂處하였사외다. (454)

10. ilkaceng ey chwupwu ka twul i-ese siemeni nun nay sallim i-la ha-ko myenuli nun
one familyto housewife NM twobe-so mother TC my household be-DC say-and daughter-in-law TC
ttalo yesan i is-ko sinwui ka wu-po ul ha-ko sallimha-n-un manwula kkoysasil
separate money NM have-and sister NM invervene ACdo-and managing-IN-RL wife alienation
ul ha-ko cenhwucwawu ey hyengcey chinchek i wakulwakulha-ni taceng-chi mos-ha-ko ton to
AC do-and all direction in brothers relatives NM crowd-so friendly-NOM not-do-and money also
ep-ko pangchim to ep-ko nai to eli-ko kwusup ey tanyen to ep-n-un
noand solution alsonoexist-and age also young-and convention in familiarity also noexist-IN-RL
ilkay cwupwu uy checi ka nancheha-yes-saoy-ta.
mere housewife GN circumstance NM difficult-PST-AH-DC

In one household, there were two housewives, so that the mother-in-law attempted to control the household and the daughter-in-laws functions as another house wife, and in addition, the husband's sister intervened in family matters. The husband's other family members were in league with them, and in my situation as a mere housewife, I was part of a couple who were not kind, not shrewd, didn't have money, and were too young. Having no experience with the traditional extended family, I was embarrassed.

In the linguistic construction of the narrative, she intensifies the actions of her husband's

extended family by positing them as actors who have caused the troubles that Na finds

intolerable. On the other hand, when Na posits herself as the actor of specific actions, she

mitigates the agency through the use of a modal adverb denoting inevitability, or

formulates it as an action in response to the actions of a family member, or as one she had

to commit due to financial deficiency. Na's other action, which is not done in response to

the action of an in-law and not augmented by a modal adverb, is further excused in the evaluation. The evaluation primarily constitutes the mental state of Na and her feeling in the course of her conflict, or as an excuse for the action that infuriates the family members, whereas she constitutes the mental state of her in-law on the basis on her subjective interpretation without modality.

In the examples 1 through 6 of complicating action, Na depicts in detail the trouble caused by the uncles and their families who come to the couple's hometown, and depends on Na's family to help them. In examples 1 and 2, the third and second uncles are actors who appear in her hometown in a material process. *Cwunpiepsi* (without preparation) is a modal adverb negatively marking their action of coming to the town. *Eani pengpenghanci* (being dumbfounded), in example 2, indicates Na's emotive state in response to their coming. Example 3 constitutes Na's action which she has taken to solve problems caused by their sudden return, so that she lets two uncles stay in the lower part of the house and demands that the cousins find jobs. *Halswuepsi* (without other options) modifies the action of Na as inevitably chosen. In example 4, two subordinate clauses marked by *ko* are combined with the auxiliary verb *key toyta* (to become) as a way of emphasizing that certain events, such as the conflict among the family members and the decision to pay the nephew's tuition, were out of Na's control. In example 5, Na's demand that the nephew be withdrawn from school temporarily is also marked by *pwutuki* (inevitably), mitigating the negative effects of her demand. In turn, the uncle's reaction of anger as a mental process is constituted in example 6.

Her conflict with her mother-in-law and sister-in-law is depicted in example 7 through 11. In example 7, the term *sinwui* (sister-in-law) is attributed to the person in the

relational process who has control over and influences the managing of the household. In example 8, the sister-in-law and mother are posited as the actors in material processes in which the sister-in-law coaches the mother-in-law in controlling Na and the mother acts as she is advised to act. In examples 9 and 10, Na is posited as one who is responsible for not procuring a gift for her in-law during her trip with her husband, even though she brought gifts for her friends and family, for which the excuse is explicated in an evaluation. In example 11, Na's direct speech presentation results in criticism from her in-laws when she reveals her mental state and informs them that she does not like the husband's hometown and would rather live in Seoul.

The formal organization is mostly expressed through the use of conjunctive suffixes. Particularly, the suffix *~ko* is used in the complicating action section as a way of linking two clause based on the time sequence, in which there is an event happening in example 1, and there is a linkage of different narrative events in examples 3 and 4. In example 1, the uncle's action of giving up the attempt at cultivation of land is constituted in the clause marked by *~ko* which precedes the action of returning to the hometown constituted in the second clause. However, in examples 3 and 4, suffix *~ko* juxtaposes the clauses denoting actions which are not linked in a time sequence even though clauses are in some way related and in the same category of narrative event. For example, in example 3, the suffix *~ko* links two actions, such as having two uncles in the same room and demanding that the cousins find jobs. It does not relate two actions in a time sequence, but, rather, links them as separate actions in a solution to the problems caused by the uncles' return. By the same token, the suffix in example 4 does not link two narrative events in a time sequence but links them as one unit of a narrative event depicting the

troubles caused by the uncles. The conjunctive suffix *~ko*, which is not based on the time sequence, creates the effect of turmoil and embarrassment by referring to the juxtaposition of the narrative event.

The evaluation section is comprised of Na's mental state caused by the conflict with her in-laws, the excuse for her action, and lastly, her interpretation of the family members' mental state in forming their judgment of her. Examples 1, 5, 9, and 11 constitute the mental processes of Na due to her conflict with the interests of her in-laws. In example 1, Na's ambivalent mental state in regard to her uncles' return to the hometown is expressed through the sensory adjective *ttakhata* (pity), and *nanchehata* (being embarrassed). The construction of her mental state connotes that she wants to help them, but her financial instability prevents her from doing so. In example 5, *escelkili epta* (doesn't know what to do) indicates the mental state of cognition that vindicates her request to withdraw the nephew from school and depicts the decision as being inevitable. In example 9, Na's mental state of *koylopta* (to suffer) is also foregrounded by the intensification of Na's difficulties when her life is drawn into the lives of her in-laws. In example 11, Na's conflicts with her husband's family are summarized, and the mental response to it is summed up as *nanchehata* (being embarrassed). Moreover, the sener of this embarrassment is identified as *ilkay cwupwu* (mere housewife), referring to herself, and this is modified by relative clauses elucidating her status as a victim who is powerless in opposition to the in-laws, who coerce her to sacrifice herself on behalf of their family.

The excuse for her actions which might be negatively viewed by her in-law-family is constituted by the relational process in examples 2, 3 and 6. In example 2, her

financial circumstances are characterized by the adjective *nekneksi moshata* (insufficient) for entertaining the guest who comes to hear about her trip, indicating Na's evaluation on her financial situation. Moreover, in example 3, the welcoming of a guest, despite financial difficulty, is described as *phichi moshal sakyō* (inevitable social life). With this attribution of inevitability, Na vindicates her action of accommodating guests, which, to the in-laws, might be seen as luxury. In example 6, the excuse for her action when she decides not to buy anything for her in-law family is constituted by the relational process in attributing the relative clause modifying the defective noun *kes*. The relative clause constitutes the existential process indicating that there was not any gift in Western countries fitting for a Korean in-law family.

The interpretation of the in-law family's negative mental disposition toward herself is expressed through the mental process. In example 4, the pronoun *kutul* (them) intensifying exclusiveness between her and in-law family is modified by the relative clause constituting the mental state denoting the cognition of failing to understand. In Na's opinion, the in-law family would not understand the social life that she shares her experience of the trip to America and Europe with other intellectuals. In example 7, the negative mental reaction of the mother-in-law and sister-in-law to her decision not to bring anything for them from her trip is constituted by the mental process of anger and derision. In example 9, Na linguistically constitutes the evaluation by the mother-in-law and sister-in-law of her behavior. Their evaluation of her is constituted by the mental process of concluding that Na is the type of person who is disloyal to her mother-in-law and dislikes the husband's hometown.

The linguistic features signaling interpersonal function are not prevalent in extract 7. Extract 7 is addressed solely to the public, as the pronoun *kutul* (them) indicates. The third pronoun indicating the in-law family excludes the former husband as the addressee. It also illuminates the exclusive relationship between Na and her in-laws. The deferential speech level expressed through sentence endings *(su)mnita* and *oyta*, which also marks a social relationship between Na and the public, predominates throughout the extract except in example 2 in the evaluation section. Example 2 is constituted by the neutral speech level which is the convention of writing for the public. The declarative sentence type is correlated with the speech function of a statement as it presents a version of events throughout the extract. It is also worth noticing that no modality is used, even in the constitution of the in-law family's mental states, as in examples 7 and 9 of the evaluation section. It indicates that she actively constructs the in-law family's aggressive mental reaction to Na without the use of the kind of modality that would mitigate her certainty of their mental reactions.

4.4.2.4 Extramarital affair (narrative+dialogue)

The extramarital love affair with Choy Lin that is referred to by C in the text is the significant narrative event that gives rise to the divorce. However, compared with other narrative events, such as the conflicts with the in-law family, the depiction of the affair is minimal. Moreover, detailed descriptions about what has happened in their affairs are not present except in the account of causal activities, such as sightseeing in the complicating action. On the contrary, she actively vindicates her affairs in her evaluation by stressing

her intent not to break up the marital relationship and by elaborating upon the extramarital affair as a socially acceptable activity.

Extract 8

Complicating action

1. 그를 對接하라고 料理를 하고 잇는 나에게 [안녕합쇼]하는 初 인사는 有心이도 힘이 잇는 말이엇사외다. (454)

1. ku lul taycepha-ly-a-ko coli lul ha-ko is-n-un na eykey [annyengha-p-syo] ha-n-un
him AC treat-intention-and cook AC do-and exist-IN-RL me to comfortable-AH-DCsay-IN-RL
cho insa nun ywusimi to him i is-n-un mal i-es-sa-oy-ta.
first greeting TC specially degree power NM exist-IN-RL word be-PST-SH-AH-DC
His first greeting [how do you do] to me as I prepared the food for him was words loaded with extraordinary power.

2. 以來 夫君은 獨逸노 가서 잇고 C와 나는 佛語를 모르난 關係上 通辯을 두고 언제든지 三人이 同伴 하야 食堂, 劇場, 船有 市外 求景을 다니며 놀앗사외다. (454-455)

2. ilay pwukwun un tokil no ka-se i-s-ko C wa na nun pwule lul molu-n-an kwankyesang
later husband TC Germany DR go-after be-PST-and C with I TC French AC not-IN-RL reason
thongpyen ul twu-ko encey-ten-ci samin i tongpanha-ya siktang, kukcang, senywu sioy
translator AC have-and when-RT-NOM three people NM together- INF restaurant theater ship
kwukyeng ul tani-mye nol-as-saoy-ta.
sightseeing AC go-while play-PST-AH-DC
While my husband went to and stayed in Germany, C and I went to a restaurant, to a theater, and traveled to the outskirts of a city on a ship with a translator, since I and C could not speak French.

3. 그리하야 過去之事, 現時事, 將來之事를 論하는 中에 共鳴되는 點이 만났고 서로 理解하게 되엇사외다. (455)

3. kulihaya kwakecisa, hyensisa, canglaycisa lul nonha-n-un cwung ey kongmyengtoy-n-un cem i
therefore past present future AC discuss-IN-RL middle to understand-IN-RL point NM
manh-as-ko selo ihayha-key toy-yes-saoy-ta.
a lot-PST-and each other understand-AD become-PST-AH-DC
Therefore, we had a lot in common, and came to understand each other by talking about our past, present, and future.

Evaluation

1. 이와 갓흔 生覺이 잇는 거슨 必竟 自己가 自己를 속이고 마는 거신 줄은 모르나 나는 決코 내 남편을 속이고 다른 男子 卽 C를 사랑하라고 하는 거슨 아니엇나이다. (455)

1. i wa kashun sayngkak i is-n-un kes un philkyeng caki ka caki lul soki-ko ma-n-un kes
 this with like thought NM exist-IN-RL thing TC after all self NM self AC deceive-and do-IN-RL thing
 i-n cwul un molu-na na nun kyelkho nay namphyen ul soki-ko talun namca cuk
 be-RL thing TC don't know-but I TC ever my husband AC deceive-and other man so
 C lul salangha-lya-ko ha-n-un kes un ani-es-nai-ta
 C AC love-intention-and do-IN-RL thing TC not-PST-AH-DC

Although I may deceive myself when I think this, I did not mean to cheat on my husband and love another man, C.

2. 오히려 男便에게 情이 두터워지리라고 믿었사되다. (455)

2. ohilye nampyen eykey ceng i twuthe-we ci-li-la-ko mis-es-saoy-ta.
 on the contrary husband to love NM close-PAS become-intention-DC-QT believe-PST-AH-DC
 On the contrary, I believed that I ended up loving him more.

3. 歐米一般 男女 夫婦 사이에 이러한 公然한 秘密이 잇는 거슬 보고 또 잇난거시 當然한 일이오 中
 心되는 本夫나 本妻를 엇지 안는 範圍 內에 行動은 罪도 아니오 失守도 아니라 가장 進步
 된 사람에게 맞당히 잇서야만할 感情이라고 生覺합니다. (455)

3. kwu-mi ilpan nam-nye pwupwu sai ey ileha-n kongyenha-n pimil i is-n-un
 Europe-US common husband and wife between to this kind-RL well-known-RL secret NM exist-IN-RL
 kes ul po-ko tto is-n-an kes i tangyenha-n il i-o cwungsim-toy-n-un ponpwu na ponche
 thing AC see-and also exist-IN-RL thing NM natural-RL event be-DC center-become-IN-RL hus-wife
 lul es-ci an-n-un pemwi nay ey hayngton un coy to ani-o silswu to ani-la kacang
 AC lose-NOM not-IN-RL extent within to behavior TC sin also not-DC mistake also not-DC most
 cinpo-toy-n salam eykey mastanghi iss-eya ha-l kamceng i-la-ko sayngkakha-p-ni-ta
 civilize-become-RL people to inevitably exist-INF do-PRS emotion be-DC-QT think-AH-IN-DC
 I saw the evidence of the secret of husbands and wives in Europe and America and that it is also natural,
 and I think that any behavior, if it is not neglect of a spouse, is not sin and not a mistake, but is part of the
 emotional experience that civilized people deservedly should have.

As is shown in extract 8, the constitution of the extramarital affair has been accomplished with three sentences, such as example 1, describing the first encounter with C, and example 2, referring to their activities in Paris and the development of their intimacy.

First of all, example 1 constitutes the relational process, in that the greeting of C in direct speech is attributed by *mal* (words) which is modified by the relative clause *yusimito himi ista* (with extraordinary power). It indicates the degree to which Na is impressed by the way in which C greets to her. Example 2 constitutes the material process in which Na and C undertake the sightseeing in Paris together. In example 3, the narrative report of the speech presentation briefly reveals what they talked about and that gives rise to the

mental state of their sympathy and understanding, which accelerates their intimacy. The conjunctive suffix *~ko*, in examples 2 and 3 of the complicating action, links two events together in line with the relation of the category of narrative events rather than in a time sequence.

The evaluation primarily constitutes the counter-argument toward social morality that posits women involved in extra-marital relationships as an aberrant. First of all, example 1 constitutes Na's true intention through a material process and a mental process in which she does not intend to cheat husband and love C. In turn, example 2 constitutes the mental process of Na denoting the cognition of the belief that the extramarital relationship benefits her marriage rather than harming it. Example 3 also constitutes Na's mental process of thinking that the extramarital relationship has the attribute of *kamceng* (emotion), and is something that the civilized deservedly should have. In comparison with the husband and wife of Europe and America, *cinpotoyin salam* (the civilized) is in accord with the standard of Western civilization in which the extramarital relationship is socially acceptable. The conjunctive suffix *~ina* (but), in example 1, links two contradictory clauses together as a way of privileging the second clause that it is not her intention to deceive her husband by loving others.

The interpersonal function is identical with the previous passage that constitutes the relationship between Na and the public marked by the addressee term and the deferential speech level expressed through *naita*, *oyta*, and *(su)pnita*. The addressee term *pwukwun*, in example 2 of the complicating action, and *namphyen* (the husband), in examples 1 and 2 of the evaluation implying Kim referred to by the third person, excludes the husband from the addressee. In this sense, the deferential speech level also

marks the public as the addressee. The declarative sentence type embodies the statement in narrating what has happened in the complicating action, whereas it constitutes the assertion in arguing her genuineness about the extramarital relationship in the evaluation section. The modalization of the auxiliary verb *~key toyta*, in example 3 of the complicating action, indicates that the reciprocal intimacy between Na and C is naturally occurring without their control, whereas the negated auxiliary verb *~ulye hata*, in example 1 of the evaluation, indicates the rejection of the intention of Na to break up the marriage.

Extract 9

1. [나는 공을 사랑합니다. 그러나 내 남편과 離婚은 아니 하합니다] 그는 내 등을 똑똑 두드리며 [과연 당신의 할말이오. 나는 그 말에 만족하오] 하엿사외다. (455)

1. [na nun kong ul salangha-p-ni-ta. kulena nay nampyen kwa ihon un ani ha-lye-p-ni-ta.]
I TC Mr. AC love-AH-IN-DC but myhusband with divorceTC not do-intention-AH-IN-DC
ku nun nay tung ul ttwukttwuk twutuli-mye [kwayen tangsin uy ha-l mal i-o.
he TC my back AC sound of tapping tap-while indeed you GN say-PRS words be-BLN
na nun ku mal ey mancokha-o.] ha-yess-saoy-ta.
I TC that words to satisfy-BLN do-PST-AH-DC

[I said] [I love you. But I will not divorce my husband], and he tapped my back saying [these are the words suitable for you. I am satisfied with your words.]

2. 나는 제네바에서 어느 故國 親舊에게 [다른 男子나 女子와 조와 지내면 反面으로 自己 남편이나 안해와 더 잘 지낼 수 잇지요] 하엿습니다. (455)

2. na nun ceyneypa yese enu kokwuk chinkwu eykey [talun namca na yeca wa co-wa
I TC Geneva in a hometown friend to other man or woman with like-INF
cina-myen panmyen ulo caki nampyen i-na anhay wa te cal cinay-l swu is-ci-yo]
become-if but DR one's hus be-or wife with more well get along-PRS-wayexist-SUP-POL
ha-yes-sup-ni-ta.
do-PST-AH-IN-DC

I talked to the Korean friend in Geneva [If one dates with other man or woman, they will have a better relationship with one's spouse].

3. 그는 共鳴 하엿습니다.

3. ku nun kongmyengha-yes-sum-ni-ta.
he TC agree-PST-AH-IN-DC
He/she agreed with me.

The genre of dialogue is drawn into the narrative as a way of vindicating Na's extramarital relationship, which is the fragment derived from an extensive conversation. Example 1 constitutes the interaction between Na and C, and contains the gist of the complete dialogue. It consists of the direct speech presentation by Na in an opening move, and the direct speech presentation of C in a supporting move, in accordance with Na's opening move. Na's direct speech presentation separates the concept of romantic love from marriage in the sense that she loves C but has stayed in her marriage with the husband. By dislocating romantic love from the marriage, Na validates the idea that it is judicious for a married woman to be in an extramarital relationship. C's direct speech presentation in supporting this move elevates the status of Na to that of the New Woman who is influenced by radical thinking, and C's mental state in response to Na's confession of loving him is expressed through a sensory adjective, *mancokhata* (being satisfied). Examples 2 and 3 constitute the dialogue that is comprised of Na's opening move in a direct speech presentation which reinstates the extramarital relationship as a benefit for the marriage, and the supporting move of her unspecified friend who is in accord with Na's opinion. The supporting move of the friend is presented through the depiction of Na when the friend has agreed, rather than with a presentation of the friend's speech itself. The genre of dialogue reiterates her standpoint of romantic love, which is dislocated from the institution of marriage, and an interlocutor's agreement with her opinion.

4.4.2.5 Divorce (narrative+ the embedded letters+dialogue+internal monologue)

In the narrative event of the divorce, various genres are drawn into the text. I will examine four genres that are involved with the narrative construction of the divorce, such as the exposure of the relationship with C in the narrative genre, the summary of the epistle sent by Na, the dialogue between the former husband and Na in their hometown depicting the scene in which the husband forces Na to divorce him, and the contract written by Na before she signs the divorce document. Through the mixture of genres and uses of language affiliated with these genres, Na vindicates herself by emphasizing that the divorce is not what she wanted but is forced on her by her husband. While Na is not represented as being completely powerless in the sense that she resists and actively negotiates with her husband and in-laws, she is eventually depicted as a victim of the patriarchal marriage institution.

The narrative genre dealing with the exposure of the relationship with C concentrates on what others, including her former husband, have done rather than on Na's action. In this sense, the complicating action is comprised of the sentences constituting the action of which the actors do not include Na. This pattern of transitivity maximizes the agency of others who causes her divorce, while her own responsibility is minimized. The evaluation section supplements this pattern by presenting Na's interpretation of other's intentions and negative judgment of others on her, such as the husband and his friends encouraging him to divorce, as is shown in extract 10.

Extract 10

Complicating action

1. 所謂 官史 生活할 때 多少 餘裕 잇든 거슨 故響에 집 짓고 땅 사고 歐米 漫遊時 二萬餘圓을 썼스며 恩賜金으로 二千圓 받은 거시 辯護士 開業費用에 다 드러가고 收入은 一分업고 不景氣는 날로 甚酷 해졌습니다.(455)

1. sowi kwansa saynghwalha-l ttay taso yeywu is-t-un kes un kohyang ey ttang sa-ko
so official live-PRS when little enough exist-IN-RLthing TC home to land buy-and
kwu-mi-manywu si imanyewen ul ss-ess-umye unsakum ulo ichenwen
trip when 2,000wen AC spend-PST-and contribution instrument 2,000 wen
pas-un kes i pyenhosa kayeppiyong ey ta tul-e ka-ko swuip un ilpwun ep-ko pwulkyengki
receive-RL thing NM lawyer opening fee to all enter-INF go-and income TC any
noexist-and recession

nun nallo simhokha-y ces-sum-ni-ta.

TC more worse-INF PST-AH-IN-DC

The savings from the time of my husband's work for the government was spent on building a house and purchasing land in our hometown. [we] spent twenty thousand wuyn for the trip to Europe and America, and the contribution from friends, approximately two thousand wen, was spent on the opening of my husband's law office, we had no income, and recession was getting worse.

2. 이때 일이엇사외다. 所謂 片紙 事件이외다. (456)

2. i-ttay il i-es-saoy-ta. sowi phyenci saken i-oy-ta.
this-time event be-PST-AH-DC so-called letter event be-AH-DC

It occurred at this time. It was called "the incident of the letter."

3. 그 中에는 有力한 코취자 구룹이 三 四人 잇서서 所謂 思想家的 見地로 보아 나를 혼자 살도록 해보고 심흔 好奇心으로 離婚을 强勸하고 後補者를 엇어주고 前後 考案을 꿈여주엇나이다. (456)

3. ku cwungye nun ywulyekha-n khochwica kulwup i sam-sa-in iss-ese sowi
them among TC able-RL couch group NM three-four-people exist-so so-called
sasangkacek kyenci lo pa-a na lul honca sal-tolok ha-y po-ko siph-un
intellectual view instrument see-so I AC alone live-to do-INF see-and want-RL
hokisim ulo ihon ul kangkwenha-ko hwupoca lul es-e cwu-ko cen-hwu koan
curiosity DR divorce AC force-and candidate AC find out-INF give-and before-after advice
ul kkum-ye cwu-ess-nai-ta.

AC plan-INF give-PST-AH-DC

Among them, there were three or four people couching my husband, who forced my husband to divorce, and found another woman for him, and advised him what to do because of their curiosity about what would happen if they made me live alone.

4. 事件이 잇스나 돈 업서서 着手치 못하고 旅館에 잇서 三 四朔 宿泊料를 못내니 朝夕으로 主人 對할 面目업고 社會 側에서는 離婚說노 批難이 자자하니 行勢할 體面 업고 性格上으로 判斷力이 不足하니 事物에 躊躇되고 氏의 兩뺨뻐가 불숙 나오도록 말느고 눈이 썩 드러가도록 밤에 잠을 못자고 煩悶하엿사외다. (456-457)

4. saken i iss-una ton eps-ese chakswu-chi mos-ha-ko yekwan ey iss-e sam-sa-sak
case NM exist-but money nonsexist-so take-NOM not-do-and inn in stay-so three-four-month

swukpaklyo lul mos nay-ni cosek ulo cwuin tayha-l myenmok ep-ko
 payment AC not pay-because morning-night DR owner meet-PRS face nonsexist
 sahyochuk eyes nun ihon-sel no pinan i cacaha-ni hayngseyha-l
 society from TC divorce-rumor instrument criticism NM receive-because proud-PRS
 cheymyen ep-ko sengkyeksan ulo pantanlyek i pwucokha-ni samwul ey cwuce-toy-ko
 reputation noexist-and personality DR judgment NM lack-because anything to hesitate-become-and
 ssi uy yang-ppyam-ppyae ka pwulswuk na o-tolok malnu-ko nun i sswuk
 Mr GN both-cheek-bone NM forward out come-to the extent skinny-and eye NM backward
 tul-e ka-tolok pam ey cam ul mos ca-ko penminha-yess-saoy-ta.
 in-INF go-to the extent night in sleep AC not-sleep-and worry-PST-AH-DC
 Even though he had a legal case, he could not take it because he did not have money, he could not face the
 owner of the inn because he could not pay for the stay, he damaged his reputation in society, because the
 rumors of divorce began circulating, and he hesitated to do anything because of lacked good judgment, so
 that he became skinny to the extent that his cheek bones were revealed. He could not sleep, and he worried
 so much as his eyes were sunken.

5.嫉妬에 바쳐오르는 忿함은 얼굴을 불게 하엿사외다. (457)

5. cilthwu ey pach-e olu-n-un pwunha-m un elkwul ul pwul-key ha-yess-saoy-ta.
 jealousy in increase-INF rise-IN-RL angry-NOM TC face AC red-AD do-PST-AH-DC
 The anger brought on by jealousy made his face blur.

6.그리고 自己가 自己를 生覺하고 또 世上 맛을 본 結果 돈벌기처럼 어려운 거시 업는 줄
 알앗사외다. (457)

6. kuleko caki ka caki lul sayngkakha-ko tto seysang mas ul po-n keylkwa ton-pel-ki celem
 and self NMself AC think-and also world taste AC see-RL result money-earn-NOM like
 elyew-un kes i ep-n-un cwu-l al-as-soay-ta.
 difficult-RL thing NM nonsexist-IN-RL case-AC know-PST-AH-DC
 After thinking about himself and his experiences in society, he finally came to know how difficult it was to
 make money.

7.安東縣 時節에 濫用하든 거시 後悔나고 安해가 그림 그리라고 畵具 산 거시 앓가워졌나이다. (457)

7. antonghyen sicey ey namyongha-t-un kes i hwuhoy-na-ko anhay ka kulim kuli-lyako
 Antonghyen time in waste-RT-RL thing NMregret-become-and wife NM picture draw-to
 hwakwu sa-n kes i askawe-ce-s-nai-ta.
 drawing equipment buy-RL thing NM regret-become-PST-AH-DC
 He regretted that he wasted money during the time with the diplomat at Antong and he felt sorry that he
 spent money on painting materials for wife.

8.이것도 自己 逆境에서 다시살니는 한方策으로 生覺했슬 때 離婚說이 公開되는 여긔저긔 돈 잇는
 갈보들이 後補되기를 請願하는 者가 만하 그 中에서 하나를 取하엿든 거시외다. (457)

8. i-ket to caki yekkyeng eyes tasi salni-n-un han pangchayk ulo sayngkakhay-ss-
 this-thing also self difficulty in again revive-IN-RL one solution instrument think-PST-
 ul ttay ihon-sel i kongkay-toy-n-un yekuy ce-kuy ton is-n-un
 PRS time divorce-rumor NM publicize-become-IN-RL this-place that-place money exist-IN-RL
 kalpo tul i hwupo-toy-ki lul chengwenha-n-un ca ka man-a ku cwung
 harlot PL NM candidate-become-NOM AC want-IN-RL TC people NM a lot-so that middle
 eyse hana lul chwiha-yes-t-un kes i-oy-ta.
 in one AC take-PST-RT-RLthing be-AH-DC
 He took one of harlots with money who wanted to be his mate.

9. 때는 안해에게 離婚請求를 하고 萬一 承諾치 아니면 姦通罪로 告訴를 하겠다고 威脅을 하는 때이었사외다. (457)

9. ttay nun anhay eykey ihon-chengkwu lul ha-ko manil sungnak-chi ani-myen kanumcoy lo
time TC wife to divorce-request ACdo-and if agree-NOM not-if adultery instrument
koso lul ha-keys-ta-ko wihyep ul ha-n-un ttay i-ess-saoy-ta.
charge AC do-intention-DC-QT threat AC do-IN-RL time be-PST-AH-DC
It was the time when he demanded a divorce from his wife and threatened to bring a charge of adultery against her.

Evaluation

1. 그들의 心思에는 一家庭의 破裂 어린이들의 前道를 同情하는 人情味보다 離婚 後에 나와 C의 關係가 엇지 되는가를 求景하고 심헛고 억세고 줄기찬 한 계집년의 前道가 慘酷이 되난 거슬 演劇 求景 갖치 하고 심흔거시엇사외다. (456)

1. kutul uy simsa ey nun il-kaceng uy phayel elini tul uy cento lul tongcengha-n-un
they GN heart in TC one-family GN destruction child PL GN future AC sympathize-IN-RL
incengmi pota ihon hwu ey na wa C uy na wa C uy kwankyey ka es-ci
humanity more than divorce after in I with C GN I with C GN relationship NM how-NOM
toy-n-un ka lul kwukyengha-ko siph-es-ko eksey-ko cwulkichan han kyeycipnyeyn
become-IN-RL case AC speculate-and want-PST-and stubborn-and strong one woman
uy cento ko chamhoki toy-n-an kes ul yenkuk kwukyeng kaschi ha-ko siph-un kes
GN future NM miserably become-IN-RL thing AC play watching like do-and want-RL thing
i-ess-saoy-ta.
be-PST-AH-DC

Their true intention was the desire to see, as if they were watching a play, how the relationship between I and C would turn out, and how the future of the unyielding and arrogant woman would be destroyed.

2. 이 사람 저사람에게 離婚의 意思를 무러보고 十年 間 同居하든 옛날 愛妻의 缺點을 發露식히난 것도 普通 사람의 行爲라 할 수 업거니와 해라해라하는 추김에 놀아 決心이 긋어져가는 것도 普通 사람의 行爲라 할 수 업는 거시외다. (456).

2. i salam ce salam eykey ihon uy uysa lul mulepo-ko sip-nyen-kan tongkeha-t-un
this person that person to divorce GN opinion AC ask-and 10-years-for living together-RT-RL
yeysnal ayeche kyelcem ul pallosik-hi-n-an kes to pothong salam uy hayngwi-la ha-l
old day loving wife defect AC reveal-CAS-IN-RL thing also common people GN act-DC say-PRS
swu ep-ke-ni-wa hay-la hay-la ha-n-un chwukim ey nol-a kyelsim i
way noexist-IN-and do-IM do-IM say-IN-RL manipulation in motivate-so decision NM
kus-e c-ey ka-n-un kes to pothong salam uy hayngwi-la ha-l swu
determine-INF become-INF go-IN-RL thing also normal people GN behavior-DC say-PRS way
ep-n-un kes i-oy-ta.
noexist-IN-RL thing be-AH-DC

It cannot be appropriate behavior for a person with common sense to ask for opinions about his divorce from those around him and to reveal his wife's disadvantage, and thus to make a decision to divorce motivated by the advice of friends.

3. 아아, 男性은 平時 無事할 때는 女性의 맞치는 愛情을 充分이 享樂하면서 한번 法律이라든가 體面이란 形式的 束縛을 벗으면 昨日까지의 放恣하고 享樂하든 自己 몸을 도리켜 今日의 君子가 되어 點잔을 빼는 卑怯者요 橫暴者가 아닌가. (457)

3. aa, namseng un pyengsi mwusaha-l ttay nun yeseng uy paschi-n-un ayceng ul
 oh oh man GN normally peaceful-RL time NM woman GN give-IN-RL love AC
 chwungpwuni hyanglakha-myense hanpen pepywul i-la-te-n cheymyen i-la-n
 sufficiently enjoy-while once convention be-DC-RT-RL refutation be-DC-RL
 hyengsikcek sokpak ul pasu-myen cakil kkaci uy pangcaha-ko hyanglakha-t-un caki mom ul
 formal restraint AC receive-if now until GN arrogant-and enjoy-IN-RL self body AC
 tolik-ye kumil uy kwunca ka toy-ye cemcan ul ppay-n-un pikepca yo
 turn-so present GN moral man NM become-so well-behavior AC pretend-IN-RL coward and
 hoyngphoca ka ani-n-ka.
 gangster NM not-IN-Q

Alas, a man is a coward and an oppressor who enjoys his affection for a woman when he is stable, but changes his attitude and pretends to be a gentleman who must withdraw his affection, if he is constrained by law, the need to save face, and formality.

4. 우리 女性은 모다 이러나 男性을 呪詛하고저 하노라. (457)

4. wuli yeseng un mota ile-na namseng ul cecwuha-ko-ca ha-nola.
 We women TC all this-RL man AC curse-intention-PRO do-IM
 We women curse this kind of man.

The complicating action of example 1 conveys the financial difficulties of Na that give rise to her decision to write a letter to C for financial aid. All the actions constituted through the juxtaposition of material clauses do not signify particular actors who enact the actions. However, it alludes to the fact that Na is not involved in this action, in the sense that purchasing the land and building the house in the hometown is enacted by the mother-in-law, whereas opening the law office is the business carried out by the husband, who is also a carrier of the possessive type of relational process denoting the lack of income. In this sense, Na is excluded from the decision and agency of all the actions. The exposure of the relationship with C through the letter sent by Na, however, is attributed by the incident of the letter in a relational process in example 2, in which the agency is mystified as a way of depicting it as something that has just happened by chance. Another agency of her divorce is comprised of the husband's friends, in example 3, who are actors of the material process and urge the husband to divorce and find another mate, while advising him on how to get a divorce. Moreover, their intentions are constituted by the

phrase marked by the particle (*u*)*lo* denoting the reason, which is their curiosity about what would happen if Na were to be separated from the husband.

Examples 4 through 8 constitute the mental processes of the husband in relation to his changed circumstances and how his emotions have been altered. In example 4, the husband's agony in response to financial difficulty and the loss of face due to the rumor of divorce is constituted by Na as she identifies the husband's mental state as her own without a linguistic marker of the speaker's guess or conjecture. Na's subjective judgment of the husband's character insinuates itself into such a sentence as *phantanlyeki pwucokhani* (because he does not have discernment). Examples 5 and 6 constitute the husband's mental process of jealousy of Na's relationship with C and his realization of the difficulty of making money. In example 7, Na even constitutes the husband's mental process of feeling regret for spending money on painting materials for his wife in the past. By claiming the authoritative point of view in order to penetrate the husband's mental state, she constructs the character of husband as the omniscient narrator who formulates her own character. Examples 8 and 9 constitute the actions of the husband that happened at the same time, as it intensifies the moral deficiency of the husband. Example 8 constitutes the action of the husband who has taken a lover even before he divorces Na. This is overlapped with the action in example 9, in which he threatens to divorce Na. The two actions would not be viewed negatively unless they had happened at the same time. Moreover, the husband's lover is termed *kalpo* (harlot), which highlights the hostility of Na toward the husband's lover.

The conjunctive suffix *~ko*, in examples 1,3,4,and 7 of the complicating action, links two clauses together based on the linkage of the same category of narrative event,

rather than in a time sequence. Other conjunctive suffixes $\sim(e/a)se$ and $\sim(u)ni$, in example 4 of the complicating action, denote the cause and the reason, both of which mark the clauses denoting the lack of financial means and judgment, giving rise to inability or shamefulness. The suffix $\sim(u)myen$, in example 9 of the complicating action, indicates the condition as a way of forcing Na to consent to the divorce.

In the evaluation section, the object of evaluation shifts from the husband's friend to the husband and even expands to men in general. In example 1, as she formulates the mental state of the husband from an omniscient point of view, she constitutes the intention of the husband's friend in pressing and advising the husband to divorce. In the relational process, *kutuluy simceng* (their intention) is attributed by the relative clause modifying the defective noun *kes* indicating that they want to see the destruction of Na. In example 2, the material process denoting the husband's action of circulating the news of Na's extramarital relationship and divorce, and the divorce presented as a result motivated by the friends is embedded in the relative clause modifying the defective noun *kes*. The relative clause in turn functions as the carrier that is attributed by the negation of *pothong saramuy hangwi* (the proper act of people with common sense). In example 3, the harsh criticism of Na expands to the shiftiness of man in general through the identifying mode of a relational process in which man is designated with identifiers such as *pikepca* (coward) and *hoynghoca* (oppressor). The identifiers are modified by the relative clauses constituting the material process denoting actions that occur when men easily change their attitude toward their lover based on their social interests. What is intriguing is that, in example 4, Na draws on women in general as actors who curse this kind of man in behavioral process. By affiliating with women in general to strengthen her

case and to attack men, Na, as a victim of the patriarchal ideology, can form a bond with other women who might read her work and sympathize with her.

Interpersonal function constitutes the social relationship between Na and the reader by means of the pronouns and the deferential speech level expressed through *(su)mnita*, *oyta*, and *naita*. The pronoun signifies the construction of the social relationship in the sense that the exclusive pronoun *kutul* (they) in example 1 of the evaluation is configured in opposition to the inclusive pronoun *wuli* in example 4 of the evaluation. The exclusive pronoun *kutul* (they) indicates the husband's friends who urge him to divorce, and then expands to men in general. On the other hand, the inclusive pronoun *wuli*, as the words *yeseng* (women) specifies, includes Na and women in general, who might read Na's writing and sympathizes with her. In this sense, the sisterhood between Na and other women is arrayed against men in general, who are patriarchal oppressors ruling over women. The deferential speech level dominates the extract in constituting the social relationship between Na and the public, as the pronoun *caki* (himself) referring to the former husband, excludes him as an addressee. Similarly, the intimate speech level, in example 4 of the evaluation, builds up a solidarity between Na and the public. The neutral speech level, in example 3 of the evaluation, signals the convention of writing for the general public in relation to the content of the sentences as the negative evaluation of men in general. The mood is constituted by the declarative sentence type of which the speech function is that of the statement, except in example 3 in her evaluation. Example 3 constitutes the rhetorical question of the interrogative sentence type in which negative is interpreted as a positive in intensifying the assertion. The absence of modality shapes the voice of Na as more authoritative and powerful, in

that Na, from the standpoint of an omniscient narrator, constitutes the mental state of the husband and his friends without mitigation, such as the admission of a guess or conjecture.

Extract 11 constructs the narrative event that consigns her to the inn where the husband had had a party with the entertaining women. When Na goes to Seoul to meet her husband to reverse his decision to divorce, she discovers that the husband has indulged in debauchery. As is shown in extract 11, the complicating action that depicts the narrative event is minimal, whereas Na's criticism in the evaluation dominates the extract.

Extract 11

Complicating Action

1. 그날 밤 旅館에서 잠이 아니 와서 업치락 뒤치락 할때 사랑에서 妓生을 불너다가 興이나 興이나 놀며 때때로 꺄꺄 웃는 소리가 숨여드리 왔나이다. (460)

1. kunal pam yekwan eyes cam i ani wa-se epchilak twichilak ha-l ttey salang eyse
that day night inn in sleep NM not come-so sound of turningdo-PRS when guest room in
kisayng ul pwulne-taka hwung i-nya hwung i-nya nol-mye ttayttaylo
woman AC call-after sound of partying be-and sound of partying be-and play-while occasionally
kkelkkel us-n-un soli ka swum-ye tul-e wa-s-nai-ta.
sound of laughing laugh-IN-RL sound NM sneak-INF enter-INF come-PST-AH-DC
All that night, while I kept turning my body, since I could not sleep well at the Inn, the sounds of
enjoyment of the entertaining women from the guest room sneaked into my awareness.

Evaluation

1. 이 어이한 矛盾이나 相對者의 不品行을 論할진대 自己 自身이 清白할 거시 當然할 일이거든 男子라는 名目下에 異성과 놀고 자도 關係 업다는 當當한 權利를 가졌스니 社會制度도 制度러니와 沒常識한 態度에는 우숨이 나왓나이다. (460)

1. i eiha-n moswun i-nya sangtayca uy pwulpwumhayng ul nonha-l-ci-n tay
this-RL contradiction be-Q spouse GN misconduct AC criticize-PRS-NOM-RL case
cakicasin i chengpaykha-l ket i tangyenha-l il i-ke-tun namca-la -n-un myengmok
self NM clean-PRS thing NM natural-PRS event be-thing-RT man-DC-IN-RL status
ha ey iseng kwa nol-ko ca-to kwankye ep-ta-n-un tangtangha-n kwenli
under in woman with play-and sleep-also relevance no-existence-DC-IN-RL confident-RL right

lul kac-es-uni sahoeyceyto to ceyto (i)-lyeni wa molsangsikha-n thayto
 AC have-PST-because social convention also convention (be)-in that with absurd-RL attitude
 ey nun wuswum i naw-as-nai-ta.
 to TC laughing NM come-PST-AH-DC

How contradictory it is! When one criticizes the misconduct of others, one should be clean oneself. But, as a man he has the right to play around and sleep with prostitutes. I laughed at these social conventions and his senseless attitude.

2. 마치 어린애들 作亂 모양으로 너 그러니 나도 이래겟다는 行動에 지내지 아니했사외다. (460)

2. machi elinay tul caknan moyang ulo ne kul-eni na to ilay-keys-ta-n-un
 like children PL play shape DR you do that-because I also do this-intention-DC-IN-RL
 hayngtong ey cinay-ci any-ha-ys-saoy-ta.
 behavior in limit-NOM not-do-PST-AH-DC

It was childish behavior, as if he was saying, 'I did just as you did'.

3. 人生 生活의 内幕의 複雑한 거슬 일즉이 直接 經驗도 못하고 能히 想像도 못하는 氏의 일이라 未
 久에 後悔날 거슬 짐작하나 임에 妓生 愛人에 熱中하고 지난 일을 口實음아 離昏 主張을 固執不通
 하는 대야 氏의 마음을 도리키게할 아모 方針이 업섯사외다. (460)

3. insayng saynghwal uy naymak uy pokcapha-n ket ul ilcuki cikcep kyenghem to
 life living GN inside GN complicated-RL thing AC previously direct experience also
 mos ha-ko nunghi sangsang to mos ha-n-un ssi uy il i-la mikwu ey
 not do-and possibly imagine also not do-IN-RL Mr. GN event be-so eventually in
 hwuhoy-na-l kes ul cimcakh-na im ey kisayng ayin ey yelcwungha-ko cina-n
 regret-PRS thing AC guess-but finally in entertaining woman lover to concentrate-and pass-RL
 il ul kwusil-um-a ihon cwucang ul kocippwulthong ha-n-un tay ya ssi uy maum
 event AC excuse-NOM-so divorce insistence AC stubbornness do-IN-RL case since Mr GN heart
 ul toli-khi-key ha-l amo pangchim i ep-es-saoy-ta.
 AC change-CAS-AD do-PRS anything solution NM noexist-PST-AH-DC

Even though I guessed that he would eventually regret this because this was the behavior of one who had not experienced and imagined the complications of life, I could not do anything since he concentrated on the relationship with the entertaining women and forced me to divorce.

In example 1 of the complicating action, the conjunctive suffix *stey* (*ttay* in contemporary Korean) configures two characters involved in separate social activities. The embedded clause marked by *stey* constitutes the action of Na with the continual turning of her body as a sign of a sleepless night in reaction to her predicament, whereas the main clause constitutes the action of the husband involved in debauchery. Throughout this contrast of the actions by Na and her husband, Na's attempt to protect marriage is highlighted in her opposition to the husband's decision to abandon his marital relationship with Na.

The evaluation on the husband's party with the entertaining women in the main clause of example 1 is constituted by the behavioral process of Na laughing at social convention and by the husband's senseless attitude. Na's criticism is elaborated in the embedded clause marked by the conjunctive suffix *~ni* (since). In this sense, embedded clause functions as the logical reason to cause Na's laughing. The embedded clause also constitutes the subordination of complex sentence construction within it, in that it consists of the embedded clause marked by the conjunctive suffix *~ketun* (even though) constituting the relational process that one is attributed by *chengpaykhata* (clean) as a condition of criticizing other's misconduct. However, the main clause constitutes the possessive type of relational process in that the man is seen as having the right to pursue an extramarital relationship. In fact, it is accepted as a social convention. In this sense, Na highlights the unjust social convention that prohibits woman from engaging in extramarital relationships, but allow men to do so. In example 2, the husband's action is equated with the behavior of children, as a way of undermining it as a childish act. In example 3, Na has no way of changing the husband's mind. In contrast, the husband is posited as the actor of a material process who has indulged in the enjoyment of an entertaining woman and insists on a divorce. The contrast between Na and the husband is identical to example 1 in the complicating action, in the sense that Na attempts to preserve the marital relationship by persuading the husband, while the husband continues to pursue the break-up.

The interpersonal function constitutes a social relationship between Na and the public as a way of recounting what has happened and her evaluation to the narrative event. First of all, the addressee term *ssi* functions as the third person, so that, in turn, the

deferential speech level marks the public as the addressee. Moreover, the pronoun *na* (I), referring to the husband, and *ne* (you), referring to Na, in example 2 of the evaluation, indicates that the embedded clause constitutes the internal monologue of the husband constructed by Na. In this sense, the voice of Na controls the husband's involving with the construction of his voice in a particular way. The mood is constituted by the declarative sentence type of which the speech function is the statement in which she narrates the events and what she thinks about them.

The content of the epistle is drawn on into the text but as a way of summary rather than the complete form, so that it is represented as only two sentences, as is shown in extract 12.

Extract 12

1. 무어슬 하나 經營해 보라고 좀 내려오라고 한 거시외다. (456)

1. mwues ul hana kyengyengha-y po-lya-ko com nayl-ye o-la-ko ha-n kes i-oy-ta.
what AC one manage-INF see-intention-and some lover-INF come-IM-QTsay-RL thing be-AH-DC
I asked him to visit our hometown in order to receive aid from him for opening up some kind of shop.

2. 그리고 다시 차차 사귀기를 바란다고 한 거시외다. (456)

2. kuleko tasi chacha sakoy-ki lul pala-n-ta-ko ha-n kes i-oy-ta.
however again gradually dating-NOM AC want-IN-DC-QT do-RL thing be-AH-DC
And then I said that I wanted to start our relationship again.

3. 그거시 中間 惡漢輩들의 誤傳으로 [내 平生을 당신에게 맞기오]가 되여 氏의 大怒를 산 거시외다. (456)

3. kukes i cwungkan akhanpay tul uy ocen ulo [nay phengsayng ul tangsin eykey mas-ki-o]
that NM middle villain PL GN gossip instru my life ACyou to depend-intention-BLN
ka toy-ye ssi uy tayno lul san kes i-oy-ta.
TC become-so Mr. GN anger AC receive thing be-AH-DC
It triggered his anger because my intention was transformed into [I depend on you for my life] by a villain involved in the circulation of rumors.

Both examples 1 and 2 constitute an indirect speech presentation that might be involved in the change of the original content. It is worth noticing that Na herself, as a writer of the

epistle, uses the indirect speech presentation as a way of constructing the content of letter. It indicates that Na attempts to construct the epistle in such a way that it can be seen as trivial and insignificant. Example 1 constitutes an action by C that Na has wanted him to do, and this is displayed in the mood of the sentence as an imperative marked by the sentence ender *~(e)la* of the embedded clause. The most problematic representation of the epistle is example 2 that constitutes Na's mental process denoting her desire of initiating a romantic relationship with C. However, the emphasis is suddenly shifted into the action of people termed as *akhanpay* (villains) in a material process in which they transform the content of the epistle and make it known to the husband, and thus in turn triggers his anger, as shown in example 3. The direct speech constitutes the material process of Na, who depends on C for her life. It is significant that, while she constitutes the content of the epistle that she wrote as the indirect speech presentation, the transformed content of the epistle spoken by others is constituted by the direct speech presentation. In this sense, the emphasis lies not on her act of writing, but on the gossip of others who are considered as the agency whose efforts have made her husband furious. As for the interpersonal function, the deferential speech level marks the social relationship between Na and the public, since it recounts to the public the story of how it came about that the epistle has become known to the husband.

The narrative event regarding the divorce is heavily constituted by the dialogue as a way of intensifying an authentic representation of the event. The dialogue in extract 13 depicts how the talk of divorce is initiated by the husband. The husband, infuriated by the rumor about Na's romantic relationship with C, comes to the hometown where Na resides with her in-laws, in order to divorce her. The dialogue is comprised of three exchanges,

consisting of dialogue between Na and her husband, between the husband and in-law family, and between Na and the husband's family, including the husband. In the setting of the dialogue, Na is positioned at a disadvantage since she is surrounded by her in-laws. However, in the dialogue, Na does not demonstrate powerlessness. Instead, she resists the husband's attempt to coerce her to agree to a divorce, and challenges the accusations of the husband about an extra-marital relationship. In this section, I will analyze exchanges 1 and 3, because exchange 2 only deals with the husband's exposure to his family of Na's extramarital relationship.

Extract 13

Exchange 1

1. [여보 우리 離婚합시다]

1. [yepo wuli ihonha-p-si-ta]
 dear we divorce-AH-SUP
 Dear, let's divorce.

2. [그게 무슨 소리요 별안간에]

2. [kukey mwusun soli-(i)-yo. pyelankan-ey]
 that what talk-be-BLN sudden-AD
 What are you talking about, all of a sudden.

3. [당신이 C에게 편지하지 안았소]

3. [tangsin i C eykey phyenci-ha-ci an-ass-so.]
 you NM C to letter-do-NOM not-PST-BLN
 Didn't you send a letter to C.

4. [했소]

4. [hay-ss-so]
 Do-PST-BLN
 I did.

5. [‘내 平生을 바치오’하고편지 안했소?]

5. [‘nay phyengsayng ul pachi-o ha-ko an hay-s-so?]
 My life AC depend on-BLN say-QT not do-PST-BLN

Didn't you say 'I depend on you for my life'

6. [그러치 아니 했소]

6. [kule-chi ani-hay-s-so]
that-NOM not-say-PST-BLN
I didn't say that.

7. [왜 그것말을 해 何如間 離婚해]

7. [oy kucismal ul ha-y hayekan ihon-hay]
Why lie AC do-INT anyway divorce-INT
Why are you lying? Let's divorce anyway.

(457-458)

Exchange 3

1. 나는 坐中에 뛰여드렸습니다.

1. na nun cwa cwung ey ttwi-ye tul-es-sum-ni-ta.
I TC people middle to jump-INF enter-PST-AH-IN-DC
I intervened in the conversation.

2. [하고 싶으면 합세다. 이러니 저러니 여러 말 할 것도 업고 업는 허물을 잡어낼 것도 업소
그러나 이 집은 내가 짓고 그림 판 돈도 드렸고 돈 버는데 혼자 버텼다고도 할 수 업스니 全財産
을 半分합세다]

2. [ha-ko sep-humyen hap-sey-ta. ile-ni cele-ni yele mal ha-l kes ep-ko
do-and want-if do- SUP-DC this-so that-so several words day-PRS thing nonsexist-and
ep-n-un hemwul ul cap-e nay-l kes to ep-so. kulena i cip
noexist-IN-RL fault AC catch-INF take out-PRS thing also nonsexist-BLN however this house
un nay ka cis-ko kulim pa-n ton to tul-es-ko ton pe-n-un tay honca
TC I NM build-and picture sell-RL money also spend-PST-and money sell-IN-RL case alone
pel-es-ta-ko to ha-l swu ep-uni cen-caysan ul pan-pwun ha-p-sey-ta.
earn-PST-DC-QT also do-PRS way nonsexist-since all-property AC half-divide do-AH-RQ-DC
We will do it if you want to. You don't have to say anything and put the blame on me. However, let's
divide the property, since I am involved in building this house and have invested the money that I made
from selling my pictures. You cannot claim that you accumulated the property alone.

3. [이 財産은 내 材産이 아니다. 다 어머니것이다]

3. [i caysan un nay caysan i an-i-ta. ta emeni kes i-ta]
this property TC my property NM not-be-DC all mother thing be-DC
This property is not mine. All the property belongs to my mother.

4. [누구는산 송장인줄 아오 주기 실탈 말이지]

4. [nwuku nun sa-n songcang-i-n cuw-l a-o. cwu-ki sil-tha-n-un mal-i-ci.]
who TC living-RL corpse-be-RL case-AC think-BLN give-NM hate-DC-IN-RL saying-be-SUP
Do you think that I am stupid? You mean that you don't want to give me anything.

5. [罪 잇는 계집이 무슨 뽕뽕으로]

5. [coy is-n-un kyeycip i mwusun ppenppen ulo]
sin exist-IN-RL woman NM what face status
What right do you have, if you commit a sin?

6. [罪가 무슨 罪야 맨드니 罪지]

6. [coy ka mwusun coy-(i)-ya. mayntu-ni coy-(i)-ci]
sin NM what sin-be-INT make-because sin-be-SUP
What kind of sin? It is only a sin because you make it so.

7. [이것말 줄 거시니 팔아가지고 가거라]

7. [i-kes mal cwu-l kes i-ni pal-a kaci-ko ka-ke-la.]
This-thing only give-PRS thing be-because sell-INF have-and go-RQ-PLN
Since I will give you this, sell it and you will have money.

8. [이따위 것을 가질 내가 아니다]

8. [i-ttawi kes ul kaci-l nay ka an-i-ta.]
this-limit thing AC have-PRS I NM not-be-DC
I will not take something of such small value
(458-459)

As exchange 1 demonstrates, the husband initiates the dialogue by making the opening move in suggesting a divorce. By putting the inclusive pronoun *wuli* (we) with the suffix *~si* constituting the propositive sentence type denoting an offer, example 1 constitutes minimal politeness with a direct request. However, Na resists the request of the husband with the challenging move in example 2, by asking why he is asking for the divorce, which is constituted by the interrogative sentence type denoting a question. In example 3, the reopening move of the husband becomes more direct by confirming the fact that Na has sent a letter to C, by using the interrogative sentence type constituting the rhetorical question in which a negative is interpreted as a positive as a way of intensifying the assertion. Na responds to the husband's reopening move with a supporting move, by admitting, in example 4, that she has sent a letter to C. However, Na's confident attitude

implies that she has done nothing wrong by doing it. In this sense, it can be glossed as the challenging move. In example 5, the husband has brought up the issues again by becoming more direct in his reopening move by asking whether she mentions the reported clause, which the husband has heard that she has written in the letter. The interrogative sentence type constitutes the rhetorical question, such as in example 3, as a way of intensifying the assertion in which a negative is interpreted as a positive. However, in example 6, Na challenges the husband's claim in regard to the content of the letter by denying them. The husband's reopening move formulates Na's denial as a lie and asks for the divorce again, but in an imperative sentence type denoting the kind of command which is the most direct way of making a request. The dialogue in exchange 1 continues the strategy of the husband's attack and Na's challenge to the husband's claim. However, the dialogue indicates that the husband is taken back by Na's challenge in the verbal interaction, so that he suddenly closes the argument by using *hayekan* (anyway), displaying rudeness by using the direct form of request with Na.

As the dialogue expands from the conversation between Na and the husband to one between Na and the in-laws along with the husband in exchange 3, Na becomes more aggressive and impolite by shifting to tactics of intervention, reformulation, and the control of the topic. Example 1 reveals that Na is aggressively taking a strategic turn by confronting her husband's family as they engage her husband in a dialogue about the divorce. In example 2, Na's opening move brings up the divorce again as she finally consents to the husband's request to divorce by using the propositive sentence type marked by the suffix *~si*. However, she shifts the topic from divorce to the division of the property, which is also constituted by the propositive sentence type. In this sense, she is

taking control of a topic that is profitable to her in an argument. In example 3, the husband challenges Na's request by denying that all the property is not his, but his mother's. The husband's challenging move is associated with the use of politeness by implying an indirect rejection. However, this is an attempt to evade Na's claim, as his marital partner, on the family property. In example 4, Na's challenging move exposes the husband's intention by directly stating that it is clear that he doesn't want to give her anything. In example 5, the husband challenges Na's challenging move by attempting to shift the topic from the division of the property to Na's extramarital relationship. In example 6, Na's challenge against the husband undertakes a reformulation of his claim, positing Na as the one who is guilty of serious sin. In example 7, the husband withdraws from the argument in a supporting move in which he yields some property documents and asks her to take the offer so they can follow through with the divorce. However, it is very small quantity of property that he involuntarily gives to her. In example 8, Na's rejection of a property document of such small value indicates that she made a challenging move in response to the husband's attempt to evade the division of the property by yielding very little.

The internal monologue is constituted by a free direct thought presentation which highlights the mental state of an individual without the intervention of the narrator of the novel. In a self-narrative, Na as a narrator provides the space in which to reveal her own interiority independent of her status as a narrator. However, the narrative voice is not inconsistent with the voice of the internal monologue in the sense that both narrator and the subject of the internal monologue claim that Na is not responsible for the end of the

marriage, and attempt to demonstrate the ways in which Na has tried to avoid the divorce, as is shown in extract 14.

Extract 14

1 나는 밤에 잠을 일우지 못하고 꼼꼼 生覺하엿사외다.

1. na nun pam ey cam ul ilwu-ci mos-ha-ko komkom sayngkakha-yess-saoy-ta.

I TC night to sleep AC sleep-NOM not-do-and carefully think-PST-AH-DC
I pondered these matters during a sleepless night.

2. [아니다 아니다 내가 謝罪할 거시다. 그리고 내 動機가 惡한 거시 아니엿다난 거슬 말하자/ 일이 커져서는 滋味없다/ 어린것들의 煎程를 보아 내가 屈하자]

2. [an-i-ta an-i-ta nay ka sacoyha-l kes i-ta. kuleko nay tongki ka akha-n kes i
not-be-DC I NM apologize-PRS thing be-DC however my motivation NM vice-RL thing NM
an-i-yess-ta-n-an kes ul malha-ca. il i khe-cye-senun cami ep-ta. eli-n kes
not-be-PST-DC-IN-RLthing ACsay-PR event NM big-NOM-if good noexist-DC young-RL thing
tul uy cento lul po-a nay ka kwulha-ca.
PL GN future AC see-so I NM submit-PR

No, No I will apologize for it. I will tell him that my motivation was not the attraction of vice. It will not be beneficial to prolong the problem. I will submit for the sake of my children's future.

(459)

Example 1 constitutes the mental process of Na thinking about the husband's request for a divorce. The free direct thought in example 2 constitutes the process of Na's decision about how she will respond to the husband's coercion in the decision to divorce. All the reported clauses posit Na as an actor of important actions with which she strives to change the husband's mind. The actions include the apology, the extenuation, and the submission. The decision to have a submissive attitude to the husband draws upon motherhood and devotion to her children, and this appears throughout the text as a reason to resist the divorce. In its interpersonal function, the free direct thought presentation in example 2 is linguistically distinct from example 1, which belongs to the narrative genre. In contrast with example 1, which is deferential as its speech level, the sentences of reported speech in example 2 carry the neutral speech level, which is not addressed to a

specific addressee. It helps to create the impression that the clauses construct Na's internal thought as if she were talking to herself. Moreover, the second sentence consists of the propositive sentence type as it is expressed with the sentence ender *ca*. In this sense, Na proposes to herself to perform a certain action as a way of demonstrating the process of determining further action.

The embedded letter draws on the written interaction between Na and the husband on the issue of divorce. It is not clear whether the direct quotation indicates the exact copy of the letter in their exchange. However, the husband's letter is represented as the direct and brief method of expressing what he wants, whereas Na's letter contains an argument as a way of persuading the husband to change his mind.

Extract 15

1. [리혼장에 도장을 치오. 十五日 內로 아니 치면 告訴하겠소]

1. [lihoncang ey tochang ul chi-o. sipoil nay lo ani chi-myen kosoha-keys-so.]
Divorce document in stamp AC put-IM 15 days within DR not put-if accuse-intention-BLN
Sign the divorce document. If you don't do this within two weeks, I will continue to accuse you of wrongdoing.

2. [1 남남끼리 습하난 것도 當然한 理治요 떠나는 것도 當然한 理治나 우리는 서로 더나지 못할 條件이 네 가지가 잇소/2 一은 八十 老母가 계시니 不孝요/3 二는 子息 四男妹요/4 學齡 兒童인 만치 保護해야할 거시오/5 三은 一家庭은 夫婦의 共同生活인 만치 分離케 되는 同時는 맞당히 一家가 二家되는 生計가 잇서야 할 거시오/6 이거슬 마련해 주는 거시 사람으로서의 義務가 아닐가 하오/7 四는 우 年齡이 經驗으로 보든지 時機로 보든지 純情 卽 사랑으로만 산다난 것보다 理解와 義로 사라야 할 것이오.]

[1 namnam kkili hapha-n-an kes to tangyenha-n ichi yo ttena-n-un kes to
stranger together marry-IN-RL thing also natural-RL reason and separate-IN-RL thing also
tangyenha-n ichi na weli nun selo tena-ci mos ha-l coken i neykaci
natural-IN reason but we NM each other separate-NOM not do-PRS condition NM four
ka is-so.]

NM exist-BLN

Even though it is natural that one marries and one divorces, there are four reasons that we should not divorce.

2 il un palsip nomo ka key-si-ni pwulhyo-yo.
first NM 80 old mother NM exist-SH-so disloyal-BLN

First since we have an old mother to care for, it is disloyal.

3 i nun casik sanammay yo.
second NM children four sisters and brothers BLN
The second reason is that we have four children.

4 haklyeng atong i-n manchi pohoha-ya ha-l kes i-o.
studying youth be-RL since protect-INF do-PRS thing be-BLN
We have to protect them because they are young.

5 sam un il-kaceng un pwupwu uy kongtong-saynghwal i-n manchi pwunli-khey toy-n-un
Third NM one-family TC hus-wife GN communal- living be-RL since separate-AD become-IN-RL
tongsi nun mastanghi il-ka ka i-ka toy-n-un sayngkyey ka is-eya
same time TC fairly one-family NM two-family become-IN-RL property NM have-obligation
ha-l kes i-o.
do-PRS thing be-BLN
The third reason is that, since one household is shared by the husband and wife, I need the property for the separation, if we divorce.

6 i-kes ul malyenha-y cwu-n-un kes i salam ulose uy uymwu ka ani-l-ka ha-o.
this-thing AC prepare-INF give-IN-RL thing NM people status GN obligation NM not-PRS-Q do-RLN
It is your obligation as human being to divide the property.

7 sa nun wu nyenlyeng i kyenghem ulo po-t-un-ci siki lo po-t-un-ci swunceng cwuk
fourth NMWu age NM experience DR see-RT-RL-NOMtimeDRsee-RT-RL-NOM pure heart so
salang ulo man san-ta-n-un kes pota ihay wa ulo sal-aya ha-l ket i-o.
love DR only live-DC-IN-QTthing rather understanding with DR live-should do-PRSt thing be-BLN
The fourth reason is that we should continue our marital relationship on a basis of understanding and loyalty rather than on love at our age, from the perspective of time and experience.

3. [1 나는 過去와 將來를 生覺하는 사람이 아니오/ 2 現在로만 살아갈 뿐이오/3 정말 子息이 못
잇겠다면 離婚 後 子息들과 同居해도 조코 煎과 똑갓치 지내도 無關하오]

[1 na nun kwake wa canglay lul sayngkakha-n-un salam i an-i-o.
I NM past with future AC think-IN-RL person be not-be-BLN
I am not the person who considers the past and future

2 hyencay lo man sal-a ka-l ppwun-i-o.
present DR only live-INF go-PRS only-be-BLN
I only live in the present

3 cengmal casik i mos is-keys-tamyen ihon hwu casik tul kwa tongkeha-y to co-kho
really children NM not forget-intention-if divorce after child PL with livingwith-INF also good-and
cen kwa ttokkaschi cinay to mwukwanha-o]
before with same way live also unconcern-BLN
If you cannot forgive for the sake of the children, you can live with them and live after the divorce like you lived before.

4. 나를 꺾이는 말인지 離婚의 始末이 엇지 되는지 亦是 沒常識한 말이엇사외다.

4. na lul kkoyi-n-un mal i-n-ci ihon uy si-mal i es-ci toy-n-un-ci
I ACdeceive-IN-RLwords be-IN-NOMdivorceGN original NM how-NOM become-IN-RL-NOM

yeksi molsangsikha-n mal i-es-saoy-ta.
also senseless-RL words be-PST-AH-DC

Whether or not the words were used to cheat me, these were senseless words no matter with whom it starts and ends.

(461)

Example 1 presents the husband's letter as a means of threatening Na in order to force her to divorce. The first utterance constitutes the material process whose actor is Na.

However, it is of the imperative sentence type that implies a command for Na to sign the divorce document. The second utterance constitutes the subordinative complex sentence construction in which $\sim(u)myen$ marks the embedded clause denoting a condition. In this sense, it poses a threat to Na in order to apply the pressure that would induce her to sign.

The main clause constitutes the further action that the husband will take if Na does not comply with his request. The action of accusation is expressed in the verb combined with the modal suffix *keys* indicating the intention of the husband. The blunt speech level marks Na as the addressee.

In example 2, Na produces the counter-argument in response to the husband's request. Even though the husband's letter contains a threat to force her to comply, Na is contending that there are reasons why she and her husband should not divorce. In her argument, she depends on values drawn from the patriarchal ideology, such as fidelity and the protection of the children, in clauses 2 and 3, whereas she draws upon the idea of equal status between husbands and the wives by making claims, in clauses 4 and 5, on the half of the property. In clause 6, she emphasizes understanding and loyalty in the marital relationship, rather than romantic love. Moreover, she reaffirms that she would be willing to take on a role as a wise mother and a good wife, which is part of the modern version of the patriarchal ideology which constrains women within the marriage institution.

Linguistically, the relational process and the material process dominate the extract in the constitution of an argument. The possessive type of relational process introduces Na's point in the argument, as is in clause 1, in which she presents four reasons why they should not divorce. The reason is attributed by *pwulhyo* (infidelity) to the aged mother and *sanammay* (four children) in the intensive type of relational process, as described in clause 2 and 3. The issue of alimony is also given the attribution of *salamuloseuy uymwu* (the obligation as a human being) in a relational process. Moreover, Na's motivation for an extramarital relationship is attributed to a motivation that is not evil in nature. The material process in clauses 4 and 7, in which the actor includes Na and the husband, constitutes an assertion of their obligation to protect their children and to continue their marriage with mutual understanding and loyalty. The modal auxiliary verb (*e/a*)*ya hata* (should), denoting obligation, marks clauses 4, 5, and 7, in which Na states what she believes to be her husband's obligation. Na's use of the blunt speech level marking the husband as the addressee indicates that Na is arguing against the husband in a condition of equal status.

Example 3 is a direct quotation from the husband's response to Na's argument, and this response is represented as an emotional one compared with Na's argument. The husband makes the counter-argument against Na's argument by constructing himself as an emotional person by a relational process in which he presents himself, in clause 1, as a person who does not care about the past and the future. In clause 2, he constitutes himself in the mental process as a person who only cares about the present. In this sense, the husband's response constructs him as an insensitive person who neglects his mother, children, and even his marital relationship. Clause 3 constitutes the mental process of

permission expressed through *cohta* (it is OK) and *mwukwanhata* (I do not care) in allowing Na to live with the children with his family in his hometown. In example 4, the husband's reply is evaluated in a relational process as merely senseless words. Na's use of a deferential speech level marking the public as the addressee, in example 4, indicates that it is an evaluation in a narrative that is addressed to the public.

4.4.3 Argument

Argument plays a significant role in the second serialization of the text. The first serialization deals primarily with the narrative events regarding Na's courtship, marriage, and divorce. The second serialization depicts the aftermath of the divorce in which the narrative events occur, such as the final conflict with the former husband over the alimony, the final departure from the house of the in-laws, and the award received by her art works at the Japanese Imperial Art Academy. However, the argument about a woman's predicament in marriage, motherhood, and sexuality is predominant in the second serialization, because the space given by the divorce provides Na the opportunity to examine these issues from a distance. Na's argument begins with her personal experience, as the comments on the scandal of the divorce and its effect on her social status and the bond with her children. However, her personal comments expand to a critique on Korean society under Japanese colonial rule in general, even though the social criticism remains centered on women's issues. It is significant that the argument in the second serialization is distinct from the evaluation in the first serialization in the sense that the evaluation is always founded on the narrative event, whereas the argument maintains its own autonomy, despite the fact that it is derived from her personal

experience. In this section, I will focus on the argument in the second serialization which concludes her reflection on her own experience of the marriage institution as a mother, wife, daughter-in-law, and modern intellectual.

4.4.3.1 Motherhood

As it is shown in the narrative section, the maternal obligation toward the children is the significant reason that Na attempts to mend the marital relationship with the husband, although the husband continues to use threats in order to force her to divorce. In the argument section, Na argues on behalf of what motherhood means to a woman, as she reflects on her own experience. As is shown in extract 16, Na is associated with the patriarchal ideology that consigns the woman to the role as a mother by defining this role as the expression of a natural emotion. However, she has not overlooked the drawbacks of motherhood, which can prevent women from pursuing their own desires.

Extract 16

1. 이는 女性으로써 날 때부터 가지고 나온 한 道德이었고 한 義務이었고 이보다 以上되는 天職이 없었나이다.(470)

1. i nun yeseng ulosse na-l ttay pwushe kaci-ko na-o-n han totek i-es-ko han uymwu
this TC woman status born-PRtime from have-and come-RL one morality be-PST-and one obligation
i-es-ko i pota isang toy-n-un chencik i eps-es-nai-ta.
be-PST-and this than more become-IN-RL divinely appointed job NM noexist-PST-AH-DC
This had been essential to morality and is an obligation that women were born with. It was simply their
divinely appointed job.

2. 그럼으로 戀人の 사랑, 친구의 사랑은 相對的이오 報酬的이나 어머니가 子息을 사랑하는
것만은 絶對的이오 無報酬的이오 犠生的이외다. (470)

2. kulemulo yenin uy salang, chinkwu uy salang un sangtaycek i-o poswucek i-na emeni ka
therefore lover GN love friend GN love TC relative be-and reward be-but mother NM

casik ul salangha-n-un kes man un celtaycek i-o mwuposwucek i-o huysayngcek i-oy-ta.
 children AClove-IN-RL thing only TC absolute be-and no reward be-and sacrifice be-AH-
 DC

Therefore, the loves of a lover and a friend are relative and expect a reward, but a mother's love toward her children is absolute, does not demand a reward, and is sacrificial.

3. 果然 하나 길느고 둘 길느는 동안 지금까지의 愛人에게서나 親舊에게서 맛보지 못하는 愛情을
 늦기게 되엿섯니이다... 나는그들을 길너 볼냐고얼마나 애씨고 屈服하고 謝罪하고 和解를 要求
 하였는지 모릅니다. (471)

3. kwayen han kilnu-ko twul kilnu-n-un tongan cikwum kkaci uy ayin eykeyse na chinkwu eykese
 indeed one raise-and two raise-IN-RL during now until GN lover-from also friend from
 maspo-ci mos-ha-n-un ayceng ul nuski-key toy-ess-es-nai-ta. na nun kutul ul
 taste-NOM not-do-IN-RL love AC feel-AD become-PST-PST-AH-DC I TC them AC
 kil-ne po-lye-ko ayssi-ko kwulpokha-ko sacoyha-ko hwahay lul yokuha-
 raise-INF see-intention-and endeavor-and submit-and apologize-and reconciliation AC demand-
 yes-n-un ci molu-p-ni-ta.

PST-IN-RL NOM don't know-IN-AH-DC

I felt a degree of love that I had not had with a lover or with friends as I raised more children. Therefore, this might be the reason for me to submit, apologize and attempt to reconcile with my husband so I could satisfy my need to raise my children myself.

4. 그러나 때로는 이 母性愛에 얽매여 하고 심혼 거슬 하지 못하고 悲慘한 運命 속에서 울고 잇는
 女性도 不少하되다. (471)

4. kulena ttaylonun i mosengay ey elkmay-ye ha-ko siph-un kes ul ha-ci mos-
 however sometimes this motherly affection by bound-so do-and want-RL thing AC do-NOM not-
 ha-ko pichamha-n wunmyeng sok eyse wul-ko is-n-un yeseng to pwusoha-oy-ta.
 do-and cruel-RL fate inside in cry-and stay-IN-RL yeseng also not little-AH-DC

However, sometimes, there are women who cannot do what they really want to do and weep when they are bound by the obligation of motherhood.

In the linguistic constitution of the argument, the intensive type of relational process is heavily applied as a means of attribution and characterization. First of all, in example 1, the role of the mother has the attributed by *totek* (morality) and *uymwu* (obligation) that the woman was born with, and *chencik* (divinely appointed job). In example 2, motherly love is prioritized over romantic love and friendship, in that motherly love has the attributes of being *celtaycek* (absolute), *mwuposwucek* (not for the reward), and *huysayngcek* (sacrificial), in contrast with romantic love and friendship, which have the attributes of *sangtaycek* (relative) and *poswucek* (expecting reward). In example 3, motherly love is constituted through a mental process of which the senser is Na how she

has felt motherly love toward her own children, in the first sentence, whereas the material process constitutes the actions of Na when she attempts, in the second sentence, to avoid the divorce in order to raise her children by herself. In this sense, the argument is supported by her own experience of feeling motherly love to be more powerful than her experience of romantic love and friendship. In example 4, Na draws on a contradictory voice against motherhood when she considers the fact that the motherhood can make the woman miserable. Through an existential process, Na presents women in a manner that is modified by the relative clause constituting a behavioral process of weeping under the stresses of motherhood.

4.4.3.2 Sexual desire and romantic love

In extract 17, Na embodies her mental disposition toward sexual desire and romantic love in the aftermath of divorce. First of all, chastity regulates women's sexuality as a way of manifesting patriarchal ideology. In conveying the narrative event of the divorce caused by her extramarital relationship, the defilement of her chastity has become the subject of social condemnation. Na problematizes the unequal application of chastity to women, in the sense that only women's chastity is seen as in need of supervision, whereas men are not constrained by it. Ironically, after the divorce, Na leads a life of repressed sexual desire. However, her repression of sexual desire is due to her trauma during the divorce, when she experiences a drastic shift in her husband's love. Specifically, she contends with the temporariness of romantic love by depicting her own interiority after the divorce. However, the argument made in extract 17 is personal compared with other extracts classified in the argument section in which she states her

distrust in romantic love. Linguistically, Na highlights the shift of the lover's attitude, expressed through the mental process and the material process that causes her avoidance of a sexual relationship, which is equated with the romantic love.

Extract 17

1. 나는 所謂 貞操를 固守한다난 것보다 再婚하기까지 中心을 일치 말자는 거시외다. (471)

1. na nun sowi cengco lul koswuha-n-ta-n-an kes pota cayhonha-ki kkaci cwungsim ul
I TC so-called chastity AC protect-IN-DC-IN-RL thing rather remarry-NOM until center AC
il-ci mal-ca-n-un kes i-oy-ta.
lose-NOM not-PR-IN-RL thing be-AH-DC
Rather than attempt to protect my chastity, I will refuse to lose my heart until I get married again.

2. 男女를 勿論하고 妊娠 時期에 잇서는 禁慾生活이 容易한 일이 아니외다. (472)

2. nam-nye lul mwullon-ha-ko imsin siki ey is-ese nun kumyok-syanghwal i yongiha-n il
man-woman AC include-do-and ovulation time in exist-so TC abstinence-life easy-RL event
i an-i-oy-ta.
NM not-be-AH-DC
It is not easy for either the man or the woman to suppress sexual desire during the time of ovulation.

3. 나도 이때만은 태몽을 꾸면서 苦痛으로 지내나이다. (472)

3. na to i-ttay man un thaymong ul kkwu-myense kothong ulo cinay-nai-ta.
I also this-time only TC dream AC dream-while suffering instrument stay-AH-DC
I suffered from bad dreams during that time.

4. 熱情이 高上할 때는 相對者의 行動이 善化하나 底下할 때는 餘地 업시 醜化 惡化해 지는 거시외다. (472)

4. yelceng i kosangha-l si nun sangtayca uy hayngtong i senhwaha-na cehaha-l si nun
passion NM high-PRS time TC spouse GN behavior NM justify -but lower-PRS time TC
yeci epsi chwuhwa akhwaha-y ci-n-un kes i-oy-ta.
exception no exist ugly viced-INF become-IN-RL thing be-AH-DC
When the desire is still burning, a lover's actions are beautified, but when the desire has cooled down, a lover's action become the object of hatred.

5. 그리하여 사랑이 움돋을 만하면 딱 부질너 바랍니다. (472)

5. kulihaya salang i wumtos-ul man ha-myen ttak pwucil-ne pa-li-m-ni-ta.
therefore love NM sprout-PRS degree do-if sound of snapping snap-INF do-CAS-AH-IN-DC
Therefore, when the love sprouts, one snaps it.

6. 나는 그 底下한 뒤 孤寂을 무서워합니다. (472)

6. na nun ku cehaha-n twi kocek ul mwuseweha-m i-p-ni-ta.

I TC that lower-RL after loneliness AC scare-NOM be-AH-IN-DC

I fear the loneliness when the love has cooled down. I hate it. I cannot help but die if I have a heartbreak like that again.

First of all, in example 1 and 2, Na arrives at her decision to eschew sexual relationships with anyone, even though she suffers from her own sexual desires. Example 1 embeds the indirect thought presentation in which the voice of Na articulates her determination to safeguard her heart by avoiding sexual relationships. It indicates the voice of Na that speaks within her as a way of guarding a heart that will not be swayed from its integrity into another indiscreet instigation of a romantic love relationship. The mood of the reported clause marked by the propositive sentence ender *ca* illuminates the process in which the decision is made through a dialogue with her own voice. In example 2, continence has attributed of great difficulty, and this is seen as part of a relational process. This standpoint is further supported by the mental process in example 3, which denotes her suffering from sexual desire. From example 4-6, Na's mental disposition toward love is depicted as she is discouraged from instigating a romantic relationship again because she is traumatized by the sudden change in her husband's attitude toward her. In example 4, Na attempts to constitute the mental state of lover, specifically a man, in a mental process of which the phenomenon *sangtaycauy hayngtong* (lover's behavior) is the subject, which is affected by the change of emotion. The same behavior which is considered beautiful, while passion lasts, becomes the subject of hatred when the passion is dissipated. Example 5, in turn, constitutes the material process denoting the action of the lover in changing the attitude and snapping the love when it sprouts. This mental state and action of the lover in changing the attitude and snapping the love relationship allude

to Na's husband, in that Na vindicates her own stance by positing the change of the husband's affection as a reason for divorce rather than her own extramarital relationship. Finally, example 6 constitutes the mental state of Na, who is afraid of the kind of love which can so easily change.

4.4.3.3 Korean intellectual men and women

Na makes an argument for Korean intellectuals, both male and female under Japanese colonial rule. As a renowned member of Korean intellectual society, Na comments on the circumstances of Intellectual men and women. From her viewpoint, intellectual men in Korea suffer from alienation from the center of Korean society because they cannot gain any ground in politics due to Japanese Colonial rule, which does not allow Korean to participate in politics, so that their modern education and knowledge is rendered useless. Their opinions and thoughts are not understood by their own people, who are still bound up with the old traditions. Moreover, the modern values, such as the marriage based on romantic love, are conflict with the traditional family, which is based on early marriage contracted by the families of the spouses. The circumstances of an intellectual woman are not that different from that of man, although the woman's lot can be even worse. The wife's modern education is useless in her married life, even if the marriage begins with romantic love. Once the marriage is established, the experience of married intellectual women is not so far removed from that of traditional women, since they are bound to a patriarchal family institution that forces upon them the same traditional duties and obligations of a mother, wife, and daughter-in-law.

Extract 18

Passage 1

1. 朝鮮의 有識 階級 男子 社會는 불상합니다. 2. 第一舞臺인 政治 方面에 길이 맥키고 배호고 싸은 學問은 用道가 업서지고 이 理論 저 理論 말해야 理解해 줄 社會가 못되고 그남아 사랑에나 살아볼가 하나 家族制度에 얽매인 家庭 沒理解한 妻子로 하여 눈쌀이 찻혀러지고 生活이 辛酸 스러울 뿐입니다. 3. 애매한 料理집에나 出入하며 罪업는 술에 투정을 다하고 沒常識한 妓生을 품고 즐기나 그도 亦是 滿足을 주지 못합니다. 4. 이리가 보면 날가 저 사람을 만나면 날가 하나 남는 거슨 오직 孤寂 뿐입니다. (474)

1. cosen uy ywusik kyekup namca sahoi nun pwulsangha-p-ni-ta.
Cosen GN intellectual class man society TC pitiful-AH-IN-DC
Intellectual men in Korea are pitiful.

2. ceyil mwutay i-n cengchi pangmyen ey kil i mayk-khi-ko payho-ko ssa-un
first stage be-RL politics way in way NM block-CAS-and learn-and cultivate-RL
hakmwun un yongto ka epse-ci-ko i ilon ce ilon malhay-ya ihaha-y
studies NM usage NM no exist-become-and this theory that theory say-but understand-INF
cwul sahoi ka mos-toy-ko kunama salang ye na sal-a po-l-ka ha-na
give society NM not-become-and at least love in least live-INF see-PRS-Q think-but
kacokceyto ey elkmay i-n kaceng mol ihayha-n che-ca
family institution in bound be-RL family not understand-RL wife-child
lo ha-ya nwunssal i cciphu-lye ci-ko saynghwal i sin-sansulew-ul ppwun i-p-ni-ta.
by do-so eyes NM grimace-INF become-and life NM sour-bitter-PRS only be-AH-
IN-DC

They cannot gain ground in politics, even though that would be the arena where they would be most useful,/ there is no place where they can use their modern knowledge,/ the society cannot understand them,/ and even though they attempt to indulge in free love, they grimace,/ and feel bitter toward the life, because the family is still bound by traditional values, and because of a wife and children who cannot understand them.

3. aymayha-n yolicip ey na cwulipha-mye coy ep-n-un swul ey thwuceng ul ta ha-ko
unrelated-RL restaurant in only frequent-while sin noexist-IN-RL wine in dependence AC all do-and
molsangsikha-n kisayng ul phwum-ko culki-na kuto yeksi mancok ul cwu-ci mos-ha-p-ni-ta.
senseless-RL woman AC grasp-and enjoy-but also satisfaction AC give-NOM not-do-AH-IN-DC
Even though they frequent sporting houses and enjoy the flavors of entertaining women, those entertainments cannot give them satisfaction.

4. ili ka po-myen na-l-ka ce salam ul masna-myen na-l-ka nam-n-un kes
this go see-if better-PRS-Q that person AC meet-if better-PRS-Q remain-IN-RL thing
un ocik kocek ppwun i-p-ni-ta.
NM only loneliness only be-AH-IN-DC

4. They are only left with loneliness, even though they are continually going here and there to meet this person and that person.

Passage 2

1. 有識 階級 女子 卽 新女性도 불상하외다. 2. 아직도 封建時代 家族制度 밋해서 자라나고 시집가고 살님하는 그들의 內容의 複雜이란 말할 수 업시 難局이외다. 3. 半쯤 아는 學問이 新舊式의 調和를 일케할 뿐이오 陰氣를 dots 뿐이외다. 4. 그래도 그대들은 大學에서 專門에서 人生哲學을 배호고 西洋에나 東京에서 그들의 家庭을 求景하지 아니 하엿는가 마음과 dots 하눌에 잇고 몸과 일은 땅에 잇는 것이 아닌가 달콤한 사랑으로 結婚하엿스나 너는 너요 나는 나대로 놀게 되니 사는 아모 意味가 업서지고 아침부터 저녁까지 반찬 걱정만 하게 되난 것이 아닌가 (475)

1. ywusik kyekup yeca cuk sinyeseng to pwulsangha-oy-ta
intellectual class woman in other words the New Woman also pitiful-AH-DC
Intellectual women in Korea, though they are called the New Woman, are pitiful too.

2. acikto pongkensitay kacokceyto mis hayse calan-ko sicipka-ko salnimha-n-un
still traditional times family system under in grow up-and marry-and managing household-IN-RL
kutul uy nayyong uy pokcap i-la-n malha-l swu eps-i nankwuk i-oy-ta.
they GN content GN complication be-DC-RL say-PRS way noexist-so difficult-be-AH-DC
The situation of the New Women who are raised in, married to, and live within the traditional patriarchal family system is pretty difficult.

3. pan ccum a-n-un hakmwun i sin-kwusup uy cohwa lul il-khey ha-l ppwun i-o
half about know-IN-RL knowledge NM new-old costum GN harmonyAC lose-ADdo-PRSonly be-and
umki lul tos-ul ppwun i-oy-ta.
passon AC manipulate-PRS only be-AH-DC
Their immature new-found modern knowledge prevents them from achieving harmony with the patriarchal family as it motivates their sexual desire.

4. kulayto kutay tul un tayhak eyse cennwun eyse insayng chelhak ul payho-ko seyang ey na
but you PL TC university in colleage in life philosophy AC learn-and Western in or
tongkyeng eyse ku tul uy kaceng ul kwukyengha-ci ani-ha-yes-n-un/ maum kwa ttus un
Tokyo in they PL GN family AC see-NOM not-do-PST-IN-Q/ heart with will NM
hanwul ey is-ko mom kwa il un ttang ey is-n-un kes i ani nka/ talkhomha-n
sky in stay-and body with business TC land in stay-IN-RL thing NM not be-Q sweet-RL
salang ulo kyelhonha-yes-una ne nun ne (i)-yo na nun na taylo nol-key
love instrument marry-PST-although you TC you be-and I NM I separately play-AD
toy-ni sa-n-un amo uymi ka eps-e ci-ko achim pwushe cecenyekek kaci
become-so live-IN-RL no meaning NM no exist-INF become-and morning from evening to
panchan kekceng man ha-key toy-n-an kes i an i-nka.
side dishes worrying only do-AD become-IN-RL thing NM not be-Q

4. However, didn't you learn a philosophy of life in college or university and observe the modern family in the West and Tokyo?/ While your mind and will reach to heaven, your body and work are stuck to the earth/ even though you married with a sweet love, because your domain of living is separated from that of husband. Doesn't your life becomes meaningless? And, aren't you worrying about how to prepare the meal from morning to night?

As is shown in extract 18, passage 1, which argues about the circumstances of Korea intellectual men, is linguistically constituted by the mental process denoting Na's emotive state toward intellectual men, and a behavioral and mental process denoting the emotive state of intellectual men toward Korean society. The material process is formed by agent-

less passive sentence construction or by the actor as the entity affected by what happened, which foregrounds the alienation of intellectual men from the society, whereas the actors causing the alienation are mystified. In example 1 of passage1, she comments on the predicament of Korean intellectual men through the constitution of her mental state, such as *pwulsanghata* (being pitiful). The feeling of pity is Na's mental state in relation to Korean intellectual men functioning as her comment about them. In example 2, five clauses, which constitute material and mental process, are coordinated through the conjunctive suffix *~ko*. The first two clauses constitute material processes of which actors are mystified by a passive sentence construction. The actors who block the Korean intellectual from politics and make their education useless are not explicitly shown in the example. Through this passive sentence construction without the actor, she can blur the political agency as a way of eluding the surveillance of Japanese colonial rule. The inchoative verb *toyta* (to become) in the third clause, makes the actor *sahoy* (society) the entity that is characterized as undeveloped. The fourth clause constitutes the mental state of the intellectual man's dissatisfaction toward the traditional family, which is expressed through a behavioral process denoting *nwunssali cciphulyeciko* (grimace) and the fifth constitutes the mental state of *sinsanhata* (bitter) through a mental process. The mental state of intellectual men denoting dissatisfaction is further constituted by the mental process, such as the negation of *mancok* (satisfaction) in example 3, and *kocek* (loneliness) in example 4.

Passage 2 argues about the circumstances of intellectual women in Korea by the mental process denoting Na's emotive state toward the intellectual woman and the intellectual woman's mental state, as well as the material process affecting an intellectual

woman's circumstances. Example 1 constitutes the mental process of Na sympathizing with intellectual women. Another mental process of the Korean intellectual woman's difficulties, in example 2, is overlapped with Na's mental state. In example 3, the modern education is posited as an actor which brings the intellectual women into conflict with the patriarchal family and stimulates sexual desire. In example 4, the material process constructing the intellectual women's experience of studying abroad, in the first clause, is contrasted with the mental process in the fourth clause denoting a feeling of emptiness in the marriage and worrying about the preparation of the meal. As for the interpersonal function in example 4, the interrogative sentence type embodies the rhetorical question in intensifying the assertion in which a negative is interpreted as positive.

4.4.3.4 The comment on the Korean men's contradiction on sexuality

Na launches the attack on the Korean men's contradiction and hypocrisy when they constrain the woman's sexual relations through the concept of chastity, while they themselves attempt to satisfy their sexual desires. The man's attempt to alienate the woman from the pursuit of sexual desire is correlated with contradictory values that condemn the women as a sexually corrupted being with whom the men are nevertheless very engaged in sexual relationship. To highlight the man's contradictory attitudes, the text draws on the relational process in attribution and characterization, the material process in construction of a man's action involved in this contradiction, and the interrogative sentence denoting questions, doubt and the rhetorical question, as a way of constructing solidarity between Na and the reader with the argument that she constructs, as shown in extract 19.

Extract 19

1.朝鮮 男性 心思는 異常하외다. 2.自己는 貞操觀念이 업스면서 妻에게나 一般 女性에게 貞操를 要求하고 또 남의 貞操를 빼아실냐고 합니다. 3.西洋이나 東京 사람쯤 하더라도 내가 貞操觀念이 업스면 남의 貞操觀念 업난 거슬 理解하고 尊敬합니다. 4.남에게 貞操를 誘引하는 以上 그 貞操를 固守하도록 愛護해주는 것도 普通 人情이 아닌가 從중 放縱한 女性이 잇다면 自己가 直接 快樂을 맛보면서 間接으로 抹殺식히고 咀嚙식히난 일이 不少하외다 이 어이한 未開明의 不道德이나 (475)

1. cosen namseng simli nun isangha-oy-ta.
Cosen man mentality NM strange-AH-DC
1. The Korean man's mentality is strange.

2. caki nun cengco-kwannyem i eps-umyense che yekey na ilpan yeseng eykey cengco lul
self TC chastity-concept NM noexist-while wife from or general woman from chastity AC
yokwuha-ko tto nam uy cengco lul ppaya-ss-ilnya-ko ha-p-ni-ta.
demand-and also other GN chastity AC deprave-PST-intention-and do-AH-IN-DC
Even though they don't have any concept of chastity that applies to themselves, they demand chastity from their wives and from women in general, while they themselves attempt to overcome the chastity of women.

3. seyang i-na tongkyeng salam ccum ha-te-lato nay ka cengcokwannyem i
Western be-or Tokyo people degree do-RT-even though I NM concept of chastity NM
eps-umyen nam uy cengcokwannyem ep-n-an kes ul ihayha-ko conkyeng-ha-p-ni-ta.
noexist-if other GN concept of chastity no exist-IN-RLthing AC understand-and respect-AH-IN-DC
In the case of Westerners and Japanese living in Tokyo, if one[man] does not have the value of chastity, they understand that there are others[women] who have no interest in the value of chastity.

4. nam uykey cengco lul ywuinha-n-un isang ku cengco lul koswuha-tolok ayhoha-y cwu-
other from chastity AC take-IN-RL case that chastity AC protect- in order to respect-INF give-
n-un kes to pothong inceng i an i-nka/ congcong pangcongha-n yeseng i
IN-RL thing alsocommon human heart NM not be-Q/ often times loose-RL woman NM
is-tamyen caki ka cikcep khwaylak ul maspo-myense kancep ulo malsalsik-hi-ko cecaksik-
exist-if self NM directlypleasure AC taste-even though indirect DR degrade-CAS-and criticize-
hi-n-an il i pwusoha-oy-ta/i eihan mikaymyeng uy pwutotek i-nya.
CAS-IN-RL event NM not little-AH-DC/This on earth uncivilized GN immorality be-Q.
If one must seduce certain others into giving up their chastity, isn't it common sense that one should respect others' desire to protect their chastity?/As for the licentious women in which they take pleasure, they only condemn and isolate these women/ what on earth is this? It seems to be the immorality of the uncivilized.

The Korean man's mentality in example 1 is characterized by the attributive word

isanghata (strange) that embeds Na's evaluation and judgment upon him. In example 2,

strange mentality of the Korean man is constituted by the complex sentence that contrasts

the man's lack of chastity with his demand of chastity from women. The embedded

clause marked by *(u)myense* constitutes the possessive type of a relational process indicating man's non-possession of chastity in rendering chastity as something capable of being possessed, which is expressed by *epta* (do not have). However, the main clause is contrasted with the embedded clause in the sense that it constitutes the actions of men in a material process when they demand chastity from women and yet are still eager to take away their chastity. In example 3, in contrast with Korean men, the mental process of Western and Japanese men is elaborated as a way of denoting cognition, such as *ihayhata* (to understand) and *conkyenghata* (to respect), of which the relevant phenomenon is the female lack of chastity. By drawing on the mental process of Western and Japanese men, whom Na regards as more civilized than Korean men, Na challenges the patriarchal ideology that uses the value of chastity to constrain a woman's sexuality.

Example 4 consists of four clauses which are all formed in a relational process of attribution and characterization. All the entities, which are the subjects of the attribution and the characterization, are relative clauses or demonstrative pronouns indicating the material process denoting action. In this sense, the preservation of a woman's need to keep her chastity, in the first clause, is attributed to the dictates of common sense, and the man's action, such as the propensity for enjoying sexual relationships with sexually unrestricted women and then indirectly condemning them behind their backs is circumscribed as more than a few cases. In the third clause, the man's contradictory action is referred to by the demonstrative pronoun *i*(this) and is termed as *mikaymyenguy totek* (uncivilized morality). In example 4, the interpersonal function is also worth examining, in that the speech level shifts to the neutral speech level, except in the second clause, when the neutral speech levels are combined with the sentence enders *~nunka* and

~(nu)nya denoting the interrogative sentence type functioning as a means of intensifying the argument with a rhetorical question, in the first clause, and raising the issue, in the third clause. However, it does not function as a means of reinforcing the solidarity between Na and the reader on the persuasiveness of the argument. Rather, it has the effect of a conversation with herself, which is a way of revealing her own thoughts without the intervention of a narrator's voice. In this sense, it is an internal monologue linguistically constituted by a free direct thought presentation.

4.5 Conclusion

In the construction of the text, Na attempts to vindicate herself against social criticism and blame for her extramarital relationship and divorce. Na pays homage to particular ways of using language in structuring various genres, which are in association with patriarchal ideology, and are also in opposition to it, in order to present herself as a social subject who is accepted by the promoters of social morality and criteria and sympathizes with their values. In two serializations of her confession, she draws upon the genre of the epistle, narrative, and argument. In the epistle genre, Na builds up the social relationship with a specific addressee, such as the former husband and the public reader and this bond is constituted in the mode of an epistle, in which Na conveys her apology, her current mental state, and the final farewell. In the narrative genre, Na attempts to embody the narrative event as a way of shedding a positive light upon her stance, in which she also draws on other genres, such as dialogue, the embedded epistle, the internal monologue, and the contract. In the argument genre, she directly attacks the inequities of the patriarchal ideology that impedes the progress of Korean woman.

The epistle genre embodies the expression of an apology to the public, the mental state, such as the emotive state of turmoil, reflection upon the past and determination for the future, her concern for her mother-in-law, her former husband, and her children relevant to the mode of the epistle genre, while she continues to argue about who is responsible for the divorce. The material process is heavily employed in the constitution of the argument genre addressing the question of the guilty parties in regard to the divorce, by positing the former husband as the actor and agent who forces Na to divorce, and, by positing Na as the passive actor who submits to the former husband's coercion. In addition, the material process constituting Na's request for the husband's continued care of his mother-in-law and children functions as part of the construction of Na as a responsible mother and daughter-in-law. The mental state of Na as a state of despair, reflection, and determination for the future is linguistically constituted by a mental process and relational process through the attribution of a specific mental state. Moreover, she constitutes her wish for the former husband's well-being, which highlights her concern for him even after the divorce.

As she employs the interpersonal function, Na clearly marks both the former husband and the public reader as the addressee when she apologizes to the public after she and her former husband were not able to save the marriage, whereas Na presents an argument about who is responsible for the divorce, and addresses the description of her current mental state and her wish for the well-being for her in-law family and her children solely to the former husband. The pronoun and addressee term calls upon the specific addressee, whether it is the public or the former husband. The deferential speech level is applied to both the former husband and the public reader. The declarative

sentence type functions as an assertion when she argues for divorce, whereas it functions as the statement when she recounts her internal wishes. However, when she requests that her husband continue to take care of the mother-in-law and children, she constitutes this request with an imperative sentence type combined with a modal auxiliary verb for a mild suggestion of politeness.

The narrative genre constitutes various narrative events, such as Na's courtship, marriage, extramarital relationship, divorce, and her life in the aftermath of divorce. Through the construction of these narrative events, Na highlights how she has been victimized by the patriarchal ideology which has constrained her by forcing her to sacrifice herself in serving her husband's family, to maintain an adherence to chastity that only applies to women, and to be trapped in an isolation from economic means, even though she continues to be a good mother, a wife, and in-law. In this sense, Na's self-narrative demonstrates how she not only compromises the patriarchal ideology but also challenges it as a way of highlighting her endeavor to mend the marital relationship, and simultaneously posits the in-law family as being responsible for the destruction of her marriage.

In the mixture of genre, narrative dominates as a genre, most of which embodies the summary mode. The complicating action, based on Labov's schema (1972), constitutes the occurrences related in a narrative event, whereas an evaluation constitutes Na's mental disposition toward and argument about narrative events. The dialogue genre collaborates with the scenic representation of a narrative event and other genres, such as the contract, embedded letter, and internal monologue, draw various voices into the narrative genre that the narrative and dialogue genres alone could not.

The material process dominates the complicating action in which it highlights the negative aspect of what the former husband and the in-law family have done. Na is embodied as an actor who has attempted to protect the marital relationship, or as a passive figure who cannot help but allow herself to be forced to commit a negative action. The mental process is also heavily used to present Na as the victim of the patriarchal family institution through constituting her mental state in response to her difficult life in her marriage. Evaluation is linguistically constituted by a relational process through Na's attribution to the character or narrative and mental process, denoting primarily her own cognition in revealing her viewpoint about events. In the interpersonal function, the narrative section is addressed solely to the public reader even though Na expects her former husband to read her side of the story of their courtship, marriage, and divorce. Deferential speech marks the social relationship between Na and the public reader. The pronoun demarcates Na from the in-law family in which *na* (I), referring to Na as a narrator, is arrayed in opposition to *kutul* (them), indicating the in-law family. The mood is mostly constituted by the declarative sentence type which functions as a statement in a narrative and an assertion in an evaluation. The lesser use of modality makes Na's self-narrative decisive and assertive. A modal auxiliary verb is shown in marking Na's true intention and the narrative event which has been out of her control.

Other genres that are drawn on into the narrative genre are the contract, the embedded letter, and the internal monologue. The contract genre embodies Na's condition of marriage, and implies that the husband should meet these conditions. The material process constitutes all the actions that Na requests him to do in their marriage. In an interpersonal function, the blunt speech level, solely addressed to the husband, and the

propositive sentence type, making a demand, indicate that Na has acquired more power. The internal monologue reveals the internal landscape of Na's mind as she determines to attempt to change, through a material process, the husband's decision to divorce. The neutral speech level indicates that it is addressed to herself, whereas the propositive sentence type indicates that she has convinced herself to submit to the husband. Both of these levels show the evidence of determination.

The embedded letter is comprised of the shorter representation of a letter constituted primarily by an indirect speech presentation, and the longer representation of a letter primarily constituted by a direct speech presentation. The shorter representation of a letter embodies the main point of the letter with one or two clauses, whereas the longer representation quotes longer parts of the letter. However, the longer representation of the letter cannot be considered as a direct quotation but, rather, as the reconstruction of the main point or summary, which has more content than a shorter representation of the letter. The shorter representation of the letter is constituted by the material process in which the sender asks the recipient to do certain actions, and also displays the sender's determination to do an action, whereas a mental process constitutes the mental state of the sender revealing to the recipient. Since it is embedded in the sentences constituting indirect presentation, its speech level is neutral whereas the speech level of the sentence as a whole is the deferential level that is addressed to the public reader. Longer representation constitutes the direct speech presentation, without reporting clause in which they argue about their divorce. The material process constitutes the request that expresses the desire for the sender and the recipient to do certain actions, whereas the relational and mental process is involved with the argument through the attribution and

constitution of a mental state. The interpersonal function constitutes the equal power relationship through a blunt speech level in which both the husband and Na are addressed by each other. The imperative sentence type is used when the husband and Na ask each other to perform certain actions.

In the argument genre, Na demonstrates her criticism of the traditional understanding of motherhood, woman's sexuality, the Korean intellectual man and woman, and Korean man's contradictions in addressing the idea of free love. Through a material process and a verbal process, Na constitutes the actions of a man and woman which are negatively viewed, while women like Na attempt to overcome social injustices perpetrated upon them. The mental process mostly embodies thoughts and feelings of Na, in response to the aforementioned thematic concerns. The relational process is also heavily used in the characterization of the abstract concept in an argument through the attribution of value-loaded words. The deferential speech level dominates the argument genre, and this constitutes the social relationship between Na and the public reader. The declarative sentence type mostly embodies an assertion in an argument, whereas the interrogative sentence constitutes a rhetorical question in intensifying the tone of assertion.

CHAPTER 5

THE SELF-NARRATIVE OF THE READERS OF THE MODERN MAGAZINE AND THE CONSTRUCTION OF THEIR LIVES IN REGARD TO FREE LOVE AND MARRIAGE

5.1 Introduction

Chapter 5 examines the self-narratives of women who were the public readers of the modern women's magazines which flourished from 1920s to 1940s. Women readers, who had had enough modern education to be able to enjoy these magazines, were encouraged to publish their own writing in the section of the magazine devoted to the reader. Their self-narratives often dealt with their everyday lives as they had been formulated under the influence of colonial modernity, which had brought about a collision between, and a mingling and collusion of, the modern culture and lifestyle and the traditional norms, most significantly in areas of sexuality, free love, and marriage. According to Yi (2003), the self-narratives of women readers in dealing with romantic love and marriage can be divided into three categories. The first category of self-narrative often stands for romantic love and self-determination of the marriage against the traditional patriarchal marriage system based on a contract between the spouse's families. The second category is associated with the confession of their involvement in a romance, which the narrators often regret and repent of as a heedless acceptance of the notion of free love, which ends up with the betrayal of the lover and a depiction of romantic lovers as victims. The last category also manipulates and encourages the value of a wise mother and a good wife in a narration about the manner in which the narrators sacrifice themselves for their husbands and children. Yi's three categories indicate that the self-

narrative is the product of and participates in the discursive formation about the aforementioned issue of woman and freedom, which is often the site of the conflict between feminism and patriarchal ideology.

I will examine two self-narratives such as “Nanun ilehan isengul yokwuhapnita” (‘I want this type of man’) published in the women’s magazine *Pwuin* (‘woman’) in 1922, and “Mitumi kaceon selwum” (‘The misery that the belief brings about’), published in the women’s magazine *Sinkaceng* (‘New Family’) in 1933. “Nanun ilehan isengul yokwuhapnita” can be glossed as the first category in Yi (2003), since the narrator Li So-a constructs the subjectivities of the New Woman who considers the type of man who would be the ideal fit for the modern woman. On the other hand, “Mitumi kaceon selwum” is the second category, which constitutes a confession of the narrator’s engagement in romantic love with the intellectual man, but ends with the woman becoming a single mother. The narrator Ceng Kwuk-ca makes her disillusionment clear when she warns other New Women not to indulge in free love incautiously. In analyzing these two self-narratives, I will look at conflicting discourses on free love and marriage in relation to the different mixtures of genre in the constitution of the text from a linguistic viewpoint, as a way of mapping heterogeneous voices and types of discourse. The texts that I will examine will be the versions in the anthology of women’s writing (Yi et al., 2004).

5.2 Voices and discourses

The narrators of both “Nanun ilehan isengul yokwuhapnita” (‘I want these types of man’) and “Mitumi kaceon selwum” (‘The misery that the belief brings about’), are

New Women who have had a modern education and pursue free love as a medium for their marriages. Li So-a in “Nanun ilehan isengul yokwuhapnita” majored in education and was involved in teaching at an elementary school at the time of the narration, whereas Ceng Kwuk-ca in “Mitumi kaceon selwum” is a former student in high school, although she is now working as a female clerk in a store. In their self-narratives romantic love and marriage are the main issues that dominate and even change the course of their lives. Li So-a, who has not engaged in a serious romantic love yet, thinks critically about the ideal type of man, and she equates the partner in romantic love with the spouse in marriage. In this sense, her pursuit of an appropriate partner in free love is not all that different from the search for an ideal spouse for marriage. Similarly, Ceng Kwuk-ca confesses to having had a free love relationship in the past. However, even though free love is the kind of relationship of primary interest to the New Woman, it is depicted as being dangerous in its tendency to change the entire course of the life of someone like the narrator, Ceng Kwuk-ca, who was abandoned by her lover and was forced to work for many hours in order to take care of her illegitimate son.

The two aforementioned narrators have some similarities, but the two voices diverge in the way in which they address the consequences of free love. Li So-a’s voice is explicitly associated with the feminist belief in the positive effects of free love on a woman’s life, and is rather monolithic in its arguments about the characteristics of the ideal man. It is a radical point of view that would prompt a woman to assert that a man who would engage in free love should be qualified only if he respects women, is sexually pure, economically independent, honest, and optimistic. In this sense, she actively formulates the conditions that a modern man must meet if he is to be a suitable lover and

spouse of a New Woman. Moreover, she defies the attitudes of a man who would undermine the inherent dignity of a woman's sensibility and depth of emotion, and would slight her as a fallen woman if all does not go well in a free love relationship.

On the other hand, Ceng Kwuk-ca's voice is heterogeneous in the sense that her voice clearly constitutes her experience of free love as attractive and pleasing, and yet she also draws on patriarchal ideology in warning the reader that an involvement in free love can cause the destruction of a woman's life, as events in her own life have demonstrated. Moreover, throughout her self-narrative, Ceng Kwuk-ca attempts to construct herself as a more traditional type of woman, even though she reveals that she was educated in a modern school, and she emphasizes the fact that she does not enjoy participating in the pastimes of modern culture, such as public concerts. Throughout the narrative, she is always posited as the passive woman who does not directly engaged in the expression of her thoughts and emotions. However, her lover Yong-ho forces her to have sexual intercourse with him and then abandons her when she becomes pregnant. In this sense, the story of her free love relationship turns out to be the story of a pure and virginal woman with no awareness of sexual desire, who is trapped and contaminated by the sexual desire of a man. The narrator's status as a fallen woman is finally modified when she constructs herself as mother. Even though the lover Yong-ho betrays her by breaking the promise for calling her in Japan, the narrator is not in despair, because she has Yong-ho's child to take care of. Her faithfulness to her child in difficult circumstances commands respect for a woman who was previously incautious and fell into a free love relationship. As a mother who suffered from the consequences of free love, she confesses

her shameful past by warning young woman about the dangers they will face if they follow her example.

5.3 Genre

As for the mixture of genres, the argument dominates the self-narrative of Li So-a “Nanun ilehan isengul yokwuhapnita” (‘I want this type of man’), in that she states the characteristics that her ideal type of man should have, and why a man should acquire them, whereas the narrative genre dominates Ceng Kwuk-ca’s self narrative “Mitumi kaceon selwum” (‘The misery that the belief brings about’), in the sense that the narrative event of her past free love relationship is the main concern of the text. However, both self-narratives draw on other genres in embodying the text as a way of enriching the main genre.

First of all, Li So-a’s self-narrative draws the genres of autobiography, the epistle, and the narrative into the text, in addition to the argument genre. The genre mixture is closely linked with the construction of the relationship with the reader. Li’s self-narrative posits an unspecified *enni* (older sister) as its addressee. The addressee term *enni* is used to refer not only to the older sister in the family but also to indicate the female friends who are older than the female addressor. By positing the *enni* as the addressee, Li embodies her self-narrative as the site where she confesses her thoughts and opinions about the ideal type of man, while seeking the sympathy and understanding of her more sympathetic older sister. Since the unspecified addressee is not in a specific relationship with the narrator, Li draws on the genre of autobiography in order to provide the information about who she is, whereas the genre of the epistle builds up the close

relationship based on sisterhood in which self-narrative is embroidered with the private writing as a letter to the friend. In this sense, the public reader is formulated as a mature and educated female who can easily be induced to experience empathy with the narrator. The narrative genre collaborates with the genre of the epistle in the sense that it reveals the narrator's current life and the circumstance that cause her to think about the main issues in the text. In collaboration with the other genres, the narrator finally begins to contend with the main issue through the use of the argument genre. Her argument in this context is a support for the idea of free love as she seeks and finds the understanding and sympathy of young women in the general reading public.

On the other hand, Ceng's self-narrative is heavily embodied by the narrative genre in constructing the narrative event circumscribing her free love relationship. In a mixture of genres, Ceng's text draws on the self-narrative as a form of public writing by which she warns the female readers about the dangers they may face if they are incautious when they indulge in free love relationships. The main structure is heavily constituted by the narrative and the dialogue in the sense that the dialogue collaborates with the construction of the narrative event in a scenic representation. Except for a few examples of the summary of a narrative event, the narrative is constructed as the scenic representation of the significant narrative event.

Table 3***Genre Structure (Li and Ceng's texts)***

Li So-a “Nanun ilehan isengul yokwuhapnita” (I want these types of man)	Self-Narrative	Argument	Autobiography Epistle Narrative Argument
Ceng Kwuk-ca “Mitumi kaceon selwum” (The misery that the belief brings about)	Self-Narrative	Narrative	Self-Narrative as Public Writing Narrative(Narrative+Dialogue)

In analyzing the linguistic constitution of the particular generic structure, I will look at textual organization, such as the participant and action process based on transitivity; the conjunctive suffix and conjunction; and the interpersonal function, such as pronoun and addressee terms, speech level, mood, and modality. My main concern is how the linguistic features embody the generic structure of a genre text as a way of mapping the discourses, such as those of free love and marriage, in a particular manner, and how the linguistic constitution of genres constructs the particular relationship with the reader, such as the female reading public, which is based on sisterhood, the subject position of the narrator, and the speech function carried by the utterance of the text. As for the analysis of the narrative and dialogue, I will use such schema as the works of Labov (1972) and Burton (1980).

5.4 Analysis of “Nanun ilehan isengul yokwuhapnita” (‘I want this type of man’)

5.4.1 Autobiography

Extract 1 is predominantly constituted by the short biography of the narrator as she recounts her own life from her birth to the present. However, the autobiography is inextricably linked with the epistle genre in the sense that the brief summary of her life functions as a way to provide the information about her understanding of her own identity to the addressee termed *enni* (older sister), even though the addressee is a total stranger who does not know who the narrator is. In this sense, the addressee termed *enni* is identical to the reading public in general. However, the narrator attempts to build up the social bond between herself and the reading public on the basis of a sisterhood in which an unspecified *enni* is assumed to be the woman who can build up sympathy for the narrator's treatment of the subject matter throughout the text. The narrator calls upon a specific group of women as the collective addressee, who might be in a situation similar to hers and could be expected to have empathy for her in the circumstances as they are represented in her writing.

Extract 1

1. 언니 내가누구인줄을아시겠습니까. 2. 나는 평남 00 군의 어떠한부자의집가뎡에 태어나서 열네살에 그곳보통학교(普通學校)를 졸업하고 집에서 이 000 놀다가 무슨생각이다시나서 00 녀자고등보통학교(女子高等普通學校)에 입학하여 재작년에그학교(學校)의 본과를마치고 작년봄에 다시 사범과(師範科)를마치고 지금은 경상북도(慶尙北道)00 공립보통학교(公立普通學校)에서 훈도생활(訓導生活)을하고있는 금년이십세의처녀이외다. (91)

1. enni nay ka nwukwu i-n cwul ul a-si-keys-sup-ni-kka.
sister I NM who be-RL way AC know-SH-guess-AH-IN-Q
Sister, do you know who I am ?

2. na nun phyengnam 00 kwun uy etteha-n pwuca uy cip kaceng ey thayyena-se yelney-sal
 I NM Phyengnam 00 county GN certain-RL rich GN house family in born-and then 14-years old
 ey kukos pothong-hakkyo lul colepha-ko cip eyse i 000 nol-taka mwusun sayngkak i
 at over there elementary school AC graduate-and house in this ooplay-and then what thought NM
 tasi na-se 00nyeca-kotung-pothong-hakkyo ey iphakha-ya caycaknyen ey ku hakkyo uy
 again come-and 00woman-high-middle-school in enter-and then two years ago at that school GN
 ponkwa lul machi-ko caknyen pom ye tasi sapemkwa lul maci-ko cikum un
 main program AC finish-and last years spring at again education major AC finish-and now TC
 kyengsangpwukto 00 konglip pothong hakkyo eyse hwunto saynghwal ul ha-ko iss-n-un kumnyen
 Kyengsangpwukto 00 public elementary school in teaching life ACdo-and stay-IN-RLthis year
 isip sey uy chenye i-oy-ta.

20 age GN virgin be-AH-DC

I am a young virgin and I will be twenty this year. I was born into a rich family based in Southern Pyengan Province 00 county, and I graduated from the elementary school there at the age of 14, entered into the girl's high school, graduated from there two years ago, and finished my studies in education at the same school. I now teach at a public elementary school in Northern Kyengsang Province.

As is shown in extract 1, the narrator highlights her identity as a New Woman who had been educated in a modern educational institution and now teaches in public school, since most of her autobiography focuses on her educational background, with the exception of her brief mention of her hometown, her family background, and age along with her status as a young single woman. The long and complex sentence in example 2 condenses the biography of her whole life so far. First of all, the narrator's age is highlighted through the identifying mode of a relational process, in that "na," referring to the narrator, is identified as *kumnyen isipseuy chenye* (a young virgin who has turned twenty this year). Her status as a young virgin is a significant identity that leads to the main issue (for which she presents an argument later) of finding the ideal man for marriage. Other biographical information is enclosed in the relative clause modifying the description of a young woman identified as the narrator. It is significant that the biographical information enclosed in the relative clause posits the narrator as an actor who has been born and has had a modern education without any intrusion of and mediation with entities representing patriarchal power, so that what she has done now embodies her biography. In this sense,

the narrator actively chooses and undertakes her actions. The conjunctive suffix $\sim(e/a)se$, in the first part of the relative clause, indicates the clause signifying the action of being born marked by the suffix that implies that it has occurred before actions in the following clause. However, other actions regarding her career, in the following clause, such as her education and teaching, are all linked with the conjunctive suffix $\sim ko$, which denotes the time sequence like $\sim(e/a)se$, but suggests that they will be classified in the same category.

The linguistic features signifying the interpersonal function constitute the social relationship between the narrator and the specific group forming a collective addressee bound up with her in the name of sisterhood. The addressee term *enni* (older sister), in example 1, identifies the addressee as the women who can be called upon as a group of sisters. In Korean, the addressee term *enni* stands for not only a familial relation, but can also mean a close friend and acquaintance who is older than the speaker. By positing the addressee as slightly older than her, the narrator seeks an addressee to whom she can reveal her opinions and thoughts for the purposes of bonding and advice. The deferential speech level constitutes a rapport between the narrator and the addressee that is not based on power, but on politeness and the narrator's respect for the addressee. The mood is constituted by the declarative sentence type with which Na provides her biographical information. In example 1, the interrogative sentence type functions as a way of calling upon the addressee before she releases her biographical information in example 2.

5.4.2 Epistle

As the genre of autobiography indicates, the text is addressed to a particular group of women who comprise a collective addressee which the narrator calls upon with the addressee term *enni* (sister). Since the addressee is an unknown elder sister, in the beginning of the text, the narrator provides her biographical information with which the addressee can figure out who she is. In this sense, the autobiographical genre is mixed with the epistle genre. Extract 2 remains solely the mode of the epistle genre by calling upon an unknown sister in order to induce her to give her consent to an argument, in passage 1, and by the way in which the narrator ends the text, such as in the demonstration of her current mental state and the mention of the end of her writing, in passage 2.

Extract 2

Passage 1

1. 언니 제말이어뻬습니까. 2. 아마그르췌지요. 3. 이것이반듯이나혼자뿐의생각이아니겠지요.
4. 언니여 나의당돌한붓끝을 용서하사 나의생각한바를 남김업시 쓰게해주시요. (93)

1. enni cey mal i ette-s-sup-ni-kka.
sister my speech NM how-PST-AH-IN-Q
Sister, what do you think about what I said?

2, ama kulu-kheys-ci-yo.
Perhaps wrong-guess-SUP-POL
It may be wrong.

3. i-kes i pantusi na honca ppwun uy sayngkak i an i-kyes-ci-yo.
this-thing NM certainly I alone only GN thought NM not be-guess-SUP-POL
[however] this must not be confined to what I think, must it?

4. enni ye, na uy tangtolha-n puskkus ul yongseha-sa na uy sayngkakha-n pa lul namkim eps-i
sister VOC I GN arrogant-RL pen AC forgive-so I GN think-IN thing AC leave not
ssu-key ha-y cwu-si-o.
write-AD do-INF give-SH-BLN
Sister, please forgive my arrogant pen so that I may continue to write about what I have thought.

Passage 2

1. 언니별한이악이를 다-하엿습니다. 2.그러나 나는지극히 외로운사람이며 가련(可憐)한녀성(女性)이외다. 3.이러한생각이라도 웃음으로써대하여 흥미있게 이악이할동무하나를가지지못한 [적막딸]인나외다. 4.감히 아지못하는언니에게 두어마디의감회(感懷)를이악이하여 스스로위로하는책(策)을삼는 리소(素)아는 이로써 붓을놓습니다. (94)

1. enni pyelha-n iyaki lul ta hay-ess-sup-ni-ta.
sister trivial-RL story AC all do-PST-AH-IN-DC
Sister, I have talked about so many unimportant and trivial things.

2. kulena na nun cikukhi waylowu-n salam i-mye kalyenha-n nyeseng i-oy-ta.
however I TC extremely lonesome-RL person be-and poor-RL woman be-AH-DC
However, I am a lonely person and a poor woman.

3. ileha-n sayngkak i-lato usum ulosse tayha-ye iyakiha-l tongmwu hana lul kaci-ci mos-ha-n
This-RL thought be-although smile by treat-so tell-PRS friend one AC have-NOM no-do-RL
cekmak ttal i-n na (i)-oy-ta.
gloomy daughter be-RL I be-AH-DC
This is a lonesome I who does not have any friends that I can talk to with interest or with a smile.

4. kamhi a-ci mos-ha-n-un enni eykey twue matuy uy kamhoy lul iyaki ha-ya
darely know-NOM not-do-IN-RLolder sister to two-more words GN impression AC story tell-so
susulo wiloha-n-un chayk ul sam-n-un li-so-a nun i losse pwus ul nos-sup-ni-ta.
personally console-IN-RL method AC regard-IN-RL Li-So-a TC this by pen AC drop-AH-IN-DC
A small girl, who consoles herself by confessing sentiments to an unknown sister, will finally have to let go

In passage 1, example 1 constitutes the mental state of the unknown sister being asked for her thoughts about her arguments. Her argument in example 2 is presumed to be wrong by means of a relational process, whereas her argument referred to by the demonstrative pronoun *ikes* (this) is attributed not only to thoughts of her own, but also to those of other women, as in example 2. This contrast indicates that example 2 is merely used as the humble mode of expression in order not to force her argument upon the addressee, and in order to acknowledge that her thoughts may be wrong from the standpoint of some readers. Her politeness in mitigating the decisive tone of argument is perpetuated in example 4 through the complex sentence construction in which the embedded clause

constitutes the material process of the unknown sister's forgiveness, whereas the main clause constitutes an action of the narrator's writing in asking for the permission to continue writing.

In passage 2, the narrator suggests that her writing may be about to arrive at an end, through a verbal process of commenting on her writing by terming it as speech, which is the generic mode of epistle. By defining her writing as speech about unimportant and trivial things, she constructs a mood of further politeness. From examples 2 and 3, she finally concludes the construction of her subjectivity through an identifying mode of a relational process in which she is seen as having the attributes of a lonely person, a poor woman, and a lonesome I. Her loneliness in the absence of any companion with whom to share her sentiments is constituted by the possessive mode of a relational process. And this is the reason why she must confess to an unknown sister, as we see in example 3. The reasons for writing are enclosed in a relative clause modifying "a small girl," and this is a reference to the narrator. The narrator's act of putting a stop to her writing is constituted by the material process of the narrator's action of "letting go of the pen," which is also a generic means of ending the epistle.

The interpersonal function in passage 1 constitutes the social relationship between the narrator and the unknown sister through the use of the polite speech level, which creates the effect of casual conversation with a close sister for the narrator's utterance. While examples 2 and 3 are constituted by the declarative sentence type of statement, example 1 embodies the interrogative sentence type when Na asks the unknown sister's opinion about her argument, even though the narrator cannot expect an answer. In this sense, it functions as the pursuit of the addressee's agreement with her argument.

Example 4 also employs the propositive sentence type in asking forgiveness for her arrogance and for permission for the continuation of writing to the addressee. The modal suffix *~kheys* (*keyss* in contemporary Korean), denoting the narrator's guess or conjecture, is combined with the sentence ender *ci*, presuming that the information given in the utterance is already known to the addressee, as suggested in examples 2 and 3. This collaborates with the narrator's aim of seeking the addressee's consent. The auxiliary verb *e/a cwuta*, in example 4, also functions as a way of asking the unknown sister to allow her to continue writing. In this sense, the narrator pursues the addressee's agreement with her argument and with her writing in general. In passage 2, the speech level returns to the deferential speech level in building up a social relationship between the narrator and the unknown sister on a basis of politeness and respect. The mood is constituted solely by the declarative sentence type denoting a statement, whereas there is no modality used in passage 2

5.4.3 Narrative

The narrative genre occupies only a small portion of the text, since the argument concerning the idea of the ideal man for marriage predominates as a self-narrative.

Extract 3 embodies only a narrative event in a text that refers to her current life as a teacher at a public school in a rural area. The narrator's depiction of her everyday life triggers and gives rise to a particular mental state in the narrator, and this will lead to an argument for her ideal type of man to be sought as a marital partner.

Extract 3

Abstract + orientation

1. 지금 잇는 학교(學校)는 조그마한 산촌(山村)에 세워진 초당(草堂)과 가티 000000 그만큼 적적하고 쓸쓸한 곳입니다. (91)

1. cikum is-n-un hakkyo nun cokumaha-n san-chon ey seyw-e ci-n chotang
now stay-IN-RL school NM small-RL country to build-INF become-RL a thatched cottage
kwa kathi 0000 ku mankhum cekcekha-ko ssulssulha-n kos i-p-ni-ta.
with like that to the degree solitary-and lonesome-RL place be-AH-IN-DC
The school where I am teaching is a solitary and lonesome place, and is like a thatched cottage built in the countryside.

2. 가르키는 시간은 하루에 평균(平均) 다섯 시간이나 되는 자못 괴로운 역사이오나
그 시간을 지나고 만나면 돌이켜 쓸쓸한 경우에 빠지는 몸이 됩니다. (91)

2. kalukhi-n-un sikan un halwu ey phyengkywun tases sikan ina toy-n-un camos koylow-un
teach-IN-RL time NM a day in average five hours degree become-IN-RL very tiresome-RL
yeksa i-o-na ku sikan ul cina-ko na-myen tolie ssulssulha-n kyengwu ey ppaci-n-un
life be-AH-but that time AC pass-and after-if reversely lonesome-RL case in situate-IN-RL
mom i toy-p-ni-ta.
body NM become-AH-IN-DC
Even though this is hard work, and I usually teach five hours a day on average, after working hours I become a person who feels loneliness.

Complicating action

1. 오후 세시쯤 되어 학생들은 제각기 집으로 돌아가고 맨나중으로 일본사람 교장(校長) 되는 사람까지
건너다 뛰는 자그 집으로 책보끼고 돌아가는 모양을 볼 때에는 어대라고 형용할 수 업는 슬픈 생각이
듭니다. (91)

1. ohwu seysi ccum toy-e haksayng tul un ceykakki cip ulo tol-a ka-ko mayn
afternoon three about become-so student PL TC each home DR return-INF go-and most
nacong ulo ilponsalam kyocang toy-n-un salam kkaci kenne-ta poy-n-un caki cip ulo
late status Japanese principal become-IN-RL person even cross-INF see-IN-RL his home DR
chaykpo kki-ko tol-a ka-n-un moyang ul po-l ttay ey nun etay-la-ko
bag carry-and return-INF go-IN-RL circumstance see-PRS when in TC where-DC-QT
hyengyongha-l swu ep-n-un sulph-un sayngkak i tu-p-ni-ta.
describe-PRS way noexist-IN-RL sad-RL thought NM have-AH-IN-DC
I have a sad thought that I cannot even describe, whenever students return to their homes after three o'clock in afternoon, and a bit later, when I see the Japanese principal returning to his home carrying his bag.

2. 세상의 사람과 사람은 다-각기 자그의 동무가 잇고 집이 잇고 돌아가 쉬일 곳이 잇는데 나만 혼자
동무도 집도 의지할 곳도 업는 지극히 가련한 몸인 것 가티 생각합니다. (91-92)

2. seysang uy salam kwa salam un ta kaki cakuy uy tongmwu ka is-ko cip i is-ko
world GN people with people NM all each one GN friend NM have-and home NM have-and
tol-a ka swuyi-l kos i is-n-un tey na man honca tongmwu to cip to
return-INF go rest-PRS place NM exist-IN-RL place I only alone friend also home also

uyciha-l kos to ep-n-un cikukhi kalenha-n mom i-n kes
 depend-PRS place also noexist-IN-RL extremely poor-RL body be-RLthing
 kathi sayngkak-toy-p-ni-ta.
 like think-become-AH-IN-DC

It is as though I am a person who doesn't have any friends or any place where I can feel at home, even though everybody has their own friends, home, and a place to which they return and where they can find rest.

3. 풍금이나 쳐보면 그래도 좀나홀것가타서 한국도 두국도 고루기를 시작하면 넷날
 시골의보통학교(普通學校)에놀던 동무들생각이간절해져서 업떠질듯하게 슬흔회포는
 더한층세력의날개를퍼나이다. (92)

3. phwungkum i-na ch-e po-myen kulayto com nah-ul kes kath-ase han koktyo twu
 harmonium be-but play-INF see-if but little better-PRS thing like-so one song two
 koktyo kolwu-ki lul sicakha-myen nyesnal sikol uy pothonghakkyo ey nol-te-n tongmwu
 song play-NOM AC start-if old country GN elementary school in play-RT-RL friend
 tul sayngkak i kancelha-y c-ese eptt-e ci-l tus ha-key sulphu-n
 PL thought NM miss-INF become-INF fall down-INF become-PRS like do-AD sad-RL
 hoypho nun te hanchung seylyek uy nalkay lul p-ye nai-ta.
 heart NM more extreme power GN wing AC open-INF AH-DC

When I play one or two songs on the harmonium because it seems to make me feel better, the feeling of sadness spreads its wings as I long for friends with whom I played in the elementary school in the countryside.

4. 이러한때이면 별생각이다-납니다. (92)

4. ile-ha-n ttay i-myen pyel sayngkak i ta na-p-ni-ta.
 this-do-RL time be-if all kinds thought NM all occupy-AH-IN-DC
 At this time, so many things occupy my mind.

5. 나는 어쩌케하면조홀가/ 만일 내가이제부터 이성(異性)의남자(男子)를구한다면 어떠한
 사람을요구(要求)할가?-하느이따우의생각까 지나갠지요. (92)

5. na nun ette-khey ha-myen coh-ulka/ manil nay ka icey pwuthe isyeng uy namca lul
 I NM how-AD do-if good-Q if I NM now from different sex GN man AC
 kwuha-n-tamyeen etteha-n salam ul yokwuha-lkka? ha-n-un ittawu uy sayngkak kkaci
 seek-RL-if how-RL person AC demand-Q QT-IN-RL like this GN think even
 na-keys-ci-yo.
 come-guess-SUP-POL

What should I do/ if I am looking for a man? What kind of person should I expect him to be? – I thought about these things.

Example 1 embodies orientation, in that it introduces the background information about the place where the narrative event occurs, whereas example 2 constitutes the abstract in the sense that it summarizes the narrative event as her everyday life, and the current mental state as loneliness. Example 1 depicts the narrator's experience of the school environment as part of a relational process. *Hakkyo* (school) is described as an

environment with the attributes of a solitary and lonesome place. The analogy is constituted by the particle *kathi* (like) marking the noun “a thatched cottage,” which is modified by the relative clause containing a material process of having been built in the countryside. Example 2 constitutes the relational process dealing with her everyday life of teaching as well as her loneliness. The subordinative sentence construction links two clauses with the conjunctive suffix *~(u)na* (although). The embedded clause marked by the conjunctive suffix attributes her life to the hard work of teaching five hours a day, whereas the main clause constitutes the relational process in which the narrator presents herself with the attributes of a person who feels loneliness. The contrast between the first clause and the second clause indicates that she feels loneliness, although she carries on with the busy life of teaching five hours a day.

Complicating action embodies the mental state of the narrator, in the sense that all the narrative events of the complicating action give rise to a particular state of mind denoting thought. For example, examples 1 and 3 comprise the subordinative complex sentence construction in which the particular actions of either the narrator or others give rise to the mental state of the narrator. For example, example 1 embodies the actions of others, such as the students' and the Japanese principle's return to their homes, constituted by the material clause in an embedded clause marked by the conjunctive suffix *ttay* (when), which gives rise to the mental state of sadness in the main clause constituted by mental process. Example 3, similarly, constitutes the material process of the narrator playing the harmonium in the embedded clause marked by the conjunctive suffix *~(u)myen* through a material process, which leads to the memory of the friends during the time of elementary school, in the main clause constituted by mental process.

Example 2 also constitutes a mental process in the main clause denoting the thought that she seems to be totally isolated, which is contrasted with other people's possession of friends and family, and this is constituted by a possessive type of relational process in the embedded clause marked by the conjunctive suffix *~tey*. Examples 4 and 5 especially function as the transition from a narrative event to the argument. Example 4 embodies the mental state in which many kinds of thought are crowding his mind. Out of a thought process derived from her current mental state of loneliness, she highlights her thoughts about the ideal man for marriage through a mental process of thought which would be the main issue of the text. It is also worth noting that the noun *sayngkak* (thought) is combined with the verb *nata* in example 1, *toyta* in example 2, and *tulta* in examples 4 and 5, which carries a passive connotation by mitigating the narrator's engagement in the thought process when something has occurred that is beyond her control. In this sense, the internal landscape of her loneliness, as it reflects from everyday life in isolation, is inextricably linked with Li's subsequent thoughts of an ideal man.

The interpersonal function continues to build up a social relationship between the narrator and the group of women identified as the addressee, and this bond is expressed with the deferential speech level. In addition, the declarative sentence type dominates the extract that recounts her current life and state of mind.

5.4.3 Argument

The argument dominates the text in the sense that the narrator is intent on attacking the male practice of downgrading women, and also speculates about the ideal type of man for women to marry. Extract 4 mainly deals with the current circumstances

in which men undermine and falsify the woman as being responsible for the negative effects of free love. The narrator points out that the male lack of understanding a woman's true character is the source of all problems.

Extract 4

1. 언니그리니말씀이지 근래시테(近來時體)의 청년이나신사(紳士)들은 우리의녀자를 넘우가비엿게평논(評論)하고 옛게찰함(觀察)합니다. 2. 그들은 우리의머리단장을보고 치마꽃 구두코를보는이외에그보다도 더깊히잇는우리의마음을보지못함과가트며 우리의마음이라할지라도 한쪽의구름과한낱의꽃에라도 날카롭게나타난 우리들감정(感情)혜민(慧敏)을 이악이할줄은 아나그리한감정을이웃하야 숨보다도부들엿고 옥보다도순결(純潔)한 [녀성(女性)의위대(偉大)라는그편을 온전히 000 남자(男子)가 어머케 우리의녀성(女性)과 완전히영켜질리가잇겠습니까. 3. 그러나 세상의보통남자(普通男子)들은 흔히말하는련애문데(戀愛問題)에대하여도 그것의잘만되지못하면 그잘못을녀자에게돌리고말지니 과연섭섭한일이외다. (92)

1. enni kulini malsum i-ci kunlaysithey uy chengnyen i-na sinsa tul un wuli uy yeca
sister if so saying be-but these days GN young man be-or gentleman PL TC we GN woman
lul nemwu kabiye-key pyengnonha-ko yes-key chalha-p-ni-ta.
AC too light-AD comment-and light-AD observe-AH-IN-DC
Even now as I am talking to you, in these days, young men and gentlemen make shallow comments about us women and observe us in superficial ways.

2. ku tul un wuli uy meli tancang ul po-ko chima-kkus kwutwukho lul po-n-un ioy ey ku
they PL NM we GN hair style AC see-and skirt-end shoes AC see-RL beyond in that
pota to te kiph-i is-n-un wuli uy maum ul po-ci mos-ha-m kwa kath-umye
more also more deep-INF exist-IN-RL we GN heart AC see-NOM not-do-NOM with like-and
wuli uy maum i-la ha-l-ci la to hancok uy kwulum kwa hannip uy kkus ey lato
we GN heart be-DC say-PRS-NOM DC also one side GN cloud with one piece GN end toalthough
nalkhalop-key nath-a na-n wuli tul kanceng hyeymin ul iyakiha-l cwul un a-na
sharp-AD show-INF become-RL we PL emotion dynamic AC tell-PRS ability TC know-but
kuleha-n kanceng ul iwus ha-ya som potato pwutulep-ko ok potato swunkyelha-n
like that-RL emotion AC next do-INF cotton more soft-and jade more than pure-RL
ku pyen ul oncenhi 000 namca ka ette-khey wuli uy nyeseng kwa wancenhi engkh-ye
that aspect AC perfectly man NM how-AD we GN woman with perfectly mix-INF
ci-l nyeseng uy witay la-n-un li ka is-keys-sup-ni-kka.
become-PRS woman GN greatness DC-IN-RL case NM exist-intention-AH-IN-Q

They limit their observations to our hairstyles, skirts and shoes, rather than to our genuine hearts; and, if they consider our hearts, they only talk about our emotions and the sensitivity we show in our only partial grasp of the world, and then they leave, and how men can understand the greatness of women derives from a purity more valuable than jade

3. kulena seysang uy pothong namca tul un hunhi malha-n-un lyenaymwuncy ey tahaye to ku-kes uy
but world GN common man PL TC oftenly say-IN-RL courtship in about also that-thing GN
cal man toy-ci mos-ha-myen ku calmos ul nyeca eykey tollo-ko mal-ci-ni kwayen
well only become-NOM not-do-if that fault AC woman to turn-and do-NOM-so truly
sepsepha-n il i-oy-ta.
regretful-RL event be-AH-DC

It is a regrettable thing that men typically put the blame on women in matters of so-called romantic love when things do not go well.

Men are posited as the entities which are responsible for all the actions, speech, and mental states denoting cognition in denigrating women. Example 1 embodies the shallowness of their comments on women, through a verbal process, and superficial observation, through a mental process. In example 2, what men can do is contrasted with what men cannot do. The complex sentence construction linguistically constitutes this contrast. First of all, there exist two clauses, such as the embedded clause and the main clause, which are demarcated by the conjunctive suffix *~(u)mye* (and). Both the embedded clause and the main clause themselves constitute the complex sentence construction in which each of them is comprised of the embedded clause and the main clause. The embedded clause marked by the conjunctive suffix *~(u)mye* consists of the embedded clause containing what men can recognize in women, such as their physical appearance, and the main clause containing what men cannot recognize in them, such as a woman's genuine heart, both of which are expressed through a mental process. The verb *pota* (to see), in the embedded clause, connotes cognition rather than perception, since it constitutes men's ability and inability to recognize aspects of women. Similarly, the main clause consists of the embedded clause marked by the conjunctive suffix *~(u)na* (even though), in a verbal process, containing what men can talk about, such as a woman's emotions and sensitivity, and the main clause containing, in a material process, what men cannot do, such as experience complete commingling with women. Example 3 is also comprised of the embedded clause and the main clause in a complex sentence construction. Men are posited as the actors who put blame on women for the failure of romantic love relationships, in the embedded clause marked by the conjunctive suffix

(u)ni, whereas the narrator's evaluation of male attitudes is expressed through a relational process in the main clause in which male hypocrisy is depicted as a regrettable thing.

In the interpersonal function, the narrator attempts to build up a sisterhood with the addressee in shared opposition to men. The addressee term and pronoun indicating women as the addressee are *enni* (sister), *nyeca* (women), *yeseng* (women) and *wuli* (we), which are posited as the victims of men's limited understanding and degradation whereas men are referred to with the addressee term *chengnyen* (young men), *sinsa* (gentlemen), and *namca* (men), and the pronoun *kutul* (they). The pronoun *wuli* in particular, referring to women, is meant to exclude men, who are referred to as *kutul* (they) as a way of excluding from *wuli* (we), the group that consists of the narrator and her female readers. The deferential speech level constitutes the social relationship between the narrator and the female reader based on politeness and respect, and the declarative sentence type functions as an assertion in arguing against the man's negative attitude in his dealings with women.

Extract 5 primarily asserts the condition of the ideal man from the viewpoint of the New Woman who has free love in mind as the way of getting to the point of marriage. The narrator specifies four conditions which define the ideal man, such as the attitude of respect for women, sexual purity, education, and good character. In Extract 4, I examine two passages dealing with sexual purity and good character by looking at the way in which the extract constitutes an argument through a particular use of language.

Extract 5

Passage 1

1. 그리고 순결한 처녀(處女)와 결혼(結婚)할 남자(男子)는 또 한순결(純潔)한 남자(男子)이어야 할 것입니다. 2. 한번 일지라도 다른 여자(女子)에게 부어본 경험(經驗)을 가지지 아니한 이여야 합니다. 3. 왜 그러냐 하면 한번 두번 연애(然愛)의 상습범(常習犯)이라는 남자(男子)나 여자(女子)는 그 정서(情緒)가 순일(純一)하지 못하여 딸하길지 못하니까 답입니다. 4. 그래서 위연만 한 일에도 그 당시의 실패(失敗) 혹은 흥미(興味) 있던 경험을 돌이켜 생각하며 그 감정(感情)을 이리저리 하기가 쉬운 까닭입니다. 5. 온전 한 혼인 이란 정동정녀(情童情女)의 두사이에만 한(限)하여 있을 것인가 합니다. (93)

1. kuliko swunkyelha-n chenyewa kyelhoha-l namca nun ttohan swunkyelha-n namca i-yeya ha-l
and pure-RL virgin with marry-PRS man TC also pure-RL man be-obligation-RL
kes i-p-ni-ta.
thing be-AH-IN-DC

And the man who will marry the sexually pure woman should also be pure.

2. hanpen i-l ci lato talun nyeca eykey pwu-e po-n kyenghem ul kaci-ci ani-ha-n
once be-PRS but other woman to sex-INF see-RL experience AC have-NOM not-do-RL
i yeya ha-p-ni-ta.
person be-obligation do-AH-IN-DC

One should not have sexual experience with another woman even once.

3. wey kulenay ha-myen hanpen twupen lyenay uy sangsuppem i-la-n-un namca na yeca nun
why so do-if once twice courtship GN expert be-DC-IN-RL man or woman TC
kwu cengse ka sywunilha-ci mos-ha-ye ttalha kip-ci mos-ha-n kkatalk i-p-ni-ta.
that heart NM clean-NOM not-do-so therefore deep-NOM not-do-IN reason be-AH-IN-DC

This is because a man or woman who has been engaged in a dating and sexual relationship cannot be expected to have sentiments that are genuine, and, as a result, they are not cultivated.

4. kulayse wiyen man ha-n il ey to ku tangsi uy silphay hokun hungmi is-te-n
therefore small degree do-RL event in also that time GN failure or interesting exist-RT-RL
kyenghem ul tolik-ye sayngkakha-mye ku kamceng ul ili celi ha-ki ka swi-wun kkatalk
experience AC reflect-INF think-while that sentiment AC this that do-NOM NM easy-RT reason
i-p-ni-ta.
be-AH-IN-DC

Therefore, when they have even a little difficulty, it is easy for them to change their minds in reflecting upon the experience of failure or past excitement.

5. oncenha-n honin i-lan cengtong-cengnye uy twu sai yese man hanha-ye iss-ul
perfect-RL marriage be-if virgin man-virgin woman GN two between in only limit-INF exist-PRS
kes i-n ka ha-p-ni-ta.
thing be-RL case do-AH-IN-DC

The flawless marriage can only exist between couples who are sexually virginal.

Passage 2

1. 용모(容貌)가튼것은 그러케문제가될것같지아니합니다. 2. 추하거나 또는협상스럽게나생기지아니하고 그성질(性質)은 만히활발(活潑)하야 안마음과 밋갓발표(發表)가 다르지아니한 극히 솔직(率直)한사람이면 조κειται. 3. 이즘의남자들가운데에는 자기의화평(和平)치못한 가당과 질서(秩序)업는사회(社會)에서 이리부닥기고 저리흔들리어 사람의 순수(純粹)한본성(本性)을일코 까질까칠한작난군가티된어른들이만습니다. 4. 그들은 우리녀자를대할때에라도 꼭꼭웃는 쓸쓸한태도가아니면 깔끔깔끔한어려운태도로써합니다. 5. 그러한이는 정말실습니다. (94)

1. yongmo kath-un kes un kule-khey mwuntyey ka toy-l kes kas-ci ani-ha-p-ni-ta.
appearance like-RL thing NM certain-AD matter NM become-PRS thing like-NOMnot-do-AH-IN-DC

It does not seem that appearance is an important matter.

2. chwuha-kena ttonun hemsangsulep-key na sayng ki-ci ani-ha-ko ku sengcil un manhi
ugly- or also scary-AD or look-NOM not-do-and that character NM very
hwalta-ya anmaum kwa paskas palpyo ka talu-ci ani-ha-n kukhi solcikha-n salam
bright-so inside with outside display NM different-NOM not-do-RL very honest-RL person
i-myen co-kheys-sup-ni-ta.
be-if good-Intention-AH-IN-DC

It would be nice if the person is not too ugly and does not have a threatening look, and has a personable quality and a big heart, so that the outer expression is not different from his thought, and he must be honest.

3. icum uy namca tul kawuntay ey nun cakuy uy hwaphyeng-chi mos-ha-n katyeng kwa cilse
these days GN man PL middle in TC self GN peaceful-NOM not-do-RL family with order
ep-n-un sahoy eyse ili pwutak-i-ko celi huntul-li-e salam uy swunswuha-n ponseng ul
noexist-IN-RL society in this clash-PAS-and that shake-PAS-INF people GN pure-RLnature AC
il-kho kkachi kkachil- ha-n caknankwun kathi toy-n elwun tul i man-sup-ni-ta.
lose-and picky-do-RL mischievous boy like become-RL adult PL NM a lot-AH-IN-DC

Among men these days there are a lot of men who lost their pure nature and have become sarcastic playboys because they are worn out and have been shaken by family discord and a disordered society.

4. kutul un wuli nyeca lul tayha-l ttay ey lato phik-phik us-n-un ssulssulha-n
they PL we women AC treat-PRS time in even though sound of laughing laugh-IN-RL lonesome-RL
thayto ka ani-myen kkalkkumkkalkkum ha-n elyewu-n thayto losse ha-p-ni-ta.
attitude NMnot-if picky do-RL difficult-RL attitude by do-SH-IN-DC

They treat us women either with a mocking attitude or a picky attitude.

5. kuleha-n i nun cengmal sil-sup-ni-ta.
This-RL person NOM truly lose-AH-IN-DC
I really dislike those kinds of men.

Passage 1 constitutes an argument for the condition of the ideal man as being sexually pure. Example 1 functions as the topic sentence of the argument in passage 1, whereas example 2 elaborates upon the conditions mentioned in example 1. The narrator logically

supports the reasons that man should be sexually clean, in examples 3 and 4, and she repeats the main points as a conclusion in example 5. Examples 1 and 2 are linguistically constituted by the relational process in which the condition of a man who can expect to marry a virgin will himself have the attributes of sexual purity man, as in example 1, and the person who does not have sexual experience, as stated in example 2. In example 3, the narrator suggests the reason why a man should be sexually clean, as a support for the the main argument through a relational process. First of all, the conjunction *weykulenyahamyen* (because) marks example 3 as the supporting sentence of examples 1 and 2. The sentiments of a man and woman with the experience of courtship and a sexual relationship cannot be genuine and they lack true cultivation. The conjunctive suffix *~ye* links two clauses in a relation with cause and effect, so that the lack of genuineness in their sentiments gives rise to the lack of cultivation of those sentiments. The conjunction *kulayse* (therefore) indicates that the main point of example 4 is derived from the example 3. The man and woman who are without sexual purity also have the attribute *kkatalk* (reason) in a relational process that is modified by the relative clause constituting their mental process as they reflect upon their experience and change their minds. Example 5 concludes with an existential process in which it constitutes the existence of the flawless marriage that can only happen with virgin couples.

Passage 2 argues for the ideal man's character as comprised of honesty and kindheartedness in his treatment of women. The ideal man's character is discursively constructed through the signification and exclusion of what is not the ideal man's condition. Example 1 excludes the man's physical appearance when it is described, through a relational process as not being an important matter. Example 2 illuminates the

conditions of the ideal's man's character, through the mental process of preferring an honest man. *Solcikhān salam* (a honest man) is modified by a relative clauses in which appearance is attributed with the requirements of not being too ugly or having a threatening look, the desirable character is one of bigheartedness, and the outer expression and his thoughts should not be contradictory, as described in a relational process. In example 2, a man with a certain physical appearance, who is ugly, has a threatening look, and is hypocritical, does not meet the requirements of the ideal man. Example 3 constitutes the existential process in signifying the existence of sarcastic individuals as a way of excluding them. Example 4 constitutes a material process of those sarcastic playboys' treatment of women which are excluded from the narrator's conditions for an ideal man through the mental process of justified hatred for that kind of man. Finally, example 6 constitutes an indirect thought presentation that embeds the clause of a mental process in preferring a goodhearted man in the conclusion

In both passages 1 and 2, the interpersonal function constitutes a social relationship between the narrator and the women readers based on politeness and respect, which is expressed through the deferential speech level. The mood is constituted by the declarative sentence type which functions as assertion. The modal auxiliary verb (*e/a*)*ya hata* (should), in examples 1 and 2 of passage 1, demonstrates the narrator's subject position that puts restraint on men's sexuality through obligation.

5.5 Analysis of “Mitumi kaceon selwum” (‘The misery that the belief brings about’)

5.5.1 Self-narrative as public writing

In extract 6, the narrator defines and evaluates her writing as the reflection of her life which will be recounted in the text later on in passage 1. It indicates that the text will deal with the narrator’s tragic life. Moreover, the narrator reveals, in passage 2, the purpose behind the writing of the text which would reveal her private life. In this sense, the narrator’s self-narrative is the public act of writing which constructs a woman life that has almost been destroyed by free love, and it functions as the cautionary example for other women who are exposed to free love and courtship.

Extract 6

Passage 1

1. 이것은 나의 짧은 전반기(前半生)의 가장 눈물겨운 기록일것입니다. 2. 따라서나의 일생을통하야서도 잊을수없는 크나큰 쓰라린상처가되여 언제나 두뇌속에 박여잇겠지요. (333)

1. i-kes un na uy ccalmmakha-n cen-pan-sayng uy kacang nwunmwul kyewu-n kilok
this-thing TC I GN short-RL all-half-life GN most tear have-RL record
i-I kes i-p-ni-ta.
be-PRS thing be-AH-IN-DC

This is a tearful and very short record of half of my life so far.

2. ttalase na uy ilsayng ul thongha-yase to ic-ul swu ep-n-un khunakh-un ssulali-n
therefore I GN life AC go-through alsoforget-PRS way noexist-IN-RL huge-RL bitter-RL
sangche ka toy-ye enceyna twunoy sok ey pakk-ye is-keys-ci-yo.
trauma NM become-so whenever brain inside in root-INF stay-guess-SUP-POL

Therefore, it will be rooted in my brain as it develops into a trauma, which I will not be able to get over for as long as I live.

Passage 2

1. 과거의 나와같은환경에서 눈물을흘리는젊은여자가 적지않을것입니다. 2. 바라건대 너무 경솔한행동을 취하지 말고 진중히진중히모든일을 생각해가지고 처리하기를 바라며

비운에우는녀자가 하나라도 적어젖으면 하늘마음에 부끄럼을 무릎쓰고 나의과거를 자백합니다.
(341)

1. kwake uy na wa kath-un hwankyeng eyse nwunmwul ul huli-n-un nyeca ka cek-ci
past GN I with like-RL environment in tear AC drop-IN-RL woman NM little-NOM
anh-ul kes i-p-ni-ta.
not-PRS thing be-AH-IN-DC

There would be a lot of young women who would weep in circumstances like those in my past.

2. palakentay nemwu kyengsolha-n hayngtong ul chwiha-ci mal-ko cincwunghi cincwunghi motun
I hope too incautious-RL conduct AC do-NOM not-and deliberately deliberately every
il ul sayngkakha-y ka-ci-ko cheliha-ki lul pala-mye piwun ey wu-n-un yeca
thingAC think-INF do-NOM-and solve-NOM AC want-and misfortune in cry-IN-RL woman
ka hana lato cek-e ce-s-umyen ha-n-un maum ey pwukkule-m ul mwuluphssu-ko na
NM one even less-INF become-PST-if do-IN-RL heart in shame-NOM AC face-and I
uy kwake lul capaykha-p-ni-ta.
GN past AC confess-AH-IN-DC

I confess my past without shame because I hope that women [who read my confession] will be warned not to involve themselves in any activity without caution, and and that they will undertake everything with care and deliberation. A lesser woman in my position would merely cry for her own misfortune.

In passage 1, the narrator asserts that her self-narrative is a genuine reflection of her tragic life. In example 1, the demonstrative pronoun *ikes* (this thing) referring to her writing, is attributed with a tearful record that contains an account of half of her life in a relational process. Through this linguistic construction, the narrator gives to her writing the status of authenticity and credibility as a true representation of her life. In example 2, her life is described with the attribute of a trauma in a relational process, which functions as the phenomenon of the mental process that she cannot get over, and is posited as that which acts as the material process of being rooted in her brain for the rest of her life. Her life, especially the experience of the courtship and the betrayal of the lover, is presented as a significant story that is worthy of being written about. In passage 2, the narrator explicitly reveals her purpose of writing as a means of instructing other women so that they will not to be victimized by the deceptive promise of free love. In example 1, the narrator creates the category of women who have placed themselves in similar circumstances, through the existential process signifying the existence of women who are

victimized by free love, much like the narrator. In example 2, she constitutes the material process denoting the main clause of the complex sentence construction. In the embedded clause, the narrator constitutes the mental process of hoping that other women engaging in free love will exercise caution and will not become victims of free love like she has been. This reveals, in the main clause, that this is the reason for confessing her past. In this sense, she exploits the genre of self-narrative in order to undertake the instruction of other women.

As for the interpersonal function, the deferential speech level constitutes the social relationship between the narrator and the reader, especially a woman who might be involved in some way with free love. The mood is solely constituted by the declarative sentence type in stating the meaning and purpose of her self-narrative. The modal suffix *~keys* combined with the sentence ender *~ ci* function as an attempt to build up empathy and understanding by presuming that the reader would sympathize with her difficulties.

5.5.2 Narrative

5.5.2.1 First encounter (narrative+dialogue)

The first encounter of the lovers occurs in the public place where the narrator goes out to see a concert of Western music. This public arena of cultural activity draws the young man and young woman into an encounter and begins their courtship. The narrative event of the narrator's first encounter is comprised of the narrative and dialogue in extracts 7 and 8.

The narrative functions as a way of conveying the events of this first encounter through the abstract, orientation, complicating action, and evaluation based on Labov's schema (1972) in extract 7. The abstract and orientation embody the summary of the narrative event, and the introduction of the time of the event, the complicating action and the evaluation are centered on the narrator's process of perception and evaluation.

Extract 7

Abstract +Orientation

1. 내가 열여덟살때의 일입니다. (333)

1. nay ka yelyetulp sal ttay uy il i-p-ni-ta.
I NM 18 age when GN event be-AH-IN-DC
It was an incident that happened when I was 18 years old.

2. 그해 봄이었지요. (333)

2. ku hay pom i-yes-ci-yo.
that year spring be-PST-SUP-POL
It was in the spring of that year.

3. 나는 동모들에게 끌리어 공화당에서 열린 음악회에 구경을 갔었습니다. (333)

3. na nun tongmo tul eykey kkul-li-ye konghwatang yel-li-n umakhoy ey kwukyeng ul
I TC friend PL to drag-PAS-so hall hold-PAS-RLconcert in see AC
ka-s-es-sup-ni-ta.
go-PST-PST-AH-IN-DC
I went to see the open concert held at the public hall.

4. 이 소소한 행동이 나의 일생에 크나큰 쓰라림의 상처를 남겨주고 나의전정까지 그릇트릴줄이야
꿈엔들 알엇겠습니까? (333)

4. i sosoha-n hayngtong i na uy ilsayng ey kwunaku-n sangche lul namk-ye cwu-ko na uy
this trivial-RL behavior NM I GN life to huge-RL wound AC leave-INF give-and I GN
cenceng kkaci kulusthu-li-l cwu-l-i-ya kkwum ey (i)-n tul al-es-keys-sup-ni-kka?
future even destroy-PAS-PRS give-PRS-be-even dream in be-RL place know-PST-guess-AH-
IN-Q
How on earth did I know that my seemingly trivial activity would cause such a huge trauma and destroy my life?

5. 사람의 운명을 누가예측(豫測)할수가 잇을까요?

5. salam uy wunmyeng ul nwu ka yechukha-l swu ka is-ul-kka-yo?
 person GN fate AC who NM expect-PRS way NM exist-PRS-Q-POL
 Who can predict one's fate?

Complicating action

1. 유순하게 흐르는 음률이 나의심장을 얼마나 어루만져주었는지 나는 잠에취한 사람같이 눈을
 가늘게뜨고 대륙의서쪽끝 포도의열매지는 불란서의 평화스러운 농촌의정경을 눈에그리여
 보았지요.

1. ywuswunha-key hulu-n-un umywul i na uy simcang ul elmana elwumanc-ye cwu-es-n-
 soft-AD flow-IN-RL melody NM I GN heart AC how much touch-INF give-PST-IN-
 un-ci na nun cam ey chwiha-n salam kathi nwun ul kanul-key ttu-ko taylywuk uy
 RL-NOM I TC sleep in affect-RL person like eye AC partway-AD open-and continent GN
 seccok kkuth photo uy yelmay-ci-n-un pwulanse uy phyenghwasulewu-n nongchon uy cengkyeng
 western end grape GN fruit-ripe-IN-RL France GN peaceful-RL country GN scenery
 ul nwun ey kuli-ye po-as-ci-yo.
 AC eyes in draw-INF see-PST-SUP-POL

How the sound that floats smoothly touches my heart! I imagined the peaceful scenery of the French
 countryside of France in the part of the Western land where the grapes grows, as I open my eyes only
 partway, like a slumbering person.

2. 나는 그이와 다른길로 들어서며 몇번이나 가는그이의 뒤모양을 도라보았서요. 심장의 고동(鼓動)
)을 깨달으면서-

2. na nun ku i wa talu-n kil lo tul-e se-mye myespen ina
 I NM that person with different-RL road DR enter-INF get in-and several times degree
 ka-n-un ku i uy twi moyang ul tol-a po-ass-e.yo. simcang uy kotong ul
 go-IN-RL that person GN back way AC look back-INF see-PST-POL heart GN sound AC
 kkaytal-umyense-
 realize-while

While I diverged from him onto a different path, I looked back many times to see him with his back turned,
 while I felt the throbbing of my heart.

Evaluation

1. 머리는 [올빹]으로 제치고 반짝반짝하게 윤택이나도록 포마드를 발었었습니다.

1. meli nun [olppayk] ulo ceychi-ko panccakpanccakha-key ywunthak i na-tolok phomatu lul pal-
 Hair TC [back] DR slick-and shine-AD glisteningbe show-to pomade AC put-
 es-es-sup-ni-ta.
 PST-PST-AH-IN-DC

He slicked back his hair which he pomaded to makes it shine.

2. 그는 얼굴이 허여멀거코 코 스 날이 오뚝스네다가 가벼웁게 담은입과 턱밑으로도라가는 리지적
 룬곽이며 모든것이 다 극히 여성적이더이다.

2. ku nun elkol i he-ye malke-kho khos-nal i ottwuk su-n tey-taka kapyewu-p-key
 he TC face NM white-INF clean-and nose-end NM high emerge-RL case-and light-AH-AD

tam un ip kwa thek mith ulo tol-a ka-n-un licicek lywunkwak i-mye motun kes i
 close TC lip with chin under DR detour-INF go-IN-RL intellectual shape be-and every thing NM
 ta kukhi yesengcek i-te-ita.
 all extremely feminine be-RT-DC

He has such a white face, such a sharp nose, and such soft lips, and there is such a subtle intellectual shape to his chin, it looks as if everything about him is feminine.

As extract 7 shows, the orientation in examples 1 and 2 is constituted by the relational process that attributes the time of the event as the time when the narrator is 18, and in the spring of the year. Examples 3, 4, and 5 constitute an abstract in which example 3 conveys the summary, whereas examples 4 and 5 provide the evaluation of the narrative event that changes the course of her life. Example 3 constitutes the narrator's action of going to the concert, which is part of the material process that is the gist of the narrative event of the first encounter. The mental process constitutes example 4 and 5 as a way of emphasizing the narrator's lack of realization of how going to the concert would impede the progress of her life. In this sense, she implies that the first encounter and courtship with her lover is a tragic one.

The complicating action is only constituted by the narrator's perception, rather than action, in the sense that the narrative event constructed in extract 7 is nothing but the reflection of how the music and the first encounter with the lover firstly are perceived by the narrator. Except for the construction of mental states, the narrative event does not posit the narrator as an actor who is involved in the explicit action. Example 1 constitutes the narrator's perception of the Western music, and this perception is expressed metaphorically through the imagination of the countryside of France. Example 2 constitutes the mental process of looking back as her lover leaves and feeling the throbbing of her heart, which depicts her mental state of falling in love with the friend's cousin. The narrator's evaluation remains as her reflection of her lover's first image

derived from his appearance. Example 1 constitutes the action of the lover who slicks his hair and pomades it through a material process. However, this is the narrator's perception of his hairdo. In example 2, the lover's physical appearance is seen as possessing feminine attributes, in a relational process which indicates the narrator's reflections on her lover in the first encounter.

The interpersonal function constitutes the social relationship between the narrator and the reader marked by the mixture of the deferential and polite speech level in which the deferential speech level gives one manner of tone to the utterance whereas the polite speech level gives it another, and makes it more casual. The mood is mainly constituted by the declarative sentence type when the narrator gives the reader an account of her reflections upon the narrative event, except in examples 4 and 5 of the abstract and orientation. The interrogative sentence type in examples 4 and 5 embodies the rhetorical question in which a positive is interpreted as negative. In this sense, the narrator highlights her own vulnerability to the tragic fate of free love, which is a danger she could never have anticipated when she attended the concert, not knowing that she would end up as a single mother. The modal auxiliary verb *~(u)lswu issta* (can), in example 5, also collaborates with a rhetorical question in positing the narrator as a vulnerable victim. Modality is used to build up the bond with the female reader. For instance, the sentence ender *ci*, in example 2 of the abstract and orientation, and example 1 of the complicating action, indicates that the information given is already known to the reader. By using the sentence ender combined with the polite speech level, the narrator attempts to build up a social relationship with the reader based on solidarity. The modal suffix *te*, in example 2 of the evaluation, denotes the perception of the narrator in the past when she first

encounters her lover. In this sense it foregrounds her perception of the lover's physical appearance as feminine.

The actual first encounter with the lover is constructed in the dialogue genre. The speech from the dialogue that is directly quoted is not significant compared with the framing clauses, because the framing clauses embody the communicative event and her mental state of being shaken by encountering her lover for the first time, whereas the speech in the dialogue is only the conventional speech of formal greetings. It is also significant that the narrator is not actively participating in the dialogue, so that she is posited as the passive interlocutor even in the dialogue with her classmate Ayswuk.

Extract 8

Exchange 1

1.[저이가 우리 사촌오편야] (335)

1. [ce i ka wuli sachon oppa-ya]
that person NM we cousin older brother-INT
[That man is my cousin older brother]

2. 같이간 애숙이는 그런 오편야가 잇는것이 껍자만이되는듯 이렇게 말하며 나를 쳐다보겠지요.(335)

2. kathi ka-n ayswuki nun kele-n eppa ka is-n-un kes i phék chaman i
together go-RL ayswuki TC this type-RL older brother NM exist-IN-RL thing NM very proud NM
toy-n-un tus ileh-key malha-mye na lul cheta po-keys-ci-yo.
become-IN-RLlike this-AD tell-while I AC look see-guess-SUP-POL

Ayswuk, who went to the concert with us, as you might expect, said this while looking at me as if she was really proud that she had that kind of older brother.

3. [응 그래?...] 하고 나는 여사로 대답은 하면서 어린심장에 이상한 충동을 깨달았습니다. -그이가 애숙이오편야면나는 그이를 또 만날기회가 잇으리라하는 안심이되는것같은 내자신도 의심할만치 이상한마음이 들었서요. (335)

3. [ung kulay?...] ha-ko na nun yesa lo taytap un ha-myense eli-n simcang ey isangha-n
Oh is that so say-QT I NM normal by response TC do-while young-RL heart in strange-RL

chwungdong ul kkaytal-as-sup-ni-ta- kwu i ka ayswuki oppa (i)-myen na nun ku
 motivation AC realize-PST-AH-IN-DC that person NM Ayswuk older brother be-if I TC that
 i lul tto manna-l kihoy ka is-uli-la ha-n-un ansim i toy-n-un
 person AC again meet-PRS chance NM exist-guess-DC think-IN-RL relief NM become-IN-RL
 kes kath-un nay casin to uysimha-l manchi isangha-n maun i tul-ess-e.yo.
 thing like-RL I self also doubt-PRS degree strange-RL heart NM have-PST-POL

While [Oh is that so?] I was answering like that, I realized the strange excitement in my young heart. – I had a strange feeling like relief. I even doubted, that if he was Ayswuk's older brother, I would have a change to meet him again.

Exchange 2

1. 나는 잠작고 애숙이 등뒤에가 그들의 이야기하는것만보고 섯슬러니까 애숙이가 [저 읍바에
 내동문인데 인사하세요하고 그이와 나를 소개하엿습니다.

1. na nun camcakko ayswuki tung twi ey ka kutul uy iyaki ha-n-un kes man po-ko
 I TC silently Ayswuk back behind to go they GN story tell-IN-RL thing only see-and
 ses-ulye-nikka ayswuki ka [ce oppa ay nay tongmwun i-ntay
 stand-intention-when Ayswuk NM well older brother this person my classmate be-since
 insaha- sey-yo ha-ko ku i wa na lul sokayha-yess-sup-ni-ta.
 greet-PR-POL say-QT that person with I AC introduce-PST-AH-IN-DC

While I just watched them having a conversation behind Ayswuk's back, she introduced me to him saying [elder brother she is my classmate...say hello to her].

2. 나는 말없이 허리만 굽으렷습니다.

2. na nun malepi heli man kwupuly-es-sup-ni-ta.
 I TC silently back only bow-PST-AH-IN-DC
 I bent my back to bow without saying anything.

3. 처음 뵈웁겿습니다. 제 이름은 박용호올시다. 많이 사랑해주십소. 하며 그이는 껍 친근성이 잇게
 인사를 하엿습니다.

3. cheum poyo-p-kes-sup-ni-ta. cey ilum un pakyongho ol-si-ta. manhi salangha-y cwu-si-p-s-o.
 first see-AH-guess-AH-IN-DC my name TC Pak Yong-ho be-PR-DC very love-INF give-SH-
 AH-SUP-BLN
 ha-mye ku i nun phek chinkunseng is-key insa lul ha-yes-sup-ni-ta.
 say-while that person TC very kind have-AD greeting AC do-PST-AH-IN-DC
 He greeted me kindly, saying, Nice to meet you. My name is Yongho Park. Please relax and feel
 comfortable with me.
 (335-336)

The dialogue is basically comprised of two exchanges: the narrator's dialogue with her classmate Ayswuk, and dialogue among Ayswuk, her cousin, and the narrator. The direct speech presentation of Ayswuk functions as the opening move in example 1 of exchange 1, giving the narrator information about her older brother who has played in the concert.

The supporting move of the narrator in the direct speech presentation of example 3 is a

passive response to Ayswuk's opening move, in which the narrator shows the response to Ayswuk that she is listening to her.

Exchange 2 is initiated by the opening move of Ayswuk in example 1, when she introduces her older brother to the narrator in a direct speech presentation. The narrator and her future lover make their supporting moves differently, in that the narrator merely bows to the older brother silently, in example 2, whereas the older brother explicitly uses the conventional style of speech commonly used in a greeting, introduces his name, and, in example 3, displays a wish to be close to her. In this sense, the narrator constructs herself as a traditional sort of woman who is calm and quiet and does not assert herself publicly.

The framing clauses constitute the narrator's reflection upon the communicative event and the ways in which interlocutors, including herself, act upon her own disposition toward the lover in the first encounter in the dialogue. In example 2 of exchange 1, the narrator constitutes the mental process of Ayswuk, such as the perception of looking at the narrator and the emotive state of being proud of her older brother. In example 3, the narrator depicts her excitement in encountering Ayswuk's older brother through the mental process of a strange excitement and a feeling of relief that she would meet him again since he is her classmate's brother. This indicates that the narrator has fallen in love with him at first sight. In exchange 2, the narrator constitutes another interlocutor's actions through the material process, such as Ayswuk's action of introducing her older brother to the narrator, in example 1, and the older brother's greeting in response to that, in example 3. However, their acts of introduction and greeting are equated in their style of speech through the conjunctive suffix *~ko* marking

the reporting clause of direct speech. In this sense, their direct speeches are themselves the acts of introduction and greeting. In the analysis of interpersonal function, there are two layers of social relationship in the extract. First of all, there is the interpersonal function of the dialogue enclosed in the direct speeches and of the framing clauses that are addressed to the women reader. In the dialogue, the intimate speech level constitutes a close social relationship based on friendship, in exchange 1, between the narrator and Ayswuk. On the other hand, in exchange 2, Ayswuk uses the polite speech level when she speaks to her older brother, since he is her social superior. Even though it is not clearly shown in the extract how the narrator speaks to Ayswuk's older brother in exchange 2, since she does not say a word to him, the older brother uses a mixture of the deferential and blunt speech level, because there is a distance between them as they meet for the first time. Even though, in example 6, there is no symbol to mark it as direct speech, it can be glossed as such, since the speech level marks the speech of an older brother. The mixture of polite and deferential speech levels dominates the framing clauses like the other aforementioned extract, since the narrator has constructed a sisterhood with the women reader.

Mood, both in the direct speeches and framing clauses, is mostly constituted by the declarative sentence type in giving information in the dialogue and stating events in the framing clause. The interrogative sentence type in the direct speech of the narrator, in example 3 of exchange 1, functions as the response to Ayswuk's preceding utterance, rather than asking for information or demanding that others do something. The combination of the modal suffix *keys* and the sentence ender *ci*, used in example 2 of exchange 1, calls the attention of the female reader to her utterance as a way of

presuming that the reader already expects Ayswuk's attitude of eagerness to show off her handsome and talented older brother. In the same example, the particle *tus* (like) is exploited in order to highlight the narrator's evaluation, in the sense that Ayswuk's way of looking at the narrator is a reflection of her confidence in her older brother. In this sense, the particle *tus* indicates the narrator's guess or conjecture about Ayswuk's mental state. The modal adverb *chincelsengiskey* (kindly), in example 3 of exchange 2, also demonstrates her evaluation of the older brother's manner of greeting.

5.5.2.2 Meeting with Ayswuk (dialogue)

The narrator's meeting with Ayswuk is an important narrative event in the sense that the narrator's courtship with her lover is initiated by Ayswuk's mediation. Through dialogue with Ayswuk, the narrator comes to know that Ayswuk's older brother is fond of her.

Extract 9

1. 어느 일요일날 애숙이는 우리집에를 놀러왔습니다.

1. enu ilyoil nal Ayswuki nun wuli cip ey lul nol-le wa-s-sup-ni-ta.
one sunday day Ayswuk NM our house to AC play-INF come-PST-AH-IN-DC
One Sunday Ayswuk visited my place

2. 단둘이 앉어서 이 이야기 저 이야기하다가 애숙이느냐를보고 이렇게 말할하엿서요.

2. tantwul i anc-ese i iyaki ce iyaki ha-taka ayswuki nu na lul po-ko ilehkey mal
only two NM sit-after this story that story do-while Ayswuk TC I AC see-and like this saying
ul ha-yess-e.yo.
AC do-PST-POL

After we talked about miscellaneous things, Ayswuk looked at me and said this:

3. 저 우리읍바가- 접때 그이말야 너허구인사한이. 너허고 동무가되고 싶다고...애 그리고 네 칭찬을 어떡케하는지모르겠드라. 얼굴도 입쁘고 아조 암전하다고 그야말로 입에침이 마르도록 네 칭찬을하겠지-우리읍바도 사람참좋다 사귀어보렘참자미있을테니.

3. ce wuli oppa ka- cepttay ku i mal-ya ne hekwu insaha-n i. ne heko
 well our older brother NM last time that person saying-INT you with greet-RL person you with
 tongmwu ka toy-ko siph-ta-ko ay kuliko ney chingchan ul ettekhey ha-n-un-
 friend NM become-and want-DC-QT you and your compliment AC how much do-IN-RL-
 ci molu-keys-tu-la. elkol to ippu-ko aco yamcenhata-ko kuyamallo ip
 NOM not know-guess-RT-PLN face also pretty-and very well-mannered-DC-QT so tongue
 ey chim i malu-tolok ney chingchan ul ha-keys-ci- wuli oppa to salam
 in silviaNM dry-to the extent your compliment AC say-guess-SUP our older brother also person
 cham coh-ta sakwi-e po-lye-m cham cami is-ul the-y-ni.
 very good-DC date-INF see-intention-PLN very fun exist-PRS SUP-be-IN

There is something I wanted to tell you about my older brother who greeted you the other evening. He said he wanted to be your friend... How he complimented you! He complimented you to the extent that he used all his silver-tongued expressions to say that you are beautiful and well-mannered- My brother has a good personality /Why don't you get familiar with him/ I am certain that you will have fun.

4. 나는 이말을듣자 가슴이 울렁거리며 얼굴이 확근거려서 고개를 숙였습니다.

4. na nun i mal ul tut-ca kasum i wulengkili-mye elkwul i hwakkunkel-yese kokay
 I TC this saying AC listen-when heart NM pounding-with face NM blush-so head
 lul swuk-yes-sup-ni-ta.
 AC bend-PST-AH-IN-DC

I bowed my head because my heart was pounding, and I blushed when I heard this.

5. 그러니까 애숙이는 애 내가 무슨말을 잘못했니?하고 의심스러운듯이
 내얼굴을들여다보겠지요.

5. kulenikka ayswuki nun yay nay ka mwusun mal ul cal mos-hay-s-ni? ha-ko
 in that reason Ayswuk TC you I NM what words AC well not-say-PST-Q say-QT
 uysimsulewu-n tusi nay elkwul ul tulyeta po-keys-ci-yo.
 doubt-RL like my face AC look see-guess-SUP-POL

Did I say something wrong? Ayswuk looked at me quizzically.

6. 나는 여전히 말은없이 고개만 외로흔들었습니다. (336)

6. na nun yecenhi mal un ep-i kokay man oylo huntul-es-sup-ni-ta.
 I TC still saying TC no exist-with neck only horizontally shake-PST-AH-IN-DC
 I shook my head without saying anything yet.

As extract 9 shows, the dialogue consists of only one exchange when Ayswuk brings up the topic of her older brother's comment about the narrator in the opening move in example 3 that is followed by the narrator's response in example 4. The reopening move of Ayswuk is a question about the narrator's response in example 5, which is followed by the narrator's challenging move in example 6, when she indicates that nothing is wrong.

First, the direct speech of Ayswuk in an opening move, in example 3, embodies the mental process of the older brother when he wants to be the narrator's friend, and the verbal process of complimenting which embeds indirect speech in attributing the qualities of being beautiful and well-mannered to the narrator. Moreover, it also constitutes the relational process in which a good personality is attributed to the older brother, and constitutes the material process of the narrator becoming familiar with older brother, as suggested by Ayswuk. Finally, the last sentence constitutes the possessive type of relational process in assuming that the narrator will enjoy herself if she becomes familiar with the older brother. The narrator's response to Ayswuk's opening move is constituted by the material process of bowing her head because of her mental state of shyness and excitement, constituted by the behavioral process of blushing and her heart pounding. The reopening move of Ayswuk in example 5 occurs when she asks the narrator's opinion about her previous speech in example 3, since the narrator's response is strange. The challenging move of the narrator, in example 6, is constituted by the material process of shaking her head as a way of denying Ayswuk's claim. Throughout the dialogue, Ayswuk plays an important role in revealing crucial information about her older brother's attitude towards the narrator, whereas the narrator posits herself as the passive interlocutor who could not speak due to her shyness.

The function of the framing clauses is minimal in extract 9, so that it only complements the dialogue which is comprised of the direct speech of Ayswuk and the actions of the narrator constituted by a material and behavioral process in response to it. Example 1 functions as the abstract of a communicative event in a material process that constitutes Ayswuk's action when she pays a visit to the narrator. Example 2 depicts the

situational context of a communicative event through the verbal process as indicated by the trivial talks between the narrator and by the following opening move of Ayswuk referred to by the pronoun *i*. Ayswuk's mental process, in example 5, of looking at the narrator quizzically, depicts, in her reopening move, an attitude that raises question about the narrator's previous response.

In the interpersonal function, the intimate speech level used in the direct speech of Ayswuk constitutes a social relationship based on friendship, whereas the mixture of the polite and deferential speech levels in the framing clauses builds up a bond of sisterhood with the female reader. The declarative sentence type functions as a means of providing information in the direct style of speech, whereas the declarative sentence type denotes a statement as the framing clause for narrating events. In example 5, the interrogative sentence type used in direct speech functions as a request for information and a way of raising questions about the narrator's strange response. The imperative sentence type in the clause of direct speech, in example 3, denotes Ayswuk's suggestion that the narrator should become more familiar with her older brother. As for the modality, in example 3, the sentence ender *theyni* denotes Ayswuk's certainty about the proposition that the narrator will enjoy herself. In example 5, the particle *tus* also highlights the narrator's evaluation of Ayswuk's way of looking at her as suspicion. The combination of *keys* and *ci* in example 5 calls upon women reader for a positive response to the way the communicative event is conveyed.

5.5.2.3 Summary of courtship (narrative)

In contrast to the scenic representation of the first encounter, the meeting with Ayswuk, and the first visit of the narrator with Ayswuk to the older brother's place, the courtship is conveyed in the summary mode until it comes to the narrative event of the first sexual encounter.

Extract 10

1. 그후에도 몇번이나 애숙이와같이 그의하숙에 놀러를갓섰지요. 2. 그리고는 밤이들도록 놀다가오고 하엿서요. 3. 올때마다그리가 우리집 문앞까지 바래다주엿습니다. 4. 이것이 차차 도수를 거듭하게되니까 서로 편지질을 하게되며 애숙이가 없어도 나혼자 그의하숙에 놀러가기를 서슴지않게 되엇드립니다. 5. 나중에는 애숙이 잇는것이 오히려 방해스럽게까지 생각이듭니다. (337)

1. ku hwu ey to myech-pen ina ayswuki wa kathi ku uy haswuk ey nol-le
that after in also several-times degree Ayswuk with together he GN boarding house play-INF
kass-es-ci-yo.

Go-PST-SUP-POL

After that, I visited his lodging house a couple of times with Ayswuk.

2. kuliko nun pam i tul-tolok nol-taka o-ko ha-yess-e.yo.
And TC night NM come-to the extent play-while come-and do-PST-POL

And then I stayed to play there until it was late at night.

3. o-l ttay mata ku li ka wuli cip mwun aph kkaci palayta cwu-es-sup-ni-ta.
Come-PRS when ever that person NM our house door front by send off give-PST-
AH-IN-DC

Whenever I returned home, he walked me to the front door of my place.

4. i-kes i chacha toswu lul ketupha-key toy-nikka se lo phyencicil ul
this-thing NM gradually degree AC repeat-AD become-because each DR exchange of letter AC
ha-key toy-mye ayswuki ep-eto na honca ku uy haswuk ey nol-le ka-
do-AD become-and Ayswuk no exist-even though I alone he GN boarding house to play-CMP go-
ki lul sesumchi anh-key toy-es-tu-la-p-ni-ta.

NOM AC darely not-AD become-PST-RT-DC-AH-IN-DC

After repeating this, we came to exchange letters, and I eventually dared to visit his lodging house alone.

5. nocong ey nun ayswuki is-n-un kes i ohilye panghaysulep-key kkaci sayngkak i
later in TC Ayswuk exist-IN-RL thing NM conversely disturbing-AD degree thought NM
tu-p-ni-ta.

have-AH-IN-DC

Later on, I thought that it was disturbing for Ayswuk to have come along for the meeting with her older brother.

In extract 10, the summary of the narrative event displays the acceleration of their courtship from the casual meeting with Ayswuk to dating between the narrator and the older brother. In examples 1 through 4, the material process constitutes the courtship through the action of the characters, such as the narrator visiting the older brother's lodging house with Ayswuk and staying late, the older brother walking her home, the exchange of letters, and the narrator's visit to the older brother's lodging house alone. Example 5 constitutes the narrator's mental state when she is disturbed when she remembers Ayswuk's presence at her meetings with the older brother. In the interpersonal function, the narrator builds up a bond of sisterhood through the mixture of the polite and deferential speech levels and the use of the sentence ender *~ci* in example 1, when she assumes that the women who read her account are already familiar with the information that she reveals. The declarative sentence type functions as a way of recounting events and her reflections upon them.

5.5.2.4 The first sexual encounter (narrative+dialogue)

The narrative event of the first sexual encounter is formulated in a mixture of the narrative genre and dialogue. Even though the direct depiction of the sexual relationship does not occur, the narrator presents the detailed narration of the communicative event that leads to a sexual relationship. For the convenience of analysis, I separate the narrative from the dialogue, although they function as one in the text.

The narrative depicts how it happens that the narrator turns out to have a sexual relationship with Ayswuk's older brother. Whereas dating late at night is summarized as an abstract of the narrative event that follows, the narrative mainly recounts how the

older brother strives to entice the narrator through passionate appeals and the physical attempt to pull her into his room, as is shown in extract 11.

Extract 11

Abstract+Orientation

1. 창경원(昌慶苑)의 꽃도 하나둘씩 실음없이 지기 시작할때였습니다. (337)

1. changkyeng wen uy kkoch to hana twul ssik silumepsi ci-ki sicakha-l ttay yes-sup-ni-ta.
changkyeng palace GN flower also one two each gloomily wither-NOM begin-PRS when PST-AH-IN-DC

It was a time when the flowers of Chankyeng palace were withering one by one.

2. 나와 그이는 야앵(夜櫻)의 구경을 갖다가 열시가 넘어서 돌아왔지요. (337)

2. na wa ku i nun yaayng uy kwukyeng ul ka-s-taka yel si ka nem-ese tol-a
I with that person TC cherry tree GN sightseeingAC go-PST-after 10 pm NM pass-after return-INF
wa-s-ci-yo.
come-PST-SUP-POL

He and I went to see the cherry tree at night and returned after staying there until 10 pm.

Complicating action

3. 그이의 하숙앞까지 이르렀을 때 그는나를 잡아 이끌며 [오-나의 사랑하는천사여! 나는 그대를잃고 못사리니 그대는 나의 생명이로다]하고 무슨세리푸나 읽듯이 나리섬기드니 약간 술이 취한 흐림꽃한눈으로 나를 마조 바라보겠지요. (337)

3. ku i uy haswuk aph kkaci ilule-s-ul ttay ku nun na lul cap-a ikkul-mye [o- na uy
that personGN house front by reach-PST-PRS when he TC I AC catch-INF drag-with oh I GN
salangha-n-un chensa-ye! na nun kutay lul ilh-ko mas sal-ini kutay nun na uy sayngmyeng i-lota] ha-ko
Love-IN-RL angel-VOC I TC you AC lose-and not live-so you TC I GN life be-DC say-QT
mwusun seylihwu-na ilk-tus i nal-i sem-ki-tuni yakkan swul i chwiha-n
what poem-only read-like NM soft-INF utter-NOM-after little wine NM drunk-RL
hulyemphwusha-n nun ulo na lul maco pala po-keys-ci-yo.
gloomy-RL eyes Instrument I AC back look see-guess-SUP-POL

When we arrived at his lodging, he grasped my hand to draw it to him, and said, as if he was reciting poetry (Oh, my beloved angel! I could not live without you since you are my life) and looked at me drunkenly, and with a gloomy look in his eye.

4. 그이는 나를 영농지를않고 구지 방에까지 끌고들어갔어요. (337)

4. ku i nun na lul yeng noh-ci lul anh-ko kwuci pang ey kkaci kkul-ko tul-e ka-s-e.yo.
that person TC I AC ever release-NOM AC not-and strongly room to by drag-and enter-INF
go-PST-POL

He did not release me, and drew me into his room.

5. 나는 늘 들어가 놀든 방을 별안간 안들어가기도 될하고 주인로파가 방문을 열고 내다보고
 잊었기 때문에 시간은 늦을까봐 염려는되나 하여튼 끄는대로 그를 뚫아 방으로 들어갔습니다. (337-338)

5. na nun nul tul-e ka no-l tu-n pang ul pyelankan an tul-e ka-ki to mwel ha-
 I TC always enter-INF go play-PRS RT-RLroom ACsuddenly not enter-INF go-NOMalso what do-
 ko cwuin nopha ka pang-mwun ul yel-ko nayta poko is-es-ki ttaymwuney sikan
 and owner old lady NM room-door AC open-and through watch stay-PST-NOM because time
 un nuc-ul-kka -pwa yemlye nun toy-na hayethun kku-n-un tay lo ku lul ttalh-a
 TC late-PRS-Q-because worry TC become-but anyway drag-IN-RL way DR he AC follow-so
 pang ulo tul-e ka-s-ta-ap-ni-ta.
 room DR enter-INF go-PST-DC-say-IN-DC

I followed him into the room as he drew me in, even though I was worried about being too late, because it didn't seem right not to enter his room where I had always stayed and played while the old woman who owned the place watched us through her open door.

Evaluation

6. 그의 허연얼굴에 붉어케 홍조가 도는것이 펴이나 좋아 보였습니다. (337)

6. ku uy heye-n elkol ey pwulk-e-khey hongco ka to-n-un kes i phekina coh-a
 he GN white-RL face to pwulk-INF-AD red NM become-IN-RL thing NM very good-INF
 po-yes-sup-ni-ta.
 look-PST-AH-IN-DC

He looked handsome when his white face began to flush.

First, example 1 embodies an orientation, in the sense that it indicates the time of a narrative event through a relational process in attribution of a time when flowers were withering, denoting the season of late spring, whereas example 2 constitutes an abstract through the material process of leaving and returning in its function as the background of the narrative event.

Complicating action primarily deals with the older brother's manipulation when he entices the narrator to come into his room, which is followed by the narrator's hesitation. Example 3 depicts the older brother's attitude while he attempts to seduce the narrator. The subordinate clause in the complex sentence construction of example 3 constitutes the material process of their arrival at the lodging house, which is marked by the conjunctive suffix *ttay* indicating the time of a narrative event. The main clause

constitutes the direct speech of the older brother in an amorous style of language, with the material process of his action of drawing the narrator into the room, and the mental process of the older brother when he looks at the narrator drunkenly and with a gloomy expression. It is significant that the narrator is described as an angel and the love of his life in the older brother's direct speech. Example 4 continues to constitute the older brother's action in a material process by which he attempts to coax the narrator into his room. Example 5 describes the narrator as she finally gives in and enters his lodgings. The main clause, in the complex sentence construction of example 5, contrasts the mental process constituting her worries about being late with the material process constituting the narrator's action of entering the room. The reason is provided in the embedded clause marked by *ttaymwuney* (because) that constitutes the mental process of feeling that it would be unnatural to suddenly hesitate to enter his room, and of the owner's habit of watching them. The evaluation section embodies the narrator's impression of the friend's older brother through the mental process by which his face, flushed due to the consumption of alcohol, appears handsome in her eyes.

In the interpersonal function, the social relationship based on sisterhood is expressed through the mixture of the polite and deferential speech levels, in which the polite speech level is combined with the sentence ender *~ci* in seeking the reader's confirmation of the narration. The declarative sentence type is functions as a statement of events.

Ayswuk's older brother's attempt to seduce the narrator into having a sexual relationship is constituted by the dialogue and its framing clauses. Even though the scene of sexual intercourse is not depicted in detail, the dialogue explicitly illustrates how the

older brother woos the narrator, whereas the framing clauses embody the action and attitude of the older brother and the narrator who is compromised. Moreover, the framing clauses include the narrator's mental state and attitude while experiencing the seduction.

Extract 12

1. 그이는 몹시 흥분이되어 어깨에까지 벽찬숨을 치쉬고 나리쉬고 하드니 입맛을 꺾꺾다시며 무거운 어조로 [D 자씨!]하고 나의 이름을 불었습니다.(338)

1. ku i nun mopsi hungpwun i toy-e ekkey ey kkaci pekchan swum ul chiswi-
that person TC very excite NM become-INF shoulder in by harsh breath AC exhale-
ko naliswi-ko ha-tu-ni ipmas ul ccekecek tasi-mye mwuke-wun eco lo [Dca ssi!]
and inhale-and do-RT-and lip sound of smacking smack-while heavy-RL tone by Dca Miss
ha-ko na uy ilum ul pwul-es-sup-ni-ta.

say-QT I GN name AC call-PST-AH-IN-DC

After he breathed harshly in his excitement, with a motion of his shoulder, he smacked his lips and called my name [Miss. D ca!] with a heavy tone of voice.

2. 나는 잠작고 그를 바라 보았습니다. (338)

2. na nun camcakko ku lul pala po-as-sup-ni-ta.
I TC calm-ly he AC look see-PST-AH-IN-DC
I calmly looked at him.

3. [왜 책상앞에가 그러고 안즈섯어요. 잡어온 시약시같이-일로 내려오세요]하며 그이는 몇번이나 몇번이나 아래목쪽으로 앉기를 권하였습니다. (338)

3. [way chaksang aph ey ka kule-ko anc-us-es-e-yo. cap-e-o-n siyaksi kathi- i il lo
why desk front in go that-and sit-SH-PST-POLcatch-INF-come-RL woman like this DR
nal-ye o-sy-e.yo.] ha-mye ku i nun myechpen ina myechpen ina
down-INF come-SH-POL say-while that person TC several times degree several degree
alaymok ccok ulo anc-ki lul kwenha-yes-sup-ni-ta.

floor way DR sit-NOM AC recommend-PST-AH-IN-DC

[Why do you sit like that beside the desk like a lady who has been kidnapped?] Saying this, he asked me to please sit on the floor.

4. 나는 너무 수줍게한것이 내가 생각하야 보아도 승거운마음이 들어서 웃으면서 이불밑에다 발을넣고 그와 마조았었습니다. (338)

4. na nun nemwu swucep-key ha-n kes i nay ka sayngkakha-ya po-ato sungke-wun maum
I TC too distance-AD do-RL thing NM I NM think-INF see-although loss-RL-heart
tul-ese wus-umyense ipwul mith eyta pal ul neh-ko ku wa maco anc-es-sup-ni-ta.
have-so smile-while quilt beneath in feet AC put-and he with face sit-PST-AH-IN-DC

Because I felt foolish when I reflected that I had been so shy, I sat in front of him by putting my feet under the quilt on the floor with a smile.

5. 그는 내얼굴을 한참동안이나 묵묵히 바라보고 잇드니마는 나의 손을 잡으며
 [1D 자씨! 2 오늘밤은 나와같이 이방에서 잡시다. 3 나는 몇일밤이나 혼자 뒹굴면서
 밤을새였는지 모르겠소/ 4 당신은 이 이상더 나에게 괴로운밤이 오지않게 하여주시겠쥬.
 5 오늘밤에는 세상없어서 당신을 보내고 나혼자 밤을 새지않겠서요. 6 밤이면참으로 쓸쓸하여
 못견디겠서요.](338)

5. ku nun nay elkol ul hancham tonganina mwukmwukhi pala po-ko is-tu-ni-manun na uy son ul
 he TC my face AC long time for silently see-and stay-RT-IN-and I GN hand AC
 cap-umye [1 Dca ssi! 2 onul pam un na wa kathi i pang eyse cap-si-ta. 3. na nun
 catch-while Dca Miss today night TC I with together this room in sleep-PR-DC I TC
 myechil pam ina honca tuyngkwul-myense pam ul say-yes-n-un-ci molu-keys-
 several days night degree alone toss-while nightAC stay up-PST-IN-RL-NOM don't know-
 so. 4. tangsin un i isang te na eykey koylowu-n pam i o-ci lul anh-
 guess-BLN you TC this beyond more me to suffering-RL night NM come-NOM AC not-
 key ha-ye cwu-si-keys-c-o. 5.onul pam ey nun seysang ep-ese tangsin ul
 AD do-INF give-SH-intention-SUP-POL today night in TC world noexist-although you AC
 ponay-ko na honca pom ul say-ci anh-keyss-e.yo.
 send-and I alone night AC stay up-NOM not-intention-POL
 6 pam i-myen chamulo ssulssulha-ye mos kyentuy-keyss-e.yo.
 night be-if really lonesome-INF not endure-intention-POL

After he looked at my face for a long time without saying anything, he caught my hand and said [Miss. D
 ca! Why don't you sleep with me in this room tonight? I don't know how many nights I have stayed up
 tossing about in this room/ You will not have to give me sleepless nights any longer. I will not let you go
 home tonight. I cannot endure another lonesome night without you.]

6. 그이는 하소연을 하듯이이렇게 말을하엿습니다. (338)

6. ku i nun hasoyen ul ha tusi ileh-key mal ul ha-yes-sup-ni-ta.
 that person TC complaint AC do like this-AD saying AC say-PST-AH-IN-DC
 He said this like he was complaining.

7. 나는 한말없이 고개만 숙이고 잇엇서요. (338)

7. na nun han mal eps-i kokay man swuki-ko is-ess-e.yo.
 I TC one saying no exist-with neck only bend-and stay-PST-POL
 I bowed my head without saying anything

8. 그이는 너무나 흥분이되여 어쩔줄을 모르고 진정치를 못하드니 나를 얼사안더니 [실례의짓을
 용서하여 주서요. 내자신도 어찌해야 좋을찌 분간할수가 없습니다.] (338)

8. ku i nun nemwuna hungpwun i toy-ye ecce-l cwul ul molu-ko cinceng-chi lul
 that person TC too excite NM become-so how-PRS way AC don'tknow-andcalm-NOM AC
 mos ha-tu-ni na lul elsa an-te-ni [sillye uy cis ul yongseha-ye cwu-se-yo. nay casin to ecci
 not do-RT-and I AC drag hug-RT-and excuse GN act ACforgive-INF give-SH-POLI self also how
 ha-ya coh-ul-cci pwunkanha-l swu ka eps-sup-ni-ta.]
 do-INF good-AC-NOM discern-PRS way NM noexist-AH-IN-DC

He was overcome by excitement and hugged me, saying [Forgive my misbehavior. I do not even know
 what I am doing.]

9. 그러드니 그이는 책상위에잇는 전등불의 시웃치를 틀었습니다. (338)

9. kuletuni ku i nun chaksang wu ey is-n-un centunpwul uy siwuschi lul thul-es-sup-ni-ta.
and then that person TC desk above in stay-IN-RL light GN switch AC turn off-PST-
AH-IN-DC

And then he turned off the light on the desk.

10. 나는 생각하엿습니다. 만일 내가 거절을한다면 그것뿐으로 그와나와는 영영 절교가되고
말것이라고. (338)

10. na nun sayngkakha-yes-sup-ni-ta. manil nay ka kecel ul ha-ntamyen ku-kes ppwun ulo ku wa
I TC think-PST-AH-IN-DC if I NM reject AC do-if that-thing only by he with
na wa nun yengyeng celkyo ka toy-ko ma-l kes i-la-ko.
I with TC forever break up NM become-and not-PRS thing-be-DC-QT
I thought, If I deny him, our relationship would end.

11. 나는그이를 진심으로 사랑하엿습니다. (338)

11. na nun ku i lul cinsimulo salangha-yes-sup-ni-ta.
I truly loved him. truly love-PST-AH-IN-DC

12. 사랑하는 그에게 내가 진정으로 사랑하는 그에게 무엇을못받힐것이 잇스랴 이렇게 생각이
들었습니다. (338-339)

12. salangha-n-un ku eykey nay ka cincengulo salangha-n-un ku eykey mwues ul mos pathhi-l kes
love-IN-RL he to I NM truly love-IN-RL he to what AC not give-PRS thing
i iss-ulya ileh-key sayngkak i tul-es-sup-ni-ta.
NM exist-intention this-AD think NM have-PST-AH-IN-DC
To him whom I love, to him whom I truly love, is there anything that I cannot give? I thought like this.

13. 나는 그가하는대로 가만히 잇을뿐이엿습니다. (339)

13. na nun ku ka ha-n-un tay lo kamanhi is-ul ppwun i-yes-sup-ni-ta.
I TC he NM do-IN-RL way DR calmly stay-PRS only be-PST-AH-IN-DC
I stayed calm, regardless of what he did.

14. 그러나 나는 조금도 후회를 하지는 았었습니다. (339)

14. kulena na nun cokum to hwuhoy lul ha-ci nun anh-es-sup-ni-ta.
however I TC little also regret AC do-NOM TC not-PST-AH-IN-DC
However, I did not regret it even a little.

As extract 12 indicates, the dialogue is comprised of the older brother's opening move in demanding that the narrator do a certain action and the narrator's supporting move in submitting to the older brother's demand, which is mostly constituted by the mental and material process denoting the narrator's action. First, example 1 embeds the direct speech of the older brother as it is complimented by the verbal process of calling her name in the

framing clause. The older brother's opening move functions as a means of demanding the narrator's personal attention. In example 2, the narrator makes the supporting move by the mental process of looking at him while satisfying the demands of the friend's older brother. The older brother's opening move, in example 3, is to demand that the narrator come down to the floor in order to sit with him. In example 4, the narrator complies with this demand, so that she sits down on the floor, and this is constituted by the material process. In the direct speech of example 5, the older brother demands, in the opening move, that she have a sexual relationship with him. The direct speech of the older brother mostly constitutes the material process, except in the first and last sentences, in which the first sentence is calling the narrator's name to get her attention, and the last sentence constitutes the mental process of the older brother, who cannot endure the thought of another night without her. The second sentence constitutes the material process in suggesting that the narrator should sleep with him tonight, whereas the third and fifth sentence also constitute the material process in which the third one embodies his sleepless night in seeking for the narrator's sympathy, and the fifth one embodies his determination that he will not have another sleepless night without the narrator. The narrator in the fourth sentence is posited as the actor who will not give him sleepless nights any longer. The supporting move of the narrator in response to the older brother's opening move is her action of bowing her head without saying anything, which is constituted by a material process. Another opening move by the older brother in the direct speech of example 8 constitutes the material process, and the mental process in which the older brother asks for her forgiveness for his further actions when he requests a sexual relationship with her, which is followed by the mental process of not knowing

what to do. In example 13, the supporting move of the narrator is also constituted by the material process of staying calm.

The framing clauses provide the situational context of the dialogue, often reflecting the narrator's evaluation. The framing clauses in example 1 constitute the mental process of the older brother's excitement and the behavioral process of his heavy breathing and the smacking of his lips, which implies his mental state of excitement in his attempts to seduce the narrator to have a sexual relationship. Example 3 constitutes the verbal process of encouraging her to sit down on the floor, in complementing the direct speech expressing his desire to please her. In example 5, the mental and material process of the older brother's actions, such as looking at her and grasping her hands, complements his demands expressed in his direct speech. Example 8 also constitutes the mental and material process, such as the older brother's excitement and his embrace of the narrator, complementing the excuse in direct speech, which will eventually lead to a sexual relationship. Example 9 constitutes the action of friend's older brother as he turns the light off. In contrast with the framing clauses that provide the situational context of the dialogue, examples 10, 11, 12, and 13 demonstrate her evaluation in response to the older brother's seduction. All the examples in this evaluation are constituted by a mental process, such as the thought of the possible end of the relationship, in example 10, and of giving him everything that he wants, in example 12, the emotional experience of loving him, in example 11, and the emotional assertion that she does not regret having a sexual relationship with him, in example 14. In this sense, she submits to the older brother's sexual desires because she loves him.

The speech level in the dialogue is confined to the older brother since he is the only interlocutor who actually speaks, whereas the narrator does not speak, but merely complies with her friend's older brother's requests. It is interesting that the older brother uses the polite speech level in addition to the mixture of the blunt and the deferential speech level. In wooing the narrator, he attempts to build up a more intimate relationship with the narrator. Moreover, in addition to the declarative sentence type employed in expressing his strong desires, he also uses the propositive sentence type, when he encourages the narrator to sit down on the floor, in example 3, and asks her to sleep with him, in example 5. The modal suffix *~keys* is used heavily in example 5, in which the older brother attempts to persuade her to have sexual intercourse with him. In the direct speech of example 5, *keys*, in sentence 3 and 4, denotes the older brother's conjecture that she will be moved by his complaints about his countless sleepless nights and his strong expectation that she will give in to him. On the other hands, *keys*, in 6 and 7, indicates the determination of the older brother that he will not spend the night alone and will not endure another lonesome night. The interpersonal functions for the framing clauses are rather simple, in that the deferential speech level predominates the extract, with the exception of one speech in the polite speech level, in example 7. It indicates that the narrator is more focused on addressing the events and her thoughts about them, rather than building up a sisterhood. The declarative sentence dominates the extract in its statement of events. For modality, the particle *tus*, in example 6, indicates the subject position of the narrator in evaluating the older brother's seduction as a complaint about his loneliness.

5.5.2.5 The narrator's conflict with her aunt and father and her banishment from the aunt's house (summary of dialogue)

The narrator's development of a romantic relationship with Ayswuk's older brother is getting attention from the aunt who supervises the narrator's life and study in Seoul, because she returns home late and does not pay attention to her studies. The aunt lets the father in the country know the change in the narrator's behavior and the father eventually asks the narrator to return to her hometown. This conflict with her own family accelerates her rebellion, and she moves out of her Aunt's house to live with the friend's older brother. This narrative event consists of the summary of the dialogue, which is constituted by a verbal process that embeds either direct or indirect speech. Rather than presenting the complete dialogue, the summary of the dialogue illustrates the main issue of the interaction that causes her to be banished from her aunt's house.

Extract 13

1. 하로는 아주머니가 나를 불으시드니

[애 그런대 너 요새 왜 그렇게 짜지르니,그전엔 그렇지 않드니 요새는 공부도안하고 밤마다 늦도록 돌아다니니 웬세음이나 정 그러면 너아버지한테 편지라도 하겟다]하고 꾸중을 하셨습니다.] (339)

1. halo nun acwumeni ka na lul pwulu-si-tu-ni [yay kulentay ne yosay way kuleh-key ssacilu-ni/
one day NM aunty NM I AC call-SH-RT-and you why you these days why that-AD stay out-Q
kuceneyn kuleh-ci anh-tuni yosay nun kongpwu to an ha-ko pam matak nuc-tolok tolatani-ni
before that-NOM not-but these days NM study also not do-and night every late-by stay out-since
weynseyum i-nya/ ceng kule-myen ne apeci hantey pyenci lato ha-keys-ta] ha-ko kkwucwung ul
why be-Q keep that-if your father to letter only do-intention-DC say-and reprimand AC
ha-se-s-sup-ni-ta.
do-SH-PST-AH-IN-DC

One day, my auntie stopped me and reprimanded me [why do you stay out so much these days?./You have not acted like this before, but lately you have not been studying, and you stay out until late/why are you acting like this?/ If you keep acting like this, I will send your father a letter]

2. 시골서는 즉시로 이런회답이 왔습니다. 곧시골로 나를나려보내라고요. 그리고 일후로는 식비와 학비도 아니부쳐주겟다고 하엿서요.

2. sikol se nun cuksilo ile-n hoytap i wa-s-sup-ni-ta. kot sikol lo na lul
home from TC now this-RL reply NM come-PST-AH-IN-DC now home DR I AC

na-lye ponay-la-ko-yo.
down-INF send-IM-QT-POL

The reply to the aunt's letter came from my hometown, and, in the letter, I was told to return home as soon as possible. Also, it said that [my father] would not send any more money for meals and tuition.

3. 아주머니는 매일 같이 시골로 내려가라고 등쌀을 댑습니다.

3. acwumeni nun mayil kathi sikol lo nal-ye ka-la-ko tungssal ul tay-s-sup-ni-ta.
aunty TC everyday like hometown DR return-INF go-IM-QT force AC do-PST-AH-IN-DC
My aunt told me every day to return to my hometown.

4. 만일 아니나려가면 아버지를 올려 오시도록 하겟다고 그랫습니다. (339)

4. manil ani nal-ye ka-myen apeci lul oll-e o-si tolok ha-kyes-ta-ko kulay-s-sup-ni-ta.
case not return-INF go-if father AC up-INF come-SH to do-intention-DC-QT that-PST-AH-IN-DC
She said that she told my father to come up to Seoul if I did not return to my hometown.

5. 나는 그에게 아주머니의집에 못잇겟다는 말을하엿서요.

5. na nun ku eykey acwumeni uy cip ey mos is-keys-ta-n-un mal ul ha-yess-e.yo.
I TC he to aunty GN house to not stay-intention-DC-IN-RL saying AC do-PST-POL
I told him that I could not stay in Auntie's house anymore.

6. 그랫드니 이왕그렇다면 자기하숙으로와서 동거를 하지고 그리겟지요. (339-340)

6. kulay-s-tuni iwang kuleh-tamyen caki haswuk ulo wa-se tongke lul ha-ca-ko kuli-keys-ci-yo.
that-PST-since already that-if his house DR come-and living AC do-PR-and that-intention-SUP-POL
When I said so, he suggested that I came to his lodging house and lived with him

7. 나는 아주머니가 강고히말리는 것도 뿌리치고 그의하숙으로 집을옮겼습니다. (340)

7. na nun acwumeni ka kangkohi mali-n-un kes to ppwulichi-ko ku uy haswukcip ulo cip ul
I TC aunty NM strongly dissuade-IN-RL thing also shake off-and he GN house DR house AC
olmk-yes-sup-ni-ta.
move-PST-AH-IN-DC
I moved to his lodging house in spite of my auntie's attempts to dissuade me.

As extract 14 demonstrates, the summaries of the dialogue consist of five exchanges, consisting of the dialogue between the aunt and the narrator, the written dialogue between the aunt and the father, the dialogue between the aunt and the narrator, in which the narrator is urged to return to her hometown, the dialogue between the narrator and the lover, and, finally, between the aunt and the narrator when the narrator moves out from the aunt's house.

The first exchange between the aunt and the narrator, in example 1, is constituted by the verbal process embedding the direct speech of the aunt. The material process embodies the direct speech of the aunt when the aunt reprimands the narrator for her actions and threatens to send her father a letter to notify him of her misbehavior. The direct speech of the aunt is evaluated by the word *kkwucwung* (reprimand) in the main clause, and the framing clause also constitutes the aunt's action of stopping in order to talk to her. The interpersonal function in the direct speech constitutes a social relationship between the aunt and the narrator which is based on power. The aunt uses the intimate speech level in signifying the aunt's superior status. The interrogative sentence type denotes an attempt to reprimand her for her misbehavior rather than to solicit information, and the declarative sentence type combined with the modal suffix *keys* in the last clause collaborates with the declarative sentence type to show the aunt's strong determination to take further action.

In example 2, the second exchange is the written communication in the form of a letter sent by the narrator's father. The manner in which the aunt notifies the father of his daughter's misbehavior is unknown. However, the first sentence in example 2 constitutes the material process of the arrival of the letter from the father. In example 2, the indirect speeches embedded in the second and third sentence constitute the material processes in which the second sentence contains the request of the father to the aunt to send the narrator back to her hometown, and the third sentence indicates the future action of the father who has decided not to send any more money to support the narrator in her studies. In the interpersonal function, whereas the speech level in indirect speech is unknown, since, in Korean, the indirect speech does not carry a speech level, it carries the mood in

that the second sentence is constituted by the imperative sentence type demanding that the aunt send the narrator back to her hometown, and the declarative sentence type combined with the modal suffix *keys* denotes the father's intention or determination not to send any money. The framing clauses, in example 2, constitute a social relationship between the narrator and the reader through the mixture of the polite and deferential speech levels. The declarative sentence type functions as a means of stating events and what has been said in regard to them.

Examples 3 and 4 embody the third exchange between the aunt and the narrator, in which the indirect speech of the aunt, both in examples 3 and 4, constitutes the material process of forcing upon the narrator the action of returning to her hometown, as well as the process of the aunt threatening to ask the father to come to Seoul. The imperative sentence type in the indirect speech of example 3 constitutes the aunt's demand that the narrator return to her hometown, whereas the declarative sentence type combined with the modal suffix *~keys* in the indirect speech of example 4 threatens the narrator with the aunt's determination to take further action. The framing clauses constitute the social relationship between the narrator and the female reader through a deferential speech level, and all the sentences are constituted by the declarative sentence type in stating what has been said. The fourth exchange is the interaction between the narrator and the lover, in examples 5 and 6. The indirect speech of the narrator, in example 5, and of the lover, in example 6, is constituted by the material process, which marks the narrator's statement that she cannot stay in her aunt's house and the subsequent suggestion of the lover that she live together with the lover in his lodgings. The sentence type collaborates with this function in that the declarative sentence combined with the

modal suffix *keys* denotes her intention of not staying with the aunt, while the propositive sentence type embodies the proposal of the lover that they live together. The main clauses of the verbal process in examples 3, 4, 5, and 6 constitute the social relationship between the narrator and reader through the mixture of the polite and deferential speech levels. The declarative sentence type functions as the means of stating what has been said. Example 7 constitutes the fifth exchange between the narrator and the aunt. However, it is the narrative report of speech, in that the aunt's speech act of dissuading is presented, rather than the actual speech itself. The framing clause is constituted by the material process denoting the narrator's action of going to live with the older brother against the aunt's will.

5.5.2.6 The time of living with the lover (narrative)

The narrative event of the narrator's time of living with her lover is constructed by the narrative genre. The complicating action demonstrates the narrator's pregnancy and the change of the lover's attitude that gives a way to the abandonment of the narrator by the lover. An evaluation constitutes the narrator's mental state in evaluating her life with the lover, which ends with his betrayal.

Extract 14

Complicating action

1. 나의 어린체내에는 생리적변화까지 이르게 되어습니다. (340)

1. na uy eli-n chey nay ey nun saynglice k pyenhwa kkaci ilu-khi-key toy-yes-up-ni-ta.
I GN young-RL body inside in TC physiological change even bring about-PAS-AD become-PST-AH-IN-DC

My young body became the subject of physiological change.

2. 의사에게 진찰해보니까 임신(妊娠)사개월이 지났다고 그러니까. (340)

2. uysa eykey cinchalha-y po-nikka imsin sa-kyewel i cina-s-ta-ko kle-p-ni-ta.
doctor to prescribe-INF see-since pregnancy four-months NM pass-PST-DC-QT say-AH-IN-DC
When I went to see a doctor for a prescription, he said that I had been pregnant for four months.

3. 그이는 내가 애를 뱌는이후로는 의심할만치 나에게대하는태도가 변하여지기시작하였습니다.
(340)

3. kui nun nay ka ay lul pay-n cwul a-n ihwu lo nun uysimha-l manchi na
he TC I NM baby AC impregnate-RL case know-RL after by NM suspect-PRS extent I
eykey tayha-n-un thayto ka pyenha-ye ci-ki sicakha-yes-sup-ni-ta.
to treat-IN-RL attitude NM change-INF become-NOM begin-PST-AH-IN-DC
His attitude changed suspiciously after he discovered that I was pregnant.

4. 그날밤에 늦게드러와서 잠이나잘뿐이고 말할기회도 될수잇는대로 피하려는모양이엿서요. (340)

4. ku nal pam ey nuc-key tul-e wa-se cam ina ca-l ppwun i-ko malha-l kihoy
that day night in late-AD enter-INF come-and sleep only sleep-PR only be-and tell-PRS chance
to toy-l swu is-n-un taylo phiha-lye n-un moyang i-yess-e.yo.
also become-PRS way exist-IN-RL extent avoid-intention IN-RL seem be-PST-POL
He seemed to avoid talking to me, and only slept after he returned home late.

5. 나는 급기야학교도 못가게되고 매일같이눈물로 날을보내게 되엿습니다. (340)

5. na nun kupkiya hakkyo to mos ka-key toy-ko mayilkathi nwunmwul lo nal ul
I TC eventually school also not go-AD become-and daily tears instrument day AC
ponay-key toy-es-sup-ni-ta.
spend-AD become-PST-AH-IN-DC
Eventually I could not go to school any longer and spent the days crying.

6. [용호가 요몇달동안 왜그렇게돈을 많이 갓다쓰나했드니 여학생피임에빚어서 그래꾼./
여보녀학생! 당신의 남의처자(妻子)가잇는 사내하고 이게 무슨짓이요./ 넌부터라도 당장 당신의
집으로 도라가쇼]하고 그이와 헤어지라는 명령을하엿습니다. (340)

6. [yongho ka yo myeichtal tongan way kuleh-key ton ul manhi kas-ta ssu-na hay-s-tu-ni
Yongho NM this several months during why so-AD money AC a lot take-and use-Q think
PST-SUP-since
yehaksayng kkoyim ey ppac-ese kulya-kkwun/ yepo nychaksayng !/ tangsin uy nam uy che-ca
female student seduction in catch-PST do so-APP hey female student!/ you TC other GN wife-
children
ka is-n-un sanay hako i-key mwusun cis i-yo/ nayl pwuthe lato tangcang cip ulo
NM have-IN-RL man with this-AD what act be-BLN tomorrow from degree now home DR
tol-a ka-sy-o] ha-ko kui wa heyyeci la-n-un myenglyeng ul ha-yes-sup-ni-ta.
return-INF go-RQ-BLN say-and him with break up IM-IN-RL command AC do-PST-AH-IN-DC
[I was wondering why Young-ho spent so much money/ That was because he was caught with a female
student. You female student! What are you doing with a man who has a wife and children? Return to your
home tomorrow!] saying this, [his father] commanded me to break up with him.

7. 그이는 나를보고 좋은약을 아리켜줄터이니 배 入 속에든 어린애를 xx 해버리라고 그랫습니다.
(340)

7. kui nun na lul po-ko coh-un yak ul ali-k-ye cwu-l the ini pays sokey
 he TC I AC see-and good-RL medicine AC know-PAS-INF give-PRS case since stomach in
 tu-n elinay lul xx ha-y peli la-ko kulay-s-sup-ni-ta.
 have-RL baby AC xx do-INF throw away IM-QT say-PST-AH-IN-DC
 He said that I should terminate the pregnancy, and that he would give me some medicine.

8. 나는협박을하다싶이하는 그의말을 끝끝내듣지를 않았지요. (341)

8. na nun hyeppak ul ha-tasipi ha-n-un ku uy mal ul kkuthkkuthnay tut-ci lul anh-es-ci-yo.
 I TC threat AC do-like do-IN-RL he GN saying AC to the end listen-NOM AC not-PST-
 SUP-POL
 I did not follow what he said, and it felt like he was threatening me.

9. 그가동경으로떠나든날 나는똥똥한배를 부둥켜안고 정거장까지배웅을 나갑니다. (341)

9. ku ka tongkyeng ulo ttena-tu-n nal na nun ttwungttwungha-n pay lul pwutungkhyey a-n- ko
 he NM Tokyo DR leave-RT-RL day I TC swollen-RL stomach AC carry-IN-and
 cengkecang kkaci paywung ul na ka-s-sup-ni-ta.
 station by seeing off AC out go-PST-AH-IN-DC
 I saw him off at the station with my body swollen with pregnancy.

10. 또속지나아니하나하고 의심을 하면서도 매일같이 그에게서편지오기만 기대렸습니다. (341)

10. tto sok-ci na ani-ha-na ha-ko uysim ul ha-myenseto mayil kathi ku eykeyse
 again deceive-NOM also not-do-Q think-and doubt AC do-even though daily like he from
 pyenci o-ki man kitaly-es-sup-ni-ta.
 letter come-NOM only wait-PST-AH-IN-DC
 Even though I suspected that I had been deceived again, I waited for his letter every day.

Evaluation

11. 매일 같이 웃슴의꽃이피었지요. (340)

11. mayil kathi ussum uy kkoch i phi-es-ci-yo.
 everyday repeatedly smile GN flower NM bloom-PST-SUP-POL
 The flower of a smile bloomed every day.

12. 서너달동안은 참으로 행복그것만의 생활이였습니다. (340)

12. senetal tongan un chamulo hayngpok ku-kes ppwun uy saynghwal i-yes-sup-ni-ta.
 3-4 months during TC truly happy that-thing only GN living be-PST-AH-IN-DC
 It had been a happy life for the last three or four months.

13. 그때의 나의심리상태는 무어라고 형용하였으면 좋을는지요? 두려운마음이 드는한편기쁜
 마음도 들었습니다. (340)

13. ku ttay uy na uy simli sangthay nun mwue la-ko hyengyongha-yes-umyen coh-ul
 that time GN I GN mental state TC what DC-QT depict-PST-if appropriate-PRS
 nun-ci-yo? twulyew-un maun i tu-n-un hanphyen kipp-un maum to tul-es-sup-ni-ta.
 case-SUP-POLfear-RL heart NM have-IN-RL while happy-RL heart also have-PST-AH-
 IN-DC
 How can I describe my mental state at that time? I was afraid but I felt happiness too.

14. 나는그의 태도가 쌀쌀해지는것이 말할수없이 야속하엿습니다. (340)

14. na nun ku uy thato ka ssalssalha-y ci-n-un kes i malha-l swu eps-i
I TC he GN attitude NM cold-INF become-IN-RL thing NM say-PRS way nonsexist-AD
yasokha-yes-sup-ni-ta.
feel bitter-PST-AH-IN-DC
I felt sad that his attitude had become so cold.

15. 나는 어찌하면좋을지 갈바를알지못하엿습니다. (340)

15. na nun ecci-ha-myen coh-ul-ci ka-l pa lul al-ci mos-ha-yes-sup-ni-ta.
I TC how-do-if good-PRS-NOM go-PRS way AC know-NOM not-do-PST-AH-IN-DC
I did not know what to do.

16. 그악착한것을태연하게 일러주는 그이의 얼굴을맞오보기에도 소름이끼치게무서워졌습니다. (340)

16. ku akchakha-n cis ul thayyenhakey il-e cwu-n-un kui uy elkol ul mac-o po-ki
that wicked-RL act AC calmly teach-INF give-IN-RL he GN face AC back-INF see-NOM
ey to solum i kkichi-key mwusew-e c-yes-sup-ni-ta.
in also hair NM stand on-AD fear-INF become-PST-AH-IN-DC
I was so afraid of even seeing his face since he had so calmly commanded me to do such as a wicked thing.

17. 참으로약한것은 녀자의마음이지요. (341)

17. chamulo yakha-n kes un nyeca uy maun i-ci-yo.
truly weak-RL thing TC woman GN heart be-SUP-POL
It is the woman's heart that is so weak.

18. 버리고간그를 원망하면무얼합니까. 너무 경솔하든나의행동을뉘으칠뿐이지요. (341)

18. peli-ko ka-n ku lul wenmangha-myen mwue l ha-p-nikka. nemwu kyengsolha-t-un na uy.
abandon-and go-RL he AC grudge-if what AC do-AH-Q too incautious-RT-RL I GN
hayngtong ul nwi-u chi-l ppwun i-ci-yo.
act AC reflect-INF repent-PRS only be-SUP-POL
What does it mean if I bear a grudge against him who abandoned me? I can only repent of my imprudent behavior.

Examples 1 and 2 constitute the narrator's pregnancy in which the material process in example 1 posits the body of the narrator as the subject affected by change denoting an event process marked by *~key toyta*, whereas example 2 constitutes the verbal process of the doctor denoting the pregnancy of the narrator in an indirect speech. Example 3 and 4 constitutes the lover's change of attitude in response to her pregnancy. Example 3 embodies the complex sentence construction in which the embedded clause marked by

the conjunctive suffix *(u)n ihwulo* (after) constitutes the mental process of the lover's knowing about the narrator's pregnancy, whereas the main clause constitutes the material process in positing his attitude as having been affected by the change denoting an event process marked by *e/a cita*. Example 4 embodies the coordinative complex sentence construction marked by the conjunctive suffix *~ko*, in that both the first and the second clauses constitute the actions of the lover in sleeping after returning home late and avoiding conversation with her. Example 5 constitutes the material processes of the narrator's actions of not going to school and spending a day at home crying as a result of the pregnancy and the lover's change of attitude. Example 6 constitutes the verbal process of the lover's father embedding his direct speech which is evaluated as *myenglyeng* (a command) to break up with the lover, in the main clause of the verbal process. Within the direct speech of the father, the actions of the lover are constituted, in the first sentence, by the material process and from the viewpoint of the father, such as the lover's action of spending so much money due to his being caught up with the narrator. The third and fourth sentences constitute the action of the narrator living with the married man and the further action of her returning home.

Example 7 constitutes the verbal process of the lover embedding the indirect speech which is constituted by a complex sentence construction. Within the indirect speech of the lover, the embedded clause marked by the conjunctive suffix *~(u)ni* constitutes the action of the lover in giving her the medicine, whereas the main clauses make the demand that the narrator do away with the baby inside her body, which is constituted by the material process. Example 8 constitutes the material process of the narrator's action in non-compliance against the lover's demand, whereas his speech is

evaluated as *hyeppak* (threatening) in the relative clause. Examples 9 and 10 constitute the material process and mental process of the narrator in response to the lover's departure for Japan. In example 9, the material process constitutes the action of the narrator in seeing the lover off at the station with her body heavy with pregnancy, whereas example 10 constitutes the contradiction between the mental process of suspicion and the material process of waiting for the lover's letter from Japan to tell her to come to him, through a complex sentence construction linked by the conjunctive suffix *~(u)myense(to)* (even though).

In the evaluation section, examples 11 and 12 illustrate the narrator's evaluation about the beginning of her time with the lover. The material process in example 11 metaphorically constitutes their happiness as an action of the blooming of the flower of a smile. In example 12, her life, for the first three or four months has the attributes of a happy life. Example 13 constitutes the narrator's mental state in response to her pregnancy as ambivalence, with emotions such as fear and happiness. Examples 14 and 15 constitute the narrator's mental state in response to the lover's change of attitude when she feels sad and does not know what action to take. Example 16 also constitutes the mental process in response to the lover's demand to terminate the pregnancy, when she is afraid of facing him. In example 17, the woman's heart is seen as having the attributes of weakness, in a relational process of reflection upon her act of waiting for the letter from Japan. Finally, example 18 formulates the evaluation of all the narrative events that ends with a sense of abandonment. Rather than bearing a grudge against the lover, she embodies the mental state of one who repents of her imprudent behavior in trusting the lover and having a sexual relationship that gives rise to her pregnancy.

As for the interpersonal function, the narrator constitutes a social relationship with the reader through a mixture of the polite and deferential speech levels. It is equivalent to the mixture of a formal and casual speech style. In particular, the sentence ender *~ci* combined with the polite speech level *(e/a)yo* in examples 8, 11, 17, and 18 seeks a reader's confirmation for her narration as a way of building up a social relationship based on sisterhood. The declarative sentence type is engaged in stating what has happened, what has been said, and how the narrator has felt. In example 13, the interrogative sentence type functions as a way of raising an issue that is followed by the narrator's own answer, whereas the interrogative sentence type in example 18 constitutes a rhetorical question in which a positive is interpreted as a negative as a way of intensifying the assertion that it does not need to bear a grudge against the lover. The auxiliary verb *(u)lyenun moyangita* (it seems that), in example 4, embodies the subject position of a narrator who evaluates the lover's action of returning home late to sleep as an attempt to avoid talking to her. The embedded speeches are comprised of the indirect speech of the doctor, in example 2, and the lover, in example 7, and the direct speech of the father, in example 6. Since the indirect speech does not inflect the speech level, the actual speech level of the indirect speeches in example 2 and 7 are not known. The direct speech of the lover's father addressed to the narrator is the mixture of polite and blunt speech levels indicating the minimum of politeness. The indirect speech of doctor is constituted by the declarative sentence type in giving her the information that she is pregnant, whereas the indirect speech of the lover is used in the imperative sentence type in demanding that the narrator terminate the pregnancy. Within the direct speech of the father, the interrogative sentence type functions as a way of reprimanding the narrator for living with his son who

is already married, whereas the imperative sentence functions as the demand for the narrator to return to her home after breaking up with his son.

5.5.2.7 Current circumstance as a single mother (narrative)

The narrator's current life as a single mother in the aftermath of her abandonment by the lover is embodied by the narrative genre in the mode of a summary. The abstract illustrates the gist of what her current life would be like, whereas the complicating action summarizes her daily life, as she works at her job and returns to her home to be welcomed by her illegitimate son. An evaluation includes the depiction of daily labor but is also a way of evaluating her labor as part of her effort to take care of her son.

Extract 15

Abstract

1. 어린애와나와 안잠자기의 세식구의 적적하나마화평한 살림이지요. (341)

1. elinay wa na wa ancancaki uy sey-sikkwu uy cekcekha-nama hwaphyengha-n sallim i-ci-o.
children with I with housekeeper GN three family GN lonesome-but peaceful-RL family be-
SUP-POL

It is a lonesome but peaceful household consisting of the child, the housekeeper, and I

Complicating action.

2. 밤열한시나되어 피곤한몸을이끌고 집으로돌아오면 선익이가 자다가 눈을뜨고 엄마!]하며이러나
내가슴에 안길때에 나는 과거의 쓰라림과 현재의피곤함도 다잊어버리지요. (341)

2. pam yelhan-si na toy-e phikonha-n mom ul ikkul-ko cip ulo tol-a o-myen
night 11-pm degree become-INF tired-RL body AC carry-and home DR return-INF come-if
seniki ka nwun ul ttu-ko emma! ha-mye ile-na nay kasum ey an-ki-l ttay ey na
Senik NM eyes AC open-and mom say-and wake up-and my bosom to hug-PAS-PRS when in I
nun kwake uy ssulali-m kwa hyencay uy phikonha-m to ta ic-e peli-ci-yo.
TC past GN bitter-NOM with present GN tired-NOM also all forget-INF do-SUP-POL
When I return home in a state of exhaustion at 11 p.m., and, Sen-ik wakes up and runs into my arms,
calling [mamy!], I forget the bitterness of my past and the exhaustion of the present.

Evaluation

3. 내가 지금 여점원이 되어 십이시간에 지리한동을 조금도 괴로히 생각지르않고 일을하는것도
다어린애하나때문이지요. (341)

3. nay ka cikum yecemwen i toy-ye sipisikan ey ciliha-n lotong ul cokum to koylo-hi sayngkak-ci lu
I NM now female clerk NM become-so 12 hours GN tired-RL labor AC little also suffer-AD think-NOM AC
anh-ko il ul ha-n-un kes to ta elinay hana ttaymwun i-ci-yo.
not-and work AC do-IN-RL thing also all child one reason be-SUP-POL
The reason that I became a clerk and am engaged in tedious working for 12 hours, without thinking of it as suffering, is
because of my child.

As is shown in extract 15, her current life is characterized by the lonesome but peaceful household, in the relational process of example 1, which presents an overview of the narrator's current life in the narrative phase of the abstract. The family member indicates that the lover eventually betrays the narrator, although she has given birth to his child. In example 2 of complicating action, the embedding clause marked by *ttay* (when) in the complex sentence construction embodies the action of the narrator's returning home and the material process of the son waking up, running into the narrator's arms and calling her "mammy," in the verbal process, whereas the main clause constitutes the mental process of the narrator when she forgets her past trauma and present difficulty. It indicates that, even though she has been abandoned by the lover and lives a difficult life, her identity as a mother overcomes those difficulties. Example 3 constitutes the evaluation of the reason for engaging in exhausting labors, which is enclosed in the relative clause modifying the defective noun *ket*. The relative clause embeds the material and mental clauses in which a material process embodies her working for 12 hours a day, whereas the mental process constitutes her not thinking of it as suffering. The relative clause is in turn attributed to her child through a relational process. In this sense, her current life becomes worthwhile and satisfying, due to the presence of her child. In the interpersonal function, the close relationship with the women who are her readers is

foregrounded through the polite speech level combined with the sentence ender *~ci* in seeking the reader's confirmation of the narrator's disposition towards her own confessional material. In confessing her current circumstances, she draws upon her female readers' sympathies in order to gain their understanding. The declarative sentence type contributes to a statement of her actions and her thoughts and feelings in regard to them.

5.6 Conclusion

Li So-a's self-narrative "Nanun ilehan isengul yokwuhapnita" ('I want these types of man') is comprised of autobiography, epistle, narrative, and the argument genre. The other genres contribute to the building up of background information and the construction of the reader, before the narrator gets into the main issue of the text in stating her contentions, in the argument genre, about the ideal man's character as a lover and a spouse. First, in the genre of autobiography, the material process constitutes the biographical information of the narrator based her educational background, and her addressing the public reader, who might not personally know her. The relational process identifies the narrator as a young virgin who realizes her dreams of free love. In the construction of a social relationship between the narrator and the reader, the narrator attempts to build up a social relationship with the reading public on the basis of a sisterhood with those who will be allowed to personally know her, through the use of the addressee term *enni* and the deferential speech level denoting respect and politeness. The declarative sentence type functions as a way of providing personal information, in keeping with the genre of autobiography, whereas the interrogative sentence also

constitutes a sisterhood with the reading public by functioning as a way of calling upon the reader in seeking their confirmation and validation for her utterance.

The epistle genre underscores the addressee in the text, in that the narrator calls upon the addressee *enni* in seeking consent for her argument, and shares with the addressee the process of ending the letter, which is the mode of the epistle. By using the epistle genre, she attempts to build up a social relationship with the public reader on the basis of solidarity and intimacy. In the textual organization, the material process constitutes the actions of the addressee, such as the narrator requesting forgiveness if her tone seems arrogant in argument, and the act of the narrator in ending the letter. Through a mental process, the narrator solicits the addressee's thoughts about her argument. Through a verbal process, she undermines her utterance of an argument as a way of humbling herself for the sake of politeness. The intensive type of relational process functions as a way of identifying the narrator and attributing her argument, whereas the possessive type of relational process indicates non-possession of the companion, which intensifies her mental state of lonesomeness. Linguistic features signaling the interpersonal function constitute a social relationship with the public reader through the polite speech level embodying the casual speech style and a modal suffix employed in seeking the addressee's consent and confirmation. The declarative sentence type constitutes a statement, whereas the interrogative and propositive sentence types ask the addressee for consent for her argument and the permission to continue her argument.

The narrative genre embodies the current circumstances of the narrator in teaching at the elementary school in the countryside. Based on Labov's schema (1972), the narrative event of her current life is comprised of an abstract, an orientation, and

complicating action. In the abstract, the summary of her current life and mental process is evaluated through attribution in a relational process, whereas, in the orientation, the school, as the location of a narrative event, is described as having the attributes of a desolate and lonesome place in a relational process. This is modified by the action in a material process of being built like a thatched cottage. In the complicating action, a material process constitutes the action of the narrator and the other characters, whereas the mental process is constituted by the lonesome mental state of the narrator. The deferential speech level constitutes a social relationship with the public reader based on a formal utterance of narration, whereas the declarative sentence type is used to state occurrences both inside and outside the narrator.

In the main genre argument of the text, the material, relational, and existential process dominates the text, as she states her contentions about the qualities of the ideal man, and why the man should acquire particular characteristics, through the construction of certain actions and a certain attribution, and speculates about the possible existence of a particular type of man. Linguistic features signaling the interpersonal function build up a social relationship based on politeness and respect with the deferential speech level, which makes an argument more formal and less familiar, and the monotonous use of a declarative sentence type also collaborates with the construction of a formal site of argument. The modality denotes the obligations that the man should fulfill in order to be an ideal lover and spouse for the New Woman.

In Ceng Kwuk-ca's self-narrative "Mitumi kaceon selwum" ('The misery that the belief brings about'), genre relation is not complicated, in the sense that the narrative event is predominantly embodied by the dialogue and the narrative, except when the

self-narrative as a public form of writing undertakes the evaluation and the formation of meaning. However, it explicitly constitutes the public reader as the woman with an education who will pursue the free love relationship sooner or later, and the narrator warns her not to be trapped by this kind of love. First, in the self-narrative as public writing, her self-narrative becomes the subject of attribution for its truthfulness and authenticity in a relational process, whereas the material and mental process function as the construction of the trauma resulting from the failure of free love, followed by the mental state of continuing to suffer from trauma and hoping that other women will not go through the same experience. A social relationship with the public reader is expressed through the deferential speech level and the use of the polite speech level combined with the modal suffix *keys*, and the sentence ender *ci* constitutes a close bond with the public reader based on solidarity in seeking the consent and confirmation of the addressee.

The narrative event is predominantly represented in the scenic mode in collaboration with the dialogue. The abstract, orientation, complicating action, and evaluation are the main phases of the schema in the structure of the narrative based on Labov (1972). In the orientation, the relational process is heavily employed as a way of attributing the time and the place of a narrative event. The material process dominates the abstract as a way of constructing what happens in the narrative event overall. In the complicating action, the material process constitutes the actions of the characters, including the narrator, and the mental process constitutes the perceptions of the other characters reflected in the narrator's memory, whereas the mental process constitutes the emotive state of the narrator in response to the narrative event, in the evaluation. In the dialogue, the narrator is posited as powerless and passive, since she is not actively

engaged in the dialogue. The narrator's response is always submissive, and is expressed through her action constituted by a material process. In the framing clauses, the material, mental, and behavioral processes constitute the action and the mental state of the narrator and other characters in the reflection of the narrator. The verbal process usually embeds the dialogue, whereas the main clause of the verbal process functions as the framing clause. The words in the main clause of the verbal process often demonstrate how the speech of others is evaluated by the narrator. The interpersonal function constitutes the close relationship with the public reader as a mixture of the deferential and polite speech levels. The polite speech level in particular, combined with the modal suffix *keys* and/or the sentence ender *ci* calls upon the reading public as a way of seeking its cooperative response. The declarative sentence type dominates the narrative and the dialogue. However, the interrogative sentence type often functions as a way of inducing the addressee's response.

CHAPTER 6

THE DIALOGIC VOICES OF THE NEW WOMAN IN YEM SANG-SEP'S *CEYYA* (NIGHT IN SECLUSION), AND FICTIONAL CONSTRUCTION OF WOMAN'S SELF-NARRATIVE

6.1 Introduction

In this chapter, I will examine Yem Sang-Sep's novel *Ceyya* ('Night in Seclusion') published in *Kaypyek* in 1922, which undertakes the construction of the New Woman who has fallen from grace as a result of her immersion in free love and her pursuit of the fulfillment of her sexual desires and her vanity. The novel imitates the epistle genre when the main character Ceng-in writes a letter to her former husband containing a confession of all her misconduct. The novel concludes that Ceng-in finally submits to the husband's forgiveness and intends to commit suicide in order to convey her repentance. However, the novel configures and arranges the conflicting and contradictory voices, *dialogic* voices, as Bakhtin (1981) has termed them, associated with the oppositional discourses of tradition and modernity, of free love and arranged marriage, and of radical feminism and modern patriarchy. The voices dialogue with each other in order to constitute Ceng-in's multi-layered subjectivities throughout the production of the text. The dialogic voices of Ceng-in are deeply rooted in a complicated mixture of genres that shape different social subjects. I will pay particular attention to the configuration of different genres as a way of dialoguing the voices with differing world views and explore the ways in which language constitutes the generic structure of those genres. In analyzing the text, I will use Kwen's edition of the text of the complete works of Yem Sang-sep (1987).

6.2 Voices and discourses

The voices in the text are associated with the discourse of modernity, which is bifurcated into modern patriarchy and radical feminism through their views on the New Woman and free love. Both modern patriarchy and radical feminism share a modern viewpoint that considers free love to be the vital element for the life of the modern individual and fights against traditional patriarchal ideology, which is seen as backward, authoritative, and repressive to the individual, especially in regard to the matter of marriage. However, modern patriarchy attempts to limit free love and the New Woman by enlisting them as the means of constituting the modern family and nation through the modern re-conceptualization of patriarchal ideology. On the other hand, the radical feminist strive to separate themselves from modern patriarchal ideology by emancipating women from the construction of their identity as wives and mothers (Kim, 2004).

As Kim (2002: 54-83) has asserted, Yem Sang-sep's novel draws on the voices of the characters with conflicting world views and they are often in conflict with the voice of the narrator. The voices of characters emerge in texts when the voices are articulated in a monologue, including internal monologues, public speech, free indirect thought presentations in focalizing on the character, and speech and thought presentation in dialogue. It is significant that the narrator is often intervened in the depiction and evaluation of the character that he/she disfavors. In *Ceyya*, Ceng-in is poisted as the narrator and the character who is being narrated. As Choy (2000: 241-249) points out, the

voice of Ceng-in as a narrator opposes the voice of Ceng-in as a character, in that Ceng-in is a narrator who repents of her involvement with sexual freedom, and depicts and evaluates Ceng-in as the narrated subject who has actively engaged in free love. The dialogic voices of Ceng-in are presented in the text, as a way of dialoguing different perspectives. The dialogue between the voices of Ceng-in occurred through a shifting from one to other through its association with conflicted discourses, such as modern patriarchy and radical feminism. Cha (2004) similarly argues that the voice of Ceng-in, as it is narrated, stands for the radical feminism which claims the right of free love and the affirmation of a women's sexual desire as espoused by the modern ideology, while the voice of Ceng-in as a narrator evaluates her involvement with free love from the standpoint of modern patriarchy.

However, these dialogic voices are not always arrayed in an orderly way according to the time line. Even though it is a tendency for the narrator under self-examination in the present time to speak with a voice associated with patriarchal ideology, and Ceng-in's voice drawn from the social subject of the past stands for the radical feminist voice, the deviation from this generalization often makes the subjectivity of Ceng-in more complicated, in that, at the time of the narration, Ceng-in attacks the patriarchal powers represented by her father and husband as the agency of her downfall, in the view of radical feminism, as they force an unwanted marriage upon her and she partially consents to the voices of radical feminists in the past. However, the view of modern patriarchy eventually prevails, in its depiction of Ceng-in as the agency of her own downfall. The modern patriarchy projects a doubtful gaze upon the sexual freedom of the New Woman, which deviates from the control of modern patriarchal ideology. In

opposition to this, Ceng-in's voice in the past articulates the viewpoint of radical feminism, which is singled out by the monologues, such as the internal monologue and public speech, and is often disparaged by the voice of Ceng-in as a narrator that reformulates them from the viewpoint of modern patriarchy.

It is worth noting that modern values, in and of themselves, are not positioned as the target of criticism and as the cause of Ceng-in's moral corruption and downfall, since the narrator under self-examination adheres to the values of free love, and these values overlap with her indulgence in free love in the past. Rather, it is due to her loss or lack of her genuineness toward the value of free love, when she is depicted as exploiting free love as merely means to the end of gaining economic stability, acquiring opportunities for studying abroad, and satisfying her sexual desire. The narrator's examination presents a confession that has a genuineness that had been lacking during her indulgence in free love, when she justifies her misdemeanor by drawing on the discourses of modernity. In this sense, she is exploiting the modern values rather than genuinely living by it. The value of free love and individualism are preserved by modern patriarchy, while the New Woman is depicted as being at fault for being a modern individual. As Kim (2008) points out, Ceng-in's reflection on herself, as it occurs by means of the discourse of modern patriarchy, reveals that she wants something that is unattainable and that she is not qualified to be a modern intellectual.

In addition, it is significant that the constraint placed upon female sexuality by patriarchal ideology continue to be perpetuated in the modern version of patriarchy. What causes the public disgrace and downfall of Ceng-in in the novel is her gender and her licentious sexual relationship which results in her pregnancy. The male intellectuals who

have participated in Ceng-in's sexual indulgence do not have to face any consequences. The self-reflection that ends up with her depiction of herself as an immoral prostitute authenticates her subjectivity, as it is interpellated by modern patriarchy, which was built in keeping with the discourse of chastity. While the hypocrisy and vanity of taking an advantage of modern value are the cause of her downfall on the surface, it is patriarchal ideology that sequesters her from society as a punishment for her sexual freedom and her tarnished chastity. Finally Ceng-in takes on the posture of a penitent who has submitted to the modern patriarchal ideology as it now exists in the guise of Christianity. In this sense, according to Bakhtin's term (1981), *Ceyya* is a monologic rather than a dialogic text in that the continual and unresolved dialogue between contradictory and opposing voices collapses and is then assimilated into modern patriarchy.

6.3 Genre

The text *Ceyya* ('Night in Seclusion') is multi-layered and is comprised of different levels of genres. First, the main genre of the text can be classified as that of the novel since it is the novella length of the fictional narrative. The novel is clothed with the form of self-narrative, with its confession of the narrator's past, especially in the mode of the epistle. In the constitution of text, the epistle genre is hierarchically in second place next to the main genre, the novel, so that it is an example of 'genre-imitation,' according to the terms of Tabolt (1995: 42), as it has an impact on the constitution of text on the surface, with the whole text being employed in the social context of the epistle genre when Ceng-in, as the narrator, writes a letter to her husband. The text is constrained overall by the generic structure of the epistle, especially in the speech level and the

pronoun employed in the realm of the interpersonal function facilitated in the epistle genre, even though some genres drawn into the text still preserve a generic structure that is insulated from the constraints of the epistle. In addition to the epistle genre, various genres are mixed and configured in the constitution of the novel. All genres engaged in this mixing are initially disentangled from actual social activity, and are drawn into the text in order to invigorate its authenticity by providing a particular context.

The novel that is dominated by the generic structure of the epistle genre can be divided according to argument and narrative that draw on various genres. The division of the text into argument and narrative is due to the fact that various genres are arrayed for particular purposes corresponding to the division of those genres. The argument section (from chapters 1 to 3) is constituted by Ceng-in's self-examination and reflection on the current state and the past events, whereas the narrative section describes past events (from chapters 4 to 6). The argument section draws on the narrative event as a way of supporting a particular standpoint, whereas the narrative section brings an argument into play, as a way of evaluating the narrative event. The chapter 7 can be a mixture of both argument and narrative in the sense that it includes the narrative, such as her life after being deserted by her husband, and the argument, such as the inner struggle and repentance. How these genres are situated in the fictionalized context will be examined in detail below.

Table 4***Genre Structure (Yem's text)***

Novel	Self-narrative (the mode of epistle)		
		Argument (from chapters 1 to 3)	Epistle Monologue (internal monologue)
		Narrative (from chapters 4 to 6)	Monologue (public speech) Dialogue Poetry
		Narrative+Argument (chapter 7)	Monologue (internal monologue) Dialogue Embedded Epistle

To explore the linguistic constitution of the generic structure, I will specifically look at how the linguistic features are involved in the textual organization signifying particular genres in which discourses are mapped in a particular way. The subjectivities of Ceng-in, which shift from radical feminism to modern patriarchy, are linguistically constructed through their relation to different genres. The interpersonal function signifies particular social subjects in the constitution of social relationship, subject position, and speech function in relation to the generic structure of genre. Ceng-in as a narrator constitutes a social relationship among various other interlocutors which posits Ceng-in as powerless while constructing the subject position siding with or against the discourse that is mapped into the text, and the speech function is often related to the constitution of either argument or narrative. Both textual organization and the interpersonal function of the use of language is mutually constitutive of the structure of genre, in the sense that meta-function is constrained by the generic structure, but also

provides a particular individual character to differentiate the text from others in the constraints of the same genre. In addition to the linguistic features in the constitution of generic structure, I will draw on the model of schemata in the narrative (Labov, 1972) and the dialogue genre (Burton, 1980) to highlight the ideological features of the textual organization that Ceng-in constructs in particular ways in the narrative events and verbal interaction.

6.4 Analysis

6.4.1 Argument

Argument dominates the first three chapters which draw on the epistle and internal monologue genres. Whereas the generic structure of the epistle is perpetuated throughout the text as a basis of the generic structure, specifically in the interpersonal function expressed through speech level and pronoun, the epistle genre configured within the argument section is a justification for writing and an argument for the genuineness of her literary motivations. The argument genre proportionally dominates the argument section in which the interpersonal function is constrained by the generic structure of the epistle. The monologue genre is the medium of articulating Ceng-in's voice as it is associated with radical feminism and the other opposite voice associated with modern patriarchy. The monologue genre, such as the internal monologue in the argument section, is linguistically constituted by direct speech and thought presentation in the sense that it reveals what the narrator/character thinks. It is not constrained by the generic structure of the epistle genre in its interpersonal function. It is worth noticing that

argument colors the linguistic patterns of both the epistle and the monologue genres, since the two genres are involved with an argument about the pros and cons of free love and the New Woman.

6.4.1.1 Epistle

The epistle genre penetrates the whole text through the interpersonal function in the polite and the deferential speech levels used in constructing a social relationship between Ceng-in and her husband as the speaker and the listener facilitated in the epistle genre. The epistle also attempts to construct genuineness in relation to her current situation and mental state in its thematic concerns, in extract 1, which illustrate the purpose and the meaning of writing the letter. However, it is argumentative in nature in its textual organization, which accomplishes the discursive construction of its genuineness. It aims for a construction of the genuineness of the confession which is her last word before her coming death, through the allusion to the imminent suicide in which Ceng-in seeks rest and an end to her misery, the denial of any selfish motive for writing the letter, and her subservience to social condemnation, as is shown in extract 1.

Extract 1

Passage 1

1.最後의 瞬間은, 가장 重大한 使命을 遂行합니다. 2.그리고 絶對的 終結을 告합니다. (59)

1. choyhwu uy swunkan un kacang cwungtayh-an samyeng ul swuhayngha-p-ni-ta.
last GN moment TC most important-RL life AC carry out-AH-IN-DC
The last moment carries out its significant mission.

2. kuliko celtaycek congkyel ul koha-p-ni-ta.
and absolute end AC proclaim-AH-IN-DC

And it proclaims the absolute end.

Passage 2

1. 그러나 지금 이편지는, 무슨 필요로 쓰라는가. 2.自己也疑問이올시다. 3.最後의 結末과 무슨連絡이잇고 關係가 잇기에 이片紙를 쓰라는생각이 瞥眼間에낫는지 모르겠습니다. 4.써야조홀지 쓰지안어야 조홀지 망서리면서도 亦是 붓끝은 紙面우로 다라나갑니다. (59)

1. kulena cikum i phyenci nun mwusun philyo lo ssu-lya-nunka.
however now this letter TC what necessity instrument write-intention-Q
However, why do I try to write this letter now.

2. cakito uymwun i-olsi-ta.
myself doubt be-AH-DC
I myself have doubts.

3. choyhwu uy kyelmal kwa mwusun yenlaki is-ko kwankye ka is-kiey i phyenci lul
last conclusion with what relation exist-and relationship NM exist-so this letter AC
ssu-lya-n-un sayngkak pyelankan nas-n-un-ci molu-keys-sup-ni-ta.
write-intention-IN-RL thought suddenly have-IN-RL-NOM don't know-intention-AH-IN-DC
I don't know why the thought of writing this letter comes to my mind suddenly and what connection and relation it has with the final conclusion.

4. sse-ya coh-ul-ci ssu-ci an-eya coh-ul ci mangseli-myenseto yeksi puskkus un
write-so good-AC-NOM write-NOM not-so good-PRS NOM hesitate-although finally pen TC
cimyen wu lo tal-a n-a ka-p-ni-ta.
paper above DR run-INF out-INF go-AH-IN-DC
My pen moves over the paper while I am wondering whether I should write this letter or not.

Passage 3

1.또는 이 편지로 말미암아 당신의 同情을 사라거나 或은 나에게도, 아즉 당신의 心情을 理解하고 同情하야드릴 만한 良心의片影이 남아 있다는것을 表示하랴함이라할지도 모르나, 그亦無意味한일일뿐아니라, 나의決코願하는 바가 아니외다. (59)

ttonun i pyenci lo malmiama tangsin uy tongceng ul sa-lya-kena hokun na eykey to,
or this letter instrument through you GN sympathy AC gain-intention-and or I to also
acuk tangsin uy simceng ul ihayha-ko tongcengha-ya tuli-l manha-n yangsim uy pyenyeng i
yet you GN heart AC understand-and sympathize-INFdo-PRS degree-RLconscienceGNaspect NM
nam-a is-ta-n-un kes ul phyosi ha-lya ha-m i-la ha-l ci to molu-na
remain-INF exist-DC-IN-RL thing AC express-intention do-NOMbe-DCsay-PRS NOMalso don't know
ku yek muuymiha-n il i-l ppwun ani-la, na uy kyelkho wenha-n-un pa ka an i-oy-ta.
that also meaningless-RL thing be-PRS only not-and I GN never want-IN-RL thing NM not be-AH-DC

Or even though it might be said that I am seeking sympathy from you or that I am trying to demonstrate the fragments of a conscience in order to get understanding and sympathy by writing this letter, this is also meaningless and not what I wanted.

Passage 4

1.우리는 오즉 되어가는 대로 順從하십시다. 2.적어도 나는, 運命이 나리우는 채찍의낫낫을 하나도 拒絶하지안코 防禦하지안코 바들覺悟입니다. (60)

1. wuli nun ocuk toy-e ka-n-un tay lo swuncongha-si-p-si-ta.
 we TC only become-INF go-IN-RL way DR obey-RQ-AH-SH-DC
 Let us just resign ourselves to whatever happens .

2. ceketo na nun wunmyeng i naliwu-n-un chayccik uy nasnas ul hana to kecelha-ci an-kho
 at least I TC fate NM give-IN-RL whip GN one by one one even reject-NOM not-and
 pangeha-ci an-kho pat-ul kako i-p-ni-ta.
 protect-NOM not-and receive-AC determination be-AH-IN-DC
 At least, I am determined that I shall accept the whip of my fate without resistance or self-defense.

In passage 1, the discursive construction of the death by positing it as part of the action of a material process materializes an abstract concept accomplishing a particular function. *Choyhwuuy swunkan* (the last moment), signifying Ceng-in's imminent death in example 1, becomes the actor performing certain actions, such as *kacang cwungtayhan samyeng* (the most significant mission), indicating what one does in one's last moments, in example 1, and *celtaycek congkyel* (the absolute end) signifying the act of dying, in example 2. In this sense, the act of writing the letter accompanies the genuineness because it is 'the most significant mission' before she commits suicide, signifying 'the absolute end'.

In passage 2, the self-scrutiny about the act of writing is constituted by the mental process denoting uncertainty, in which Ceng-in continues to question the purpose of writing a letter. Ceng-in's mental process of cognition is expressed through *uymwun* (doubt) in example 2, *moluta* (don't know) in example 3, and *mangselita* (hesitate) in example 4. Example 4 constitutes the material process of writing the letter of which the actor is *puskus* (a pen), instead of Ceng-in, as a way of emphasizing that the act of writing is inspired by her instinct rather than her will.

In Passage 3, Ceng-in rejects a potential misunderstanding that might be derived from her writing, as a way of indicating that she does not attempt to accomplish any ulterior purpose by writing this letter. The indirect speech embracing the voices of others in response to her letter constitutes the material process of Ceng-in's action of attempting to mend the broken relationship with the husband. However, this possible misunderstanding is rejected by Ceng-in through the relational process in which the material processes in the direct speech are depicted as *mwuuymi* (meaningless) in an intensive type of relational process and are posited as the phenomenon that Ceng-in does not want.

In passage 4, as a way of rejecting any selfish motives for writing the letter and intensifying the genuineness of her confession, she posits herself as one who is being subservient to the social control and punishment for her past involvement in intemperate free love, as viewed from the perspective of modern patriarchy. In example 1, the lexical item *swuncong* (obedience) constitutes the verb combined with *hata* (do), which indicates the determination to submit to all the social punishments, characterized as *wunmyeng* (fate). In example 2, Ceng-in is posited as the recipient of the strokes of the whip wielded by *wunmyeng* (fate), signified by the verb *kecelhata* (reject) and *pangehata* (defend) marked by a negative polarity *~ci anhta*. The syntactic structure of the aforementioned sentences constructs all the events and the social blame as her fate, and her attitude of accepting her current difficulties without resisting social punishment and by being subservient to social judgment reflects her decision not to defend herself from social castigation.

The conjunction demonstrates cohesive ties between the sentences to constitute a logical argument. The contrastive conjunction *Kulena* (however) demarcates the logical

transition derived from the contradiction between her thought and the act of writing. Ceng-in previously proclaims that nothing is meaningful except the death which would provide her with peace and the freedom from social punishment. However, *kulena* (however), in example 1 of passage 2, illuminates the contradiction that despite her thoughts, she comes to write the letter. The conjunctive suffix *myenseto*, in example 4 of passage 2, denoting ‘even though,’ also indicates the contradiction that even though she hesitates to write the letter, she acts against her own thoughts. The conjunctive suffix *una* (but), in passage 3, marked the potential effect of writing a letter, while the main clause presents the contrast of the embedded clause that states that it is meaningless and not what she wants.

As for the interpersonal function of text, the social relationship between Ceng-in and her former husband constitutes power and distance. The social relationship between Ceng-in and her former husband as facilitated in the epistle is reflected in the speech level, such as the mixture of the deferential and polite speech level. According to the speech level used by Ceng-in as the addressor, there exists a conventional power relation between the husband and wife, in that the wife has an inferior social status. Moreover, the relationship between Ceng-in and her former husband is a formal one rather than an intimate and informal one, as the fictionalized context of the text illustrates that Ceng-in does not go through a free love relationship in order to get married, and does not have enough opportunity to know him well enough to have an intimate relationship, due to the short period of time that they were married.

The speech function shown in the extract is the argument that Ceng-in makes. Ceng-in is given a role as a person who argues for the genuineness of her confession. In

this sense, the declarative sentence type denoting assertion dominates the text. The interrogative sentence type in example 1 of passage 2, however, plays a pivotal role to raise the issues, build up sympathy, and intensify the proposition that Ceng-in utters, rather than to gain information. The first type of interrogative sentence type constitutes the free direct thought presentation that invokes the effect of talking to herself. Therefore, the speech level is neutral in that it is not addressed to her husband. It functions as the process of thinking while questioning the purpose of writing. The propositive sentence type in example 1 of passage 4 constitutes the speech function of a proposal with the inclusive pronoun *wuli* (we), in which Ceng-in is the one who persuades the husband to obey the way in which their fates turn out, rather than to rebuild their marital relationship.

6.4.1.2 Argument

The argument genre as the sub-genre of the argument section is constrained by the epistle genre in its interpersonal function. However, it is mostly centered on the argument section as a way of arguing about her past indulgence in free love. Ceng-in's voice turns to a full scale argument about who or what is responsible for the failure of marriage, as is shown in extract 2.

Extract 2

Passage 1

1.爲先 우리의結婚 生活에는 그 第一步로서부터 徹底한 缺陷이잇섯슴은 다룰수업는 事實 이엇나이다. 2.媒婆의입과 彼此의寫眞과, 貴君의社會의支配人이라는 X 氏의 助言 以外에는, 아모 動機도 手段도 條件도업는 因襲的 婚姻이라는 澈底한 罪惡이, 先祖의遺物로서 우리도 또한번反復 치 안흐면 안되엇든것이 第一의 缺陷이엇나이다. (64)

1. wisen wuli uy kyelhon saynghwal ey nun ku ceyilpo lose pwuthe chelceha-n kyelham i
 first of all we GN marriage life in TC that first step status from fundemantal-RL defect NM
 iss-es-su-m un tatho-l swu ep-n-un sasil i-es-nai-ta.
 exist-PST-AH-NOM TC struggle-PRS way no exist-IN-RL fact be-PST-AH-DC
 First of all, it was true that our marriage had had a fundemantal defect from the beginning.

2. maypha uy ip kwa phipi uy sacin kwa kwikwun uy sahoy uy cipayin i-la-n-un X ssi uy
 matchmakerGN lip with both GN picture with you GN societyGNadviser be-DC-IN-RL X Mr. GN
 coen ioy ey nun, amo tongki to swutan to ep-n-un insupcek honin i-la-n-un
 advice only in TC nothing reason also means also noexist-IN-RLconventional marriage be-DC-IN-RL
 chelceha-n coyak i, senco uy ywumwul lose wuli to tto hanpen panpok-chi anh-umyen an
 absolute-RL vice NM ancestral GN vestage status we also again once repeat-NOM not-if not
 toy-es-tu-n kes i ceyil uy kyelham i-es-nai-ta.
 become-PST-RT-RL thing NM first GN defect be-PST-AH-DC

It was the fatal defect that we couldnot help but repeat: the absolute viciousness, called conventional marriage, which was a vestages from the ancestral past, without any motivation, means, or condition except from the lips of a matchmaker and each other's picture, and the advice of Mr. X who was your social superior and advisor.

Passage 2

1. 第一에 당신은 그러한 쓴經驗을맞본 結婚 生活의失敗者로서 그失敗의 原因에對하여 反省
 이업섯고, 第二에 그 瘡痕를낫케하고 얼마간의家庭의 幸福을얻고자할제, 亦是가튼手段과 形式을
 取하섯슴이, 忌避할 수업는 당신의 責任이엇나이다. (64)

1. ceyi ey tangsin un kele-ha-n sswu-n kyenghem ul maspo-n kyelhon saynghwal uy silpay-ca lose
 first in you TC so-do-RL bitter-RLexperienceAC taste-RL marriage life GNfailure-person status
 ku silpay uy wenin ey tayhayepanseng i eps-es-ko ceyi ey ku changi lul nas-khey ha-ko
 the failureGN reason in for reflection NM noexist-PST-and second in the wound AC heal-AD do-and
 elmakan uy kacengcek hayngpok ul es-ko-ca ha-l cey yeksi kathu-n swutan kwa
 some GN familial happiness AC attain-and-NOM do-PRS when also like-RL means with
 hyengsik ul chwuyha-s-yes-um i, kipiha-l swu ep-n-un tangsin uy chakim i-es-nai-ta.
 form AC take-SH-PST-NOM NM avoid-PRS way noexist-IN-RL you GN responsibility be-PST-
 AH-DC

Because, first, you did not reflect upon the reasons for the failure of your previous marriage, and second, you had attempted the same means and method [arranged marriage], although you wanted to heal the wounds that you suffered [from your previous marriage] and to have some familial happiness, [everything that happened] was unavoidably your responsibility.

Passage 3

1. 勿論 오늘날안저서 그結果로만보면, 直接으로 致命傷을준것은 입에담기에도 무섭은 그事實
 이겡습니다. 2.그러하나 當時에 그처럼切迫한 나로하야곰, 그러한 僞善의手段을 不得已取케 한原
 因은, 亦是 당신이取하신바 因襲的 結婚 制度와, 父親의所謂 家長權의濫用과, 暴君의 威壓이
 아니엇습니까. (66-67)

1. mwulon onulnal anc-ese ku kyelkwa loman po-myen, cikcepulo chimyengsang ul cwu-n kes un
 surely now sit-and that result only see-if directly fatal wound AC give-RL thing TC
 ip ey tam-ki ey to mwusep-un ku sasil i-keys-sup-ni-ta.
 lip in put-NOM in also fear-RL that truth be-guess-AH-IN-DC

Of course, now, as a result, the thing that [I] produced a fatal wound to [the marriage] was a fearful truth that [I] don't even want to mention.

2. kulehana tangsi ey ku chelem celpakha-n na lo hayakom, kele-ha-n wisencek swutan ul pwutuki
however that time in that like despair-RL I status by so-do-RL hypocrite means AC inevitably
chwi-khey ha-n wenin un, yeksi tangsin i cwiha-si-n pa insupcek kyelhon ceyto wa,
take-AD do-RL reason TC also you NM take-SH-RL way conventional marriage institution and
pwuchin uy sowi kapwucang uy namyong kwa, phokkwunceki wiap i ani-es-sup-nikka.
father GN so-called patriarchal power GN abuse and tyrannical oppression NM not-PST-AH-Q
However, wasn't the reason I forced myself, in my despair, to take the path of hypocrisy also the system of
conventional marriage in which you have participated, the abuses of patriarchal authority, and the
tyrannical oppression by the father?

Passage 4

1. 그러나 이破綻에 對한全責任을, 決코 당신에게만 돌리라고하는것은 勿論 안입니다. 2. 根本的
錯誤와缺陷에 對하야는, 多少의責任이 업지안타하드라도, 直接導火線에點火하얏다는點에對
하야는 全責任을 一毫라도 避하라고는 안이합니다. 3. 오늘날當하야는 道德的 批判이 나리우는
어떠한 論罪나 宣告에對하야서라도 一言半辭의反抗反駁을 하던지 辨明치 안코 甘受할 覺悟
입니다. (68)

1. kulehan i phathan ey tayhan cen-caykim ul, kyelkho tangsin eykey man toil-lyako ha-n-un kes un
however this failure about all-fault AC ever you to only blame-to do-IN-RL thing TC
mwulon ani-p-ni-ta.
of course not-AH-IN-DC

However, I am not of course intending to blame only you for the failure of the marriage.

2. kunponcek ohay wa kyelham ey tayhaya nun, taso uy chaykim i ep-ci an-ta ha-tu-lato
principal delusion and defect about little GN fault noexist-NOM not-DC say-RT-but
cikcep tohwase ey comhwaha-yas-ta-n-un cem ey tayhaya nun cen-chakim ul ilho lato
direct fuse to ignite-PST-DC-IN-RL point in about TC all-responsibility AC little even
phiha-lyako nun ani ha-p-ni-ta
avoid-intention-and TC not do-AH-IN-DC

Though it cannot be said that you are not responsible for fundamental mistakes and defects, I am not even
slightly intending to evade my own responsibility for the points that directly ignited the fuse.

3. onulnal tangha-ya nun totekcek piphan i naliwu-n-un ette-ha-n noncoy na senko ey
today situate-so TC moral criticism NM come-IN-RL what-do-RL punishment or sentence in
tayhayese lato ilenpansa uy panhangpanpak ul ha-te-n-ci pyenmyeng-chi an-kho
about even words GN condemnation-criticism AC do-RQ-RL-NOM justify-NOM not-and
kamswuha-l kako i-p-ni-ta.
take-RL determination be-AH-IN-DC

I am determined that I will not attempt to defend myself against judgment, condemnation, and moral
criticism.

In passage 1, 2, and 3, the voice of Ceng-in is associated with radical feminism in a harsh
criticism of the failed marriage which had been forced upon her by her husband and
father. An arranged marriage is the convention manipulated by traditional patriarchal

ideology which determines that marriage will be based on a familial contract rather than on an individual's choice. In this arranged marriage, Ceng-in's thoughts and opinions are completely disregarded. In this sense, both her husband and her father are the agency of an arranged marriage forced upon her against her will. However, in passage 4, Ceng-in's voice takes a position which is in line with modern patriarchy by positing herself as the person who is responsible for the failure of her marriage because of her indulgence in the sexually immoral misconduct associated with free love.

The intensive type of relational process that is heavily used in the passages is in concord with the features of the argument genre. As Halliday and Matthiessen (2004:210-216) describe, the relational process displays the relation between two nominal entities. The intensive type of relational process assigns the attribute to the carrier, as a way of characterizing and evaluating the carrier as one of the nominal entities that comes in the beginning of the sentence. In the extract, the carriers are the nominal entities that embed the clauses. The clauses are constituted by the possessive type of the relational process, the material process, and the mental process, and are characterized and evaluated by the attributes.

In passage 1, the agency of the failure of marriage is attributed to the action that Ceng-in and her husband take by being involved in a conventional marriage. The nominalization of the possessive type of the relational process marked by *(u)m* in example 1 is attributed by *sasil* (the fact) as a way of intensifying the argument that their marriage has *chelcehan kyelham* (the fundamental defect). The material clause in example 2 signifies that Ceng-in and her husband take part in *inswupcekkyelhon* (the conventional marriage). The material clause relativized in modifying defective noun *kes*

is attributed by *ceyiluy kyelham* (the most significant defect) in example 2. In passage 2, the agency is shifted to the responsibility of her husband. Ceng-in's former husband is the actor of the material and mental process that led to the conventional marriage by positing him as being responsible for the failure of marriage. Ceng-in's former husband is equated to *silphayca* (the person who fails) of her first marriage by adjunct construction *lose* (as) indicating the status, and is posited as the senser who did not reflect (*panseng*) the reason of the failure of the first marriage in the mental process, and an actor who had used the same means and method (*tongilhan swutankwa hyengsik*) indicating the conventional marriage (*inswupcek kyelhon*) in the material process, even though he desires *kacengcek hayngpok* (marital happiness), which is constituted by another mental process. The nominalization of the material and mental clauses in passage 2 by (*u*)*m* is attributed by *tangsinuy chaykim* (your responsibility), in that the absence of the husband's reflection on the failure of the first marriage and the actions of the husband in taking the conventional marriage become the reason why the husband is responsible for the failure of marriage.

Passages 3 and 4 demonstrate the shift of Ceng-in's voice from radical feminism to modern patriarchy. The passage 3 still posits the attack on the husband and the father, except in example 1 which posits Ceng-in as the actor who causes a fatal wound to the marriage. Ceng-in partially acknowledges her own responsibility for the failure of a marriage while she still maintains firmly that the arranged marriage had been forced on her by her husband and father. However, in passage 4, Ceng-in turns to the matter of her moral corruption, and alludes to her involvement in unconstrained relationships with various male intellectuals.

The material clause in example 1 of passage 3 is relativized in modifying the defective noun *kes* and is attributed by *sasil* (truth) as a way of intensifying the proposition that Ceng-in is posited as an actor who causes a *chimyengsang* (moral wound) to the marriage. However, the agency is shifted in example 2, in that the reason she resorts to *wisencek swutan* (hypocritical method) is attributed to *insupcek kyelhon ceyto* (the system of the conventional marriage) forced on her by the husband, and *kacangkwenuy namyong* (the abuse of patriarchal power) and *phokkwunceki wiyap* (tyrannical oppression) by the father.

The examples in passage 4 are mostly constituted by the material process that posits Ceng-in as the responsible agency, and this marks a shift of the agency centered on the main argument of the extract 1. It is significant that the copular *ita* in examples 1 and 3 does not constitute the relational process. Instead, *kes* combined with *an*, in example 1, negates the action of the material clause enclosed in the relative clause, while the combination of *ita* with *kako* (determination), in example 3, expresses the activity of determination interpreted as the verb *kakohata* (determine). In this sense, three examples in passage 4 constitute the material process of which actor is Ceng-in. In example 1, Ceng-in is not intending to blame her husband for being totally responsible for the failure of the marriage. She also is not intending to avoid her own responsibility, because she had “ignited the fuse,” metaphorically meaning that she is directly responsible for the failure. As a result, she is determined to accept any punishment. In conclusion, she admits the fact that she is totally responsible for the failure of the marriage. In example 3, she is posited as a willful agent who will not avoid any punishment in example 3.

The conjunction between sentences and the conjunctive suffixes denoting logical relation between clauses, demonstrates a way of ordering the different voices to argue. In example 1 of passage 3, Ceng-in points out that she has given a mortal wound to the marriages. However, this is challenged by example 2, which is marked by the conjunction *kulehana* (however). In this sense, Ceng-in draws on example 1 as a way of strengthening her argument in example 2 that blames her former husband and father for being responsible. In passage 4, *kulehana* (however) in example 1 signals the shift of Ceng-in's voice to the voice of modern patriarchy, and it is this shift that is followed by her moral corruption. The logical relation of the complex sentence in example 2 of passage 4, as it is marked by the subordinative suffix *to*, denotes a concession that prioritizes the main clause that gives greater emphasis to her own responsibility for the failure of marriage than to the husband's agency as it is implied in the embedded clause. In this sense, the conjunction and the conjunctive suffix function as a way of arraying and ordering the discourses to constitute arguments.

Passage 1 and passage 2 display the interpersonal function marking a mixture of the epistle and the argument genre. The linguistic features, through which interpersonal functions are expressed, draw on this mixture. It is significant that it is difficult to demarcate one from the other. The pronoun normally constitutes the social relationship facilitated in the text. The inclusive pronoun *wuli* (we) in passage 1, indicating both Ceng-in and her former husband, assumes that the former husband is the addressee of her assertion that is relevant to the epistle genre. The inclusive *wuli* (we) is also involved with the argument on the agency of the failure of marriage in example 2 in which both Ceng-in and her former husband are responsible for taking part in a conventional

marriage. On the other hand, in passage 2, the agency of responsibility for having a conventional marriage and the failure of marriage is solely attributed to her former husband called by the address term *tangsin* (you) which both indicates the pronoun which is the addressee term referring to the husband in Korean. The social relationship facilitated by the address term based on the interpersonal function of epistle is involved with the attribution of agency to her husband in an argument, in the sense that the husband is posited as the main agent who has caused the failure of the marriage.

The speech level is deferential, as indicated by *naita* in passage 1 and 2, and *(su)pnita* in passage 3 and 4 signaling the type of social relationship between Ceng-in and the husband.

Naita is the sentence ender denoting the deferential speech level in early modern Korean. The use of *naita* alludes to the epistle genres by positing the husband as the honored addressee. The linguistic features signaling the interpersonal function in passage c and d are similar to those in passage 1 and 2. However, *(su)pnita*, indicating the deferential speech level instead of *naita*, dominates both passage 3 and 4. The moods of the sentences in the extract 1 are all declarative, of which the speech function is to make an assertion in order to argue, except for example 2 in passage 3. The rhetorical questions in example 2 constitute the argument genre by intensifying the argument in which a negative is interpreted as a positive. In combination with the deferential speech level, it also builds up a solidarity between Ceng-in and her husband based on the social relationship facilitated in epistle by inducing and expecting her husband to agree with her standpoint in an argument.

The modality in extract 2 is involved with the argument in the sense that Ceng-in as a narrator displays her commitment as a way of expressing her standpoint in an argument. The modulation is realized in the double negation of *anhumyen antoyta* (cannot help but) in example 2 of passage 1, which can be interpreted as positive. It denotes inevitability in that both Ceng-in and her former husband cannot help taking part in an arranged marriage. Since Ceng-in is included in the inclusive pronoun *wuli* (we) as the agency involved in a conventional marriage, this serves to mitigate the responsibility of Ceng-in. The modalization realized in modal suffix *keys* (*keyss* in contemporary Korean) in example 1 of the passage 3 functions as a way of inviting the husband into the argument. As Sohn (2001) points out, *keys* denotes “the speaker’s presumption or conjecture in declarative and the hearer’s in interrogative” (361). It is also said that *keys* marks politeness as a way of mitigating the speaker’s decisive tone in a proposition (Pak, 2006) in respect to the addressee. Whereas Ceng-in demonstrates her strong commitment by the attributive *sasil* (truth), the modal suffix *keys* combined with the deferential speech level marks the presumption or conjecture of both Ceng-in as addressor and the husband as the addressee that constitutes solidarity with the argument that Ceng-in makes. In this sense, Ceng-in displays the presumption that Ceng-in’s standpoint is shared by her husband. The auxiliary verb *ulyeko* functioning as modulation denotes the speaker’s intention in example 1 and 2 of passage 4. However, the speaker’s intention is negated as a way of denying the other’s possible misunderstanding for her intention as an avoidance of responsibility.

Whereas the responsibility of the failure of the marriage gradually shifts from the husband to Ceng-in, in extract 2, Ceng-in’s sexual drive is depicted as the vital element

causing the downfall of Ceng-in, in extract 3, when she eventually conceives an illegitimate child. The attribution of agency to the sexual drive draws on the discourses of modern patriarchy, which looks doubtfully at the sexual freedom that has been offered to Korean woman by the modern transformation. However, it is significant that the sexual looseness of the traditional family shapes Ceng-in's sexual licentiousness. Ceng-in's sexual drive is developed in the atmosphere of the family, and it has flourished in the fervor of free love rampant in the Korean intellectual community of Seoul and Tokyo, as is shown in the extract 3.

Extract 3

Passage 1

1.果然 나는, 肉의磐石우에 선 父親과, 破倫의 더구나 性的 密行에對하야 怪異한 興味와 習性을 가진 母親사이에서 비저만든, 不義의 象徴입니다. 2.肉의 詛呪바든 因果의子입니다. 3.아- 나는 私生兒입니다. (69)

1. kwayen na nun, ywuk uy pansek wu ey se-n pwuchin kwa, phalywuncekwun tekwna sengcek
surely I TC body GN firmness above in stand-RL father and immoral moreover sexual
milhayng ey koyiha-n hwungmi wa supseng ul kaci-n mochin sai eyse pic-e mantu-n,
secret visit in strange-RL interest and habit AC have-RL mother between in shape-INF make-
RL
pwuluy uy sangcing i-p-ni-ta.
misfortune GN symbol be-AH-IN-DC

Surely, I am a symbol of immorality whose own father stands in the firmness of bodily pleasure and whose mother has had queer interests and habits, arranging immoral and secret meetings for indulging in sexual relations.

2. ywuk uy cecwu pat-un in-kwa uy ca i-p-ni-ta.
body GN curse receive-RL cause-effect GN person be-AH-IN-DC
[I am] a person of cause and effect with the curse of a body.

3. a-na nun sasayng-a i-p-ni-ta.
oh- I TC illegitimate-child be-AH-IN-DC
I am an illegitimate child.

Passage 2

1. 어려서부터 눈에익은 濃厚한色彩는 나의 感情을 體質 以上으로 早熟케하엿습니다. (69)

1. ylyese pwuthe nwun ey ik-un nonghwuha-n saykchay nun na uy kamceng ul cheycil isang ulo
youth from eyes in familiar-RL sexual-RL color TC I GNemotion AC taste beyond DR
coswuk-khey ha-yas-sup-ni-ta.
premature-ADdo-PST-AH-IN-DC

The sexual colors which [I] got used to from an early age made me prematurely disposed toward sexual desire emotionally, even before I was ready in my physical constitution.

Passage 3

1. 果然 六年間의東京 生活은 家庭에서 經驗한것과도 또다른華麗한舞臺이엇습니다. 2.나의 압헤모여드는 形形色色의 青年의 한떼는, 寶玉商 陳列箱 압헤선婦人보다도, 나에게는 더 燦爛하고 滿足히보이엇습니다. (72)

1. kwayen ywuknyen-kan uy tongkyeng saynghwal un kaceng eyse kyenghemha-n kes kwa to, tto talu-n
surely 6 years-for GN Tokyo living TC family in experience-RL thing with also also different-
RL
hwalyeha-n mwutay i-es-sup-ni-ta.
dazzle-RL stage be-PST-AH-IN-DC

The studies abroad in Tokyo for 6 or 7 years was another dazzling stage.

2. na uy aph ey mo-ye tu-n-un hyenghyengsayksayk uy chengnyen uy han ttey nun ,
I GN front in gather-INF come-IN-RL all kinds of GN young man GN one group TC
pooksang cinlyeysang aph ey se-n pwuin potato, na eykey nun te hwalyeha-ko
Jewelry shop display front in stand-RL womon more than I to TC more dazzle-and
mancokhi po-i-es-sup-ni-ta
satisfactorily see-PAS-PST-AH-IN-DC

I was more dazzled by the various kinds of young men approaching me than the Madame who stands at the display of a Jewelry shop.

First two passages demonstrate the discourses of modernity that undertake the negative depiction of the traditional family by relating her sexual drive to the patriarchal family which oppresses Ceng-in's individual determination for the course of life, but is morally wretched. On the other hand, the experience that makes it possible to pursue the satisfaction of her sexual desire is her pursuit of the studies abroad in Japan, termed as *tonkyeng saynghwal* (the life in Tokyo), where she can encounter the Korean intellectual community which gives her an opportunity to satisfy her sexual drive, as it is described in passage 3. It represents the viewpoint of the modern patriarchy which highlights the

negative effect of modern education on woman. Textual organization is constituted by the identifying mode of the intensive type of relational clause, in passage 1, the material clause in passage 2, the attributive mode of the intensive type of relational clause, and the mental clause in the passage 3. These linguistic features constitute the argument that the backward traditional family and the modern education have shaped her sexual licentiousness.

Three sentences in passage 1 are constituted by the identifying mode of the relational process as a way of degrading her status as a person born from sexual debauchery. Ceng-in is identified by the identifier noun combining with the copular *ita*, such as *pwulwuynuy sangcing* (the symbol of immorality), *inkwaui ca* (person of the cause and effect), and *sasaynga* (an illegitimate child). Two relative clauses modifying the first two identifiers illustrate that she was born from an act of adultery and cursed. In passage 2, the traditional family is depicted as a cause of her sexual licentiousness, in that *nonghwuhan saykchay* (sexual color), which she gets used to in her family from an early age, causes Ceng-in to become sexually premature. The causative sentence construction marked by *khey hata* (*key hata* in contemporary Korean) in passage 2 is also identical to the material process in which sexual color is the actor of the material process. Passage 3 posits her education in Tokyo as the cause of her sexual corruption. In example 1 of passage 3, her studies abroad in Tokyo for 6 or 7 years are attributed as *mwutay* (the stage) on which the intellectuals indulged in free love. Example 2 is formed in the passive sentence construction in which the group of “dazzling” young men approaching as the phenomenon of a mental clause had been seen by Ceng-in, the senser, with pleasure and contentment.

The interpersonal function is consistent with other extracts that are under the influence of the epistle genre. First of all, all the sentences in extract 3 are formed in the deferential speech level marked by the sentence ending *~(su)pnita* that signals a power relation between Ceng-in as addressor and her former husband as the addressed in which the husband is the person of higher status. The neutral pronoun *na* (I) dominates extract 3 in the sense that she narrates her thoughts and opinions about what happened to her in the past. However, it is not consistent with the honorific that includes speech level and subject honorification because *ce* (I) as a humble form is the appropriate pronoun used to indicate the self with the use of honorifics. This inconsistency in the use of honorifics results from the mixture of genres in the sense that speech level signifying the social relationship between addressor and addressee in general terms for the written and oral communication constrained by the genre of epistle are intermingled with the neutral pronoun *na*(I) conventionalized in the writing, such as confessional and autobiographical writing for one's own purpose or for the general public, in which a marker of the honorific is not necessary. The mood of the sentence comprises the assertion that is correlated with the declarative sentence type.

The agency most responsible for Ceng-in's downfall is attributed to Ceng-in, especially the contradiction in Ceng-in between the commitment to radical feminism and real action. It is worth noting that the intersection between modern patriarchy and radical feminism is to proclaim free love against an arranged marriage in collocation with modernity in opposition to tradition. However, Ceng-in is depicted as a hypocritical character who exploits free love to satisfy her sexual desire and ambition for the promotion of her social standing through the financial stability taken from the sponsor

with whom she is engaged in a free love relationship. In regard to her sexual desire and ambition, which can be termed as vanity, Ceng-in has had an opportunity to pursue these through the arena provided by modern education. In this sense, Ceng-in's evaluation of herself as the agent of her own downfall is associated with discourses of modern patriarchy that aims to control the New Woman's path to modernity through education under modern patriarchal ideology.

Ceng-in's involvement with free love is subjected to meticulous inspection and diagnosed as vanity by Ceng-in as a narrator who speaks from the point of view of modern patriarchy. From the viewpoint of the modern patriarchy, the pursuit of economic benefit through free love is worse than merely satisfying sexual desire. Ceng-in's desire for modern education is regarded as vanity because she pursues it by getting financial support from lovers, as is shown in extract 4.

Extract 4

1. 몸을 파는것은, 오히려 容恕할수도있겠지요. 2.그러나 精神까지 파는 것은, 어떠케하겠습니까. 3. 無智함으로 犯한 罪는 同情할수있고 悔改하는 날에는 해入빚을볼수도있겠지요. 4.그러나 알고도 犯하는罪는 地獄門을 열어줄수있게 업지안습니까. 5.童貞의苦惱 性慾의壓迫으로 貞操를 췌틸엇다는것도 容赦한다면할수업지안겠지요. 6.天稟의 不良性과 淫蕩한氣質로, 娼婦的 不倫한行爲를하얏다는것도 容赦한다면할수있겠지요.7.그러나 거기에 利害의 打算까지하고, 男子의財産에 눈入독을 드리고 誘拐하얏다는데에 이르러서는 사람의部類에도 參例못할絶望의最後가 안입니까. (77)

1. mom ul pha-n-un kes un, ohilye yongseha-l swu to is-keys-ci-yo.
body AC sell-IN-RL thing TC reversely forgive-PRS way also be-intention-SUP-POL
Selling one's body can be forgiven.

2. kulena cengsin kkaci pha-n-un kes un, ettekhey ha-keys-sup-nikka.
however mind even sell-IN-RL thing TC how do-intention-SUP-Q
However, how can one be forgiven to sell the mind?

3. mwuciha-m ulo pemha-n coy nun tongcengha-l swu is-ko hoykayha-n-un nal eynun
ignorant-NOM by commit-RL sin TC sympathize-PRS way exist-and repent-IN-RL day in
haspis ul po-l swu to iskeys-ci-yo
sunshine AC see-PRSway also exist-SUP-POL

The sin that one unconsciously commits can be sympathized with and one can see the light when one repents.

4. kulena al-ko to pemha-n-un coy nun ciok-mwun ul yel-e cwu-l swu paskey
 however know-and also commit-IN-RL sin TC hell-door AC open-INF give-PRS way only
 ep-ci an-sup-nikka.
 noexist-NOM not-AH-Q

However, don't we open up the gates of hell when we commit sins consciously?

5. tongceng uy konoy sengyok uy appak ulo cengco lul ccaythel-yes-ta-n-un kes to
 youth GN anguish sexual desire GN pressure by chastity AC throw-PST-DC-IN-RL thing also
 yongseha-n tamyen ha-l swu ep-ci an-kheys-ci-yo.
 forgive-RL if do-PRS way noexist-NOM not-intention-SUP-POL

Defiling our chastity because of the prematurity of youth and the forces of sexual desire is not unforgivable.

6. chenswung uy pwulyangseng kwa umthangha-n kicil lo, changpwucek pwulywunha-n hayngwi lul
 nature GN wickedness with licentious-RL quality by prostitute immoral-RL behavior AC
 ha-yas-ta-n-un yongseha-n tamyen ha-l swu is-keys-ci-yo.
 do-PST-DC-IN-RL forgive-RL if do-PRS way exist-intention-SUP-POL

Committing immoral behavior as a prostitute due to our wicked nature and licentiousness quality is not unforgivable.

7. kulena kekuy ey ihay uy thasan kkaci ha-ko, namca uy caysan ey nwunstok ul
 however there in interest GN calculation to the degree do-and man GN property in eyes AC
 tuli-ko ywukoy ha-yas-ta-n-un tey ey ilule-senun salam uy pwulywu ey to
 give-and cheat do-PST-DC-IN-RL case in reach-and then human GN kind in also
 chamye mos-ha-l celmangecek choyhwu ka an i-p-nikka.
 participation not-do-PRS despair end NM not be-AH-Q

However, when I calculate gain and loss, and am covetous and commit fraud in order to acquire a man's money through stealth, then I am hopeless and cannot be called a decent human being.

Throughout extract 4, the actions that one can commit by practicing free love are classified as two oppositional realms, which can be forgiven or cannot be forgiven. Those actions in the oppositional realms are continuously shifted from one to another. The unspecified actors who can forgive or cannot forgive signifies the dominant ideology of the society that judges and evaluates Ceng-in's involvement in free love.

The actions that can be forgivable are constituted by the relative clause, such as *momul phalta* (selling body) in example 1, *mwuciamulo pemhan coy* (sin that is unconsciously committed) in example 3, *cengcolul theta* (defiling chastity) due to *tongcenguy konoy* (the prematurity of youth) and *sengyokuy appak* (the force of sexual

desire) in example 5, and *changpucek pwullwuynhan hayngwilul hata* (committing the immoral behavior of the prostitute) in example 6. The relative clauses are embedded in the sentence by being posited as the goal of the material process in which forgiveness can be enacted upon by an unspecified actor, such as the people in society. The material process realized in the verb *yongsehata* (to forgive) in examples 1, 5, and 6, and the mental process realized in the verb *tongcenghata* (to sympathize) in example 3 indicates that the actions aforementioned can be tolerated in the society, if one repents. In this sense, satisfying sexual desire that is negatively represented can be forgivable by society.

On the other hands, the actions that cannot be forgivable are termed with *cengsinul phalta* (selling the mind) in example 2, *alkoto pemhanun coy* (sins that is consciously committed) in example 4, *ihayuy thasankkaci hata* (calculating gain and loss), and *namcauy caysaney nwuntoktuliko ywukoyhayassta* (being covetous and fraudulent for man's wealth) in example 7. Those items are also posited as the goal of the material process that the unforgiveness are acted upon, such as *ettekey hakeyssupnikka* denoting 'nothing can be done' in example 2 and *ciokmwunul yelecwuta* (open the gate of hell to) in example 4, whereas a carrier of relational process is attributed by *celmangcek choywhu* (the end of despair) in example 7. In this sense, Ceng-in's action of exploiting free love for her selfish purposes is classified as the sin that cannot be forgiven.

The conjunction *kulena* (however) marks the transition from unforgivable action to forgivable action in examples 2, 4, and 7. In this sense, the conjunction constitutes the argument by organizing and ordering the value of the propositions through juxtaposition and by shifting from one value to other.

In the interpersonal function, the features of the epistle genre also intersect with that of the argument genre. The oppositional realm between forgivable action and unforgivable action is marked by different linguistic features. In forgivable action constituted by examples 1, 3, 5, and 6, the social relationship between Ceng-in and her former husband continues, as is realized in the sentence ender such as *(e/a)yo* denoting polite speech level. The moods are all declarative and the speech functions are the assertion. Modalization, such as the combination of the modal suffix *keys* and the sentence ender *ci*, appeared in example 1, 3, 5, and 6 as a way of inviting the husband into the argument in order to seek the addressee's agreement while constituting both the argument and epistle genres. As Pak (2006: 270-273) points out, the combination is only possible when both suffixes function as modalization, in that *keys* indicates the guess or conjecture of the speaker or hearer, whereas *ci* marks the implication that the proposition is already known to the interlocutors. The combination of the pre-final suffix *keys* and the sentence ender *ci* denote the speaker's guess or conjecture from the information that is already known to the interlocutors and the combination augmented by polite speech level builds up the social relationship based on solidarity by assuming the husband's agreement with her argument.

In the unforgivable action constituted by examples 2, 4, and 7, the social relationship between Ceng-in and her husband is expressed with a sentence ender, such as *(su)pnita* denoting the deferential speech level. The sentences embracing the actions that cannot be forgiven, in examples 2, 4, and 7, are marked by the rhetorical question as a way of intensifying the assertion with the effect of the deferential speech level actively enticing the addressee to agree with her assertion as an attempt to build up solidarity with

the husband. Examples 2 and 7 constitute the rhetorical questions, in the sense that the positive is interpreted as a negative, in example 2, and vice versa in example 7. Double negation in example 4 intensifies the proposition of Ceng-in as the positive. Forgivable actions are already known and are presumed to be understood as such by her husband, whereas the unforgivable actions are described with a more assertive tone with *(su)pnita*, a more formal deferential speech level, and with the rhetorical questions that function as a means of both enhancing and attempting to build up a social relationship based on solidarity with her argument .

6.4.1.3 The internal monologue versus the sole speech of others

The monologue is the genre that can be situated in social activity which provides a ground for one's solitary speech, such as the public lecture. In social activity, monologue usually refers to a lengthy speech spoken by the individual, such as a public speech, and is often used as a device in drama, when it is spoken by one character. The monologue genre in the argument section is related to the thoughts of the individuals which are revealed to the reader and constituted by the internal voice of Ceng-in in the past and the direct speech presentation of others, as in the representation of conflicting subject positions associated with radical feminism and modern patriarchy. Both the internal monologue and the solitary speech of others is linguistically and discursively in accordance with the generic structure. However, its interpersonal function is not constrained by the epistle genre, in that its neutral speech level indicates that it is not addressed to a specific addressee.

The term internal monologue or stream of consciousness indicates the monologue genre conventionally embedded in the modern novel, as a way of revealing the interiority of the character independent from the control of the narrator's voice. As Leech and Short (1981) points out, internal monologue is an artifice in that it is a linguistic/fictional device with which to separate the thought of a character from other narratives as a way of highlighting the particular voice of a character. The internal monologue is linguistically constituted by free direct thought presentation, which is formed in the present tense and with the absence of the reporting clause (Toolan, 1988: 128). In general it is not common in the verbal interaction that the addressor addresses other's thought without a linguistic mark denoting the conjecture or guess of the addressor. Moreover, it is also not conventional in the verbal interaction that the addressor presents the entire length of his/her own thought which is not addressed to a specific addressee, so that this creates an effect of a person talking to him/herself. It is important to ask the function of a internal monologue (stream of consciousness) in the text, since Ceng-in is both a narrator and a main character of an internal monologue in which Ceng-in can utter what she thinks without the narratological device of an internal monologue. However, the internal monologue in the text plays a significant role in juxtaposing the voices of Ceng-in in the past, when she argues for radical feminism.

In opposition to the voice of Ceng-in enclosed in an internal monologue that plays a significant role in the juxtaposition of the past voices of Ceng-in, the voices of unspecified others are presented in a direct speech presentation. Direct speech representing another's voice in the text is anonymous since it does not specify exactly whose voice it is. Rather, the other voice articulates the critique of patriarchal ideology

upon the voice of Ceng-in associated with radical feminism. I will term this direct speech of others as the “sole direct speech” of others to distinguish it from the internal monologue. The sole direct speech of others is not long enough to be called a monologue. However, the sole direct speech of others is distinct from a narratorial voice, like an internal monologue. The other’s voice is juxtaposed and arranged in the sole direct speech of others, in opposition to the voice of Ceng-in in the past, which stands for radical feminism.

It is worthwhile to pay attention to the ways of ordering and arraying these discordant voices in thought and speech presentations through the framing clauses in which those thought and speech presentations are reformulated and recontextualized in the text as an evaluation and judgment upon the viewpoint of Ceng-in as a narrator. This is because the dialogic voices represented in the internal monologue of Ceng-in and the sole speech of others are distinct from Ceng-in’s voice at the moment of narration. In this sense, it is significant how the free direct thought presentation of Ceng-in and the sole direct speech of unspecified others are reformulated in the perspective of Ceng-in through her narration. The framing clauses are in the realm of the argument genre of which the interpersonal function is constrained by the epistle genre in the argument section.

First of all, I will examine the monologue constituted by free direct thought presentation in which Ceng-in’s voice associated with radical feminism is highlighted through the lengthy monologue as a way of defending her involvement with free love. It is worth noting that free direct thought presentation is reformulated in the framing clauses by the voice associated with modern patriarchy as it represents the viewpoint of Ceng-in at the time of narration. In this sense, the voice enclosed in free direct thought

presentation is undermined and dissociated by a narratorial voice of Ceng-in. Extract 5 articulates the priority of free love over the social morality that limits love to the confines of marriage and monogamy. Ceng-in's iconoclastic ideas in free direct thought presentation challenges modern patriarchy which constructs marriage based on both free love and the demands of chastity.

The transitivity serves to constitute an argument on the value of free love based on individual desire over the morality, as is shown in extract 5.

Extract 5

-.....1.愛가 消滅되어서는안된다. 2.厭症이나서는 안된다는것은, 道德이라는理智의法습이요, 決코 中心 生命의全我的 慾求는 안이다. 3.한戀愛에對하야 飽滿의悲哀를感할때, 다른戀愛에 옮겨간다하기로, 거기에 무슨不道德的 缺陷이 있고, 人類 共同 生活에 무슨破裂이 생기겠느냐? 4.모든 것을 이저버리고 오즉 生을 사랑할뿐이다- 5.무섭은 獨斷的偏見이올시다. 6.그러나 나는 是非를 論察할餘暇도업시 어대까지든지, 이것을 支持하고 肯定하랴 하얏습니다. 7.自己를辯護하기에는 便利하기때문이올시다.(74)

1. ay ka somyelttoy-senun ani toy-n-ta.
love NM extinguish-if not become-IN-DC
Love should not be extinguished.

2. yemcung i na-se nun an toy-n-ta-n-un kes un, totek i-la-n-un ici uy
falter NM become-so TC not become-IN-DC-IN-RL thing TCmorality be-DC-IN-RLintelligenceGN
peplyeng i-yo, kyelkho cwungsim sayngmyeng uy cenacek yokkwu nun an i-ta.
principle be-POL ever center life GN individual demand TC no be-DC
That love should never falter is the command of an intelligence called morality, but is by no mean the desire of the individual seeking invigoration.

3. han yenay ey tayhaya phoman uy piay lul kamha-l ttay, talun yenay ey omk-ye ka-n-ta
one love to about tiresome GN sadness AC feel-PRS when other love to move-INF go-IN-DC
ha-ki lo, kekuy ey mwusun pwutotekcek kyelham i is-ko, inlywu kongtong saynghwal ey
do- NOM though there in what moral defect be exist-and human community life in
mwusun phayel i sayngki-keys-nunya?
what destruction NM emerge-intention-Q
When one feels that a love relationship has become tiresome, and one moves to another relationship, is this an immoral defect, and does one cause destruction in the communal life of humanity?

4. motun kes ul ic-e peli-ko ocuk sayng ul salang ha-l ppwun i-ta.
every thing AC forget-INF do-and only life AC love do-PRS only be-DC
[What I can care about] is the matter that I only love life, neglecting every other thing.

5. mwusep-un toktancek phyenkyen i-ol-si-ta.
scare- RL dogmatic bias be-AH-SH-DC

[This is] a fearful dogmatic bias.

6. kulena na nun sipi lul nonchal ha-l yeywu to eps-i etaykkacitunci, i-kes
 however I TC right-wrong AC judge do-PRS leisure also noexist-with no matter what this-thing
 ul ciciha-ko kungcengha-lya ha-yas-sup-ni-ta.
 AC support-and consent-INF do-PST-AH-IN-DC
 However, I attempted to support and agree with this viewpoint.

7. caki lul pyenhoha-ki eynun phyenliha-ki ttaymwun i-ol-si-ta.
 self AC justify-NOM for convenient-NOM reason be-AH-SH-DC
 [This is] because it is convenient to justify myself.

First of all, the material process materializes the abstract concept of love by positing it as an actor of the process in contrasting free love from the viewpoint of radical feminism with free love from the viewpoint of modern patriarchy. The condition of love from the viewpoint of modern patriarchy is constituted by the material process denoting an event in which the actor *ay* (love) is affected by the process of a verb. The verb *toyta* is compounded with the noun *somyel* (to extinguish), in example 1, and the verb *nata* compounded with the noun *yemcung* (to falter), in example 2, underscore the entity being acted upon in highlighting a change of state, whereas all the traces of the actor are erased. The material clauses are negated by the auxiliary verb *(e/a)senun antoyta* meaning ‘should not’ in the sense that love should not be extinguished and is stifled by modern patriarchy.

In contrast with the discourse of modern patriarchy on free love based on stability and perpetuity, free love as the dynamic aspect, and the emphasis on individual desire from the viewpoint of radical feminism are also constituted by the material process. The embedded clause in example 3 proclaims that the emotion of love is dynamic, and therefore one should be able to move from one love relationship to other in the condition constituted by the mental process of one’s weariness in the love relationship. The

material process in example 4 (“I only love life”) values the love that follows one’s own desire and will not be constrained by social norm, equating the pursuit of free love based on one’s desire with the love of life itself.

The prioritization of free love as dynamic and the pursuit of individual desire over free love as stability and perpetuity are linguistically constituted by the relational process in which the material clauses constituting free love from the viewpoint of modern patriarchy, in examples 1 and 2, are attributed by *totekilanun iciuy myenglyeng* (the command of an intelligence called morality), but not by *cwungsim sayngmyenguy cenacek yokkwu* (the desire of the individual seeking invigoration) marked by *anita*, a negation of *(i)ta* as a way of rejecting two material clauses linked with modern patriarchy. The aforementioned material clauses are glossed as the realm of morality but not the natural desire of the individual. The material process embedded in example 3 is attributed by *pwutotekcek kyelham* (the defect of immorality) in a possessive type of relational process in the main clause of example 3. The main clause also constitutes the material process indicating the destruction of *inlywuykongtongsaynghwal* (the communal life of humanity) in the main clauses. With the positive construction of the rhetorical question that is interpreted as negative, the modern patriarchy that attributes immorality to free love is challenged.

The conjunction signaling for the logical relation between sentences is not used in the monologue. However, there are conjunctive suffixes that cohesively connect the clauses. Therefore, the negative contribution of modern patriarchy to free love is foregrounded. The subordinative conjunctive suffix *kilo* (although) denoting the concession in example 3 functions to mitigate the negative view point of the free love

relationship enclosed in the main clause. The negative effects of free love in the two clauses are linked by the coordinative conjunctive *ko*.

In contrast with the monologue constituted by free direct thought presentation that goes against the dominant ideology of modern patriarchy, the framing clauses that follow deliver the discourses of modern patriarchy, which undermine the claim represented in the internal monologue. It is worth noticing that the discourses represented inside the monologue are conflicted with the discourses presented in the framing clauses implicating the distance of the perspective, based on differences in time, between the self narrated and the self narrating. In this sense, the voice of Ceng-in associated with modern patriarchy examines and evaluates the self in the past when she was indulged in free love. Example 5 is a subjectless sentence in which pronominal demonstrative indicating the monologue is omitted. The discourses enclosed in the monologue are attributed by *musepwun toktancek phyenkyen* (a fearful dogmatic bias) combined with copular (*i*)*ta* in a relational clause. This framing clause judges and evaluates the discourse of free love as a bias from the viewpoint of modern patriarchy. Example 6 constitutes the mental processes with which Ceng-in is the senser of *cicihata* (support) and *kungcenghata* (agree with). Ceng-in's cognition represented in a mental process is linked with the discourse of free love as it is represented in an internal monologue through pronominal demonstrative *ikes* (this thing) which is posited as a phenomenon. Example 7 provides a reason to support and agree with the discourse of free love enclosed in Example 6. The clause indicating the reason of Ceng-in's adherence to the discourse of radical feminism constitutes the intensive type of relational process that attributes *cakilulpyenhohakieynun phyenlihata* (convenience of justifying myself) to the reason of her adherence to the

radical feminism. Ceng-in adheres to the discourse of radical feminism because it is convenient in justification of her corruption. In this sense, Ceng-in speaks in a contradictory voice in opposition to radical feminism as a way of undermining it as a mere tool with which to justify her indulgence in sexual freedom.

The framing clauses link the judgment and evaluation with an internal monologue by demonstrative pronoun *ikes* (this) in examples 5, 6, and 7, even though it is omitted in examples 5 and 7. *Kulena* (however) in example 6 signifies a contradiction when she maintains her adherence to radical feminism even though it is a fearful dogmatic bias. In this sense, the conjunction *kulena* (however) constitutes the relationship between example 5 and 6, as the judgment and evaluation in example 5 is placed against the misbehavior in example 6. Example 7 gives the reason for the misbehavior, in order to justify her misdeed.

The interpersonal function in the reported clause of extract 5 displays the mixture of the monologue and the argument genre. The neutral speech level reflected by the linguistic features of free direct thought presentation is used in the monologue. It implies that it does not address itself to any specific addressee. Although the neutral level is a convention in modern writing which does not aim for a particular addressee but for general readers, *Ceyya* is constrained by the genre of an epistle that is addressed to her husband. However, the internal monologue is presumed to be her consciousness and this creates an effect of seeming to talk to herself, so that there is not any specific audience in mind. It is worth noticing that Ceng-in returns to the deferential speech level, such as *olsita* and *(su)pnita*, when she comments upon her thought presentation as a way of framing it, and as a way of directing her utterance to her husband again. In this sense,

Ceng-in speaks as a narrator who demarcates the voices of radical feminism in the past in contrast to the voice of modern patriarchy in the present.

One of the other linguistic features related to the interpersonal function is the mood that constitutes the argument both in the internal monologue and the framing clauses. Most of sentences are constituted by the declarative sentence type of which speech function is the assertion, except for the interrogative sentence type in example 3, in which a rhetorical question is constituted in order to intensify the assertion facilitating an argument. In the internal monologue, modulation in example 2 is constituted by the auxiliary verb *e/a senun anitoyta* (should not), as a way of prohibiting a particular state of love based on modern patriarchy. Modalization in example 4 is constituted by *(u)l spwunita* (*ppwunita* in contemporary Korean) and it denotes Ceng-in's commitment to free love based on her belief that such freedom is only part of the determination to love her life. In the framing clauses, another modulation *(u)lya hata* (intend to) in example 6, which is identical to *(u)lyeko hata* in contemporary Korean, indicates that Ceng-in's motivation for supporting and agreeing with the discourses of radical feminism is not genuine.

In contrast with the prominent use of free direct thought presentation in the constitution of the monologue, as a way of defending Ceng-in's past indulgence in free love, voices associated with modern patriarchy are expressed in direct speech presentation of her husband or unspecified others. It is worth noticing that the voice of modern patriarchy criticizing Ceng-in is heavily realized in speech presentation. However, the speech is what she imagines that other people might say to her, and does not actually occur in a verbal interaction. I will term those direct speech presentations as

‘the sole speech representation of others’ to distinguish it from the internal monologue.

These are voices of society that haunt Ceng-in’s consciousness. The frequent use of direct speech presentation of others, including the husband attacking Ceng-in, demonstrates modern patriarchy as an invigorating and powerful voice. In this sense, direct speech presentation gives powerful voice to modern patriarchy. Moreover, the framing clauses representing the narrating voice of Ceng-in always yield to those voices speaking in contrast with the internal monologue which is pejoratively framed.

As is shown in extract 6, the thematic concern is the criticism of Ceng-in for the contradiction between her commitment and her action.

Extract 6

1.당신은--- 당신뿐만아니라 누구든지 이러한境遇에 責望하는 첫 말은,「所謂 知識 階級에 處 하얏다는 新女子로서, 云云하거나,「十餘 年의信仰 生活을 하고 當場에 教鞭을 들었던몸으로」라하는 것이 普通이겠지요. 2.그리고,「a萬一 너에게, 良心이라는 것이 눈곱만큼이라도 남아잇섯슬地境이면 死로써라도 斷然히 抗拒하얏슬 것이다. b因襲의 結婚에 對하여 屈伏하얏다는 意味下에, 너는 新女子의 價値를 일혔고, 結婚을 利用하고 相對者와잇 그周圍를, 詐欺하얏다는 意味下에, 너는 人道의敵이니, 天誅을 바듬에 合當하다」하는 것이, 論罪의 中心點이겠지요. 3.果然 至 當합니다. (68)

1. tangsin un tangsin ppwun man ani-la nwuku-te-n-ci ile-ha-n kyengwu ey chaykmangha-n-
you TC you only limit not-but how-RT-RL-NOM so-do-RL circumstance in blame-IN-
un ches mal un, [sowi cisik kyeykup ey cheha-yas-ta-n-un sinyeca lose,...
RL first word TC so called intellectual class in situate-PST-DC-IN-RL the New Woman status
wunwunha-kena [sipye nyen uy sinang saynghwal ul ha-ko tangcang ey kyopyen ul
say-or about 10 years GN religious life AC do-and right in teaching stick AC
tul-es-te-n mom ulo] la ha-n-un kes i pothong i-keys-ci-yo.
raise-PST- DC say-IN-RL thing NM normal be-intention-RQ-POL

The first words for criticism from you, not only from you but from anyone who knows my case is like this [as the New Woman who is a so-called intellectual], and is as one will usually say [as the person who has been Christian for about 10 years and taught at school].

2. kuliko [a manil ne eykey yangsim i-la n-un kes i nwunkop mankhum i-la to
and if you to conscience be-DC IN-RL thing NM little degree be-DC also
nam-e is-es-ul cikyeng i-myen sa losse lato tanyenhi hangkeha-yas-ul kes i-ta.
remain-INF exist-PST-PRS case be-if death by even clearly resist-PST-PRS thing be-DC
b insupcek kyelhon eytayhaya kwulpokha-yas-ta-n-un uymiha ey, ne nun sinyeca
conventional marriage about submit-PST-DC-IN-RL meaning in you TC the New Woman

uy kachi lul ilh-es-ko, kyelhon ul iyongha-ko sangtayca wa mis ku cwuwi lul, sakiha-
 GN value AC lose-PST-and marriage AC exploit-and partner with and that relative AC cheat-
 yas-ta-n-un uymiha ey, ne nun into uy cek i-ni, chencwu ul pat-um ey
 PST-DC-IN-RL meaning in you TC humanity GN enemy be-since punishment AC receive-NOM
 haptangha-ta.] ha-n-un kes i, noncoy uy cwungsimcem i-keys-ci-yo.
 appropriate-DC say-IN-RL thing NM criticism GN center be-intention-SUP-POL

And what one will say [if you have a tiny remnants of conscience left, you might resist [conventional marriage] by death. Because in the sense that you submitted to the conventional marriage, you violated the value of the New Woman, and in the sense that you exploited marriage and deceived the people around you, you are the enemy of humanity, and it is appropriate for you to be punished by heaven] might be the main point of the criticism.

3. kwayen citingha-p-ni-ta.
 indeed right-AH-IN-DC
 I agree that this is so.

Her commitment to free love has been a result of her identity as a New Woman, and the criticism mostly lies in her actions that go against her commitment to this new identity.

Extract 6 consists of three reported clauses in which two of them are embedded in example 1 and one in example 2. The first two reported clauses are constituted by adjuncts that comprise of the relative clauses modifying noun. The first reported clause in example 1 signals Ceng-in's identity as *sinyeca* (the New Woman) who belongs to *cisikkyekup* (the intellectual class) whereas the second reported clause in example 1 depicts Ceng-in referred to as *mom* (body) that goes to church and has taught at school stressing Ceng-in's identity as an educator and Christian. The statuses of Ceng-in are expressed through the particles (*u*)*lo*(*se*) marking *sinyeca* and *mom*. The ellipsis of the main clauses in both reported clauses after the noun phrases marked by symbol '...' indicates how her actions go against the expectation of the statuses that Ceng-in had had.

In the third reported clause in example 2, adjuncts of the sentence embrace material processes relativized in modifying the noun *uymiha* (in that sense) in which Ceng-in is posited as an actor who commits many misdeeds, such as submitting (*kwulpokhata*) to the conventional marriage and exploiting (*iyonghata*) the marriage,

embedded in the first adjunct, and deceiving (*sakihata*) her husband and people around her, embedded in the second adjunct. It is significant that the relative clauses aforementioned are derived from the indirect speech presentation as a way of emphasizing the material clauses. Syntactically a reporting clause of indirect speech presentation *~ko hata* transposes to a noun modifying form of a verb *~(ko ha)nun* and the reporting clause *ko ha* is deleted. As a result of her misdeeds, Ceng-in becomes an actor of action that results in the loss (*ilta: ilhta* in contemporary Korean) of the values of the New Woman in the material process and identified as *intouycek* (the enemy of humanity) in the intensive type of relational process, both of which are embedded. In the main clause, the argument concludes that Ceng-in is attributed as *haptanghata* (appropriate) in her punishment by heaven in intensive type of relational process.

The framing clauses illustrate that the narrator Ceng-in has sided with the voice of modern patriarchy articulated in the direct speech presentation. The first and second direct speech presentation, including the reporting verb *~la hata* in example 1, relativized through the relativizer suffix *nun* in a modifying defective noun *ket* (thing), are posited as the carrier of the relational process which is attributed by *pothongita* (it is common). Similarly, the third direct speech presentation relativized in the modifying defective noun *ket* in example 2 is posited as the carrier that is attributed by *noncoyuy cwungsimcem* (the center of criticism). Ceng-in's view of modern patriarchy is reaffirmed in example 3 by the attribute *citanghata* (reasonable) that is attributed to the preceding argument.

The reported clause in example 2 contains conjunctive suffixes that indicate the logical connection between clauses. For example, *(u)myen* (if) in sentence a marks the embedded clauses denoting condition, meaning “if you have a tiny remnant of

conscience left”. The condition in the embedded clause leads to the action that she might kill herself as a way of asking forgiveness. However, it is not the path that Ceng-in takes. In sentence b in the reported clause, the main clause constitutes Ceng-in as the object of heavenly punishment. This conclusion is logically derived from the embedded clauses marked by a subordinative suffix *(u)ni* (because) denoting logical relationship between an embedded clause and a main clause as cause and effect. The embedded clause embraces two clauses that are coordinatively linked with each other marked by *ko* (and). Within the embedded clause, Ceng-in is the person whose acts lead to the violation of her value as a New Woman and she is condemned as *intouycek* (the enemy of humanity), which gives rise to the conclusion in the aforementioned main clause. The three examples in extract 6 link with one another in constituting an argument for the condemnation of Ceng-in’s misdeed that is contradicted by her status. Examples 1 and 2 are linked with *kuliko* (and) in collaboration with the condemnation of Ceng-in. Moreover, the omitted demonstrative pronoun in example 3 pointing to the argument of examples 1 and 2, linking example 3 with them, functions as the carrier that is attributed by *citanghata* (quite right) which gives consent to the preceding argument of modern patriarchy.

As I pointed out earlier, the direct speech presentation are imagined as they might be articulated by anyone who knows her past life, including her husband. By using the pronoun *ne* (you) indicating Ceng-in, the plain speech level reflects an unequal power relationship between Ceng-in and others, including her husband when he attacks Ceng-in. Unspecified voices have spoken in a plain speech style which is grammatically the same form as the neutral speech level but posits Ceng-in as socially inferior to them. It constitutes the social relationship between the judge and the sinner. Ceng-in is posited as

the subject of disgrace and condemnation. Most of the sentences are constituted by the declarative sentence type denoting the assertion in the constitution of the argument that contains the harsh criticism on Ceng-in. The interpersonal function in the clauses framing the reported clauses also constitutes the social relationship between the judge and the sinner. In example 1, the voice of the judge includes *tangsin* (you), the address term referring to her husband, and *nwukwutenci* (whoever one might be), referring to a social subject that judges and evaluates Ceng-in. On the other hands, the flaming clauses resume the social relationship between Ceng-in as addressor and her husband as addressee with which the speech level returns to a polite or deferential speech level. In contrast with reported clauses whose voice does not use modality in the assertion of a condemnation of Ceng-in, the framing clauses in examples 1 and 2 are marked by modalization, such as the combination of the modal suffixes *keys* and the sentence ender *ci*, in the sense that Ceng-in's conjecture of a social condemnation on her is agreed and shared by her husband. In other words, the combination of *keys* and *ci* constitutes the social relationship based on solidarity with her argument.

6.4.2 Narrative

The main genre that dominates from chapters 4 to 6 is narrative in the sense that Ceng-in narrates her secret life and her involvement in free love from her arrival from Japan to the time of narration. The epistle genre still occupies the outer space of the narrative section, so that the interpersonal function of narrative is constrained by it through the polite and deferential speech levels, whereas genres such as poetry, public speech, and dialogue arranged in the narrative section are independent of the constraints

of the interpersonal function of epistle genre but are situated in the text as a way of enriching the depiction of the narrative event. The general characteristic of the narrative section in the text is that it conveys the story as a way of summarizing rather than depicting it in detail in a scenic mode. In addition, Ceng-in's evaluation of the narrative event prevails the representation of the narrative event itself. However, when the narrative genre undertakes the scenic mode in representing a narrative event, it always draws on other genres in its detailing of the narrative event. In this sense, my main concern is with the ways in which various genres are mixed and configured in the particular manner of constructing the narrative event.

In the analysis of the narrative section in the novel, I will explore narrative events such as Ceng-in's meeting with Mr.E and her courtship with Mr.E, the break-up with Mr.E, and her banishment from the marriage by the husband, which comprises the significant event of the narrative plot. Ceng-in is illuminated as the New Woman who plays with the courtship for the purpose of fulfilling her vanity, according to her own evaluation in the narrative genre dealing with her first meeting with Mr.E, whereas she is dominated by Mr.E in the narrative genre dealing with the courtship with Mr.E. The last two narrative events are constituted by a dialogue in which Ceng-in is confined as the unequal power relation with Mr.E and the husband.

6.4.2.1 The first meeting with Mr.E (narrative+public speech)

The narrative event of the first meeting with Mr.E is significant in the sense that the relationship with Mr. E brings about Ceng-in's downfall. Rather than focusing on the scenic representation of the narrative event, the narrative event is conveyed as a

summary. According to Labov's model of narrative (1972), there are abstract, orientation, complication, and evaluation, although coda and resolution are not displayed, since the narrative event is chained with other narrative events. It is significant that the evaluation by Ceng-in prevails in other narrative categories, whereas the complicating action is minimal. The following extract arranges the sequence of narrative categories in the first narrative event.

Extract 7

Abstract +Orientation

1. E 氏와 처음맞난 것은, 내가 歸國한지 며칠안되는, 三月그믐께이엇습니다.

1. E ssi wa cheum manna-n kes un, nay ka kwikwukha-n ci myechil an toy-n-un, samwel
E Mr with first meet-RL thing TC I NM return-RL NOM days not become-RL march
kumum kkey i-es-sup-ni-ta.
early around be-PST-AH-IN-DC

It is the middle of march a few days after I returned to Korea that I met Mr.E for the first time.

2. 그날 xx會 主催로 特히, 새로 歸朝한 나를 中心삼아, 女子講演會가, 青年會館에 開催되엇습니다.

2. ku-nal xx-hoy cwuchoy lo thukhi, saylo kwicoha-n na lul cwungsim sam-a, yeca kangyenhoy
that-day xx-society sponsor by specially newly return-RLI AC center make-INF woman seminar
ka, chengnyenhoykwan ey kaychoy toy-es-sup-ni-ta.
NM Youth Center in take place become-PST-AH-IN-DC

On that day, sponsored by xx association, the seminar for woman's issues took place at the Youth Center, and was centered on me because I had just returned from Japan.

Complicating Action

3. 그는 何如間 그날 나는, 피아노까지 쳤습니다.

3. ku nun hayekan ku nal na nun, phiano kkaci che-s-sup-ni-ta.
he TC anyway that day I TC piano even play-PST-AH-IN-DC
Anyway, I played the piano on that day.

4. 何如間 集合은 大成功裏에, 閉會되고, 聽衆이 헤어질동안에, 우리는 暫間 應接室로들어갓습니다.

4. hayekan ciphap un tay-sengkongli ey, pyeyhoy toy-ko, chengcwung i hey-e ci-l
Anyway seminar TC big-success in end -and audience NM leave-INF NOM-PRS
tongan ey, wuli nun camkan ungcepsil lo tul-e ka-s-sup-ni-ta.
during in we TC moment guest room DR enter-INF go-PST-AH-IN-DC

Anyway, the seminar ended successfully, and we went to the guest room for a moment after the audience had left.

5. ...이번에는 P 氏가 「이 분은,..... 或彼此에 文交上으로는, 벌써 아시겠지만, 〇誌를經營하시는 E 氏요.」하며, 紹介해주었습니다.

5. ipen ey nun P ssi ka [i pwun un..... hok phibi ey mwunkyo sang ulo nun, pelse
this time in TC P Mr NM this time TC perhaps each other in writing by TC already
a-si-keys-ciman, 0 ci lul keyngyengha-si-n-un E ssi yo.] ha-mye, sokayha-ya
know-SH-intention-but 0 journal AC manage-SH-IN-RL E Mr BLN say-and introduce-INF
cwu-es-sup-ni-ta.
give-PST-AH-IN-DC

At this time, Mr. P introduced Mr.E by saying [this is Mr. E who manages xx publication, I suspect you might know each other for each other's writing]

Evaluation

Passage 1

The comment on Ceng-in's favorit type of man

1.내가 사랑하는 男子는, 두가지種類가있습니다. 2 意志가弱하여 女子에게 곱살스럽게追從하는 男子거나 (말하자면, P 氏 가튼 분이올시다.) 3 그러치안흐면 正反對로, 如干한女子는 眼中에도엎다는듯이, 多少傲慢하고 冷情한態度를 가지는 男子올시다. 4. E 氏는 말하자면, 그런 男子의 한사람이었나이다.

1. nay ka salangha-n-un namca nun, twu kaci conglywu ka is-sup-ni-ta.
I NM love-IN-RL man TC two thing kinds NM exist-AH-IN-DC
There are two types of man that I love.

2. uyci ka yakha-ya yeca eykey kopsalsulep-key chwucongha-n-un namca kena (malhacamyen, P
will NM weak-INF woman to soft-AD follow-IN-RL man or in other words P
ssi kathun pwun i-ol-si-ta.
Mr like person be-AH-SH-DC
One type is the man who is weak-willed and very soft and obedient to a woman, such as Mr.P.

3. kulechianhumyen cengpantay lo, yekanha-n yeca nun ancwung ey to ep-ta-n-un tus
otherwise contrary DR normal -RL woman TC care in also noexist-DC-IN-RL like
i taso pangmanha-ko nayngcengha-n thayto lul kaci-n-un namca ol-si-ta.
NM little arrogant-and sharp-RL attitude AC have-IN-RL man AH-SH-DC
Otherwise, contrary to that is the man who has an arrogant and sharp attitude as if he does not care about normal women.

4. E ssi nun malhacamyen, kule-n namca uy ha-n salam i-es-nai-ta.
E Mr TC in other words that-RL man GN one-RL person be-PST-AH-DC
Mr. E was that kind of man.

Passage 2

The comment on her emotion toward Mr.E

1. 네가 아모리 女子界에 名聲이잇다고 甞雜輩의 憧憬을 一身에 밧드라도, 나는 世俗의 靑年들과는 類가다르다는듯이, 無關心의 態度로 對하는것을보면, 到底히 手中에 들어올것갓지도안하보이나, 容易하지안타고 생각할스록, 空然히 미운 症도 나고 悔辱이나 當한듯이 憤氣가나서, 어떡케해야서던지, 手中에 끌어들이고야 말갓다는생각이, 그後며칠동안은 머리에서 떠날 때가업섯습니다. ...

1. ney ka amolu yecakye ey myengseng i is-ta-ko mwus cappay uy tongkyeng ul ilsin
you NM even among women in fame NM exist-DC-and amone men GN respect AC body
pastu-lato, na nun seysok uy chengnyen tul kwa nun lywu ka talu-ta-n-un tusi, mwukwansim
receive-though I TC other GN men PL with TC kind NM different-DC-IN-RL like unconcern
uy thayto lo tayha-n-un kes ul po-myen, cicehi swucwung ey tule o-l kes kas-ci to
GN attitude by treat-IN-RL thing AC see-if easily hand in enter-PRS thing like-NOM also
anh-a po-i-na, yongiha-ci an-thako syangkakha-l sulok kongyenhi miwun cung to na-ko moyok
not-INF see-PAS-but easy-NOM not-and think-PRS more unreasonably hate feeling also be-and insult
ina tangha-n tusi pwunki ka na se, ette-khey ha-ya se-tunci, swucwung ey kkul-e tuli-ko-ya
also receive-RL like anger NM he-so how-AD do-INF stand-if hand in drag-INFdo-and-intention
mal-keys-ta-n-un sayngkak i, ku myechil tongan un meli eyse ttena-l ttay ka
do-intention-DC-IN-RL thought NM that several days during TC head from leave-PRS time NM
eps-es-sup-ni-ta.
noexist-PST-AH-IN-DC

When I saw that [Mr.E] treated me with indifference, he seemed to say that he was different from other men, even though you had fame in the society of woman intellectuals and have been able to attract and get respect from the men. And the more I think that he is not easy for me to grasp, the more hatred and anger I feel, as if I am being humiliated, so that the thought that I will attract him to me no matter what did not leave my mind for a few days.

Passage 3

The comment on her attitude to free love

1. 나는 이러한異常한女子이엇습니다. 2. 戀愛를하는것이안이라, 競爭을 합니다. 3. 다시말하면 性僻을戀愛하고 勝利를 戀愛하고, 戀愛를戀愛합니다.

1. na nun ile-ha-n isangha-n yeca i-es-sup-ni-ta.
I TC this-do-RL strange-RL woman be-PST-AH-IN-DC
I was a strange woman in this way.

2. yenay lul ha-n-un kes i an i-la, kyengcayng ul ha-p-ni-ta.
love AC do-IN-RL thing NM not be-but competition AC do-AH-IN-DC
I am not involved in free love, but I love to compete.

3. tasimalhamyen sengpyek ul yenay ha-ko sungli lul yenay ha-ko, yenay lul yenay ha-p-ni-ta.
in other words sexual desire AC love do-and winning AC love do-and love AC love do-AH-IN-DC
In other words, I love sexual tastes, I love the victory, and I love free love.
(77-80)

As extract 7 demonstrates, the narrative is dominated by an evaluation of the events and people around her. Examples 1 and 2 demonstrate the hybrid construction of abstract and orientation because both examples introduce the summary of the event as well as the circumstances. The summary of a narrative event, as it is a constituent of abstract, is embodied by the material clause which is relativized in modifying the defective noun *kes*, in example 1. The material clause indicates the action of meeting Mr.E. The action is posited as the carrier, which is attributed by the circumstantial type of relational process indicating the time of the narrative event as constituent of orientation. Example 2 is also a hybrid construction in the sense that the material process constitutes an event *yecakangyenhoy* (the seminar for the woman's issue) with the verb *toyta* compounded with noun *kaychoy* in the abstract and adjunct denoting circumstance, such as the place of the event *chengnyen hoykwan* (the youth center) marked by the particle denoting place *ey* (in). Three examples that constitute complicating action are all a material process that indicates the action of a character, such as the performance, described in example 3, in which Ceng-in plays the piano after her lecture, the introduction of Mr.E to Ceng-in by Mr. P in example 5, and P's departure for Tokyo in Japan in example 6. All four events convey only a summary of the event rather than the scenic construction.

The evaluation dominates the constitution of the narrative event in that the main focus is on how Ceng-in feels, perceives, and thinks about the narrative event. The evaluation is comprised of Ceng-in's comment on the seminar, Mr.E's appearance, her favorite type of man, her emotional reaction to Mr.E and her own attitude towards free love. Due to the long length of the evaluation, I will only look at the examples that

constitute a personal evaluation of her sexual attractions and her interest in new freedoms in the pursuit of relationships in which Ceng-in as a narrator evaluates herself in the past as the person who pursues free love with an impure motive. In passage 1, Ceng-in's favorite types of men are constituted by the existential processes in example 1, and the intensive type of relational processes in examples 2, 3, and 4. In passage 2, Ceng-in's attitude towards Mr.E is conveyed by aspects of such mental processes as perception, cognition, and affect. When Ceng-in perceives Mr.E's arrogant and indifferent attitude, this triggers anger and hatred towards Mr.E. This emotive state in turn triggers the thought that she must seduce him. In this sense, Ceng-in is disturbed by Mr.E's indifference toward her and decides to seduce him rather than genuinely loving him. Passage 3 draws on Ceng-in's evaluation of the person she was in the past, by using the words *isanghan yeca* (a strange woman) in the relational process, in example 1, and her engagement in free love as competition and a game is constituted through material processes in examples 2 and 3.

The public speech as another form of monologue is arranged in the narrative genre as a way of representing the public life of Ceng-in as one of the New Woman and as a radical feminist. The public speech is involved in a scenic representation about the details of Ceng-in's social engagement in the seminar where Ceng-in meets Mr. E. for the first time. Ceng-in argues on behalf of her past ideas about gender issues and radical feminist. She underscores the importance of educating Korean women in order to give them economic independence from men. The creation of the autonomous woman by means of modern education is considered to be one of the most important requirements for the achievement of true equality between men and women. In this sense, the public

speech genre is also involved with the argument genre. However, the voice of Ceng-in speaking in the context of a public speech is in conflict with the framing clauses outside of the public speech which undermines the contents of that speech in the voice of a narrator representing the perspective of modern patriarchy.

The public speech is engaged in thematic concerns, such as the achievement of equality between men and women through the education of women, as is shown in extract 8.

Extract 8

1. 나는, 「性의 爭鬪」라는問題로,
「1 그러나 完全한男女의對等은, 精神物質 兩面の 同等한義務權利를 前提로 한다. ...2 女子自身이 今日의奴隸의境遇에서 解放되라하면서, 物質의惠與를 亦是 男子에게依賴하라함은, 열쇠를 敵에게맡겨두고, 放釋치안함을 怨望하는愚다. 3 그러면 이에서 女子職業 問題가 發生할 것은 必然한歸結이다. ... 4 結局 緊急問題는 女子教育論에 歸着한다. 5 女子의 生活獨立, 딸아서 職業問題와如한者도 그先行問題는教育이다.6 함으로 우리自覺한同志만은, 爲先 이教育問題를 根本的으로 討究하는同時에, 一便으로는 兩性の 爭鬪問題에 對하여, 先着鞭을 下할義務와 責任을感하는바이다...」
2. 이러한意味로 四五十分이나 떠들었습니다. 3.당신은 憤怒가盡하야, 苦笑하시겠지요.
4.그러나 입은놀대로 놓고, 발은 地上一尺을못뚫습니다. 5.이것이 現代 女子의 全部올시다. 6.女子뿐만아니라, 所謂 社會에 나섰다는 男子도 다를것이업겠지요.

1. na nun, [seng uy cayngthwu] la-n-un cwucey lo
I TC sex GN struggle DC-IN-RL topic by
[1 kulena wancenha-n nam-nye uy taytung un, cengsin-mwulcil yangmyen uy taytung-ha-n
however perfect-RL man-womanGN equality TC mind-material both GN equal-RL
uymwu-kwenli lul cencey lo ha-n-ta. 2 nyeca casin i kumil uy noyeceng kyengwu
obligation-right AC precondition by do-IN-DC woman self NM today GN slavery circumstance
eyse haypang-toy-lya ha-myense, mwulcilcek hyeyye lul yeksi namca eykey
from emancipation-become-intention do-while material benefit AC also man to
uyloyha-lya ha-m un, yelsoy lul cek eykey mask-ye twu-ko, pangyek-chi anh-um
depend-intention do-NOM TC key AC enemy to entrust-INF leave-and protect-NOM not-NOM
ul wenmangha-n-un wu-ta. 3 kulemyen i eyse yeca-cikep mwuncey ka palsayng-ha-l
AC regret-IN-RL mistake-DC if so this from woman-jop issue NM emerge-PRS
kes un philyen-ha-n kwikyel-i-ta. 4.kyelkwuk kinkup-mwuncey nun yecakyoywuknon ey kwichakha-n-ta.
thing TC natural-RL result-be-DC finally urgent-matter TC woman education in arrive-IN-DC
5. yeca uy saynghwaltoklip ttalase cikep-mwuncey wa yeha-n ca to ku senhayng-mwuncey
woman GN life-independence so job- matter with like-RL person also that preconditioned-matter
nun kyoywuk-i-ta.
TC education-be-DC

6 hamulo wuli cakakha-n tongci manun, wisen i kyoywukmwuncey lul kunponcek ulo
 therefore we educated-RL fellow only firstly this education-matter AC fundamental by
 yenkwuha-n-un tongsi ey, ilpyen ulo nun yangseng uy cayngtwu-mwuncey eytayhaya, senchakphyen
 study-IN-RL same at other part by TC both sexes GN struggle matter about concern
 ul haha-l uymwu wa chaykim kamha-n-un pa i-ta.

AC give-PRS obligation with responsibility feel-IN-RL point be-DC

A topic [the struggle of sexes]

[1perfect equality between man and woman has as one of its preconditions the equal obligation and rights on both the mental and the material sides.... 2 If women themselves attempt to emancipate themselves from slavery to men, and yet continue to depend on men economically, then they must regret that they cannot protect themselves, while having entrusted the keys to the enemy. 3It is therefore an inevitable neccessity of the fight for emancipation that the issue of women's careers will be derived from this. 4 So, finally, we return again to the urgent matter of woman's education. 5 As for woman's indepentant life (in other words, the issue of woman's jobs), the precondition is education. 6Hence, I feel that we, as educated intellectuals, are called to fundamentally examine the issue of education, and, at the same time, to take decisive action in the struggle for equality between sexes.]

2. ile-ha-n uymi lo sa-osip-pwun ina ttetul-es-sup-ni-ta.
 this-do-RL meaning by four-five-minutes to the extent talk-PST-SUP-IN-DC
 I made a fuse like this for about fourty or fifty minutes.

3. tangsin un pwunno ka cinha-ya, kosoha-si-keys-ci-yo.
 You TC anger NM exhaust-so bitter smile-SH-guess-SUP-POL
 You must be smiling bitterly at me due to your anger.

4. kulena ip un ip taylo nol-ko, pal un cisang-ilchek ul mos ttup-ni-ta.
 however mouth TC mouth with play-and foot TC ground-one foot AC not fly-IN-DC
 The mouth plays independently, and my feet do not leave dry land, not even the distance of one foot

5. i-kes i hyentay yeca uy cenpwu olsi-ta.
 this-thing NM modern woman GN all AH-DC
 This is the true face of the modern woman.

6 yeca ppwun man ani-la, sowi sahoy ey na-ses-ta-n-un namca to tal-ul kes i
 woman only limit not-but so-called society in work-PST-DC-IN-RLman also different-PRS thing NM
 ep-keys-ci-yo.
 noexist-intention-SUP-POL
 This is not only true in the case of woman, but man is certainly not any different.

In relation to the thematic concern for women's issues, the intensive type of relational process is prominently used, in order to make an argument in which the mental process and material process embedded in relative clauses or nominalized are attributed by the attributes. The material process engages in materializing the abstract concept which is posited as the goal that one can act upon or as the actor carrying out certain action and

impacts. Mental process also constitutes the affect of Ceng-in on argument and women in general on their own circumstances.

Wancenhan namnyeuy taytung (the perfect equality between man and woman) is posited as an actor of material process that preconditions *cengsin mwulcil yangmyenuy tongtunghan uymwukwenli* (equal rights and obligations for both mind and material sides) in sentence 1 of the reported speech. The economic independence of woman from man is further drawn out and highlighted in sentence 2, in that the nominalization of the material clause denoting the woman's economic dependency (*mwulcilcek hyeyye*) on man is attributed by *wu* (stupidity) modified by the relative clause embracing the mental process of women who will regret their failure to protect themselves after they entrust the key to the enemy. The material process in a relative clause modifying the defective noun *kes*, which indicates that the creation of woman's job (*yeca cikep mwuncey*) emerges from the economic independence of woman, is attributed by *philyenhan kwikyel* (the inevitable necessity) in the relational process of sentence 3.

The issue of careers for women draws upon the issue of educating woman (*yeca kyoywuklon*) in sentence 4, where it is marked by a case indicating the goal *ey* (to) so that the action *kwichakhata*(return) is acted upon by *kinkwupmwuncey* (an urgent matter). In sentence 5, *senhayng mwuncey* (the precondition) of independence of woman and the issue of jobs for women are attributed by *kyoywuk* (education of woman) in the relational process. Sentence 6 constitutes the mental process as a way of expressing Ceng-in's own affect of *uymwu* and *chaykim* (obligation and responsibility) expressed through *kamhata* (feel) in order to encourage the woman's education. The material process in a relative

clause modifying *uymwu* and *chaykim* (obligation and responsibility) constitutes the action of studying and paying attention to the education of woman.

The framing clauses that follow the reported clause undermine Ceng-in's point of view in a public speech. In example 2, the behavior process of denoting *ttetulta* (making a fuse) of Ceng-in undermines the value of her speech. In example 3, Ceng-in guesses her husband's response as a mental process denoting anger. In example 4, the viewpoint of radical feminism is disregarded because her speech does not match up with her action constituted by the material process. This contradiction is attributed by *hyentay yecaury cenpwu* (true face of modern woman) in the relational process of example 5. It is intriguing that the attribution of hypocrisy to the modern woman expands to the man in example 6 in the sense that Ceng-in as a New Woman is not the sole target of criticism for a lack of genuineness.

The use of a demonstrative pronoun, *ieyse* (from this), in sentence 3 indicates the previous argument of the necessity of financial independence of women in sentence 2 from which the issues of jobs for women is derived. The conjunctions also order and arrange the arguments of the examples in a logical relation. *Kulemyen* (if so) in sentence 3 indicates the logical connection between the economic independence of women and pursuing a career, in the sense that the necessity of woman's having job is derived from the necessity of woman's financial independence and, in turn, the latter presupposes the former. *Hamulo* (therefore) in example 6 indicates the conclusion as the importance of the issue of women's education.

The interpersonal function displayed in Ceng-in's public speech is not consistent with the usual structure of that genre. At first glance, there are ambiguities which can

define the status of the public speech linguistically. In contrast with the symbol ‘[]’ that indicates direct speech presentation throughout the text, Ceng-in’s public speech is also ambiguous in its status, and it is not obviously either a direct or a free direct speech presentation alone, because the reported speech is framed by the phrase in the beginning of the sentence indicating that her topic is the struggle for sexual fulfillment, but the speech does not have a reporting verb. Moreover, it does not contain the speech level that posits the existence of an audience. It is constituted by the neutral speech level that is used in writing for the general public or talking to oneself. The clue can be found in example 2 of the framing clauses in which she makes a fuss “in meanings like these” for 14 to 15 minutes. The use of the phrase *ilehan uymilo* (in meanings like these) signifies that the speech presentation is the summary of her public speech rather than a real and accurate copy. All the sentences are written in the declarative sentence type denoting the assertion. In the framing clauses, the speech level resumes the deferential speech level expressed through *(e/a)yo* and *(su)pnita* in constituting a social relationship between Ceng-in and the husband, as facilitated in the epistle genre. The mood of all the framing clauses is in a statement signaling the argument. The modalization by the combination of *keys* and *ci*, and *(e)yo* denoting the polite speech level, in example 3 and 7 of the framing clauses, demonstrates Ceng-in’s conjecture on the husband’s negative response to her public speech and connotatively shares the husband’s response from the viewpoint of the modern patriarchy that Ceng-in as a narrator has sided with, as a way of constituting a social relationship based on solidarity with the argument.

6.4.2.2 Romantic love between Ceng-in and Mr.E (poetry+narrative)

The genre of poetry collaborates with the narrative genre as a way of revealing Ceng-in's interiority. In Korean intellectual society of the classical period, the genre of poetry, whether written in Korean or classical Chinese, functioned as an indirect communication of sentiment. As Ywun (1989) points out, poems in the classical novel function as love letters, since the poetic language is closely linked with professions of love. In contrast with the poems in the classical novel, Ceng-in's poem is associated with the sentiment of the modern intellectual who has confronted the discordance between her education and social reality after returning from studying abroad in Japan. In this sense, the poem in the novel contributes to the development of the narrative in two aspects. It reveals in an indirect and poetic manner how the interiority of Ceng-in is disturbed by its conflict with patriarchal society. The poem also intersects with a scenic representation of narrative events in which the framing clauses of the poem convey the narrative event in detail. The narrative genre in the framing clauses posits Ceng-in as the vulnerable entity that is enacted upon by Mr.E.

As is shown in extract 9, the thematic concern of the poem is modern civilization metaphorized by the newly emerging spring, with the animals signifying Ceng-in herself.

Extract 9

1. 하로는 例와가티 들렀더니, 暫間 기다리라고 써서노코, E 氏는 어대로 갓는지엄섯습니다.
- 2 나는 혼자소파에 기대안저서, 푸룻푸룻 荀이 나오는잔디를 琉璃窓 맞그로내다보며
안젓스랴니까, 急작시리 「파우스트」의글句가 머리에 떠오르며, E氏에게 무엇을 써보라는생각이
와락나서 테불우에노힌 E 氏의原稿用紙 우에 붓대를 잡았습니다.
- 3.1 「心亂한 봄은, 또다시 왔는데
- 3.2 둘네맞근, 푸룻푸룻 牧草가 깔렸는데,
- 3.3 독개비홀린 소, 말(牛馬)은,
- 3.4 마른 모래밭우를

3.5 빙빙빙 빙빙빙 맴돌며,
 3.6 한우님 안이곤 색일길 엮는
 3.7 차디찬 돌조각을,
 3.8 언제까지 물어뜨드라나!
 3.9 나락엮는 풀집을 홀트라나!
 3.10 제목숨 쏘아내는 보라매(海東靑)처럼
 3.11 언제까지, 愁心으로 밥(飯) 삼으라나!」
 4. 草를 잡아노코 推敲를 하라는데, 어느틈에 들어온 E氏는 태불압혜 안짓는
 내뒤에소리엮시와서 드러다보고 섰다가,그게 무어예요? 하며, 깜짝놀라서 두손으로덥고
 안이빠앗기라는것을, 손아귀를 잡아제치며 빼서갖습니다. 5 그때에 비릇오 우리는 따뜻한살과
 살이, 마조쳤습니다.6. E 氏는 한번 넓어보고, 포켓에 척척접어너흔 뒤에, 琉璃窓압혜
 가만히서서 바글 내다보고잇는 내것으로 나란히 와 섰습니다. 7.所聞에는 E氏
 가픽놀아보앗다합니다마는, 그때의 E氏는 마치 初戀하는 少年가티 나를 마조보지도 못하고
 잠자코떨며 섰습니다.…… 8.두時間쯤 지난뒤에, 醉한듯이 上氣한 얼굴을 저녁바람에
 쏘이며, 오늘은 좀 일찍히 돌아왔습니다.

1. halo nun yey wa kathi tul-es-te-ni, camkan kitali la-ko sses-e no-kho, E ssi nun etay lo
 one day TC before with likevisit-PST-RT-when littlewait-IM-QTwrite-INFbe-andEMrTCsomewhere DR
 ka-s-n-un ci eps-es-sup-ni-ta.
 go-PST-IN-RL then noexist-PST-AH-IN-DC
 One day when I came to visit him at our usual time, I saw that [he] left a message saying wait a little, Mr.E
 has gone out.

2. na nun honca sophia ey kitay anc-ese, phulus-phulus swun i nao-n-un cantuy lul ywulichang
 I TC alone sofa in lean sit-INF green sprout NM emerge-IN-RL grass AC window
 pask ulo nayta po-mye anc-yes-ulya-nikka, kupcaksily [pawusuthu] uy kwul kwu ka meli
 outside DR forward see-and sit-PST-intention-since suddenly Faust GN writing phrase NM head
 eyse tte olu-mye, E ssi eykey mwues ul ss-e po-lya-n-un syangkak i
 from rise come up-while E Mr. to something AC write-INF see-intention-IN-RL thought NM
 walak na-se tteypwul wu ey noh-i-n E ssi uy wenkoyongci wu ey pustay lul cap-as-sup-ni-ta.
 strongly emerge-so table above in put-CAS-RL E Mr. GN paper above in pen AC catch-PST-
 AH-IN-DC
 As I looked the spotted green grass from a window while leaning against a sofa, because suddently I was
 reminded of a line from Faust and the thought of writing something to Mr.E came to my mind, and I began
 to write something on Mr.E's paper on the table.

3.1 [simlanha-n pom un, tto tasi wa-s-nuntey
 captivating-RL spring TC also again come-PST-since
 The captivating spring has come

3.2 twulney pask un, phulus-phulus mokcho ka kkal-ly-es-nuntey
 around out TC green pasture NM cover-PST-PST-even though
 Green pasture is covered the land

3.3 tokkaypi holi-n so, mal un
 goblin possesse-RL cow horse TC
 A cow and a horse possessed by goblins

3.4 malu-n molaypas wu lul
 dry-RL sand above AC
 Over the dry field of sand

- 3.5. pingpingping pingpingping maymtol-mye
 Sound of circulating circulate-while
 Spinning around
- 3.6 hanwunim an i-ko-n sayki-l kil ep-n-un
 God not be-and-RL make-PRS way noexist-IN-RL
 That only a god can make
- 3.7 chaticha-n tol-cokak ul,
 cold-RL stone-chunk AC
 The cold stone
- 3.8 encey kkaci mwul-e ttult-ulye-na!
 when by bite-INF take-intention-FML
 How long do they bite off
- 3.9 nalak ep-n-un phwulcip ul hwulthu-lya-na!
 bottom noexist-IN-RL grass AC thresh-intention-FML
 Threshing bottomless grasses
- 3.10 cey mokswum sso-a nay-n-un polamay chelem
 one's life waste-INF do-IN-RL hawk like
 Like a hawk gnawing at one's own life
- 3.11 encey kkaci, swusim ulo pap sam-ulya-na!
 when by grief instrument meal take-intention-FML
 How long do they take grief as a meal?
4. cho lul cap-a no-kho thoyko lul ha-lya-untey, enu ttum ey tuleo-n E ssi nun theypwul ap hey
 draftAC write-INF put-and reviseACdo-intention-when any time in enter-RLE Mr. TC table front in
 anc-es-n-un nay twi ey soli eps-i wa-se tulyeta po-ko ses-taka, kukey mwue y-ay.yo?
 sit-PST-IN-RLmy behind in sound noexist-CMP come-and watch see-and stand-and that what be-POL
 ha-mye, kkamccak nol-lase twu son ulo tep-ko ani ppay-as-ki-lya-n-un kes ul,
 say-and surprise-so two hands by cover-and not take-PST-PAS-intention-IN-RL thing AC
 sonakwi lul cak-a cechi-mye ppas-e ka-s-sup-ni-ta.
 hands AC catch-INF move-and take-INF go-PST-AH-IN-DC
 While I was revising the draft, Mr.E watched from over my shoulder without making any sound and then
 he took my poem against my will, saying “what is that?”.
5. ku-ttay ey piloso wuli nun ttattusha-n sal kwa sal i, macocye-s-sup-ni-ta.
 that time in finally we TC warm-RL flesh with flesh NM touch-PST-AH-IN-DC
 At that time, we touched each other's warm hands.
6. E ssi nun hanpen nilk-e po-ko, pokheythu ey chekchek cep-e neh-un twiey, ywulichang aph-ey
 E Mr.TC one way read-INF see-and pocket in the sound fold-INF put-RL after window front-in
 kamanhi se-se pask ul nayta po-ko is-n-un nay kyes ulo nalanhi wa se-s-sup-ni-ta.
 calmly stand-and outside AC forward see-and stay-IN-RL I next DR togethercome stand-PST-IN-DC
 Mr. E read it once and folded the paper to put in his pocket and then came and stood with me who watched
 outside in front of window.

7. somwun ey nun E ssi ka phok nol-a po-as-ta ha-p-ni-tamanun, ku-ttay uy E ssi nun machi
 rumor in TC E Mr NM very play-INF see-PST-DCdo-AH-IN-although that-time GN E Mr TC like
 choyen-ha-n-un sonyen kathi na lul maco po-ci to mos-ha-ko camcakho ttel-mye se-s-es-
 first love-do-IN-RL boy like I GN back see-NOM also not-do-and calmly shake-while stand-
 sup-ni-ta.

PST-PST-AH-IN-DC

Even though there was a rumor that Mr.E was an expert in free love, Mr.E at that time just stood in silence without even watching me like a boy who was falling in love for the first time...

8. twu sikan ccum cina-n twi ey, chwiha-n tusi sangkiha-n elkol ul cenyek palam ey ssoi-mye,
 two hour about pass-RL after-in drunk-RL like blush-RL face AC night wind to expose-while
 onul un com ilcukhi tol-a wa-s-sup-ni-ta.

today TC little early return-INF come-PST-AH-IN-DC

After two hours, with my face exposed to the night wind and blushing like the face of an intoxicated person, I came home little early. (81)

Throughout this poem, Ceng-in contrasts the modern nation and civilization with her current situation, which cannot be satisfactory for the standard of Ceng-in as a recipient of modern education, as is illustrated in her conflict with the backward patriarchal society in Korea.

The lexical items, such as *simlanhan pom* (captivating spring) and *mokcho* (pasture) in 3.1 and 3.2, are posited as the entities indicating the newly exposed environments signifying the modern civilization that the speaker of the poem longs for. On the other hand, the lexical items, such as *malun molaypas* (the dry field of sand) in 3.4, *chakawun tolchokak* (cold stone) in 3.7, and *phwulcip* (bottomless grasses) in 3.9 are the symbols of the backward Korean society where the goals of the material process will be activated. The actors of the material process, such as *so* (a cow) and *mal* (a horse) in 3.3, and *polamay* (a hawk) in 3.10 signifies Ceng-in, who is blocked by the backwardness of Korea.

As I mentioned earlier, the poem in the narrative collaborates with the scenic representation, especially the narrative event of Ceng-in's involvement with Mr.E. The representation of Ceng-in's entry into Mr.E's study room, writing the poem, and the

moment when Mr.E takes the poem, are all depicted in detail as if the duration of the reading is almost equal to the duration of the events. Except for example 1 embodying an orientation, and the poem, other examples can be subordinated under complicating actions. Example 1, even though it constitutes the material process of Ceng-in's action and the circumstantial relational process denoting the absence of Mr.E, embodying orientation.

The framing clauses that precede the poem demonstrate the motivation for Ceng-in to write the poem. Example 2 is constituted by three mental clauses that led to the material process signifying the action of writing in the main clause of example 2. In this sense, the poem is the product of Ceng-in's mental process that alludes to Ceng-in's mental state. The process of perception when Ceng-in watches (*naytapota*) spotted green grass sprouting from the window in Mr. M's house reminds (*tteoluta*) her of the lines from Faust and, in turn, it triggers the thought (*sayngkakinata*) that she should write something to Mr. E, which lead to the action of writing (*pwusulcapta*). These mental processes that end up in the action of writing consist of perception and the cognition. The phenomenon of the perception is grass, signifying the natural world, while the phenomenon of cognition is Western literature exemplified by *Faust*. In this sense, the perception of nature triggers the cognition of Western literature that leads to the writing of the poem. It is significant that Ceng-in is associated with Western literature in identifying herself as the New Woman. In this sense, the construction of Ceng-in's interiority is emerged from the Western literature.

The framing clauses that follow the poem constitute the action of narrative events involved with the poem. Example 4 constitutes the material process of Ceng-in's revision

of the poem combined with the mental process of Mr.E overlooking Ceng-in's action, and this is followed by the verbal process of Mr.E in direct speech presentation asking about what she is doing and the material process as he takes the poem from Ceng-in. Example 6 and 7 represent Mr.E's reaction to the reading that is evaluated by the phrase *machi choyen hanun sonyenkathi* (like a boy who falls in love for the first time). However, the scenic representation collaborates with the ellipsis of the sexual relationship that may happen after example 7, followed by an abbreviation symbol '...'. Moreover, the emotive adjective phrase *chwihantus sangkihan* (blushed like being drunk) that modifies the noun *elkwul* (face) implies that an exciting secret event has occurred. In the narrative event, which deals with Ceng-in's writing of a poem, being deprived it by Mr.E, and her appearance alluding to a sexual relationship, Ceng-in is depicted as the passive, vulnerable person who is being led by Mr.E. Moreover, the symptoms of a sexual relationship concentrate only on Ceng-in's body and her appearance, rather than on Mr.E, in positing her as the object of sexuality. The conjunctive suffixes denoting the temporal sequence of a narrative event are heavily used in the framing clauses, such as *(u)ni* (after, as, since) in example 1, *ko* (after, and then) in examples 1, 4 and 7, *e/a (se)* (and then) in examples 2, 4, and 7, *(u)mye* (and) in example 2 and example 4, *ta(ka)* (do and then) in example 4, and *twiey* (after) in example 8.

The interpersonal function in the framing clauses that precede and follow the poem is in accordance with the genre of epistle in the construction of a social relationship between Ceng-in and her former husband which is signaled by the deferential speech level. However, the poem constitutes the neutral speech level used in a written genre which is not addressed to a specific person but to the general reader. Although Ceng-in

intends to write it for Mr.E as the prospective reader, the poem is not constituted by direct linguistic features, but, instead, functions as an indirect way of sharing with Mr.E a complaint about her predicament as a modern intellectual in Korea. Moreover, the suffix *na*, derived from the apperceptive and neutral sentence ender *kwuna*, which is attached in every sentence ending in the poem, indicates the frustration of the speaker with the current situation that she faces as an intellectual, since the suffix *na* is conventional form of classical literature employed to allude the exclamatory mental state of the speaker.

6.4.2.3 The break up with Mr.E (dialogue)

The speech presentations of the characters in the literary narrative are involved with the constitution of dialogue among characters, either in the complete or the partial representation. The complete representation of dialogue is not prominent in *Ceyya* because the summary of narrative events prevails in the scenic representation throughout the narrative structure of the text. In this sense, the partial representation of interaction as a way of summarizing the complete dialogue is mediated through Ceng-in's narration. Moreover, the text is in the epistolary genre, which is a departure from convention when the dialogues are presented in the complete form. However, a few examples of the complete representation of dialogue are posited as significant, in that it is involved with a scenic representation of the narrative event. The framing clauses of the dialogue, which is in the realm of the narrative genre, are also constrained by the epistle genre, in the sense that the speech level of the framing clauses is deferential, and signals the social relationship between Ceng-in and the former husband. However, the framing clauses primarily depict the actions of characters and Ceng-in's evaluation in constructing the

immediate situation of the dialogue. I will examine the dialogue between Ceng-in and Mr. E which invigorates the narrative event of Ceng-in's break-up with Mr. E. My focus will be on the Burton's model of schema (1980). It serves primarily to illuminate the unequal power relation among the interlocutors which is in the realm of interpersonal function. The linguistic features in association with the textual organization and the interpersonal function will be analyzed as a way of augmenting the schema of the dialogue.

As is shown in extract 10, the dialogue between Ceng-in and Mr.E consists of four exchanges according to the thematic content with which they are engaged.

Extract 10

Exchange 1

1. 不意에 나를 만난 E 氏は 놀란듯이 버섯던洋服우통을입고 鄭重히 마즈며, a) 「꽤, 갑갑하시지요」 하고, 人事하는語調부터 二週日前의 E氏까지는 안하얏습니다. 2. 그의얼굴에는 구치안타는빛이, 歷歷히 씌워잇섯습니다. 3. b) 「예- 하도갑갑하기에, K도 만나보고, 떠나시기前에 한번 뵙고싶혀서……………」. 4. 나는 自己도알수업는岔이, 와락 치밀어올랏스나, 泰然히 이가티對答 하얏습니다.

1. pwuluy ey na lul masna-n E ssi nun nola-n tusi pes-es-te-n yanpok-wuthong ip-ko
unexpectedly in I AC meet-RL E Mr TC surprise-RLlike unclothe-PST-RT-RLgarment-outer wear-and
cengwunghi mac-umye a)[kkoy, kapkapha-si-ci-yo.] ha-ko, insaha-n-un eco pwuthe
politely welcome-and very, stuffy-SH-SUP-POL say-and greeting-IN-RL tone from
icwuil cen uy E ssi kas-ci an-ha-yas-sup-ni-ta.
two weeks before GN E Mr like-NOM not-do-PST-SUP-IN-DC

The tone of Mr. E's greeting a)[you must be stuffy] when he, who met me unexpectedly, wore an outer garment, and gave a polite reception, does not seem to be like the Mr. E of two weeks ago.

2. ku uy elkwul eynun kwu-chi an-tha-n-un pis i yekyekhi ssiw-e iss-es-sup-ni-ta.
he GN face in disturb-NOM not-DC-IN-RL look NM clearly write-INF exist-PST-SH-IN-DC
An irritated look was imprinted on his face.

3. b)[ye- hato kapkapha-ki-ey, K to masna po-ko, ttena-si-ki ceney hanpen poyp-ko siph-ese...]
yes- very stuffy-NOM-so K also meet see-and leave-SH-NOM before once see-and want-so
[Well, because it is so stuffy, I would just like to meet K and see you before you leave]

4 na nun caki to a-l swu ep-n-un pwun i, walak chimil-e oll-ass-una
I TC self also know-PRS way noexist-IN-RL anger NM suddenly emerge-INF come-PST-but

thayyenhi i-kathi taytapha-yas-sup-ni-ta.
calmly this-like answer-PST-AH-IN-DC
I calmly answered in this way although I experienced a fit of anger without knowing why.

Exchange 2

5.c)그도 악가 答狀을 못하야 未安하다는 辨明뿐이요, 다른말은 一切 입을버리지안했습니다.

5. c) ku to akka tapcang ul mos ha-ya mianha-ta-n-un pyenmyeng ppwun i-yo, talu-n
he also while ago reply AC not do-INF sorry-DC-IN-RL excuse only be-POL different-RL
mal un ilcel ip ul peli-ci anh-as-sup-ni-ta.
word TC ever mouth AC open-NOM not-PST-AH-IN-DC

He also did not mention anything except c) that he was so sorry for not replying to the letter a little while ago.

Exchange 3

6.d)「擇日이 어느 날이던가요?」7.다른때가트면 半말처럼하던사람이, 각듯이 尊對를 하는것부터
얼굴이 보이는 것가탓습니다. 8.내가 못드른체하고잇스려니까, E 氏는 訓戒 비슷하게, 또 말을
끌어냈습니다. 9.e)「1 只今와서 하는 수잇나요. 2 前後 形便이 到底히 日本갈旅行券조차
마들수도 업고, 日本으로 一時避한다야, 亦是一船이 아닙니까. 3 그것보다도 하로바뻘 成禮를
하시는것이 得策이겠지요.4A氏도 東京서 高等商業時代에, 暫間맛나보았지만 무던한
사람이지요. 5 오늘날와서 내가 勸告비슷한소리를하는것은 面目업는일이지만, 머뭇머뭇하다가는
참 正말, …………… 어찌될지 사람의일을 모르니까. 김히생각은, …… 하섯겠지만……………」.

6. d)[thaykil i anu nal i-te-nka-yo?]
wedding day NM what day be-RT-Q-POL
[When is your wedding day]

7. talun ttay kath-umyen panmal celem ha-te-n salami, kkaktusi contay lul ha-n-un kes
other time like-if casual speech like say-RT-RL person, politelyhonorific AC do-IN-RL thing
pwuthe elkwul i po-i-n-un kes kath-as-sup-ni-ta.
from face NM see-PAS-IN-RL thing like-PST-AH-IN-DC

I could read his mind from his manner of speech, in that he, who usually spoke in the casual form of speech, used the honorific style of speech.

8. nay ka mos tul-un chey ha-ko iss-ulye-nikka, tto mal ul kkul-e nay-s-sup-ni-ta.
I NM not hear-RL pretending do-and stay-intention-Q again saying AC draw-INF out-PST-AH-
IN-DC

While I was pretending not to listen to him, he brought up the matter in the tone of someone giving a lecturing.

9. e) [1 cikum wa-se ha-n-un swu is-na-yo. 2. cen-hwu hyengphyen i cicehi ilpon ka-l
now come-and do-IN-RL way exist-RQ-POLbefore-aftercircumstanceNM possiblyJapan go-PRS
yehayngkwen cocha mathu-l swu to ep-ko ilpon ulo ilsi pyekha-n-ta-ya, yeksi
passport even gain-PRS way also noexist-and Japan DR momentarily escape-IN-DC-but also
ilpan i an i-p-nikka. 3kuket potato halopappi senglyey lul ha-si-n-un kes i tukchayk
same be not-AH-Q that rather soon marriage AC do-SH-IN-RL thing be good way
i-keys-ci-yo. 4 A ssi to tongkyeng se kotungsangepsitay ey, camkan masna po-as-ciman
be-intention-RQ-POLA Mr also Tokyo in the school age at momentarily meet-PST-but

mutenha-n salam i-ci-yo. 5 onulnal wa-se nay ka kwenko pisusha-n soli lul ha-n-un
 good-RL person be-SUP-POL today come-and I NM advise like-RL saying AC do-IN-RL
 kes un myenmok ep-n-un il i-ciman, memwusmemwusha-ta-kanun cham
 thing TC face noexist-IN-RL event be-but, hesitate-DC-if well
 cengmal, ..ecci toy-l ci salam uy il ul molu-nikka. khiphi sayngkak un,.... ha-
 really how become-PRS NOM person GN event AC don't know-Q. deeply think TC do-
 sye-s-keys-ciman....
 SH-PST-intention-but

e) [1There is nothing we can do now. 2The circumstances do not allow you to issue a passport to Japan; and will anything really change if you escape to Japan for a moment? 3It is better for you to get married as soon as possible. 4I had met Mr. C during my study in Japan and he is a good-natured person. 5Although it is shameful for me to attempt to give you advice now, if you are indecisive like this, it really....there is no telling what will happen, ... even though you thought it deliberately...].

Exchange 4

10.E氏は, 무엇을 생각하는사람처럼, 마준便 書架를바라보며, 들은들은 말을맺고,
 테불우에노왔던 넥타이핀을 집어 쏘고 나서, 舌盒을열고 한카치-프 箱子에서 새手巾을 꺼내어
 저고리웃주머니에 너흐며 니러서는 것을 보고, 나는, f)「어대 가시나요. 바쁘시겠지요. 나도
 나왔든길에, 좀 갈데가잇스니까.」 하며 쪼차니러섯습니다.11.g)E氏は, 그리급한
 불일은업다고 挽留하는듯하나, h나는 내일은 念慮말고 잘가라고 人事를하랴다가, i)「악가
 편지한것요, 그것은 空然한劫이나서 그런 것이애요. 악가, 진고개 醫員한테 診察하야보니까
 안이래요. 何如間 내일은 잘되겠지요. 그러면 아마 또다시 맛나 뵈지 못할 테니까,
 停車場에는 여러가지意味로 고만두는게 조켓지요」 하고 손을 내밀엇습니다. 12.E氏は 귀가
 번쩍띄우는 듯이 눈을 똑바로뜨고 暫間치어다보다가, 손을주며, j)「그럴테지요. 나도 넘어興奮
 해서 그리신줄 알았습니다」 하고 웃엇습니다. 13.얼굴에는 確實히, 安心하얏다는 喜色이 살짝
 지나갔스나, 그웃음은 一種의嘲笑가타얏습니다.

10. E ssi nun, mwues ul sayngkakha-n-un salam chelem, macun phyen seka lul palapo-mye, tumuntumun
 E Mr TC what AC think-IN-RL person like opposite side a study AC see-and sporadically
 mal ul mays-ko, theypwul wu ey noh-as-te-n neyktai phin ul cip-e kko-s-ko nase,
 speech AC finish-and table above in put-PST-RT-RLnecktie pin AC take-INF put-PST-and after
 selhap ul yel-ko han khachiphu sangca eyse say swuken ul kkunay-e cekoli wus-cwumeni ey
 drawer AC open-and one kind box from new towel AC pull-and above-pocket in
 nehu-mye nil-e se-n-un kes ul po-ko, na nun, f)[etay ka-si-na-yo. pappu-si-
 put-while stand-INF stand-IN-RL thing AC see-and I TC where go-SH-RQ-POL busy-SH-
 keys-ci-yo. na to nawa-s-t-un kil ey, com ka-l tey ka iss-unikka] ha-
 intention-SUP-POL I also come out-PST-RT-RL way in, also go-PRS place NM exist-Q say-
 mye ccoch-a nil-e ses-sup-ni-ta.
 and follow -INF stand up-INF stand up-AH-IN-DC

When I saw that Mr.E, who spoke sporadically while looking at study room on the opposite side as he thought about something, stood up after picking up a tiepin from a table, and then opened a drawer to take out the new handkerchief to put it into his packet, I decided to stand up to leave also, saying f) [you are going some where. You must be busy. Since I also have to stop by some place on my way to home...].

11. g) E ssi nun, kuli kupha-n po-l il un ep-ta-ko manlywuha-n-un tus ha-na
 E Mr TC that rush -RL take care-PRS business TC noexist-DC-QT stop-IN-RL like do-but
 h) na nun nay il un yemlye mal-ko cal ka-la-ko insa lul ha-lya-taka
 I TC my matter TC worry not-and well go-IM-QT greet AC do-intention-but

i) [akka pyenci ha-n kes yo, kukes un kongyenha-n kep i na-se ku-le-n
 previously letter send-IN thing POL that TC unnecessary-RL fear NM have-so that-do-RL
 kes i-yay.yo. akka, cinkokay uywen hanthey cinchalha-ya po-nikka an i- lay-yo. hayekan
 thing be-POL previously Cinkokay doctor from prescribe-INF see-Q not be-RT-POL anyway
 nay il un cal toy-keys-ci-yo... kulemyen ama tto tasi msna poyp-ci mos-ha-l
 my matter TC well become-intention-SUP and then maybe also again meet see-NOM not-do-PRS
 tey-nikka... cengchacang eynun yelekaci uymi lo. komantwu-n-un-key coh-keys-ci-yo]
 guess-Q station in several meaning by stop-IN-RL-AD good-intention-SUP-POL
 ha-ko son ul nay mil-es-sup-ni-ta.
 say-and hand AC give-push-PST-AH-IN-DC

Even though Mr. E seemed to stop me saying g) that he was not busy, I offered my hands saying i) [I sent you a letter because I was scared. I had a medical examination from a doctor in Cinkogay and the doctor said that I was not pregnant. Anyway I will be OK. Since I will not be able to see you again.... It would be better not to go to a station to see you off, for several reasons] although I was about to say h) not to be worry about me and to be well.

12. E ssi nun kwi ka penccek ttuywu-n-un tus i nwun ul ttokpalo ttu-ko camkan
 E Mr TC ear NM suddenly open wide-IN-RL like NM eyes AC straitly open-and momentarily
 chie-ta po-taka,son ul cwu-mye, j] kule-l-they-ci-yo. na to neme hungpwunhay-se ku-le-si-n
 look-and see-and hand AC give-and so-PRS-case-SUP-POL I also so worry-so that-do-SH-RL
 cwul al-as-sup-ni-ta.] ha-ko wus-es-sup-ni-ta.
 way know-PST-AH-IN-DC say-and smile-PST-AH-IN-DC

He looked me strait in the eye for a moment as something changed on his eyes and he smiled, saying j) [I thought so too. I guess that you must be nerveous] while he shook hands with me.

13. elkol eynun hwakilhi ansimha-yas-ta-n-un huysayk i salcak cin-a ka-s-una ku wusum
 face in clearly relieve-PST-DC-IN-RL smile NM slightly pass-INF go-PST-but that smile
 un ilcong uy coso katha-s-sup-ni-ta.
 TC one kind GN derision like-PST-AH-IN-DC

Even though a glad countenance of relief appeared for a moment in his face, his smile was seemingly derisive.

(91-92)

The first exchange from examples 1 to 4 is involved with both character's concern for the well-being of the other. The second exchange in example 5 consists of the indirect speech presentation of Mr.E making his apology for not replying Ceng-in's letter in which she reveals that she is pregnant and asks him to take her to Germany. The third exchange from example 6- 9 talks about the direction of their relationship whereas the fourth exchange is engaged in the talk required to enact the end of their dialogue. Based on four exchanges, the thematic content is closely linked with the interpersonal function. Except

for the third exchange, the speech functions, including politeness and the indirect speech act, prevail in the thematic content in the dialogue because the thematic content only provides the surface of the semantic meaning. Rather, the purpose of the dialogue is served primarily by the speech functions, such as Ceng-in's imposition upon Mr. E to request help in rescuing her from her difficulties, and Mr.E's attempts to avoid this responsibility. The framing clauses function as a way of providing Ceng-in's interpretation and evaluation of Mr.E's real intention through a depiction of her mental state and action in response to Mr.E.

The thematic content in the first exchange for the dialogue is an expression of both characters' concern for the other's well being. In this sense, the first exchange consists of Mr.E's opening move when she asks about Ceng-in's well being and the supporting move of Ceng-in answering the question. However, the speech function realized in the strategy of dialogue complicates this structure in the sense that it constitutes a social relationship based on unequal power relations and distance. Although Mr.E uses the polite speech level as a way of respecting Ceng-in, the opening move by E in the conversation is associated with the 'other-oriented token' (Laver, 1975), in that Mr.E occupies a superior power status by beginning the conversation with the subject that is oriented to Ceng-in. It is ironic that E, who is deeply involved with Ceng-in's predicament, shows sympathy for Ceng-in's circumstances. It indicates that E distances himself from Ceng-in's predicament.

E's opening move is followed by Ceng-in's supporting move which gives consent to E's preceding utterance about her stuffiness and in turn uses her stuffiness as an excuse for Ceng-in's sudden visit to E. Moreover, the imposition of Ceng-in when she

wants E to intervene in Ceng-in's predicament is mitigated by the clause saying that she would just like to see him before he leaves. Ceng-in also minimizes the imposition by suggesting another reason for her outing as an intention to see K, even though Ceng-in is so desperate that she does not have enough serenity of mind to visit her friend. This strategy serves to save Ceng-in's face as a way of covering her desperation.

The framing clauses reflect primarily Mr.E's actions supplementing the dialogue in conveying a narrative event, and Ceng-in's evaluation and judgment of, and her mental state in response to, Mr. E's action and speech. The material process constitutes Mr. E's action, such as having an outward demeanor of surprise in example 1 and the change of face in example 2. Ceng-in's judgment and evaluation on Mr.E's attitude expressed through his speech and action are marked by modalization, with modal adverbs, such as *cengcwunghuy* (politely), *nollantusi* (unexpectedly), and a modal auxiliary verb *anhun ket kathta* (it does not seem like) in example 1. The judgement and evaluation are also expressed through the use of the modal adjective *kwuchiantha* (irritating) modifying Mr.E's look in example 2. In this sense, the action and speech of Mr.E are mediated by Ceng-in's perception. Ceng-in's emotion of anger in response to Mr. E's speech or action is expressed through the use of a mental clause in example 4. The contradiction between the mental state and the verbal strategy is marked by a conjunctive suffix (*u*)*na* which indicates that, despite her anger, she utters a supporting move represented in example 3.

The second exchange constitutes the summary of dialogue by an indirect speech presentation of Mr. E in example 5. The thematic content in the second exchange is E's excuse for not responding to Ceng-in's letter. Ceng-in's evaluation and judgment of Mr. E's speech are expressed through *pyenmyeng* (justification), by being modified by the

indirect speech of Mr.E. The behavioral process of Mr.E's avoidance, as well as Ceng-in's request for Mr.E's intervention, depicts not only Mr.E's action in regard to the narrative event, but also signifies the strategy of non-involvement in a dialogue by refraining from mentioning it.

The third exchange is involved with the main topic of their conversation, which is the further progression of their relationship. The opening move initiated by Mr.E brings up the topic of the unwanted marriage of Ceng-in by asking about the day of the marriage through a circumstantial relational process. However, it is evasive in the sense that he distances himself from Ceng-in's predicament by bringing up the topic of an imminent marriage, rather than addressing the matter of Ceng-in's request and their relationship. The opening move of E is followed by Ceng-in's intentional silence, as is displayed in example 8. This non-compliant silence can be seen as the challenging move against E's opening move.

The reopening move of E in response to non-compliant silence brings up the issue of an unwanted marriage again in example 9. It illuminates the unequal power relations between Ceng-in and Mr.E, in the sense that Mr.E persuades Ceng-in to give in to the arranged marriage, and by confining his comments on the marriage, and through this strategy, Mr.E also maintains distance from Ceng-in's problem. Within the reported speech e, Ceng-in, despite the ellipsis in the sentence, is posited as an actor in the material processes denoting actions regarding different options, whether she goes to Japan, as stated in sentence 2 or gets married, as stated in sentence 3. In this way, Mr. E suggests what Ceng-in should do in order to take further action. Since the material process of issuing a passport is negated as an impossible option and the action of going to

Japan is described as *ilpan* (the same), it is clear that a temporary option cannot settle their relationship, as is implied in sentence 2. The material process of getting married in sentence 3 is attributed by *tukchayk* (best solution) in the relational process. The mood of the sentences is comprised of the declarative (sentences 3 and 4) and the interrogative constituting a rhetorical question (1 and 2) of which the speech function is an offer or command. The modalization *keys* combined with *ci* in sentence 3 and *ci* in sentence 4, both of which are combined with the sentence ender *(e/a)yo* denoting the polite speech level, constitutes Mr.E's attempt to build up a social relationship based on solidarity with the argument, as a way of persuading her. E persuades Ceng-in to accept an unwanted marriage which means to reject Ceng-in's previous request to take her to Germany with him. By limiting the topic to the marriage, E evades personal involvement in Ceng-in's circumstances.

The framing clauses in example 7 and 8 demonstrate Ceng-in's evaluation and judgment of E's speech. For instance, example 7 illustrates the evaluation and judgment of Ceng-in of E's opening move, which comes with the change of speech style to the polite speech level with a subject honorific positing a low level of affective involvement. The modality in example 7 constitutes Ceng-in's perception and evaluation of Mr.E's attitude, which is expressed through his use of the polite speech style, so that the modal auxiliary verb *~ket kaththa* (it seems that) and modal adverb *kkaktusi* (politely) in example 7 displays Ceng-in's evaluation of Mr.E's speech style. Ceng-in's judgment upon Mr.E's speech in example 9 is expressed through the modal adjective *hwunkye pisushata* (like instruction) modifying *mal* (words) in example 8. In this sense, the framing clause

indicates Ceng-in's dissatisfaction with Mr.E's intention as it is expressed by his conversational strategy.

The fourth exchange is involved with the closure of the conversation without giving Ceng-in a chance to respond to Mr. E's utterance denoting an indirect rejection of Ceng-in's request in the previous letter. The fourth exchange consists of Mr.E's non-verbal gestures and Ceng-in's compliance with Mr. E's intention to close the dialogue. Some of the framing clauses in the fourth exchange function as a move or part of a move. The gesture of E depicted in Ceng-in's perspective in example 10 can be interpreted to mean that he has to leave for some business. However, it is non-verbal utterance that indirectly attempts to close the conversation as well as end the discussion. The framing clause in example 10 becomes part of Ceng-in's supporting move by constituting Ceng-in's action of standing up in compliance with Mr.E's indirect request to leave, whereas the direct speech in example 10 gives her an opportunity to save face by providing her with an excuse for leaving. In Mr. E's indirect speech in g, E challenges Ceng-in not to leave, but the strategy of E is merely an expression of politeness. Ceng-in does not directly respond to E's request, but instead provides him with false information through an opening move of stating that she is not pregnant. In this way, Ceng-in saves face by avoiding the position of one who is desperate to hold him back. The following response of E to Ceng-in's information is the supporting move of validating the false information by saying that he "thought so too." In this sense, E reveals that he does not want to acknowledge and be responsible for Ceng-in's unwanted marriage and pregnancy.

Ceng-in's evaluation and judgment still penetrates the framing clauses through the particles *chelem* (like) and *tusi* (as) denoting comparison such as *mwuesul*

sayngkakanun salamchelem(as he thinks about something) and *kwika penccek ttuywununtusi*(as his ears prick up) that alludes to Ceng-in's own perception of Mr.E's appearance signaling his true intention. In another example, the first clause in example 13 constitutes Ceng-in's perception of E's smile as the modal adjective *piwusta* (deride) marked by the modal auxiliary verb *kes kaththa* (it seems that).

6.4.2.4 Banishment from the marriage by the husband (dialogue)

As is shown in extract 11, the dialogue between Ceng-in and her husband is the critical moment in the narrative in the sense that the husband asks her to leave his house, indicating that this is the end of their marital relationship.

Extract 11

Exchange 2

- 1.무섭은沈黙이 머리우를 壓倒하야옵니다. 2.一分 二分 五分 六分…… 내머리우에서 때각어리는 時計소리만은, 수- 수- 하시는 괴로운숨소리와 長短을 마칩니다. 3.벌서 十 分이 지났습니다.
- 4.열두시時가 땡땡춧습니다. 5.그러나 亦是 死와가튼沈黙은 또다시 繼續합니다. 6.어느덧 나의마음은 沈靜하야왔스나, 沓沓한症은 漸漸甚하야질 뿐이엇습니다. 7.참다못하야 나는 입을 벌엿습니다.
- 8.「인제 주르시지요.」
- 9.「……………」
- 10.「자리를 예다 퍼드릴까요.」
- 11.그러나 당신은 如前히 눈을 감고 안즈섯슬뿐이엇습니다. 12)醉氣에 못이기어 그러섯던지, 이마入살을 더욱더욱 찻흐리실 따름이엇습니다. 13)나도 고개를 숙이고 안젧섯습니다.

1. mwusep-un chimmwuk i meli wu lul appakha-ya o-p-ni-ta.
scare-RL silence NM head above AC press-INF come-AH-IN-DC
The fearful silence oppresses my mind.

2. ilpwun ipwun opwun ywukpwun nay meli wu eyse ttaykkakeli-n-un sikyey soli man un,
a minute two minute five minute six minute my head above from tickle-IN-RL clock sound only TC
swu-swu- ha-si-n-un koylowu-n cangtan ul machi-p-ni-ta.
sound of panting do-SH-IN-RL suffer-RL rhythm AC tune-AH-IN-DC
One minute, two minutes, five minutes, six minutes... the sound of the clock imprints on my mind sing in
tune with the sound of your panting breath.

3. pelse sipnyen i cina-s-sup-ni-ta.
 already 10 years NM pass-PST-AH-IN-DC
 Ten minutes have already passed.

4. yeltwu si ka ttyengttyeng chye-s-sup-ni-ta.
 12 o'clock NM ding sould-PST-AH-IN-DC
 The clock sounds 8 oclock.

5. kulena yeksi sa wa kath-un chimmwuk un tto tasi kyeysocha-p-ni-ta.
 however also death with lik-RL silence TC also again continue-AH-IN-DC
 However, your silence like death continues.

6. enutes na uy maum un chimcamha-ya wa-s-una, kapkapha-n cung un cemcem simha-ya ci-l
 finally I GN heart TC calm-INF come-PST-but stuffy-RL symptom TC more worse-INF become-PRS
 ppwun i-es-sup-ni-ta.
 only be-PST-AH-IN-DC
 Finally my mind begins to calm down but the suffocation is getting worse.

7. cham-ta mos-ha-ye na nun ip ul pel-yes-sup-ni-ta.
 endure-and not-do-INF I TC mouth AC open-PST-AH-IN-DC
 I open my mouth because I cannot endure it any more.

8. [incey cwumu-si-ci-yo.]
 now sleep-SH-RQ-POL
 [why don't you go to sleep]

9. [.....]
 9. [.....]

10. [cali lul yey-ta ph-ye tuli-lkka-yo.]
 bed AC here-in open-INF do-Q-POL
 10. [Do you want me to make a bed here?]

11. kulena tangsin un yecenhi nwun ul kam-ko anc-us-yes-ul ppwun i-es-sup-ni-ta.
 however you TC still eyes AC close-and sit-SH-PST-PRS only be-PST-AH-IN-DC
 However, you sat motionless, closing your eyes.

12) chwiki ey mos iki-e kule-s-yes-te-n-ci, imassal ul tewuktewuk cciphuli-si-l ttalum i-es-sup-ni-ta.
 drunk in not win-INF so-SH-PST-RT-RL-NOM forehead AC more twist-SH-PRS only be-
 PST-AH-IN-DC
 Your forehead became furrowed as you grew drunk.

13) na to kokay lul swuki-ko anc-ess-es-sup-ni-ta.
 I also neck AC bend-and sit-PST-PST-AH-IN-DC
 I also sat hanging my head.

Exchange 4

1. 「1 모든것이 내八字요. 2 그런運數를 타고난 以上에야 하는수잇소. 3 아모말도 할必要 업소. 4 또 들을必要도업소. 5..... 來日 떠나주우. 6 그뻘게는 내 힘으론 하는수업스니까. 7 생각해서 彼此에 조토록하는수뻘게 업소. 8 서울로가서 어떻게하는것은 나는 몰으우. 9

모든 것이 내잘못 내不察인지모르지만, 이以上 名譽까지 犧牲하는 수는업스니까, 그點은 汲히 생각해주어야 겠소」

2.목이 매여올때마다, 큰기침을하셔가며 겨우 말슴을 맺고, 고개를 다시숙이시고 흠흠늑기시는 貌樣이었스나, 나는 그대로 무릅우를 내려다보고안것슬수맞게 업섯습니다.

1. [1 motun kes i nay phalca yo. 2 kule-n wunswu lul tha-ko na-n isangeyya ha-n-un swu iss-o.
every thing NM my fate POL so-RL fate AC take-and born since do-IN-RL way exist-BLN
3 amwu mal to ha-l philyo eps-o. 4 tto tul-ul philyo to eps-o. 5nayil
Any word also do-PRS need noexist-BLN also listen-AC need also noexist-BLN tomorrow
ttena cwu-o 6. ku pas keynun nay him ulon ha-n-un swu eps-unikka.
leave give-BLN that beyond in my power instrument do-IN-RL way noexist-Q
7.yangkakha-yse phipi ey co-tholok ha-n-un swu paskey ep-so. 8 sewul lo ka-se ette-
think-so each other in good-to do-IN-RL way only noexist-BLN Seoul DR go-and how-
khey ha-n-un kes un na nun molu-wu.
AD do-IN-RL thing TC I TC don't know-BLN
9. motun kes i nay calmos nay pwulchal i-n ci moul-ciman, i isang myengyey kkaci
every thing NM my mistake my fault be-IN case don't know-but this beyond honor to
huysayngha-n-un swu nun eps-unika, ku cem kiphi syangkakha-y cwu-eya-keyss-o.]
sacrifice-IN-RL way TC noexist-since that point deeply think-INF give-obligation-intention-BLN
1. a)[1What happens is due to my fate. 2Since I have a fate like this, I cannot do anything about it. 3You
don't need to say anything. 4I don't need to listen anything. 5Please leave by tomorrow. 6 I cannot do
anything except that. 7We will think over it and handle this problems in a way that is appropriate for us. 8I
don't know what you do in Seoul. 9Even though it may be all my fault, you should understand that I cannot
degrade my honor.]

2. mok i mey-ye o-l ttay mata, khun kichim ul ha-s-ye ka-mye kyewu malsum ul mays-ko
throat NM choke-PRS when ever big coughing AC do-PST-INF go-while barely speech AC finish-and
kokay ul tasi swuki-si-ko hulkhulk nukki-si-n-un moyang i-ess-una, na nun kutaylo mwulup ul
neck AC again bend-SH-and sound cry-SH-IN-RL seeming be-PST-but I TC intactly lap AC
wu lul nayl-ye ta poko ance-s-ul swu paskey eps-es-sup-ni-ta.
above AC down-INF and see sit-PST-AC way only noexist-PST-AH-IN-DC
When you could barely finish your speech when you choked with tears, it seemed that you bursted out
crying and bending your head but I could only sit there looking down at my own lap.
(101-102)

There are four exchanges: the setting of the conversation between Ceng-in and the husband when the serving maid is asked to leave the room, Ceng-in's suggestion to her husband to go to bed, the husband's request for Ceng-in to leave home, and the husband's confirmation of the previous request. Througout the exchanges, the husband dominates the conversation by keeping silent as a way of making Ceng-in uncomfortable. The dialogue between Ceng-in and her husband, however, is comprised of the request of the husband and the silent submission of Ceng-in to the husband's decision. In contrast with

the representation of the husband's voice that is articulated in direct speech presentation, the voice of Ceng-in is represented implicitly in a thought presentation and mental process that is imprisoned in the interiority of Ceng-in rather than being an explicit articulation. A particular way of speech and thought presentation assigned to the characters reveals that there is an unequal power relation between Ceng-in and her husband. The structure of the exchange embodies the power-relation in which the husband initiates the conversation on the important issues, and this can be seen as the opening move while Ceng-in takes on the supporting move manifested in the form of silence as the sign of subservience to the husband's request. Due to the length of the conversation and the repetition of the similar use of language, I will only examine the second and third exchanges below.

In the second exchange, the dialogue is comprised of Ceng-in's opening move of suggesting that her husband go to bed, in examples 8 and 10, and this is followed by the husband's challenging move of being silent, which is constituted by the reported symbol in example 9 and the husband's gestures, such as closing his eyes and sitting still when he challenges Ceng-in's proposal, as constituted by the material process in example 11. The initiation of the conversation by Ceng-in is the opening move in response to the husband's silence in evading the uncomfortable circumstances. The style of Ceng-in's utterance confirms the power relation between Ceng-in and the husband. Ceng-in's utterance in example 8, constituted by the propositive sentence type denoting speech function as a proposal, attempts to challenge or break the silence. However, it is followed by silence, and this serves as a challenging move. The re-opening move of Ceng-in in example 10 functions as a suggestion, although it is constituted by an interrogative

sentence type when she asks whether she should prepare a comforter for him. However, in response to the husband's gestures of sitting and twisting his forehead in the manner of challenging her re-opening, in examples 11 and 12, Ceng-in gives in by bowing her head as a sign of guilt, in example 13.

The framing clauses constitute the mental state of Ceng-in in response to the husband's silence throughout the exchange. In this sense, the framing clauses serve to embody Ceng-in's mental state as a way of creating the character's interiority in the convention of the narrative genre. The material process in examples 1 through 5 constitutes Ceng-in's mental state of nervousness. In example 1, the silence of Ceng-in's husband is a tactic which she finds oppressive. Example 2 constitutes the sound of the clock in tune with the sound of the panting breath of the husband, which is followed by Ceng-in perception of time passing and the ringing signaling midnight, in example 3 and 4. The behavioral process of the husband's silence is perpetuated in example 5, and the mental process constitutes Ceng-in's feeling of being both calm and suffocated. The depiction of Ceng-in's mental state indicates how the continuation of the silence is posed when the husband forces Ceng-in to the edge. The conjunction *kulena* (however), in example 5, denotes the depiction of a gloomy scene in the dialogue by the contrast between the passing of time and the continuation of silence, whereas the conjunctive suffix (*u*)*na* in example 6 constitutes the contradictory mental state of Ceng-in, which is between calmness and suffocation and is provoked by the silence of her husband.

The unequal power relations between Ceng-in and the husband are constructed in the fourth exchange. The husband's opening move in the reported clause a of example 1 embodies a request in the guise of mild politeness. First of all, the husband explicitly

expresses his command in a declarative sentence type by asking Ceng-in to leave his house, in sentence 5 of the reported speech. Moreover, he cuts off the opportunity for Ceng-in to justify or excuse her pregnancy by using *pilyoepta* (don't need to) in sentences 3 and 4 of the reported speech. The mild politeness is constituted by the auxiliary verb *e/a chwuta* in sentence 5 of the reported speech, denoting the modal meaning of asking others to do something for the speaker's benefit. In this sense, the husband's request is conjoined with the minor suggestion of politeness in order to mitigate the tension of coercion in a command by attributing it to his own benefit rather than to Ceng-in's responsibility. The auxiliary verbs indicating capability, such as *swu issta*, implicating the rhetorical question that is interpreted as the negative 'cannot', *swu epta* (cannot), and *swupaskey epta* (cannot help but only) collaborate in constituting the excuse of the husband's request, such as the inevitability of the dissolution of their marital relationship. In response to the husband's utterance which is followed by the husband's behavior process of crying, Ceng-in takes up the supporting move through the material process of sitting in silence in example 2. Moreover, the different uses of the speech level with which the two characters address each other are unequal in the sense that Ceng-in uses a polite speech level while the husband uses the blunt speech level mixed with the polite speech level, a combination which is used to address someone of the same or inferior social status.

6.4.3 Embedding the other's epistle

As I mentioned earlier, this epistle is written in response to Ceng-in's husband's previous letter stating his determination to forgive Ceng-in and accept her again. The

husband's letter triggers Ceng-in's desire to repent and confess her secret life involvement in free love before she commits suicide. The husband's epistle is partially drawn into the text in order to share her revelation through her husband's epistle. In this sense, it is important to analyze the direct quotation of the fragment of the husband's letter and, in turn, to look at the framing clauses depicting her state of mind in response to the letter. The mental response to the husband's letter is constituted by the behavior process of crying depicted as a higher level of revelation. The fragment of the husband's epistle deals with forgiveness and love as it is bound up with Christian discourse of which the generic structure is relevant to the argument in contending and persuading Ceng-in to reconcile with him, as is shown in extract 12.

Extract 12

1. 그러나,
「…………1 나에게對한 貞仁氏는 쏘이요. 2 愛냐 名譽냐의問題가 아니라, 愛냐 死냐의 問題요. 3 信仰에 徹底하면, 愛냐 死가 問題가 될理가업다고 할지모르나, 나에게對하야는, 愛업고는 信仰도 업고, 信仰업고는 愛도 업소. …………… 4 貞仁 氏를 엇는 것! 5 그것이 나에게는, 굿세게 그리고 眞正하게 生에 부드쳐보라는最初의 努力이오. 6 나는 弱하오. 7 그러나 弱하기때문에, 强者가되라하고, 8 또될수잇소. 9 弱한나는 名譽를버리고, 强한나는 愛와 信仰을 어드라고, 쏘을 바쳐서 苦鬪하라하오. ………」
2.여기까지 겨우 넓은 나는, 울었습니다… 3. 只今도 읍니다. 4.一生을通하야, 單한번 貴엿은눈물을 흘려 보았습니다. 5.나의二十年이라는生涯에, 무엇을 하얏느냐고못거던, 울었다고對答하야주십시요.… 6. 나의 눈물은 나를淨케하얏습니다.

1. kulena, [1 na eykey tayhan cengin ssi nun cen i-yo. 2 ay nya myengyey nay uy mwuncey ka however I to about Ceng-in Miss TC all be-POL love or fate or GN matter NM ani-la, ay nya sa nya uy mwuncey yo. 3. sinang ey chelceha-myen, ay na sa ka not-and love or death Q GN matter POL religion in stick-if love or death NM mwuncey toy-l kes ep-ta-ko ha-l-ci molu-na, na eykey tayhayanun, matter become-PRS thing noexist-DC-Q say-PRS-NOM don't know-but I to about ay ep-konun sinang to ep-ko, sinang ep-konun ay to ep-so…… 4. cengin ssi love noexist-if religion also noexist-and religion noexist-if love also no-exist-BLN Ceng-in Miss lul es-n-un kes! 5 ku-kes i na eykey nun, kusseykey kuliko cincengha-key sayng ey AC earn-IN-RL-thing that-thing NM I to TC strongly and honest-AD life in putuc-ye po-lya-n-un choycho uy nolyek i-o. confront-INF see-intention-IN-RL last GN effort be-BLN

6. na nun yakha-o. 7. kulena yakha-ki ttaymwuney, kang-ca ka toy-lyha ha-ko. 8 tto toy-l
 I TC weak-BLN however week-NOM because the strong NM become do-and also become-PRS
 swu is-so.9 yakha-n na nun myengyey lul peli-ko, kangha-n na nun ay wa sinang ul etu-lyha-ko,
 way exist-BLN weak-RL I TC fame AC abandon-and strong-RL I TC love with fate AC earn-
 intention-and
 cen ul pachye-se kothwuha-lyha ha-o.]
 all AC devote-so struggle-intention do-BLN

However,

[1 To me, Mrs. Ceng-in is everything. 2[You] are not the matter of either love or a good name but the
 matter of love or death. 3 Even though someone might say that love or death dose not matter if one is
 totally true to a faith, to me if there is not love there is not a faith and if there is no faith, there is no love....
 4 To have Mrs. Ceng-in again. 5 That is my first effort with which I face life strongly and sincerely. 6 I am
 weak. 7. But because I am weak, I intend to be strong. 8 I can be strong. 9 In order that I throw away a
 good name, though I am weak and that I gain love and faith, if I can be strong gain love [I] struggle with all
 my heart.]

2. yekui kkaci kyewu nilk-un na nun, wul-es-sup-ni-ta.
 here by degree read-RL I TC cry-PST-SUP-IN-DC
 I cried after reading this.

3. cikum to wup-ni-ta.
 now also cry-IN-DC
 I am crying now too.

4. ilsayng ul thongha-ye, tan hanpen kwiyp-un nwunmwul ul hull-ye po-as-sup-ni-ta.
 whole life AC through-INF only once precious-RL tear AC drop-INF see-PST-AH-IN-DC
 I shed precious tears for the first time in my live.

5. na uy isipnyen i-la-n-un sayngay ey, mwues ul ha-yas-nunya-ko mwus-keten, wul-es-ta-ko
 I GN 20years be-DC-IN-RL life in what AC do-PST-Q-QT ask-if cry-PST-DC-and
 taytaphay cwu-si-p-si-yo.
 give-SH-AH-RQ-POL
 If someone asks what I have done throughout the twenty five years of my life, please answer them by
 saying that I cried.

6. na uy nwunmwul un na lul ceng-khey ha-yas-sup-ni-ta.
 I GN tears TC I AC purify-AD do-PST-AH-IN-DC
 My tears purify me
 (109)

The complicated way of attributing agency is concluded with the repentance of Ceng-in
 in which the agency of Ceng-in's repentance is Ceng-in's husband, especially in the letter
 of her husband saying he forgives Ceng-in's immoral conduct and will accept even the
 baby. Although Ceng-in attributes the agency to her husband who are responsible for the
 failure of marriage in the beginning, he is the one who causes Ceng-in to repent in the
 end of the story. The husband's genuineness in contrast with Ceng-in is worth noting for

the suggestion that Ceng-in eventually submits to her husband by loving him, although she had been forced to get married to her husband in the beginning. This contributes to the effectiveness of the husband's letter of forgiveness which leads Ceng-in to a condition of complete subservience.

The fragment consists primarily of the intensive type and the existential process as a way of ordering different concepts in order to assert a particular standpoint in an argument. Ceng-in is attributed by *cen* (everything) in sentence 1 and by the matter of *ay* (love) or *sa* (death) rather than the matter of *ay* (love) or *myenyey* (a good name) in sentence 2. In this construction, the husband stresses the importance of Ceng-in because there is the option of either taking her back or dying. In this sense, Ceng-in is posited as an indispensable being for the husband. In sentence 3, *sinang* (faith) is equated with *ay* (love) throughout the existential process. Moreover, the material process of the action of taking Ceng-in back (*Ceng-in ssilul esta*) enclosed in the relative clause modifying the defective noun *kes* in sentence 4 is attributed by *choyhouy nolyek* (the first effort) that confronts the life in sentence 5. Meanwhile, the logical transition from a weak man to a strong man occurs from sentence 6 to sentence 7. In sentence 6, the husband attributes weakness to himself by *yakhata* (weak) in relational process. However, sentence 7 constitutes an identifying mode of relational process with *kangca* (strong man) combined with *toyta* (become). In sentence 8, the material process of the main clause indicates the husband as an actor who fights hard in devotion to a cause. A weak man is engaged in the action of throwing away a good name, while a strong man attempts to gain love (*ay*) and faith (*sinang*).

The negation of the existential process in both the embedded clause and the embedding clause linked by the suffix *konun* (if) indicating a condition, in sentence 3, constitutes the equation between *ay* (love) and *sinang* (a faith) through a formula such as *[ay] epkonun* (if there is no love) \sim *[sinang]epta* (there is not a religious faith) and vice-versa. The conjunction *Kulena*, in sentence 7, transposes the husband's own weakness in sentence 6 into his ability to become a strong man who is able to reconcile with Ceng-in. The demonstrative pronoun *kuket* (that), indicating the material process of taking Ceng-in back in sentence 4, is attributed by *choychouy nolyek* (the first effort) in sentence 5.

The revelation of Ceng-in through her husband's letter of forgiveness is expressed by a behavioural process, as is shown in the framing clauses. The behavioural process mediates between a material and mental process in the sense that it depicts action accompanied with a mental process. The behavioral process expressed with a verb such as *wulta* (to cry) in example 2 and 3, and *nwunmwulul hulita* (to drop tears) in example 4 are the behavior which are an effect of Ceng-in's mental revelation caused by her husband's declaration of his intention to take her back due to love, which is equated with religious faith. The behavioral process of crying is a very significant state that is posited as the most important moment of her life, as stated in example 5 in an indirect speech presentation. *Nwunmwul* (tears), which is the result of the behavioral process, is posited as an actor of the material process in example 6 that purifies (*cenghwahata*) Ceng-in.

In the interpersonal function, the blunt speech level used by the husband in the fragment of the husband's letter and the deferential and polite speech level used by Ceng-in in the framing clauses constitute the relationship between Ceng-in and her husband, which is based on power. In the husband's letter the addressee term like Ceng-in *ssi*

(Dear Ceng-in) and the pronoun *na* (I) is used. However, the inclusive noun *wuיל* is not used. Rather, the husband, referred to as *na* (I) has power as the agent of the action and the attribution, whereas Ceng-in is the goal of the action and the carrier that is attributed. Therefore, the pronoun constitutes an unequal power relationship between the addressor (the husband) and the addressee (Ceng-in) in the epistle genre. The Mood of all the sentences is of the declarative sentence type denoting the assertion in argument. In sentence 6 *kangcaka toyta* (to become a strong man) is repeated twice, combined once with modulation(*u)lya hata* (intend to) and once with modality (*l) swu issta*(can) displaying the husband's strong intention and his confidence in his reconciliation with Ceng-in in constituting argument. The framing clauses constitute the epistle genre of which the addressor is Ceng-in as she communicates under unequal power relations in the polite and deferential speech level. The mood constituted by the declarative sentence type is involved with a statement of her mental state in response to the husband's letter, rather than with an argument. In this sense, it is relevant to the epistle genre rather than the argument genre.

6.5 Conclusion

In analyzing *Ceyya* ('Night in Seclusion'), I concentrated on how the use of language articulates the voices of the New Woman in response to the voices of modern patriarchy through its relation to different genres that are drawn into the text. The voices of Ceng-in shift from one social subject to another, according to whether the voice is associated with radical feminism or modern patriarchy. In general, the voice of Ceng-in

in the past constitutes the viewpoint of radical feminism, while the voice of Ceng-in in the time of narration is associated with the viewpoint of modern patriarchy, even though the voice of radical feminism partially succeeds in insinuating itself into the voice of a narrator. My main concern has been on how the voices of different world views are constituted by the use of language in its relationship with genres. In this sense, genres arrange and configure different voices with a particular use of language.

In the argument section, Ceng-in's voice is involved with the construction of the genuineness of her confession through the epistle genre. Ceng-in, as a narrator in the argument genre, is associated with modern patriarchy as she criticizes herself in the past when she was engaged in free love with other male intellectuals, even though she also attacks her husband and the patriarchal family system for forcing her into an unwanted marriage. The internal monologue genre draws on the voice of Ceng-in in the past when it articulates free love and her individual desires in opposition to patriarchal morality, whereas the sole speech of others represents the voice of modern patriarchy which attempts to depict Ceng-in as no better than a prostitute. The tension between different subject positions configured by the internal monologue and the sole speech presentation of others is collapsed by the flaming clauses in which Ceng-in, in the voice of the narrator, sides with modern patriarchy.

Throughout argument section, the material process and the relational process are the significant constituents of the argument, in the sense that the material process is either involved with the materialization and characterization of the abstract concept or the constitution of the agency of narrative event, whereas the relational process is engaged in the attribution and the characterization of a particular action and discourse in the

constitution of the argument. Many cases of the material, mental, and possessive types of relational clauses are embraced in the relative clause or nominalized in order to be attributed by the embedded attributes in the relational process. The mental process constitutes the mental state of Ceng-in, such as cognition, perception, and affect, in both the past and present, and specifically, the husband in the past who is posited as the agency of the narrative event and the association with a particular standpoint. The conjunction and conjunctive organize the sentences and clauses in a logical relation.

The epistle genre dominates throughout the argument section in the interpersonal function, such as in the polite or deferential speech level and the pronouns *na* (I) and *tangsin* (you), in which the text is presumed to be addressed to her husband in the form of a letter, even though the internal monologue and the solitary speech of others are unconstrained by the interpersonal functions of the epistle genre. The speech level and the pronoun usually constitute social relationships based on power and distance. However, the argument is constituted by the mood, such as the declarative and the interrogative constituting a rhetorical question of which speech functions assert a particular standpoint and intensify the assertion. Finally, modality constitutes the narrator's subject position in association with or in opposition to a particular standpoint. The combination of the modal *keys* and sentence ender *ci* with the polite and deferential speech level constitutes a social relationship between Ceng-in and the husband based on solidarity, in the sense that Ceng-in attempts to persuade and entice the husband to agree with her standpoint in the argument.

In the narrative section, the narrative genre dominates the text as a way of narrating events from the time of the return to Korea from studying abroad in Japan to the

time of writing the letter. The narrative event is presented primarily in the summary mode, whereas other genres, such as public speech, poetry, and dialogue, collaborate with the construction of the scenic representation of a narrative event. The narrative section demonstrates how Ceng-in as the New Woman in pursuit of modern values, such as individualism and free love, ends up being branded as fallen woman. In my analysis, I focused on four narrative events presented in a scenic representation, such as the first encounter with Mr.E, the romantic love between Ceng-in and Mr.E, the parting with Mr.E, and the banishment from her husband's house. The first two narrative events are mixed with public speech and poetry. The framing clauses in the poetry genre embody the narrative genre because it conveys the narrative event itself, whereas the framing clauses of the public speech are limited to the comment on the reported public speech. The last two narrative events are dominated by the dialogue of which the speech function and strategy, according to Burton's schema (1980), undertake the depiction of Ceng-in as powerless, whereas the dialogue is circumscribed by the framing clauses that provide the situation and context for the dialogue from Ceng-in's perspective.

In the narrative section, through the material process, the narrative genre constitutes the narrative event in the phase of an abstract linguistically constructing the summary of what has happened, an orientation constituting the action in introducing the place, the time, and the characters of the event, the complicating action constituting what has happened, and evaluation dealing with the action negatively as evaluated by Ceng-in according to Labov's schema (1972). In the public speech genre, the material process materializes the abstract concept by positing it as the actor and the goal of the process in constituting the argument in the public speech genre. In the poetry genre, it constitutes

the actions of a narrator that signal the limitation of the narrator's circumstances. In the dialogue, the material process constitutes the actions of the interlocutors in the framing clause and the non-verbal interactions in the dialogue which function as a tactical move.

The relational process constitutes the judgment and evaluation through attribution and characterization. In the narrative genre, the relational process constitutes the orientation in conveying the time of the event and an evaluation. It also constitutes the argument in public speech and its framing clauses. The mental process primarily constitutes the mental state of the characters throughout the narrative genre, and also shapes Ceng-in's evaluation and judgment in the narrative genre and framing clause of public speech. The behavioral process constitutes the action emerging from a particular mental state which is heavily employed in dialogue constituting the silence denoting non-compliance or rejection. The behavioral process in the framing clauses of the public speech also functions as an evaluation and judgment in undermining the public speech that has occurred in the past. The conjunctive suffixes and conjunctions are used to organize and order the narrative event to show the chronology of the narrative, but is also functions as a way to signal the logical relations between sentences or clauses in the genres constituting argument, such as public speech.

In the interpersonal function, the epistle genre still dominates the narrative section through the constraints of interpersonal function, such as the polite and deferential speech level, whereas other genres such as public speech, poetry, and dialogue are not constrained by the speech level of the epistle genre. Public speech and poetry are constituted by the neutral speech level, whereas dialogue is constituted by different speech levels among the interlocutors based on their power relation. Mood is mostly

constituted by the declarative sentence types denoting the statement whose function is to narrate the events, even though it can function as the assertion in the public speech relevant to the argument. Poetry is constituted by a perceptive mood which is the convention of the traditional poetry in the tone of exclamation. The modality comprising the combination of *keys*, *ci*, and *(e/a)yo* in the framing clause of the public speech constitutes the subject position in asserting argument as well as the social relationship based on the solidarity with the argument. The modality is also used in the framing clause of the dialogue as a way of constituting the evaluation and judgment of Ceng-in on Mr.E's actions or attitudes.

The embedded letters from the husband in the last chapter conclude the confession through the use of a behavioral process in displaying Ceng-in's mental state in response to the husband's letter. The husband's letter embodies the argument genre to persuade Ceng-in to reunite with him again. His letter is filled with Christian discourses that are transposed in the husband's decision to forgive Ceng-in's misdeeds and to accept her again through relational and material processes. In the interpersonal function, the polite and deferential speech level used by the husband constitutes unequal power relations. The declarative sentence, whose speech function is an assertion, is relevant to the argument. Moreover, the husband's intention to reconcile with Ceng-in is expressed through the modality. Ceng-in's response in the framing clause is one of complete submission to the husband's generosity in which Ceng-in's mental state is constituted by the behavioral process of weeping.

CHAPTER 7

SUMMARY AND CONCLUSION

7.1 General theme and writing style

In my dissertation, I have examined four self-narratives, which are divided into three categories. The distinctive features of these self-narratives as different categories are contingent on the differing statuses of writers and their identities represented in the text.

Table 5

Characteristic Features of Categories

Categories	Category 1	Category 2		Category 3
Texts	Na's text	Li's text	Ceng's text	Yem's text
The status of Writers	Renowned New Woman	Woman reader for the women's magazines	Woman reader for the women's magazines	A male writer
The viewpoint	Feminism against patriarchy	Feminism against patriarchy	In line with patriarchy	In line with patriarchy
The purpose	The creation of a counter-narrative against social condemnation of her extramarital relationship and divorce	Arguing about the qualities a man should cultivate in order to be an ideal spouse and lover	Warning the female readers of the dangers of free love	Illustrating how the fallen, sexually adventurous New Woman can end up
Style of writing	+Formal and public oriented +Argumentative and authoritative	+Informal and personal +Argumentative and persuasive	+Formal and public oriented +Instructional and persuasive	+Formal and personal +Confessional and submissive
Genre relations	1. Epistle 2. Narrative(dialogue, embedded epistle, internal monologue, and contract) 3. Argument	1. Epistle 2. Autobiography 3. Narrative 4. Argument	1. Epistle 2. Narrative 3. Dialogue	1. Epistle 2. Argument (internal monologue and solitary speech of others) 3. Narrative (public speech, dialogue, and poetry)

As a first category, I chose Na's self-narrative as the text of a renowned New Woman. The writer Na Hyey-sek was a well-known figure as a New Woman, writer, and artist during the Japanese colonial rule. She was engaged in the woman's movement by proclaiming the new value of feminism in her private and public life, and attracted much public attention. Of particular significance was her self-narrative containing her confession of courtship, marriage, an extra-marital relationship, and divorce, which provoked public outrage at the time. As a writer, she attempts to vindicate her extramarital relationship and divorce in the face of social condemnation, writing as a feminist who identifies that disapproval with the abuses of the patriarchy. In this sense, Na's purpose of writing the self-narrative is to create her own counter-narrative to oppose the social condemnation of her extramarital relationship and divorce.

As a second category, I chose two self-narratives published in the reader's column section in a modern women's magazine. However, the viewpoint of these two texts regarding the issue of free love is bifurcated. Li and Ceng's texts convey the everyday life of the woman in the turmoil of conflict between modernity and tradition affecting their experience of romantic love and marriage. However, Li's self-narrative is in line with proponents of free love, and argues that a man should acquire certain characteristics in order to become an ideal lover and spouse, whereas Ceng's self-narrative confesses her experience of free love as a destructive influence on her life in order to warn women of the danger of free love, since she ends up in the predicament of single motherhood.

The last category is the fictional construction of a woman's self-narrative by the male writer Yem Sang-sep. Yem's text is associated with the viewpoint of modern patriarchy, which views the New Woman's challenge to the patriarchal system as

dangerous, and depicts those women as sexually corrupt and decadent. In the text, Ceng-in is the narrator who confesses to her husband that she has had love affairs with various Korean intellectual men. She submits to him and asks for his forgiveness. In this sense, Yem's text demonstrates a chauvinistic viewpoint by illustrating how the fallen New Woman can come to a bad end, and find herself in need of reclamation.

To sum up, Na and Yem's texts can be positioned as the opposite poles of differing viewpoints, in the sense that Na sides with the ideology of radical feminism which justifies and vindicates her extramarital relationship and divorce, whereas Yem's text demonstrates a negative viewpoint and the patriarchal prejudice against the New Woman by illuminating her repentance after she has fallen. Even though the viewpoints of Li and Ceng's text are bifurcated as feminism and patriarchy, their tone is more mild, so that they can be placed in between the extreme poles of radical feminism and patriarchy. Therefore, Li's argument focuses on the ideal type of man to have as a lover and spouse, which clearly implies that free love is a path to eventual marriage. This is in contrast with Na's text asserting that an extramarital relationship for a woman is acceptable. By the same token, Ceng's text sides with patriarchy as a way of warning of the danger of a romantic relationship, which can make the woman deviate from the path to marriage. However, she does not object to the romantic love relationship itself and highlights how her lover immorally betrays her and the baby inside her, whereas Yem's text emphasizes the New Woman's hypocrisy in exploiting free love to satisfy her sexual desire and be financially supported by her lover.

Writing style and genre relations vary from text to text, according to their viewpoint and the purpose of writing. First of all, Na's text is formal and public-oriented

in the sense that she addresses her vindication and justification to the public reader even though she speaks specifically to her husband as well. However, her main concern is to criticize her former husband and emphatically seek a supportive response from the reader. For this reason, she uses an argumentative and authoritative tone so that she can display certainty and assertion in arguing against the inequity of the marriage and for the justification of her extramarital relationship.

Li and Ceng's texts as a second category are persuasive in the way they attempt to build up empathy and understanding with the magazine's female reader who might share the values and thoughts of the writer. In contrast to the authoritative tone of Na's text, the texts of Li and Ceng attempt to persuade the female readers to agree with the argument in Li's text and come to realize the danger of free love through Ceng's experience as described in Ceng's text. On the other hand, Li's text is informal and personal in the sense that she uses the device of talking to her colleagues and friends in private meetings about her ideal type of man even though her self-narrative is argumentative in nature. Ceng's text is more formal and public-oriented than Li in the way that she conveys her past involvement in free love as means of instructing other female readers of the magazine.

Yem's text is presumed to be personal since he constructs his novel as the personal letter of the New Woman Ceng-in to her husband. However, it is formal because the character of the letter is identical to a will or testament written before her impending death in order to confess her past and ask for forgiveness. In this sense, Yem's text is confessional and submissive.

Na's text is mainly structured in the form of an epistle, a narrative, and an argument. First, the text is related to the mode of epistle. Even though Na produced this writing to publish in the magazine, she clearly expected her former husband to read the text. Moreover, she calls upon a particular type of female reader who can be expected to experience empathy for her case. However, she makes use of the epistle genre to defend herself against negative public opinion and to enlist the female reader in her conflict with the chauvinistic man. Secondly, the narrative genre is prominent in the first serialization of the text. She has written the text in order to justify and defend herself. This is because she has become the object of social criticism and blame for her involvement in an extra-marital relationship. In this sense, her primary concern is to create a counter-narrative of her married life and divorce, and to present her own evaluation of those events in opposition to the gossip and rumors about her life. The narrative genres are mixed and configured by such genres as the embedded epistle, dialogue, internal monologue, and contract. In addition to the epistle and narrative genres, the genre of argument is prominent in the second serialization when she comments on chastity, motherhood, and a woman's status in Korean society. Rather than sharing only her personal thoughts and opinions with the reader, she positions herself as a social critic in affiliation with her status as a woman intellectual.

Li's self-narrative draws the genres of autobiography, the epistle, and the narrative into the text, in addition to the argument genre. The genre mixture is closely linked with the construction of the relationship with the reader. Since the unspecified addressee is not in a specific relationship with the narrator, Li draws on the genre of autobiography in order to provide information about who she is, whereas the genre of the

epistle establishes a close relationship based on sisterhood. The narrative genre reveals the narrator's current life and the circumstances that cause her to think about the main issues in the text. In collaboration with the other genres, the narrator finally begins to contend with the main issue through the use of the argument genre. However, her argument is not authoritative like Na's, in that she takes on the attitude of one who seeks empathy from her female readers by addressing the subject of the ideal man.

On the other hand, Ceng's self-narrative is firmly embodied by the narrative genre in constructing the narrative event, in regard to her free love relationship. In a mixture of genres, Ceng's text draws on the self-narrative as a form of public writing in order to warn the female readers about the dangers of free love. The main structure is heavily constituted by narrative and dialogue in the sense that the dialogue collaborates with the construction of the narrative event in a scenic representation. Even though her purpose of writing is to instruct the female readers and her attitude is relatively formal, it is also persuasive in its illustrating and sharing of her own experience of free love with other female reader. This is the reason that the argument genre does not exist in Ceng's text.

Yem's text is dominated by the generic structure of the epistle genre and it can be divided according to argument and narrative that draw on various genres. The division of the text into argument and narrative is due to the fact that various genres are arrayed for particular purposes corresponding to the division of those genres. The argument section draws on epistle and monologue genres in order to display Ceng-in's self-examination and reflection on her current state and past events. The narrative section describes past events by drawing on monologue, dialogue, and poetry. In this sense, Ceng-in confesses about the process of thought shaping her interiority through argument, and also presents

events in the past through a narrative which culminates in her submission to her former husband.

7.2 Epistle Genre

All of the four women's self-narratives that I analyze in my dissertation are related to the epistle genre to some extent, such as the specific addressee, the internal landscape at the time of writing, the convention of the epistle, and the construction of the value of the writing.

Table 6

Epistle

	Na's text	Li's text	Ceng's text	Yem's text
1. A specific addressee	<p>Anonymous public female reader and the former husband</p> <p>+ Addressee term and pronoun- <i>Chengkwussi, ssi,</i> and <i>wuli</i>)</p> <p>+Speech level (deferential) – (<i>u</i>)<i>pnita, naita, oyta</i></p>	<p>An unspecified female reader as its addressee</p> <p>+Addressee term- <i>enni</i></p> <p>+Speech level (polite)- <i>e/a yo</i></p> <p>+A modal suffix <i>kheys</i> + the sentence ender <i>ci</i></p> <p>+Interrogative and propositive sentence type</p>	<p>Public female reader who might be engaged in romantic love</p> <p>+The addressee term- <i>celmun yeca</i> (young woman)</p> <p>+Deferential speech level- (<i>u</i>)<i>pnita</i></p> <p>+The polite speech level combined with modal suffix <i>keys</i> + the sentence ender <i>ci</i></p>	<p>The former husband</p> <p>+Pronoun: <i>tangsin</i></p> <p>+Deferential speech level- (<i>u</i>)<i>pnita</i> and <i>oyta</i></p>
2. Internal landscape at the time of writing	+Use of emotive verb	+Copular <i>ita</i> - identifying herself as lonesome and as a poor girl	None	None
3. The convention of epistle	+Mental verb <i>palata</i> (desire)- request to the husband to take care of the children and mother and her wishes for his good health	+Action verb <i>ssuta</i> marked by the negation- stop writing	None	None
4. The construction of value of the writing	None	None	<p>+<i>ita</i>- the attribution of value of writing</p> <p>+Mental verb <i>palata</i>: her purpose of writing</p>	<p>+Agency</p> <p>+Judgmental adjective: the attribution of value of writing</p>

First of all, all the narrators of the four texts have a specific addressee in mind. Na's text constitutes a specific addressee, such as the anonymous public female reader and the former husband, through the addressee term and pronoun. Addressee terms indicating the former husband are *Chengkwussi* and *ssi*. Both pronouns are used as the second person when it is addressed to the former husband and the third person when it is addressed to the public reader. Na uses the inclusive *wuli* to include Na and the former husband when she is addressing the public reader in order to apologize for the social turmoil caused by their divorce. On the other hand, the public female reader is included in the exclusive pronoun *wuli* when Na criticizes her husband and men in general. In this way, Na builds up the empathy in unspecified women readers by criticizing the former husband and men in general, whereas she includes the husband as the maker of the apology to the public for their divorce. The deferential speech level (*u*)*pnita*, *naita*, and *oyta* mark both her former husband and the public reader, and this makes the social relationship highly formal.

Li's text constitutes an unspecified female reader through the addressee term, speech level, sentence ender, and sentence type. Li calls upon the female readers by addressing them as *enni* (older sister). Li is also using a casual speech style expressed through the polite speech level *e/a yo*. The sentence ender which is comprised of the modal suffix *keys* and the sentence ender *ci* is a way of seeking the addressee's consent and confirmation in order to build up solidarity with the reader on her argument. Moreover, the interrogative and propositive sentence types function as a means of asking the addressee for consent for her argument and the permission to continue her argument. Through a casual style of language, Li, who is herself a reader of the women's magazine, solicits empathy from the female readers and affirms her dependence on them.

Ceng's text constructs the existence of public female readers who might be engaged in romantic love by using the addressee term *celmun yeca* (young woman). In contrast with Li's text, Ceng does not attempt to build up the personal relationship with the reader. Rather, she uses the third person addressee term indicating the young woman to whom she can give advice and instruction about free love. In this sense, Ceng primarily uses the deferential speech level in order to mark a more formal social relationship between the narrator and the women readers. However, the polite speech level combined with *keys* and *ci* also builds up empathy and understanding by presuming that the reader would sympathize with her difficulty.

Yem's text constitutes the former husband as the addressee by calling him *tangsin* (you), an affectionate addressee term, which is usually used in indicating one's spouse with a deferential speech level. Since Ceng-in in Yem's text is only addressing her former husband who has authority and power to forgive her extra-marital relationship, it is more simplistic and more formal.

The second characteristic of the epistle mode is the display of the internal makeup of the narrator at the time of writing. Na's text constitutes the current mental disposition after the divorce through mental verbs, whereas Li's text constitutes the current mental disposition through the copular *ita* combined with a noun identifying herself as an impoverished and lonesome girl. Ceng and Yem's texts do not have the features which constitute the current mental disposition. In the way of shaping the internal landscape, Na's text is more public-oriented in the sense that she publicly reveals that she is attempting to recover from her trauma from the divorce even though she is in despair. On

the other hand, Li is more concerned about providing a better sense of who she is to the female readers who do not personally know her.

Na and Li texts also draw on the convention of the epistle, whereas Ceng and Yem's texts do not show this. Na's text conveys a farewell and final request through the mental process of a desire, when she asks the husband to take care of the children and the mother-in-law and also expresses her wishes for his good health. Li's text constitutes the narrator's act of ending the writing. As I mentioned earlier, Na's strategy of using the convention of the epistle in conveying a farewell and final request is to show publicly her concern for her in-laws. On the other hand, Li's text makes her writing a more personal dialogue in written form than a formal and public-oriented kind of writing, through the use of the convention of the letter.

Ceng and Yem's texts, which do not display any characteristics of the epistle mode mentioned above, are involved with the construction of the value of their writing, and this is not the case with Na and Li's texts. Ceng's text provides a particular status and meaning for the text through the copular *ita* and the mental verb denoting desire. Ceng evaluates her writing as the record of a tragic life, and the purpose of her writing is meant to be a warning to the female readers of the dangers in a free love relationship, and she employs the attributive noun combined with *ita*. She also displays, through a mental process, her hope that, through her writing, she will prevent other women from being damaged by free love. Similarly, Yem's text is involved with the construction of the genuineness of her confession. Yem embodies Ceng-in's genuineness for the purpose of her letter in minimizing any agency in evading social condemnation. Ceng-in also

applies, through the use of the judgmental adjective, the attribution of meaninglessness to any attempt to evade social condemnation and mend the marital relationship.

7.3 Argument

Argument is prominent in the second serialization of Na's text commenting on chastity, motherhood, and a woman's status in Korean society. In Li's text, the argument genre is exploited in contending that there are characteristics that her ideal type of man should have, and explains, to any woman who might be in the same situation, why a man should acquire them. On the other hand, Ceng's text does not show the characteristics of the argument genre, because she focuses on demonstrating, through narrative and dialogue, how she was betrayed and abandoned by her lover, and does not argue about the negative effects of free love, which makes her text more persuasive rather than argumentative and authoritative. Yem's text has the complicated structure of argument because it draws on the embedded epistle of the husband and the monologue in order to demonstrate conflicting voices in regard to free love, and this results in a submission to the patriarchal ideology, according to which the New Woman should be punished for enjoying sexual freedom outside of the marriage institution.

As Table 7 demonstrates, the generic structure of the argument genre in the texts is comprised of defining the abstract concept, highlighting the issues, and introducing a new topic.

Table 7***Argument***

	Na's text	Li's text	Yem's text
1. Definition of the abstract concept	+Copular <i>ita</i> (combined with the definitional noun modified by the relative clause elaborating and expanding the definition of the noun)	None	None
2. Highlighting the issues	+Interrogative +Rhetorical question +Neutral speech level	+Rhetorical question +the combination of the modal suffix <i>keys</i> +deferential sentence ender (<i>s</i>) <i>upnita</i>	+Rhetorical question +the combination of the modal suffix <i>keys</i> + deferential sentence ender (<i>s</i>) <i>upnita</i> +Deferential speech level
3. Introducing a new topic	+Ontological existence expressed through <i>issta</i> (to exist) and <i>pwusohata</i> (to exist a lot)	+Modal adverb- judgment +Auxiliary verb- obligation +The relative complex predicate- conjecture	+Copular <i>ita</i> (combined with judgmental noun)
4. The expression of thought and opinion	Narrator +Emotive adjective Narrator's personal thoughts and opinions toward the topics Characters +Emotive adjective +Physiological verb denoting a particular psychological state +No modal expression denoting conjecture or guess	Narrator +Emotive adjective Character None	Narrator +Nominalization (a particular action) +Relative clause modifying defective noun <i>kes</i> +Copular <i>ita</i> (combined with judgmental noun) +Copular <i>ita</i> (identifying noun) Character None

Table 7 (Continued)

Argument

5. Embedded Genre			<p>1. Internal monologue: radical feminism</p> <p>+Neutral speech level (independent from the epistle genre)</p> <p>Framing clause: undermining the discourse of radical feminism enclosed in internal monologue</p> <p>+Deferential speech level</p> <p>2. Sole speech of others- in association with modern patriarchy</p> <p>+Plain speech level (unequal power relation)</p> <p>Framing clause: consent to the modern patriarchy in sole speech</p> <p>+Deferential speech level</p> <p>3. Embedded epistle The former husband's desire to forgive and reconcile with Ceng-in</p> <p>+Blunt Framing clause: Ceng- in's revelation</p> <p>+Deferential and polite speech level</p>
-------------------	--	--	---

First of all, the definition of the abstract concept in the argument genre is only displayed in Na's text. This is because Na posits herself as a modern intellectual and attempts to define logically the abstract concept regarding the issues of motherhood, a woman's sexuality, and marriage. Her way of defining the abstract concept is expressed through a particular use of language such as the copular *ita* combined with the definitional noun. The definitional noun is often modified by the relative clause elaborating and expanding the definition of the noun. The definitional noun consists of the abstract Sino-Korean words which are elaborated by relative clauses modifying them. For example, *mosengay* (motherhood or motherly affection) is defined by the abstract words such as *totek* (morality) and *uymwu* (obligation) which are elaborated by the relative clause denoting that women were born with certain qualities and obligations. It is also further characterized by the noun denoting abstract concepts such as *mwuposwucek* (not demanding the reward) and *huysayngcek* (sacrificial). In contrast with Na's text, the texts of Li and Yem do not display any attempt to define abstract concepts. Li does not position herself as a social critic, and therefore, she only shares her thoughts and opinions about the ideal type of man with her fellow readers of women's magazines. The narrator Ceng-in in Yem's text is more concerned about identifying the agency of the failure of a marriage and the cause of her sexual licentiousness than arguing and making a logical case on behalf of broader social issues.

The three texts share similar linguistic features in highlighting the issues for their argument, such as the interrogative sentence type and the rhetorical question in Na's text, the rhetorical question in Li's text, and the interrogative sentence type and the rhetorical

question in Yem's text. However, Na's sentences, structured by interrogative sentence type or rhetorical questions, are combined with the neutral speech level that creates the effect of foregrounding Na's argument by demarcating these sentences from others that are marked by the deferential speech level. In this sense, the manner of highlighting the issues is more oriented to Na in the position of a critic. On the other hand, the sentences constituted by rhetorical questions in Li's text are combined with the modal suffix *keys* and the deferential sentence ender (*s*)*upnita*. This creates the effect that Li induces the fellow readers to agree with the importance of issues that she highlights through the modal suffix *keys* to denote the conjecture of both Li and the fellow readers with deferential sentence enders marking them as the collective addressee. Yem's text exploits the rhetorical questions in order to highlight the issues, which are either combined with the modal suffix *keys* and the deferential speech level or the deferential speech level alone. In Li's text, this functions as a means of attaining consent from the former husband for the reasonableness of her argument. However, even though Li's text constitutes a personal relationship and the bond of sisterhood by drawing the fellow reader into the issues she raises, Ceng-in, in Yem's text embodies the unequal relationship with the former husband in which she confesses her own agency in marital failure and an extramarital relationship by submitting to her former husband's values and judgment.

The third character of the argument is the introduction of the topic. The way of introducing the topic in Na's text is related with ontological existence which is linguistically constituted by *issta* (to exist) and *pwusohata* (to exist a lot). The use of an adjective denoting the ontological existence of a particular subject results in a manner of raising issues that will be more formal and authoritative, when she states the existence of

certain kinds of people, subjects, and problems, and this is then followed by the main argument. On the other hand, the texts of Li and Yem introduce the topic through foregrounding the narrator's thoughts about them. This makes the text more informal and creates the effect of sharing ideas and thoughts with the readers, in Li's text, and with the former husband in Yem's text. In association with the rhetorical structure of the argument in texts, Li's text uses modal adverbs, auxiliary verbs, and the relative complex predicates which mark the sentences in introducing the topic. This use of language brings the narrator's convictions and beliefs into the proposition. Similarly, Yem's text uses the copular *ita* combined with a judgmental noun to attribute and draw attention to certain beliefs and convictions of Ceng-in in regard to the topic. In comparison with Li's text, which is focused on personal thoughts and opinions, the use of the copular *ita* functions as the formal way of attributing the ideas, so that the personal agency is concealed.

Na's text linguistically forms the expression of thought and opinion through emotive adjectives in order to mark her personal thoughts and opinions toward the topic. On the other hand, in the formation of another character's thoughts and opinions, she draws on emotive adjectives and physiological verbs denoting a particular psychological state. What makes Na's status in the argument more authoritative is that she does not use any modal expression denoting conjecture or guesswork when she represents another character's thoughts and opinions. It indicates that Na authoritatively depicts the interiority of others, such as that of the former husband, his friends, and his in-laws, and does so with some degree of derision, in order to promote her own interests. Li's text linguistically forms the opinion of the narrator through an emotive adjective that is limited to a personal response to the issues of the argument in collaboration to the modal

expression that I have delineated in my remarks on the introduction of the topic.

Moreover, she does not present thoughts and opinions of other characters. In this sense, her text is not authoritative but personal and informal. In Yem's text, the expression of thoughts and opinions is confined to the narrator Ceng-in. The linguistic features embodying it are constituted by the nominalization, the relative clause modifying the defective noun *kes*, and the copular *ita* combined with the judgmental noun and the identifying noun. It is intriguing that Yem shapes Ceng-in's utterance as it is associated with the features of defining the abstract concepts in Na's text. The way of constituting her own opinion and thought processes is through the attribution of the noun combined with *ita*, which judges her own action enclosed in nominalization and a relative clause and is identified with herself. In this sense, even though Ceng-in in Yem's text does not undertake the definition of abstract concepts, she uses attribution to present her opinion and thought in a way that makes them abstract and formal.

There is no embedded genre in the argument in the texts of Na and Li. However, in Yem's text, there are embedded genres, such as internal monologue, the sole speech of others, and the embedded epistle of the husband. Internal monologue is associated with radical feminism which is articulated by the voice of Na in the past, whereas the sole speech of others blames and criticizes Ceng-in's licentiousness from the viewpoint of modern patriarchy. However, in the framing clauses, Ceng-in submits to modern patriarchy, so that she goes against the interior monologue and gives consent to the sole speech of others. Linguistically, the aforementioned genres are demarcated from the epistle genre in the neutrality of their speech level, whereas they return to the polite and deferential speech level of Ceng-in in the epistle genre. In the embedded epistle, the

former husband shows his desire to forgive Ceng-in and reconcile with her. In the framing clauses, Ceng-in achieves a stage of revelation and repentance as her weeping indicates. Linguistically, the husband's epistle is autonomous and distinct from Ceng-in's epistle, in which the husband uses a blunt speech level that is addressed to Ceng-in. By embedding different genres in an argument, Yem successfully draws upon the conflicting viewpoints. However, the text ends by slanting into patriarchy.

7.4 Narrative

The narrative is the significant element in the constitution of the texts. In Na's text, the narrative is prominent in the first serialization, so that it recounts her courtship, marriage, extramarital relationship, and divorce. The narrative in Na's text draws on dialogue, embedded epistle, internal monologue, and contract. Dialogue is involved with the scenic representation of narrative events, whereas the embedded epistle conveys the summary of the interaction between Na and the former husband during the divorce. Internal monologue presents Na's stream of consciousness as she becomes determined to persuade her husband to remain in the marriage. The contract contains Na's conditions that she requires from the husband.

Compared with other texts, the narrative in Li's text is minimal because the narrative is only used in order to reveal the narrator's current life and circumstances before she engages in argument. On the other hand, the narrative is dominant in Ceng's text in narrating her past free love relationship which ends with her becoming a single mother. Also, dialogue collaborates with the narrative and is involved in the scenic

representation of the narrative event in which the narrator is posited as powerless and submissive.

Narrative in Yem's text recounts Ceng-in's past experience of engaging in the free love relationship. Public speech, dialogue, and poetry are involved with the scenic representation of the narrative event. In addition to the scenic representation, the public speech of Ceng-in conveys the voice of radical feminism combined with the argument genre, whereas dialogue illuminates the way in which Ceng-in is posited as powerless in a verbal interaction. Finally, poetry reveals Ceng-in's interior dissatisfaction with Korean society.

Table 8

Labov's Schema of Narrative

	Na's text	Li's text	Ceng's text	Yem's text
Abstract	None	+Copular <i>ita</i>	+Action verb: summary of event	+Action verb: summary of event
Orientation	None	+Copular <i>ita</i> (place)	+Copular <i>ita</i> (time)	+Copular <i>ita</i> (time) +Adjunct (place): particle <i>ey</i> and <i>eyse</i>
Complicating action	+Action verb +Mental verb (no modality) +Modal adverb	+Action verb +Mental verb(think)	+Action verb	+Action verb
Evaluation	+Mental verb +Copular <i>ita</i> +Physiological verb denoting a particular psychological state	None	+Mental verb +defective noun <i>tus</i>	+Mental verb +Copular <i>ita</i>

According to Labov's schema, Na's narrative does not display an abstract and orientation, in that she is not concerned about the summary of the event and the

introduction of the time of the narrative event. It indicates that she directly conveys what has happened and what she thinks about it because she is a public figure and her story is already known to the public. She focuses on the counter-narrative rather than the negative narrative of her extramarital relationship and divorce. On the other hand, the texts of Li and Ceng attempt to deliver enough information about their story to the readers and peers who are not familiar with the writer and the life represented in the narrative. Yem's text is a novel which is totally fictionalized. In this sense, the introduction of the narrative is vital.

As for the constitution of the abstract, both Ceng and Yem's texts exploit the action verb of which the actor is the narrator, such as Ceng's going to the concert and Ceng-in's public speech. It signifies how those narrators are involved with the narrative event and both texts are focused on the construction of the narrative event in the scenic representation. On the other hand, in Li's text, the narrative event functions as minimal compared with the argument genre and the main purpose of the narrative genre is to convey how Li's life would be like in order to give the information about the narrator to the addressee. In this sense, the use of the copular *ita* functions as a means of defining her current life as a busy but lonely life.

Both Li and Ceng's texts use the copular *ita* in order to directly attribute the place of the narrative event in Li's text and the time of the narrative event in Ceng's text, which is the most common way of constituting orientation. Li's text emphasizes that the place is secluded and lonely where her current life is carried on and this makes her think about ideal lover or spouse. On the other hand, in Ceng's narrative, the time is given priority because the time sequence of the narrative from meeting her love to being abandoned

with a baby is the important element of the narrative. On the other hand, in Yem's text, time is attributed by the copular *ita* in the beginning of the narrative which formulates the narrative based on the time. The introduction of the place is often embedded in the sentence of an abstract indicating the narrator's involvement in the event which is enclosed in the adjunct and is marked by the particle *ey* or *eyse*.

The use of action verbs and mental verbs is prevalent in the complicating action. However, its function varies and differs based on how the action verb posits the actor and the goal. In Na's text, she posits her former husband, his friends, and family as the actors who are responsible for the courtship, marriage, and the divorce while positing herself as the preserver of the marriage and minimizing the agency of her action by suggesting, by using a modal adverb, that it is inevitable and should be regarded negatively. In this sense, Na attempts to constitute the counter-narrative in her own interest. Through the use of a mental verb, Na constitutes the mental disposition of other characters. Without the modality marking the depiction of another character's mental state, she takes the omniscient point of view in embodying the mental state of other characters, including the in-laws and the husband, without the modality.

Li and Ceng's texts present a more simplified form of the complicating action. Both texts convey what happens through the action verbs used by the narrator and the character who are involved with the narrative action. However, Li's text is rather unique in the foregrounding of her mental disposition in response to the narrative event circumscribing her lonely and boring everyday life. This is because the narrative event triggers her thoughts about her loneliness and her ideal type of man, and this is followed by her argument about these subjects. Ceng's text is focused on what has occurred in her

free love relationship. Yem's text is also a rather simplified form of complicating action in which narrative action is only conveyed through an action verb.

As for the evaluation, Li's text does not display it because her narrative only deals with her current life and her thoughts in response to it. On the other hand, through the use of a mental verb, Na constitutes her attitude, desire, and intention in regard to her action. Like the modal adverb in a complicating action, the mental verb in an evaluation functions as a means of excusing her action which is considered to be negative or shameful by the public. Through the copular *ita* combined with the noun signifying the negative mental state and identifier, she depicts other characters as having negative intentions. Moreover, through a physiological verb such as crying and laughing, she demonstrates her objections to the social conventions that oppress women.

Ceng's text is unique in presenting the mental state of other characters reflected by the narrator by marking them with the particle *tus*, meaning "seems like" in English, and the narrator's emotive state in response to the narrative event. Compared with Na's presentation of the mental state of other character in a complicating action, Ceng is less authoritative in presenting the character's mental disposition and her approach can be classified as an evaluation because it is her evaluation of another character's mental disposition. Yem's text similarly uses the copular *ita* and the mental verb in constituting Ceng-in's evaluation and judgment toward the narrative event. However, the heavy use of the copular *ita* combined with a judgmental noun makes Ceng-in's voice more intellectual and abstract.

Table 9***Embedded Genre (dialogue)***

Na's text	Li's text	Ceng's text	Yem's text
Dialogue-scenic representation Posited as power +Challenging move No flaming clauses	None	Dialogue-scenic representation Posited as powerless +Supporting move +Silence +Physiological verbs +Action verbs Flaming clause +Action verb- depiction of the action of other character +Mental verb-the depiction of the mental state of other character	Dialogue-scenic representation Posited as powerless +Supporting move +Challenging move-passively such as silence Framing clause +Action verb- depiction of the action of other character +Mental verb-depiction of Ceng-in's mental disposition

With the exception of Li's text, which mainly focuses on the argument of the ideal type of man, all of the text draws on the dialogue genre in contributing to the scenic representation of the narrative event. The dialogue in Na's text posits Na as the powerful subject who aggressively makes a challenging move to vindicate herself in opposition to her in-laws and the former husband. It functions as the means of shaping herself as not only the victim of patriarchal ideology but also as an intellectual who fights against inequities enacted against her in the name of patriarchal ideology. There is no framing clause of the dialogue as a way of highlighting conflict and discord between Na and her husband and in-laws.

On the other hand, in the texts of Ceng and Yem, Ceng and Ceng-in are posited as powerless and submissive in line with the patriarchal ideology. In Ceng's text, Ceng constructs herself as the traditional kind of woman who is submissive and obedient but immorally abandoned by her lover. Ceng-in's dialogue only makes the supporting move

in response to her lover, and the supporting move is itself constituted by a passive attitude through her silence and the physiological verbs referring to blushing. Moreover, the performance of the action requested by the lover is a sign of consent to his opening move. In the framing clause, Ceng uses the action verb and mental verb to provide the context of the communicative event regarding the other character's action and mental disposition.

In Yem's text, Ceng-in is posited as powerless and submissive, and other interlocutors such as Mr. E and the husband make the opening move while Ceng-in submits or passively challenges a move. She either remains silent or signifies non-compliance by asking the former husband to go to bed in order to evade uncomfortable situation. However, her passive challenging move is ignored by other interlocutors such as Mr. E and the husband. In the framing clauses, as in Ceng's text, Yem uses an action verb in the depiction of other characters and the mental verb in constituting Ceng-in's mental state of anger or nervousness which is not explicitly expressed in the dialogue. This indicates how Ceng-in is posited as powerless against her lover and the husband. The difference between Ceng's text and Yem's text in the framing clause is that Ceng focuses on the action and the mental states of other characters in order to convey the narrative events, whereas Yem's text is more concerned with the position of Ceng-in in the dialogue and highlights Ceng-in's emotional responses to it. This is also because the dialogue in Ceng's text pertains to free love itself, whereas the dialogue in Yem's text addresses her own breakup with her lover and husband. In this sense, Ceng-in's subject position in the dialogue is more foregrounded.

Table 10***Other embedded genres***

Na's text	Li's text	Ceng's text	Yem's text
Internal monologue +Neutral speech level Embedded letter +Indirect speech presentation(the exchange of the epistle between Na and C) +Direct speech presentation (the exchange of the epistle between Na and the former husband Contract +Blunt speech level +Propositive sentence type	None	None	Public speech-scenic representation +Neutral speech level Flaming clause +Physiological verb +Mental verb +Copular <i>ita</i> Poetry +Neutral speech level +the apperceptive sentence type

In Na's text, she draws the internal monologue, the embedded epistle, and the contract into the narrative genres to enhance the narrative event of marriage, an extramarital relationship, and divorce. Through the use of internal monologue, Na illustrates her own interiority in her determination to change the husband's decision to get a divorce by apologizing and submitting to him for the sake of her children. The neutral speech level which demarcates the voice of Na in the internal monologue from other parts of the writing creates the effect of talking to herself as a way of revealing her mental state. In the embedded letter, Na constitutes the exchange of an epistle between her and C through indirect speech presentation, whereas the exchange of an epistle between her and the former husband is through direct speech presentation. Through the indirect speech presentation, she reformulates the interaction with her lover C as nothing that is serious or wrong, whereas direct speech presentation, which consists of the husband's request to

divorce and Ceng-in's objection to divorce, functions as the means of highlighting the husband's mindless and incautious decision to divorce, which was inspired by the urging of his friends and family. Moreover, the content of the epistle enclosed in direct speech presentation is also the constructive summary of the letter rather than the full content of the epistle directly quoted in her own vindication. The contract contains the conditions of marriage that Na requested from the former husband, such as loving her forever, not interfering in her career as an artist, and letting her live separately from the mother-in-law and the daughter of his ex-wife. The blunt speech level combined with the propositive sentence type linguistically shapes her demand for her husband's fulfillment of her conditions.

Yem also draws public speech and poetry into the narrative to contribute to the scenic representation of a narrative event. Public speech, even though it is directly quoted, is the summary of her public lecture as it is shown in a neutral speech level which is not the appropriate speech level for a public speech. In the framing clause, she undermines her commitment to the emancipation of women through the use of a physiological verb signifying her speech as a mere petulant complaint, or "fussing," and a mental verb constituting the anger of the husband in response to her speech, with the copular *ita* identifying her hypocrisy as the true face of modern woman. The poetry genre shapes Ceng-in's interiority, such as her dissatisfaction toward Korean society. The neutral speech level combined with the apperceptive sentence type is associated with the generic structure of poetry, which denotes the narrator's exclamatory mental state in the poem.

7.5 Conclusion

In this dissertation, I have attempted to examine the linguistic construction of the voices of the Korean New Woman by analyzing the use of language in self-narratives in various genres. Their use of language in shaping the formation of a particular aspect of the New Woman is closely linked with the formation of a particular relationship with the addressee and with characters in the text according to their levels of power and solidarity and their convictions in regard to free love and marriage. In the formation of a particular relationship, they draw on pronouns, addressee terms, and sentence enders, as well as relevant words, phrases, clauses, speech act types, and modality elements. The pronoun and the addressee term function as a means of calling upon the addressee to participate in a particular kind of relationship. For example, the addressee term *ssi* (Mr.), referring to the husband, signifies the distance between Na and the former husband, when Na criticizes him in the text. On the other hand, the addressee term *enni* (sister), in Li's text, constitutes a social relationship based on solidarity in which Li establishes empathy with the fellow readers of the woman's magazine. The speech level functions as a means of shaping the text so that it is either formal or informal. The deferential speech level in Na and Li's texts shapes the text as more public-oriented and formal, and, in Yem's text, strictly formal. Also, in Li's text, the polite speech level shapes the text in a manner that is more personal and informal. The sentence structure, modality elements, and content words with strong illocutionary force are involved in the formation of the narrator's convictions about free love and marriage. The identity of the person or entity to be posited as the actor or the goal determines the way that the narrative event, the particular perspectives, and the crucial opinions are constituted. Moreover, the auxiliary verbs, the

adverbs, and complex predicates, and relative clauses function as the means of shaping the narrator's particular perspectives.

7.6 Further study

In this dissertation, I have focused on the way in which the subject position of the New Woman narrator is linguistically constructed in relation to genres, rather than the use of language to mark the narrators with a particular identity, such as that of a feminist, a conventionally feminine person, or an intellectual woman. Therefore, my dissertation is an attempt to demonstrate discourse practice in the constitution of the text. Because of the aim and purpose of my project, I have not explored the use of language that specifically marks the New Woman in the 1920s and 1930s when the formation of modern Korean and new kinds of feminine language were beginning to emerge. This topic could be the subject of further study.

BIBLIOGRAPHY

- Altman, R. (1999). *Film/Genre*. London: BFI.
- Bakhtin, M.M. (1981). *The dialogical imagination: Four essays by M.M. Bakhtin* (C.Emerson & M. Holquist, Trans.). Austin: University of Texas Press.
- Bakhtin, M.M. (1986). The problem of speech genres, In M.M. Bakhtin, *Speech genres and other late essays* (V. McGee, Trans., pp 60-102). Austin, TX: University of Texas Press.
- Beauvoir, S.D. (1972). *The second sex* (H.M. Parshley, Trans.). Harmondsworth: Penguin. (Original work published 1949).
- Birch, D., and O'Toole, L.M. (Eds.). (1987). *Function of style*. London: Frances Pinter.
- Birch, D. (1989). *Language, literature, and critical practice*. New York. Routledge.
- Burton, D. (1980). *Dialogue and discourse: A sociolinguistic approach to modern drama dialogue and naturally occurring conversation*. London: Routledge & Kegan Paul.
- Butler, J. (1990). *Gender trouble: feminism and the subversion of identity*. New York: Routledge.
- Cameron, D. (2001). *Working with spoken discourse*. London: Sage.
- Cameron, D., & Kulick, D. (2003). *Language and sexuality*. Cambridge: Cambridge University Press.
- Cameron, D. (2005). Language, gender, and sexuality: Current issues and new direction. *Applied Linguistics*, 26 (4): 482-502.
- Carter, R.A. (Ed.). (1982). *Language and literature: An introductory reader in stylistics*. London: Allen & Unwin.
- Carter, R.A., & Simpson, P. (Eds.). (1989). *Language, discourse and literature*. London: Unwin Hyman.

- Cha, H-Y. (2004). *Hankwukkuntay mwunhakceytowa soselyangsikuy hyengseng* [The institution of modern Korean literature and the formation of the mode of the novel]. Seoul: Yeklak.
- Chesebro, J.W. (Ed.). (1981). *Gayspeak: gay male and lesbian communication*. New York: Pilgrim Press.
- Choo, M., & Kwak, H.Y. (2008). *Using Korean: A guide to contemporary usage*. Cambridge: Cambridge University Press.
- Choy, H-S. (2000). *Sinyesengtulun mwuetul kkwumkkwuessnunka* [What did the New Woman dream of?]. Seoul: Sayngkakuy namwu
- Cranny-Francis, A. (1993). Gender and genre: Feminist subversion of genre fiction and its implication for critical literacy. In B. Cope & M. Kalantzis (Eds.), *The powers of literacy: A genre approach to teaching writing* (pp. 63-89). Pittsburgh: University of Pittsburgh Press.
- Cumings, B. (1997). *Korea 's place in the sun: A modern history*. New York: Norton.
- Derrida, J. (2000). The Law of genre. In D. David (Ed.), *Modern genre theory* (pp. 219-231). Harlow: Pearson Education Limited.
- Eagleton, M. (Ed.). (1986). *Feminist literary theory: A reader*. New York: Basil Blackwell Ltd.
- Eckert, P., & McConnell-Ginet, S. (2003). *Language and gender*. Cambridge: Cambridge University Press.
- Fairclough, N. (1992). *Discourse and social change*. Cambridge: Polity Press.
- Fairclough, N. (1995a). *Critical discourse analysis*. London: Longman.
- Fairclough, N. (1995b). *Media discourse*. London: Edward Arnold.
- Fairclough, N. (2001). *Language and power* (2nd ed.). London: Longman.
- Fairclough, N. (2003). *Analyzing discourse: Textual analysis for social Research*. London: Routledge.
- Foucault, M. (1972). *The archeology of knowledge and the discourse on language* (A.M. Sheridan Smith, Trans.). New York: Pantheon. (Original work published 1969)

- Foucault, M. (1990). *History of sexuality: An introduction* (Vol. 1). (R. Hurley, Trans.). New York: Vantage Books.
- Fowler, R., Hodge, R., Kress, G., & Trew, T. (1979). *Language and control*. London: Routledge.
- Fowler, R. (1981). *Literature as social discourse*. London: Batsford.
- Fowler, R. (1996). *Linguistic criticism* (2nd ed.). Oxford: Oxford University Press.
- Frow, J. (2006). *Genre*. London: Routledge.
- Gramsci, A. (1971). *Selection from the prison notebooks of Antonio Gramsci* (Q. Hoare & G.N. Smith, Trans.). London: Lawrence and Wishart.
- Halliday, M.A.K. (1985). *An introduction to functional grammar* (2nd ed.). London: Edward Arnold.
- Halliday, M.A.K., & Hasan, R. (Eds.). (1989). *Language, context and text*. Oxford: Oxford University Press.
- Halliday, M.A.K., & Matthiessen, C.M.I.M. (2004). *An introduction to functional grammar* (3rd ed.). London: Hodder Arnold.
- Han, W-Y. (2005). *Tasichacnun wuliyeksa* [Our history revisited]. Seoul: Kyengsewuyn.
- Hodge, R., & Kress, G. (1988). *Social semiotics*. London: Polity Press.
- Jackson, R. (1981). *Fantasy: The literature of subversion*. New York: Methuen.
- Kim, C-H. (2002). Yem Sang-sep soseluy yesenginmwul yenkwu: 1920-30nyentay cwung-cangpyenul cwungsimulo [The study of the female characters of Yem Sang-sep's novel: focusing on the middle and long novels of the 1920s and 1930s]. Unpublished Master's thesis, Ihwa Women's University, Seoul.
- Kim, C-H. (2008). Caywuyenayuy isangkwa phakwuk: Yemsangsepuy ceyyalul cwungsimulo [The ideal of free love and its collapse: An analysis of Yem Sang-sep's *Ceyya*]. *Wuli mwunhakyenkwu* 26: 189-217.
- Kim, H-K. (1997). *Understanding Korean Literature* (J.F. Robert, Trans.). New York: M.E. Sharpe, Inc.

- Kim, H-S. (1993). *Hyentaykwuke simlitongsa kwumwun yenkwu* [A study of the grammatical construction of a mental verb sentence in modern Korean]. Seoul: Thap chwulphansa.
- Kim, K-I. (2004). *Yesenguy kuntay, kuntayuy yeseng* [Modernity of the woman, the woman of modernity]. Seoul: Pwulun yeksa.
- Kim, T-H. (2003). Mwunhakuy Hwacawa yeseng [The woman as narrator in Korean literature]. In Hankwukkocenyeseengmwunhakhoy [The association for classical Korean women's literature] (Ed.), *Kocenmwunhakkwa yesenghwaca ku kulssukiuy cenlyak* [Classical literature and the woman as narrator: A writing strategy] (pp.9-22). Seoul: Welin.
- Kim, Y-S. (2004). Yesengcakkalul twulessan kongcek tamlonuy twu yangsik [Two types of public discourses surrounding women writers]. In Mincok mwunhaksa yenkwuso [Center for the Study of the History of National Literature] (Ed.), *Hankwuk kuntaymwunhakuy hyengsengkwa mwunhakcanguy caypalkyen* [The formation of modern Korean literature and the rediscovery of a literary site] (pp. 337-364). Seoul: Somyeng chwulphan.
- Kim, Y-S. (1987). *Yem Sang-sep yenkwu* [The study of Yem Sang-sep]. Seoul: Sewultay Chwulphanpwu.
- Kim, Y-S. (2000). *Kim Tong-in yenkwu* [The study of Kim Tong-in]. Seoul: Minumsa.
- Kim, Y-S, & Ceng, H-W. (1993). *Hankwuksoselsa* [History of the modern Korean novel]. Seoul: Yeyha.
- Kwen, Y-M (Ed.). (1987). *Yem Sang-sep Cencip 9* [The completed work of Yem Sang-sep 9] (pp.59-111). Seoul. Minumsa.
- Kwen, Y-M. (1999). *Sesayangsikkwa tamlonuy kuntayseng* [The modernity of narrative mode and discourse]. Seoul: Sewultayhakkyochwulphanpwu.
- Kress, G., & Hodge, R. (1979). *Language as ideology*. London: Routledge.
- Kress, G. & Threadgold, T. (1988). Toward a social theory of genre. *Southern Review* 21 (3): 215-243.
- Kristeva, J. (1980). *Desire in language* (T. Gora & A. Jardine, Trans.). New York: Columbia University Press.
- Labov, W. (1972). *Language in the inner city*. Philadelphia: University of Pennsylvania Press.

- Lakoff, G., & Johnson, M. (1980). *Metaphors we live by*. Chicago: University of Chicago Press.
- Lakoff, R. (1975). *Language and woman's place*. New York: Harper and Row.
- Lazar, M.M. (2005). *Feminist critical discourse analysis: Gender, power and ideology in discourse*. New York: Palgrave Macmillan Ltd.
- Leckie-Tarry, H. (1993). The specification of a text: Register, genre and language. In M. Ghasdassy (Ed.), *Register analysis: Theory and practice* (pp.26-42). London: Pinter.
- Lee, D.A. (1982). Modality, perspective and the concept of objective narrative. *Journal of Literary Semantics*, 11, 104-111.
- Leech, G.N., & Short, M.H. (1981). *Style in fiction*. New York: Longman.
- Livia, A., & Hall, K. (Eds.). (1997). *Queerly phrased: Language, gender, and sexuality*. New York: Oxford University Press.
- Lywu, H-Y. (2003). *Nahyesek sesa yenkwu* [A study on Na Hye-sek's narrative]. Unpublished master's thesis, Inhatyahakkyo, Seoul.
- Miall, D. (Ed.). (1982). *Metaphor: Problems and perspectives*. Brighton: Harvester.
- MacRae, J., & Clark, U. (2005). Stylistics. In A. David & C. Elder (Eds.), *The handbook of applied linguistics* (pp. 328-346). MA: Blackwell Publishing.
- Marks, E., & de Courtivron, I. (Eds.). (1980). *New french feminism: An anthology*. Amherst: The University of Massachusetts Press.
- McElhinny, B.S. (1995). Challenging hegemonic masculinities: Female and male police officers handling domestic violence. In K. Hall & M. Bucholtz (Eds.), *Gender articulated: Language and the socially constructed self*. New York: Routledge.
- Mills, S. (1995). *Feminist stylistics*. New York: Routledge.
- Mitchell, J. (1984). *Women: The longest revolution*. New York: Pantheon Books.
- Pak, C-Y. (2006). *Hankwuke yangthay emi yenkwu* [Studies in Korean modal suffixes]. Seoul: Kwukehakhoy.

- Pak, H-S, Choy, K-H, Pak, H-B. (2002a). Hankwukyesenguy cakisesa 1 [Self-narratives by Korean women 1]. *Yesengmwunhakyenkwu* 7: 323-349.
- Pak, H-S, Choy, K-H, Pak, H-B. (2002b). Hankwukyesenguy cakisesa 2 [Self-narratives by Korean women 2]. *Yesengmwunhakyenkwu* 8: 306-328.
- Pak, H-S, Choy, K-H, Pak, H-B. (2002c). Hankwukyesenguy cakisesa 3 [Self-Narratives by Korean Women 3]. *Yesengmwunhakyenkwu* 9: 233-274.
- Plato. (1961). The republic In Plato, *The collected dialogue of plato* (P. Shorey, Trans., pp. 576-844), Princeton: Princeton University Press.
- Robinson, M.E. (1988). *Cultural nationalism in colonial Korea, 1920-1925*. Seattle: University of Washington Press.
- Robinson, M.E. (2007). *Korea's twentieth-century odyssey: A short history*. Honolulu: University of Hawai'i Press.
- Schiffrin, D. (1994). *Approaches to discourse*. Oxford: Blackwell.
- Se, U-A. (2006). *Sinyeseng nahyeysekuy kuntaycek cengcheyseng* [The New Woman: Na Hye-sek's subjectivity]. Unpublished Master's thesis, Yenseytayhakkyo, Seoul.
- Se, C-C. (2001). *Wueynbon cengwueyl lahyesek cencip* [The original complete works of Cengwueyl Na Hyey-sek]. Seoul: Kwukhak calyowueyn.
- Simpson, P. (1993). *Language, ideology and point of view*. New York: Routledge.
- Shin, K.W., & Robinson, M. (Eds.). (2001). *Colonial modernity in Korea*. Cambridge: Harvard University Asia Center.
- Sohn, H.M. (2001). *The Korean language*. Cambridge: Cambridge University Press.
- Egins, S., & Martin, J.R. (1997). Genre and Registers of Discourse In T.A. VanDijk (Ed.), *Discourse as structure and process* (pp. 230-256). London: SAGE Publications Ltd.
- Tabolt, M.M. (1995). *Fictions at work: Language and social practice in fiction*. New York: Longman.
- Tannen, D. (1990). *You just don't understand: Woman and men in conversation*. New York: Morrow.
- Threadgold, T. (1988). The genre debate. *Southern Review* 21 (3): 315-330.

- Threadgold, T. (1989). Talking about genre: Ideologies and incompatible discourses. *Cultural Studies* 3: 92-118.
- Todorov, T. (1990). *Genres in Discourse* (Trans., Catherine Porter). Cambridge: Cambridge University Press.
- Toolan, M. (1989). Analysing conversation in fiction: An example from Joyce's portrait. In R. Carter & P. Simpson (Eds.), *Language, discourse and literature: An introductory reader in discourse stylistics*. New York: Routledge.
- Toolan, M. (1988). *Narrative: A critical linguistic introduction*. New York : Routledge.
- Traugott, E.C., & Pratt, M.L. (1980). *Linguistics for students of literature*. New York: Harcourt Brace Jovanovich.
- Watt, I. (1964). *The rise of the novel*. Berkeley: University of California Press.
- West, C., & Zimmerman, D. (1987). Doing gender. *Gender & Society*, 1 (2): 125-151.
- Yi, C-H. (2003). Kuntay yesengci sokuy cakisesa yenkwu [A study on the self-narrative in the modern women's magazine]. *Hyentaysoselyenkwu*, 19: 149-175.
- Yi, D-H. (2003). Cakikilchackiloseuy yesengmwunhak [Women's literature as a way of finding a woman's own path]. In Hankwukyesengmwunhakhoy [The Association of Korean Women's Literature] (Ed.), *Hankwukyesengmwunhakuyihay* [Understanding of Korean women's literature] (pp. 9-39). Seoul: Yeylim kihoyk.
- Yi, H-Y. (2004). *Hankwukkuntayyesenguy ilsangmwunha 1: Yenay* [The everyday culture of modern Korean women: free love]. Seoul: Kwukhakcalyowen.
- Yi, H-L.(2004). Hankulwuntongkwa kunday midie [The Korean language movement and the modern media]. In Ha, C-I (Ed.), *Hankwuk kuntaymwunhakuy hyengseengkwa mwunhakcanguy caypalkyen* [The formation of modern Korean literature and rediscovery of the site of literature]. (pp.37-77). Seoul: Somyeng Chwulphan.
- Yi, T-C. (1940). *Mwuncangkanghwa* [The strengthening writing]. Seoul: Mwuncangsa
- Yi, T-C. (1943). *Sekanmwunkanghwa* [The strengthening epistle writing]. Seoul: Pakwunsekwon.
- Yi, K-S. (1939). *Chwunwensekanmwunpem* [Chwunwen's writing principle of epistle]. Seoul: Samcwungtang.

- Yoo, T.J. (2008). *The politics of gender in colonial Korea: Education, labor, and health, 1910-1945*. Berkeley: University of California Press.
- Ywun, S-Y. (1989). *Hankwukkuntay sekancheysosel yenkwu* [The study of modern Korean epislatory novel]. Unpublished doctoral dissertation, Ihwayecatayhakkyo, Seoul.