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CONSTRUING MUSICAL DISCOURSES:
AXIAL REASONING FOR A CONTRASTIVE
DESCRIPTION OF HABITUAL IDEATIONAL
RESOURCES IN ENGLISH AND KOREAN,
WITH REFLECTION ON TRANSLATION

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Construing musical discourses:

Axial reasoning for a contrastive description of
habitual ideational resources in English and Korean,
with reflection on translation

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A thesis submitted in partial fulfilment of the requirements
for the degree of Doctor of Philosophy

August 2018

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Kathleen Macdonald

Dedicated to Hwang Syungki

(31 May 1932 - 31 January 2018)

ABSTRACT

Systemic Functional Linguistics (SFL) based descriptions of English discourses have led to useful real world insights and applications: from extracting hidden ideologies in journalistic reports (Lukin, Butt & Matthiessen, 2004); to developing literacy programmes for disadvantaged learners (Christie & Derewianka, 2008; Martin & Rose, 2005). Its strength comes from not only the systematicity of key principles in the framework, but also from its history of comprehensive descriptions of languages. While the description of languages other than English in the SFL tradition has been seminal in its formulation, particularly Chinese (Halliday, 1956/1976, 1959), the work in and potential input from Korean language has only just begun (Kim, 2007; Choi, 2013; Park, 2013). In addition, linguistic scholars have long heralded translation for its potential to inform theories of language (Firth, 1957, 1961; Hjelmslev, 1947, 1961; Halliday, 1961). However, the work in Translation Studies has been predominantly concerned with how knowledge about language theory and translation principles can be usefully applied to translation training and everyday practice. Yet there is great potential for SFL-based descriptions of Korean and English to be further informed through phenomenological patterns which emerge in translating between the two languages. This has potential not only to inform such bilingual activities as language learning and the art of translation itself, but also to further theories of language and our understanding of the universe (Whorf, 1956). Importantly, it may help to bring into focus those realities created through language by the ‘language habits of our community [which] predispose certain choices of interpretation’ (Sapir, in Whorf, 1956) for a clearer understanding of ourselves and our neighbours.

This study uses Systemic Functional Linguistics (SFL) as a general framework to investigate particular differences in the ways that English and Korean represent experience and logic within the restricted domain of music (Firth, 1956; Bakhtin, 1981). Discoursing about traditional music provided a locus of ‘reality’ in the data, one which, as a cultural legacy, carries a sustained imprint of the psyche, customs and historical pulses of the peoples and their languages (Schopenhauer, 1966; Pollard, 2008). The data is composed by multiple authors and regard contemporary artists who perform and compose re-interpretations of music traditions with roots particularly in the 1800s: *romantic* music (reformulated as *the authentic movement*) with the *fortepiano* for the English context; and (*chongak* and) *sanjo* music (reinvented as *changjak kugak*) with the *kayagum* for Korean. Comparability was also achieved by selecting texts which served

similar social functions in roughly similar situations. Following Ure, Matthiessen and Teruya's text typology for fields of activity (see Matthiessen, 2015), each of the 16 texts in the comparable corpus (8 English texts; and 8 Korean) performs socio-semiotic processes of either expounding on phenomena (in this case, explaining musical instruments, musical notation systems and manuscripts, music genre innovations) or reporting information (reports on music events and lectures, musician institutional profiles and biodata of musicians).

The comparable corpus, built in this way, allowed for investigation of divergence in structural realisations of ideational meanings at the level of lexis and grammar. These were investigated in the clause as experiential meanings (PROCESSES) and beyond the clause as logical relations (TAXIS, EXPANSION and PROJECTION). Perhaps the starkest differences were to be found in the patterns of preference in representing logico-semantic relations in the unfolding of experience in semiotic resources. For example, as a general observation, the English texts used more words, but packaged them in to fewer clauses (8,685 words:681 clauses), especially hypotactic clauses, than the Korean ones (7,372 words:1,031 clauses). Korean engaged far more embedding than English in all texts, but particularly in the expounding texts where embedding was a feature of relational: identifying processes. Moreover, Korean has a productive, although covertly operating, system of elaboration, and far more complex system of enhancement features than English. The finding challenges Choi's claims about elaboration in her study of logical meaning, based on a similar sized corpus in Korean (2013), but aligns with her findings on enhancement and those by Teruya in Japanese (2006). These findings were extrapolated to the level of discourse semantics, with lexicogrammar taken as the view from below in reasoning about contextual and cultural encoding in discourses of music, contributing empirically to Halliday's notion that a text stands in a metaphorical relation to the clause (Halliday, 1981).

This study contributes to the dimension of systems of resources for English and Korean, by extending in delicacy the system networks elaborated by Halliday & Matthiessen (2014), Martin et al (1997; 2010) for English; and adding to the rigour of those put forward by Park (2013) and Choi (2013), for experiential and logical resources (respectively) in Korean. One systematic difference is the way that all Korean texts, regardless of text type, build an argument through evidence packaged in hypotactic clauses before offering the negotiable element in the final independent clause. In fact, given the lack of Tense-Aspect-Mood marking on many initial paratactic clauses, it could

be argued that Korean has less true symmetry in parataxis (coordination). The study used an axial reasoning approach to describe and compare structural and systemic resources in Korean and English, with careful consideration of both overt linguistic structures and covert reactances (phenotypes and cryptotypes, respectively) (Whorf, 1956; Lee, 1996; Davidse, 1999; Quiroz, 2013). Consideration of these dimensions and more general features of the respective ideational system networks, was useful for exploring how English and Korean speakers habitually construe the world.

The study also uses translation as a means for identifying those linguistic resources most at risk, and alternatively most productive, when these discourses of music were construed in the language of the other (Catford, 1965; Munday, 2016). Thus, an additional parallel corpus was developed during the project as translations of the 16 texts (8 Korean-English translations, KE; and 8 English-Korean translations, EK), with the Korean to English translations being held under scrutiny for evidences of the Linguistic Relativity Principle (Sapir, 1921; Whorf & Trager, 1938; Whorf, LTR, 1956; Lee, 1996). The KE translations were analysed in the same way as the texts in the comparable corpus, and some interesting patterns emerged, distinguishing the translations from both the ideational meanings in their Source Language (SL, in this case Korean), as well as from that expected from the Target Language (TL, in this case, English). The KE translations, for example, tended to follow the Korean pattern of ordering dependent clauses before final ones in hypotactic arrangements, which is a more marked representation in English (Halliday & Matthiessen, 2014, p.442). While delicate features in ideational meanings between the two languages resulted in borrowings from the other language, explications or conversely as untranslated or less accessible concepts, it was the more general features of the system networks developed earlier that lead to the greatest divergences from the original configurations. Those linguistic behaviours that are preferred in either language thus contribute to a divergent manner of construing musical domains. In a small way, this research offers empirical evidence for the influence of language in what we notice and value in the world around us, in support of insights from the great legacy of Edward Sapir and Benjamin Lee-Whorf nearly a century ago.

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CONVENTIONS

Korean transcription convention

Transliterations of Korean follow Dr Samuel E. Martin's Yale orthographic convention (1967)¹, shaded in grey in the table below. However, since the Revised Romanization transcription (RR, 1984)² is commonly used outside linguistics, particularly for proper names, it is also used for this purpose in the paper. Thus, for example, the name of the Korean musician is transcribed as *Pyengki Hwang* (Yale system) in analysis, but *Byungki Hwang* in discussion (as per common use and RR). The development of multiple orthographic systems in Korean is a consequence of the unique phonetic and graphetic systems of Korean (see Holstein, 1999; Lee and Ramsey, 2000). The following tables set out the Yale (bold) and RR (italics) conventions, alongside the International Phonetic Association (IPA) pronunciation for each of the Hangul symbols. Throughout this paper, all *transcriptions* are shown in italics; and ‘translations’ are given in either inverted commas or parentheses.

Figure A: Korean transcription conventions related with IPA guide

Consonants 자음

Hangul	ㄱ	ㄴ	ㄷ	ㄹ	ㅁ	ㅂ	ㅅ	ㅇ	ㅈ	ㅊ
Yale	k	N	t	l	m	p	s	ng	c	h
RR	<i>g, k</i>	<i>N</i>	<i>d, t</i>	<i>r, l</i>	<i>m</i>	<i>b, p</i>	<i>s</i>	<i>ng</i>	<i>j</i>	<i>h</i>
IPA	[k, g]	[n]	[t, d]	[l, r]	[m]	[p, b]	[s ^h , t ^h]	[ŋ]	[tʃ]	[h]

Hangul	ㅋ	ㆁ	ㅌ	ㄷ	ㅍ	ㅍ	ㅍ	ㅈ	ㅊ
Yale	kh	kk	th	tt	ph	pp	ss	ch	cc
RR	<i>k</i>	<i>kk</i>	<i>t</i>	<i>tt</i>	<i>p</i>	<i>pp</i>	<i>ss</i>	<i>ch</i>	<i>jj</i>
IPA	[k ^h]	[k]	[t ^h]	[tʰ]	[p ^h]	[p]	[s]	[tʃ ^h]	[dʒʰ, tʰ]

Vowels 모음

Hangul	ㅏ	ㅑ	ㅓ	ㅕ	ㅗ	ㅛ	ㅜ	ㅠ	ㅡ	ㅣ
Yale	a	ya	e	ye	o	yo	wu	yu	u	i
RR	<i>a</i>	<i>ya</i>	<i>eo</i>	<i>yeo</i>	<i>o</i>	<i>yo</i>	<i>u</i>	<i>yu</i>	<i>eu</i>	<i>i</i>
IPA	[a]	[ja]	[ɐ]	[jɐ]	[o]	[jo]	[u]	[ju]	[ɯ]	[i]

¹ Refer to the ‘Principles of the Yale Romanization’, by Martin, Lee and Chang (1967).

² The Revised Romanization system was based on minor revisions to the McCune-Reischauer orthography, first devised in 1939 (Holstein, 1999).

Hangul	ㅏ	ㅑ	ㅓ	ㅕ	ㅗ	ㅛ	ㅜ	ㅠ	ㅡ	ㅣ	ㅚ
Yale	wa	ay	yay	way	ey	yey	wey	oy	we	wi	uy
RR	wa	ae	yae	wae	e	ye	we	oe	weo	wi	ui
IPA	[wa]	[ɛ]	[jɛ]	[wɛ]	[e]	[je]	[we]	[ø]	[wʌ]	[wi]	[uj]

Interlinear Glossing conventions

The Leipzig Interlinear Gloss (2015) was used in representing examples in the thesis that have been drawn from the English and Korean data. Being the current and widely accepted glossing convention, the purpose here is to enhance accessibility for the reader in interpreting the data and its analysis, particularly below the level of the clause, where function labels are still being developed for Korean. At times, these were used in the analysis for reasoning below the level of the clauses. Additional glosses, as relevant for Korean, have been taken from Sohn (1994), Shopen (2007), Park (2013) and Choi (2013). The combined glossing terms as used in this paper are given below:

Figure B: List of Leipzig Gloss terms used

1	first person	INTR	intransitive
2	second person	IRR	irrealis
3	third person	LK	linker
ABS	absolutive	NEG	negation
ACC	accusative	NMLZ	nominalizer/nominalization
ADV	adverbializer	NOM	nominal case particle
ADZ	adnominalizer	OBJ	object
AUX	auxiliary	PASS	passive
BEN	benefactive	PFV	perfective
CAUS	causative	PL	plural
COM	comitative	PRED	predicative
COMP	complementizer	PROG	progressive
COND	conditional	PROX	proximal
COP	copula	PRS	present
DAT	dative	PST	past
DECL	declarative	PTCP	participle
DEM	demonstrative	Q	question particle marker
DET	determiner	QUOT	quotative (including reporting)
ERG	ergative	REFL	reflexive
EVD	evidential	REL	relative
FIN	finite	RES	resultative
FOC	focus	SBJ	subject
FUT	future	SBJV	subjunctive
GEN	genitive	SE	sentence ender

HON	honorification ³	SG	singular
IMP	imperative	TC	topic-contrast particle
IND	indicative	TOP	topic
INF	infinitive	TR	transitive
INS	instrumental	VOC	vocative
-	inflectional boundaries	.	conflated class or unit

Figure C shows how the Yale transcription convention is used with the Leipzig Interlinear Gloss, to represent Korean data and its analysis in the thesis. Back translations are given in the data analysis (see Appendices), and at times in the discussion to ensure that reasoning is transparent, where increased accessibility is deemed helpful. Translation options are offered to foreground various functional elements (as in translations a. and b.), and at times to contrast with more idiomatic selections (as in translation c.):

Figure C: Korean clause with Yale transcription and Leipzig Interlinear Gloss

Original text:	불가능한 것을 가능하게 하는 것은 큰 감동을 줍니다
Yale transcription:	Pwulkanungha-n kes-ul kanungha-key ha-nun kes-un khu-n kamtong-ul cwu-pnita
Interlinear Gloss:	Impossible-ADN kes-ACC possible-ADV do-ADN kes-NMLZ big-ADN sentiment-ACC give-PRS.HON
Translation options:	<ul style="list-style-type: none"> a. That which is impossible being made possible leaves a deep impression b. Making possible the impossible leaves a deep impression c. There is nothing quite like accomplishing the unimaginable

The following functional labels are used in the analysis of structural features, and come from standard SFL conventions (Halliday & Matthiessen, 2014), Davidse (1999) and Park (2013):

³ Since this paper only covers ideational meanings (rather than focusing on interpersonal), HON is used for all forms of the honorific system where relevant in the Korean data, other than Plain (which is not glossed), including Deferential, Polite, Formal, Familiar and Intimate (see Sohn, 1994; Song, 2005, p.21).

Figure D: Functional conventions

Clausal unit boundaries and symbols							
clause complex boundary				clause boundary			
[[[rankshifted (embedded) clause complex]]]				[[rankshifted (embedded clause)]]			
<<< interrupting clause complex >>>				<< interrupting clause >>			
// tone group boundary //				/ foot boundary /			
: ordering of functions in delicacy, thus, general: specific							
/ conflation, or simultaneous mapping of two functions							
^ sequential ordering of units, functions or realisations within a feature, e.g. relational: ATT: intensive							
* ictus (silent beat)							
Tone pitch movement: 1 = fall; 2 = high rise; 3 = low rise; 4 = fall rise; 5 = rise fall							
Experiential relation functions							
Af	Affected	ATT	Attributive	M	Mental	Circ	Circumstance
Ag	Agent	Att	Attribute	Sen	Senser	Ptp	Participant
Be	Beneficiary	Ca	Carrier	Cog	Cognitive	CC	Conjunctive construction
Ra	Range	C-D	Carrier-domain	Des	Desiderative	CE	Conjunctive ending
C	Creative	Atr	Attributor	Pec	Perceptive	ME	Modal ending
Tr	Transformative	EX	Existential	Emo	Emotive	MO	Modality operator
Ac	Actor	Ex	Existent	Ph	Phenomenal	NO	Negation operator
Go	Goal	E-D	Existent-domain	H-Ph	Hyper-phenomenal	Pl	Politeness marker
Me	Medium	ID	Identifying	Ind	Inducer	Pj	Projection marker
In	Initiator	Id	Identified	V	Verbal	T	Tense
Cl	Client	Ir	Identifier	Sy	Sayer	Adj	Adjunct
Rec	Recipient	Tk	Token	Rc	Receiver	Pr, Pd	Possessor, Possessed
Scp	Scope	VI	Value	Tg	Target	pp	Postposition
Bh	Behavior	V-D	Value-domain	Vb	Verbiage	adv.gp	Adverbial group
Br	Behaviour	Asr	Assigner	Fc, Ac	Fact, Act	ng	Nominal group
Logical relation functions							
=, +, x	expansion types: elaborating (i.e., e.g., viz.), extending (&, or), enhancing (so, yet, then)						
1, 2, 3	Arabic numerals showing sequence of paratactic relations between elements in a complex						
α, β, γ	Greek symbols showing sequence of hypotactic relations between elements in a complex						
“	projection: locution						
‘	projection: idea or reporting						
1 =2	unit 1 is paratactically related to 2 through a relation of elaboration [English e.g.] (1 2=, for Korean)						
α ‘ β here]	dominant unit α is hypotactically related to dependent unit β , via projection (idea) [English e.g.]						
2 β x 2 α " 1	unit 2 is a complex comprised of β in hypotactic relation of expansion to α unit 2 is related paratactically to unit 1 through projection (locution) [Korean e.g. here]						
Lk, Bd	Linker (conjunctive ender used in parataxis; or between complexes), Binder (used within hypotaxis)						

The following example shows experiential and logical analysis combined, with only back translation provided here, as is done in the analysis of Korean texts (Appendices 3–4). This preserves the sense and structure of the original, so can be used for cross-referencing examples presented throughout the thesis with the complete set of analysis.

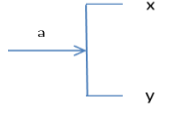
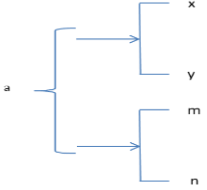
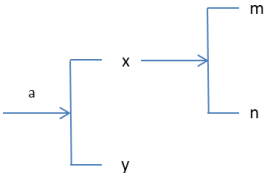
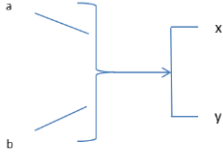
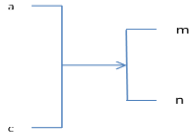
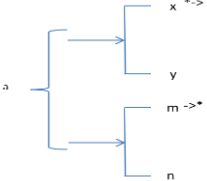
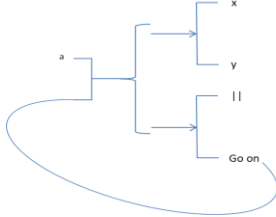
Logical	Process	Participants	Circ	Korean original and back translation
3.1β βx contingency: concession	existential	Existent		국악에도 빠른 곡들이 있지만 Even in Korean traditional music quick songs being , despite
3.1β αx causal: result	relational: ATT: intensive: quality	Carrier ^ Attribute: process		[[양악보다 느림]] 것이 많은게 [[western music than being slower]] those things are much more , since
3.1α	relational: ID: intensive	Identifier/ Value	pj: fact	사실 이다 fact is

Translation: Despite there even being fast tempo works in Korean traditional music, it is a fact that there are many more slow songs than in western classical music.

System Network conventions

The following table merges the system network formalism (in Matthiessen & Halliday, 2009, p.98, with Halliday & Matthiessen, 2014, p.x), to assist in interpretation of system networks used in and developed throughout the thesis.

Figure E: Interpretation guide for system network conventions

	<p>System:</p> <p>There is a system x/y with entry condition a [if a, then either x or y]</p>
	<p>Simultaneity:</p> <p>There are two simultaneous systems x/y and m/n, both having entry condition a [if a, then both either x or y and, independently, either m or n]</p>
	<p>Delicacy ordering:</p> <p>There are two simultaneous systems x/y and m/n, ordered in dependence such that m/n has entry condition x and x/y has entry condition a [if a, then either x or y, and if x, then either m or n]</p>
	<p>Conjunction entry point:</p> <p>There is a system x/y with compound entry condition, conjunction of a and b [if both a and b, then either x or y]</p>
	<p>Disjunction entry point:</p> <p>There is a system m/n with two possible entry conditions, disjunction of a and c [if a or c, then either m or n]</p>
	<p>Conditional marking:</p> <p>If x is selected from the system x/y, then m is selected from the system m/n [if x, then followed by m]</p>
	<p>Recursive system (logical):</p> <p>If a, then x/y and simultaneously the option of entering and selecting from the same system again, <i>go on</i>; or concluding, <i> </i> [<i> </i> means finish; <i>go on</i> means select again]</p>

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1. RESEARCH BACKGROUND

1.1. Setting out: a hunch that not all linguistic experiences are alike

The preliminary concern of this research is to explore ways in which a language might define, delimit, inspire and intuit the realities we experience. That is, to what extent does language shape our experience and interpretation of the world? The interest emerged while learning Korean language as an adult. It seemed that, in adjusting to the ‘peculiarities’ of this alternative system of conceptualisation, relative degrees of sophistication could be achieved in interaction and in contemplation. One striking difference, for example, is found in Korean verbs for which the only action inferred is the direction of movement. An example of this is *ollita*, 올랐다, which literally means ‘be up’ or something more like ‘upward-ing’. This can be compared to the English verb ‘ascend’, or another verb expressing motion in a certain direction, or stage of completion, with a preposition and/or adverb, as in ‘go up’. However, the Korean verb of directionality can then be compounded with another action verb which seems to indicate additional direction, like ‘go’ (-kata, -가다) or ‘come’ (-ota, -오다), so that the sense is now more like ‘go ascending’ (*olla+kata*, 올라가다) or ‘come ascending’ (*olla+ota*, 올라오다). While not impossible to understand in English, the first verb in the Korean construction represents an action of upping, while the secondary verb also represents an action, as *going* or *coming*. By contrast, the English version represents a single event, either leaving or arriving, which is modified with respect to its pathway, that is, as ‘leave by ascending/in an upward direction’, through use of a preposition, *up*. Not only is the sequence reversed, but the main event is *go*-ing, while its completion is accomplished through *up*-wardness.

Leonard Talmy would interpret the difference here as one for which spatial verbs of motion specify a pathway in English, as opposed to serial action in Korean (where verb and path are conflated), indicating each language as more ‘satellite-framed’, or more ‘verb-framed’, respectively (Talmy, 1978, 1985, 2000; see also, Fillmore, 1982; Choi, S. & Bowerman, 1991; Slobin, 2000; Kabata & Lee, J.H, 2004). These categories give a sense of how verbs and other linguistic units can function in either language to realise spatial motion, yet there is little accounting for exceptions, such as the option in English

for encoding both directed motion and manner as a single event, with the verb ‘ascend’⁴. This particular option has a rather restricted use, being formal, literary-archaic or at least having a very marked sense, so it might be interpreted liberally as ‘rising loftily/with gravitas’, for example⁵. Its limited use is likewise a contrast to the Korean version, which is very common in everyday usage across a range of genres. Rather, given that it employs two distinct verb forms compounded together, the Korean seems to explicitly define simultaneous events occurring along two axes. It would seem that a more exhaustive account would better reflect the state of experience lived through language (Hjelmslev, 1961).

Beyond description, however, the delicate distinctions in the linguistic resources available or preferred in the two languages is intriguing in itself, yet it seems to indicate something more profound. In this case, the fact that the Korean version expresses multidimensional motion through event compounding, and also that such compounding is so prevalent in Korean, requires a shift in the conceptualisation of motion (for further examples, see Martin, 1992; Chang, S.J, 1996; Sohn, H.M, 1999; Park, K, 2015), inviting curiosity as to the impacts of an accumulation of such reformulations between one language and another on the experience of the language user. It is a theme that I have heard expressed anecdotally by other bilinguals or cross-cultural workers, and has been the subject of various studies, particularly in cognitive linguistics (Gumperz & Levinson, 1996; Pederson et al., 1998; Niemeier & Dirven, 2000; Talmy, 2000; Levinson & Wilkins, 2006; Slobin, 2000, 2004). Its relevance here would infer that language plays some role in conceptualisations of reality. It is also an apparent implication in studies into the impact of language variation on speaker opportunities, education and success in cross-cultural social life (Coulthard, 1969; Bernstein, 2003 [1973]; Hasan, 1973, 2002; Christie & Derewianka, 2008). These studies provide overwhelming evidence as to the interdependency between language and language varieties on the effectiveness or otherwise of participation in social life. In fact, this seemingly simple reflection is one which inextricably involves a tripartite complex of the mind, language and social experience (Lee, 1996; Enfield, 2000). In effect, the question itself entails suspicions

⁴ Levinson and Wilkins also point this out as a critique of Talmy’s typology of path encoding, so that a distinction was later made between preferred ways of spatial motion encoding (2006, p.18).

⁵ Paraphrasing the verb, ascend, might of course be done in a number of other ways, depending on the reader’s preferred nuance for the concepts of [rising + manner]. What is less free to challenge, and this is the key point of the argument, is that the option ‘go’ or ‘leave’ would not generally be among the disputed options.

about the nature of reality, whether it is fixed, arbitrary, relative, or even something as yet unimagined.

Despite how innocuous, or even well-meaning, such contemplations might appear, it is a question that has been polarising scholars since the period of Romanticism – dividing even what has called the ‘Königsberg⁶ crucible’ of Immanuel Kant (1724–1804), Johann Georg Hamann (1730–1788) and Johann Gottfried Herder (1744–1803) (Penn, 1972; Leavitt, 2011) – and which continues to incite invested debate (Chomsky, 1965, 2000, 2002; Hockett, 1967; Lakoff, 1987; Langacker, 1988; Pullum, 1989, 1991; Pinker, 1994; Cameron, 1999; Jackendoff, 2002). This is somewhat because of the intrinsic values of difference and equality that are at stake in the question of the role that language might play in shaping our thoughts and our realities. This debate has been realised as an orientation to languages that is either *essentialist* or *universalist*. Those holding the former view prioritise the distinct essence each language has, which may be irreconcilable with others and which are only arbitrarily connected to reality (Hamann, Herder and later more fully articulated by Humboldt, as a language influenced worldview). Whereas the latter position holds that languages are more similar than different, with all potentially deriving from a common history and mediating experiences in relation to a common ‘truth’ (this was the eventual position Kant held in his series of *Critiques*). While these ideas extended much further back to the Enlightenment with Locke and Leibnitz, who argued for the arbitrary and innate positions (respectively), neither specifically identified thinking with speaking (Penn, 1972, p.47), so I will take the early Romantic thinking as my point of departure. In the past, the essentialist position has been used to rank and discriminate speakers of one language as against another; while the universalist position has downplayed linguistic complexities, resulting in sweeping stereotypes – despite both being untenable in real world linguistic practice and communication⁷. In fact, both ideals imply a form of fixedness that does not align with actual experience.

⁶ The reference to the Prussian city of Königsburg (now Kaliningrad, on the Baltic Coast) alludes to the place where three philosophers Immanuel Kant (1724–1804), Johann Georg Hamann (1730–1788) and Johann Gottfried Herder (1744–1803) met and worked; and the ‘crucible’ to their broad scope of thought which ushered in the Romantic period of nationalism, individuation, diversity, authenticity, aestheticism and spontaneous creativity in Western Europe, fusing much of the earlier threads of thought, such as by Diderot and Leibniz (see Leavitt, 2011, p.75–86).

⁷ The scholarship surrounding universalism and essentialism has been comprehensively discussed by Penn (1972), Koerner (1999) and Leavitt (2011), and this introduction cannot hope to do any further justice to the matter. While some discussion is given in the Literature Review, the reader is referred to these more comprehensive works for a fuller background.

1.1.1. Essential matters: fluid particularities

Cultural anthropologist, Franz Boas' (1858–1942) extensive work on American Indian languages empowered him to caution against viewing language difference as reflective of disparity between mental capacities. Commenting on an apparent absence of linguistic categories for drawing generalisations in Kwakiutl spoken on Vancouver Island, he observed that this was no reflection of their ability to form such structures, if they became relevant. Where essentialist thinking would interpret this apparent absence as evidence of inferior mental development or delayed social and cultural evolution, Boas saw it as determined more externally, or ecologically – from a lack of necessity to conceptualise things in general terms (see his full discussion in Boas, 1963, pp.54–55).

Student of Boas, Edward Sapir (1884–1939), further reasoned that the linguistic forms of languages predispose speakers to certain perceptual interpretations, with its particular categories creating patterned speech-thought much like grooves in a road. Nevertheless, these grooves can be gotten out of, indicating that the categories were not chains determining and damning its speakers to one code of representing and interpreting the world. This should be understood within its setting – the approach of the Boasian group was revolutionary for the time; and voiced a scientific dissent to the rising fascism within Europe and racial disparity in America, where difference was approached with fear and taken as a means to rank various language-speaking and ethnic groups (Boas, 1940; see also, Kroeber's, 1923, *Anthropology*). From these comprehensive ethnolinguistic-based theses, it was clear that it was not that there was disparity in mental capacity (nor indeed civil development), but that there was just difference. Divergence was proven to be not a matter of biological race, but one of culture (Boas, 1911). Culture itself was no longer a synonym for 'civilisation', but a notion to be understood in the plural (Darnell, 1998, p.274). The divergences in linguistic formulations of experience had evolved in response to different stimulus from the environment and histories of AmerIndians. As such, different means of categorisation were required in approaching lingua-cultural differences, and these had to be meaningful to the language itself rather than being transferred in blind comparison with the language of the descriptivist. Instead, he held that attention to the particular forms of language that had "grown up in entirely outside of the conditions that govern our own thoughts" were valuable for understanding the human mind and its cultures as a whole (Boas, 1899, p.96).

On discovering a similar phenomenon in Hopi, Benjamin Lee Whorf (1897–1941) offers a procedural account for describing what is happening at the grammatical level in that

language: that all nouns have an individual sense, and so can take singular or plural forms ('a water', 'two waters' – both being possible). This is contrasted to what he calls SAE (Standard Average European), which requires a body-type or a container to individuate what are determined by the language as mass nouns (thus, 'a stick of wood and a 'glass of water'). He then relates his findings on the grammar externally to the matter of existence, as "The language has neither need for, nor analogies on which to build, the concept of existence as a duality of formless item and form" (Whorf, 1939, in *Language Thought and Reality* [from hereon, LTR], 1956, pp.140–142). In other words, in Hopi experience, all matters are individuated and are the main idea, while in English it is the outline of the thing that is foregrounded – it is nothing more than a difference in interpreting matter within the world (Whorf & Trager, 1938, p.8, in Lee, 1996). Whorf and Trager proposed that grammatical categorization (of both overt and then covert categories) is linked to the segmentation of experience. This important connection validated an approach that stressed the identification of linguistic categories emergent from the description of a language on its own terms. In other words, linguistic phenomena is extended to non-linguistic reality, and that it is possible in turn to draw correlations between an implicit metaphysics of the language-culture complex and its more subtle mental atmosphere. This procedure offers a picture of the 'cultural mentality' of a linguistic-cultural community (Whorf & Trager, 1938), to denote language and culture as the primary sources for different ways of thinking. This term incorporates the all-important notion of *difference* in Lévy-Bruhl's notion of 'primitive mentality', but, most critically, does not grade difference in mentality along a primitive-advanced scale. That is, 'mentality' is not seen as shaped by evolutionary maturity, but as coloured by cultural distinction. The 'cultural mentality' concept, thus, affords a model for an impartial calibration between languages, reasoning from grammatical detail outwards to the experience and metaphysics of a speech community.

To return to the Korean example above, for instance, a corollary of essentialism would be that it might be impossible for me to learn an alternative language, since they are mutually unintelligible and by implication untranslatable. However, linguistic features common to both English and Korean meant that it was possible for me to attempt to learn Korean, with attention to the minor variations. For example, in reconceptualising motion as compounded action, I could understand the new phrase, 'go descending' (*naylye-kata*, 내려가다) by mapping it onto my knowledge of the Korean form 'go ascending' (*olla-kata*, discussed above); or I could reference it from my English coordinates, as representing action along a single plane of direction ('go') with further specification of

direction indicated by the preposition (‘down’), noticing that the primary event (‘go’) was expressed last in Korean, but first in English. Of course, this is an oversimplification, but the purpose here is to tease out (for illustration) some of the possible steps for learning a new phrase by association with other linguistic elements having similar forms or distributions of use, function and meaning, in either the first or an alternative language. So, pure essentialism, and by implication linguistic determinism, are not tenable with reality.

But let me take this one step further using the procedures outlined by Whorf and Trager to pursuing a ‘cultural mentality’ line of reasoning. I am not merely able to learn the linguistic forms, but I am also able to connect my experience with this alternative way of perception (and, similarly, I trust that I am able to discuss a language that is potentially foreign to some readers, without exasperating them). In the domain of sound, the relationship between the causative forms of the pathway verbs *ollita* (rise, 올리가) and *naylita* (fall, 내리다) can be used in musical notation to describe whether the volume needs to be increased or decreased in a piece of music, in which case they might be compounded together, as in, *um-ul olli-kena naylinta* (‘raise and lower the tone’) (Hwang, B.K, 2010, p.25; Kim H.S, 2015, pp.361–364). The actual experience of music that these instructions refer to is that of *dynamics*, which is more correctly about the interaction between loudness, softness, power and weakness as sound expands and diminishes across stretches of the music. Thus, the experience of dynamic shading goes beyond mere variations in volume, as if along a single plane: it is, instead, very aptly depicted with the compound terms introduced earlier, *ollakata* and *naylyekata* (rise up/ascend and lower/descend), since they can be understood as expressing multi-dimensional motion.

Now, dynamics are a feature of the music of all cultures, and they can be depicted in the western musical domain by the borrowed Italian terms, *crescendo* and *decrescendo*. However, the actual (verses apparent) transferability of these concepts can be understood in terms of their overall contribution to the respective cultural systems. In western music forms, dynamics are combined with rhythm, harmony and melody and other music systems for an overall effect, with contemporary music, genres and instruments overlooking dynamics completely: “*Even today many types of modern popular music do not use dynamics as a means of expression, and many digital keyboard instruments do not allow for it. Particular genres of music may have a characteristic overall loudness level, or perhaps use different levels for different types of song, but they do not make much use of dynamics within songs, as a means of expression*” (van Leeuwen, 2006, p.181).

However, there are a number of subgenres of traditional music in Korean that focus solely on the feature of dynamics, especially *sijo* (lyrical song form based on three-line poetry) and *kakok* (courtly, ceremonial music). *Sijo*, for example, prioritises the interplay between the *ollakako naylyekanta* (crescendo-ing and decrescendo-ing, 올라가고 내려간다) of the force of the singer's voice and its solo accompaniment, usually the *piri* (double reed oboe). Rhythm is reduced to imperceptibility: being slower than the lowest metronome setting for western music (M.M ♩ = 40, i.e. 40 beats per minute), it is likened to breathing, rather than the heartbeat (Lee, trans. Provine, 1981, p.13, 156). This musical rhythm of the breath functions to slow down the heartbeat, which is why it is used for *kakok* (courtly, ceremonial music). Rather than the melodic motifs of western classical music, or melismatic transitions of modern soul/pop, melody is barely perceptible in *sijo* and only as microtonal shifts across 'breaths' of the music.

Having dynamics as the soloist can be difficult to understand if you are unfamiliar with it. Hye-ku Lee (1909–2010), pioneering scholar in Korean ethnomusicology⁸, is my informant on this matter. Lee likens the dynamics of *sijo* to the swell and eddy of the wind through a pine tree grove. Sometimes it billows about listlessly (coming and going), then it bursts into gusts or tempers to a stillness (rising and falling). At times it whistles through hollows, and at other times sparks up chattering among the leaves. The rise and fall in volume is the *singular* focus of appreciation. Lee then draws the metaphysical correlation between the appreciation of sound dynamics to that of appreciating the natural force of the wind. In other words, nature itself can be understood as a 'form of music'. In light of this interpretation of the priority given to dynamics in *sijo*, here is a link to a popular piece, [Cheongsanli](#)⁹. Yet I would distinguish here between what I am simply claiming as a form of practice, institutionalised as a particular genre of music (or norm of practice), from what Lee appears to relate to an ideological level (see Enfield, 2013, p.162, on making value claims about cultural groups). Drawing metaphysical parallels is certainly something that requires if not collaboration, some degree of guidance from a broad range of native language speakers themselves. This extra step in the cultural mentality model reveals how Whorf incorporated such ideas as mathematician David Bohm's holographic model of the human brain, in his blueprint for the description of a language, to allow the possibility that consciousness is an unfolding coherent whole,

⁸ In particular, however, his view accords with that of Chang Sa-hun and Song Bang Song, scholars noted for their promotion of research incorporating historical literature (Lee, B.W, 2000, p.144).

⁹ The Cheongsanli *sijo* can be found at: <https://www.youtube.com/watch?v=sZu7gJoTiO8> (Kang Suk Hyeon, January 7, 2013).

reflected through semiotics such as language onto the universe (Lee, P. 1996). The point for now being that these linguistic forms relate well to a form of experience that seems to be strongly valued in Korean culture. As Whorf points out, “It is not so much in these special uses of language as in its constant ways of arranging data and its most ordinary everyday analysis of phenomena that we need to recognise the influence it has on other activities, cultural and personal” (Whorf, LTR, 1956, pp.134–135). That is, the habitual ways that languages segment the world collaborate in how that world is perceived and experienced as larger social and institutionalised artefacts such as stories and songs.

An important critique of Whorf has been that the ways of talking exemplified in this contrastive study between SAE and Hopi, and indeed in the fire incidents he investigated, were not the *only* ways of talking about them. Likewise, dynamics are not the only feature of sijo, sijo is not the only form of Korean traditional music, and *ollakata* and *naylyekata* are not the only terms that can be used in their depiction. Crucially, it is not *these* terms that are given in the explicit indications for dynamic variation in Korean musical notation, but rather only the basic causative forms in the compound, given above. Yet the realisation of dynamic variation is likely to be perceived more intensely through these commonplace compound expressions, as they pervade more conscious thought in general. Given the significance of dynamics in particular Korean musical genres, they are covert categories in the notation, which are commonly accessible in the language and can be felt as consequential reactances in broader cultural experiences. Whorf not only raised linguistic analysis to the level of grammar, but he also had a place for stylistics in his framework for language description in his *Language: Plan and Conception of Arrangement* (1956 [1938], in LTR, pp.126–133), which was far ahead of its time. These situated examples of language use can be helpful in reflecting on the role that language plays in contributing to socially sanctioned activities. In a simplistic, but illustrative way, the procedure outlined for developing a picture of a ‘cultural mentality’ includes descriptions of grammar, in patterns of discourse, which are extrapolated out to modes of experience. It is hoped that this example of the musical subgenre of sijo shows how looking beyond comparative linguistic forms to the broader reverberations in social texts and cultural artefacts can reveal something of the nature of the universe and the particular ways that Korean and English attend to experience.

To summarise the line of thinking, some important principles of practice emerge from the Boasian legacy, which enabled it to transcend the faults and failings of essentialism. The first is an inductive approach: comprehensive ethnographies (as exemplified in, Boas,

1921; Sapir, 1922; Benedict, 1934) were gathered as evidence of the particularities of a people group. These ethnographies were interdisciplinary and intentionally addressed broader social questions, so that the entire programme was larger than a single investigator (Darnell, 1998). In this way, those inherent linguistic and experiential categories could emerge as naturally as possible. In other words, that mass of evidence was taken together to reason towards patterns and eventually generalisations (Boas, 1899, p.95; Benedict, 1943, p.60; Whorf, 1945, p.1; Harris, 1950; Liron, 2003). This was in contrast to the deductive approaches that typified the armchair philosophies of both Social Darwinism and Cultural Evolution, whereby classificatory categories were pre-determined and flimsy evidence was either found to validate and/or challenge the theory.

The second point to note, which follows on from the first, was an emic commitment to working with local informants in the collection and interpretation of their own languages and cultures. Boas himself has been criticised as being excessively emic to the point of theoretical sterility: suspending any productive form of praxis in order to present the picture of the native as closely as possible from their own perspective (Harris, 1968, p.251). However, it is important to keep in mind that his bias towards native speaker interpretation was valued partly in reaction to the uninformed grand narratives of the day, which were used to endorse extreme political agendas such as colonialism and fascism. In fact, Boas early on proposed his working ethic on the importance of the native speaker *in collaboration* with the trained linguist (1911, Part IV), as is typified by the two-volume work, *The Ethnology of Kwakiutl* (Hunt & Boas, 1921). Thus, he understood the inescapability of an emic/etic mixed approach¹⁰. Crucially, the trend towards emerging patterns in specific cultural representations, enabled a movement away from the dangers of ‘exoticising’ the other, which lay at the heart of the most fundamental pitfall of essentialism – the logical conclusion of ranking cultures as better or worse than a central one (generally the descriptivist’s own linguaculture). Unsurprisingly, Boas held an important place for the comparison of languages in elucidating a broader vision of the universe and our experiences in the world of our immediate surroundings (Boas, 1899). The result of these principles was a more neutral approach to the significance of divergences observed between languages and cultures (Boas, 1940; Lewis, 2001; Lucy, 2011), even its strongest critics credit his form of particularism as a break away from essentialism towards a more relative rendition of humanity and lived experience.

¹⁰ See Kenneth Pike, 1960, for the original definitions of emic and etic; as well as Harris, 1999, for more on the necessity of incorporating both in anthropological research.

Perhaps the zenith of this inheritance came in the articulations of the linguistic relativity principle, particularly the procedure for developing a picture of the ‘cultural mentality’ of a speech community (Whorf & Trager, 1938). While the Linguistic Relativity Principle was far from completely articulated (being stalled by Whorf’s untimely death – and the loss of many ethnolinguists at this time including Sapir, Benedict and Boas – as well as by trends in linguistics following WWII, towards more universal approaches), it is certainly more sophisticated than some contemporary opponents and proponents alike would claim (see Levinson’s argument on this, 2003). Indeed, Lee’s monograph on Whorf offers a comprehensive and considered account of what she can only formulate as *the Whorf Theory Complex* (1996). It should not be surprising that this approach accommodated thinking that was not typically western scientific, given that its ethos was to encourage other cultures to speak of themselves, for themselves. So, also, it should not be disparaging at all to recall that Whorf incorporated a spectrum of world views in his thinking (Lee, 1996; Tymoczko, 2007), from eastern philosophy and mathematical process theory to the biochemistry of his vocation. He interpreted the evidence for the language forms of thought by drawing together an interface of disciplines and epistemological orientations. Whorf was singularly detailed in his reinterpretations of the early essentialist orientations, presenting a holistic system of explanations based on an abundance of evidence, re-orienting essentialism to a more relative position. Taking the idea of interpenetration and the disturbance within a system, he developed what has been claimed to be perhaps the single most important contribution to linguistics in the twentieth century: covert categories (Fillmore, 1968; Halliday, 1985; Hockett, 1990). If it is the covert categories that are most closely linked to unconscious behaviour, then this has consequences in the approach to the ‘calibration’ of pictures of the universe between different language speakers (Whorf, LTR, 1956 [1940], p.214). Description needs to attend to not only what is explicit in the grammar, but also what is evidently there in response to adjustments in the linguistic system. More comprehensive investigation of Whorf’s ideas is critical to exploring the full implications of this theory complex.

1.1.2. Universal concerns: fixed generalisations

In contrast to the essentialist programme, a practical consequence of universalism would be that translation was a simple process of linguistic transfer, from one code to another. While even the most legendary of thinkers have held to this belief (see, for example, Penn on Aristotle, 1972, p.42), anyone who has attempted the über-perfectible process of translation would understand that this is far from the case. So, for example, actually using

the phrase *olla-kata* ('go ascending') in conversation would require familiarity with how Koreans tend to use it, the social situations for which it is most appropriate, with what intentions and to what effects. For example, it could be used as a self-contained sentence, expressed with formal propositive mood (through the ending *-psita*, -ㅂ시다) as *olla-ka-psita* (올라갑시다, 'let us go up, please') to literally indicate something like, 'we will now go up (to the higher space)'. The act of interpreting highlights some of the consequences of not being familiar with the specific norms of use. Translating this phrase into English as 'let's go ascending' would be odd – other than in a liberal literary context, as in poetry; or perhaps by the caller of a jig at a cèilidh, instructing the next set for a progressive dance. To complicate the process, this same Korean phrase might be used in two distinct and unrelated social settings: it could reasonably be addressed to a group of dancers being told it was time to go on stage, as to a group of potential investors being shown around the floors of a property. To translate it into English as 'let's go up' would certainly be instructive for the dancers, but it might be more commonly phrased, 'you're/we're on', or even more idiomatically as, 'that's your cue/let's break a leg/let's smash it'. None of these choices foreground either the act of ascent, nor the deference of the polite directive that was explicit in the original Korean version, despite the same reality being impingent on the matter of translation. For various reasons, their explication is not relevant to this situation and group of actors when English is called upon. Indeed, it might be useful to specify in English whether first or second person plural is meant, since either can be implied from the original Korean form.

The need to re-focus what is emphasised or backgrounded in translation from the Korean into English might become more salient in addressing the group of investors, where a successful transaction might hinge upon the right balance of warmth with propriety. Attending to the social configuration of recipients (including their motivations, comparative status and interpersonal relationships), as well as to the built and material environment, can help provide respect through detail, as in 'let's move to the second floor / shall we take the stairs? / would you like to inspect the upstairs office?' More pragmatic phrasings might also be appropriate, as in, 'there is more space above / let me show you further'. In these alternatives, deference is expressed through combinations of modality, mood and plurality ('let us', 'shall we', 'would you like'), yet the event itself is bleached, or drained of specificity, (at least in 'move' and 'take') in preference for more exact construal of the destination of the action ('second floor', 'stairs' and 'upstairs office spaces').

So now, for the single phrase, *ollakapsita*, used in two scenarios, we have ten possible interpretations (shown in Table 1.1 below), exhibiting the multivalency of translation (Jakobson, 1959; Catford, 1965):

Table 1.1 Multivalent translations for *ollakapsita* in two scenarios

Scenario 1: cue to dancers	Scenario 2: instruction to investors
let's go up	let's move to the second floor
we're on	shall we take the stairs?
that's our cue	would you like to inspect the offices upstairs?
break a leg	there is more space above
let's smash it	let me show you more

Each of these alternatives depends on the social situation, the surrounding environment, rapport between interlocutors, idiosyncrasies of individuals and so on. The refractile properties of the Korean structure and its senses, lends itself to a tension between acknowledging what was intended in the original against the spectrum of available selections to address norms in English (and this process is no less true for the reverse translation direction). Even so, the possible translations suggested here for the original Korean begin to reveal some patterns of preferred ways of construing experience between the two languages: for Korean, motion is elaborated in terms of spatial direction, manner and politeness; for English, the actors in the event are attended to with more detail, including both pronoun and nominal group specification.

Although a universalist orientation to language, being uniform and unidirectional, has paved the way for innovations based on a principle of simplification, such as Natural Language Processing (NLP) applications, it also diminishes the complexity of real-world communication (Thompson, 2004), which negotiates between sameness and difference, generality and particularity. Rather, the linguistic behaviour of translation reveals something of the distinctiveness of different language speakers and alternate speech communities. If, in the infamous logic of Wittgenstein in his *Philosophical Investigations*, language is the frame tracing our outline of reality rather than its essential nature

(Wittgenstein, 1958, p.148a point 114), then translation has to manage a double framing of reality, and often even a reality that is not shared or visible, being more like a picture frame than a window. The image of the world beyond may even be only impressionistic. Nevertheless, it affords an image of lands beyond our own that otherwise might be unimaginable. In turn, reflecting systematically on translation, as a real-world cross-cultural communicative event, can help identify patterns in divergent ways of understanding reality.

Polish anthropologist Bronislaw Malinowski (1884–1942) was among the first to systematically recognise the contribution of translation to his work of describing the Kiriwinian language and culture of the Melanesian Trobriand Islanders. In his seminal monograph, *Coral Gardens and their Magic* (1935, Volume II, Part IV), he outlines the procedures for translating ‘untranslatable words’, such as *buyagu*, *bagula* and *baleko* (which have semantic overlaps), developing what he refers to as his Theory of Meaning (1935, p.231). Noting that an informant will refer to the contingent circumstances within which the word was used in order to elaborate its meaning, he highlights the interdependent existence of words (1935, p.23). Each item in a language relates to another within the context of a certain situation (for any given culture), from which its comparative and contrastive salience emerges:

Translation in the sense of defining a term by ethnographic analysis, that is, by placing it within its context of culture, by putting it within the set of kindred and cognate expressions, by contrasting it with its opposites, by grammatical analysis and above all by a number of well-chosen examples – such translation is feasible and is the only correct way of defining the linguistic and cultural character of a word. (Malinowski, 1935, p.17)

In elaborating the meaning of the term *buyagu* (which I had left undefined above), Malinowski’s informant furnished the social, technical, physical, seasonal, economic and other associations implicit in its meaning as ‘a cleared plot of enclosed *and* fenced soil intended as a communal garden’. The notion is further understood in comparison to *bagula* and *baleko* (which refer to different stages of cultivation, and ownership arrangements); as well as in opposition to *odila* and *yosewo* (uncut bushland outside the fenced/unfenced garden site). Thus, the meaning of *buyagu* within Kirwinian could be understood comparatively, against cognates; and also in contrast to agnates. In translation, *buyagu* could no more be encapsulated by the commercial field of barley or rye, than by

the cottage garden of pansies and peonies, since the cognates and agnates contributing to these particular phenomena have no place in the Trobriand context.

In his Theory of Meaning, Malinowski's cognates and agnates were instruments to be indexed to their immediate and historical situational and cultural contexts. For Malinowski to participate in and also relate the magic of coral gardens, he had to contemplate linguistic constellations indexed within their own situational contexts, and indeed across cultural contexts (1935, pp.1–22). Within these contexts, the primary function of language was held to be pragmatic, that is, oriented toward some sort of social accomplishment (1946, in Jaworski & Coupland, 2014, p.286). So, where the contrastive language descriptions of Boasian cultural anthropology led to cognitive insights, it was in the functional act of translation that social implications of language were foregrounded. In both cases, the anthropological task of having to translate across cultures provides a useful linguistic behaviour for reflecting on linguistic divergences with both society and cognition being implicated in the experiential complex (Ingold, 1994; Rubel & Rosman, 2000).

Despite being criticised for a lack of training in linguistic structural analysis by Charles Voegelin and Zellig Harris (in Young, 2011, pp.14–17), Malinowski's ideas have made a lasting impression on European linguistics (particularly the British school, the Prague linguistic circle and the Copenhagen linguistic circle). For example, his 'sets of kindred expressions and their opposites' (quoted above) can be seen in John Rupert Firth's (1890–1960) collocations, colligations and systems of alternatives in language use. This theoretical development engaged Malinowski's context of situation and context of culture, to reason axially about the selections of collocation/colligations along a structural 'horizontal' plane, with the systems of options that give such structures their value on a 'vertical' plane (1957, VII, p.17). Malinowski's ideas also entered the Copenhagen linguistic circle, where Louis Hjelmslev (1899–1965), interestingly, brings his discussion of conjuncts and disjuncts into the territory of linguistic relativity:

In a way, we can say that all functives of language enter into both a process and a system, contract both conjunction, or coexistence, and disjunction, or alternation, and that their definition in the particular instance as conjuncts and disjuncts, coexistents or alternants, depends on the point of view from which they are surveyed. (Hjelmslev, in his Prolegomena, 1961, p.35)

From this, it is clear that the selection of linguistic constituents in a structure is relative not only to others within that same structure, but also to all alternatives that might be selected from the system of language as a whole. This way of thinking opens up a way for the description of languages that is based on inherent relevancies, that is, categories can be developed depending on the relationship between language features and their reflexivity to the situational context. Such description highlights the function of words and grammatical tendencies within their situations of use, in other words, their meaning values for a particular communication.

I will briefly recall my Korean examples in order to follow the developments here. As mentioned formerly, a complete sentence could be formed of the compound verbs *ollakata* (**leave** by *going up* the lift/stairs/ramp) or *ollaota* (**arrive** by *going up* the lift/stairs/ramp). These sentences are examples of Hjelmslev's 'process', which the combination of morphemic constituents enter into when surveyed from the orientation of linguistic structures. They comprise two structures, or configurations. Now, these processes are also options to each other, distinguished by the directedness of motion (or, as 'orienting actions', see Song, J.J, 2006, pp.132–133), as either leaving or arriving. That is, the form, *ollita* (to lift up) can be combined with either option *-kata* (go) or *-ota* (come). And the same potential is possible for the opposite motion *naylita* (to lower), so we have *naylyekata* (**leave** going down) and *naylyeota* (**arrive** going down). So that, to invoke Hjelmslev, the morpheme *-kata* has two values: one as a 'process' to be combined with other 'functives' (e.g. *naylye-* or *olla-*)¹¹ to achieve the structural requirements to function as a clause; the second is in alternative relation to *-ota*, as a selection from the system of contrastive representations of the meaning of direction. But we could also add *-pota* (look, see; try, taste) as an alternative to *-kata* and *-ota*, to give another lexical compound (*naylye* + *pota* = look down upon/across/into); with similar being possible for *olla* + *pota* (with various interpretations, from 'look up' and 'raise your eyes' to 'climb aboard', depending on the context and meaning desired or appropriate)¹². Therefore, in the paradigm of options, we have the following¹³:

¹¹ And there are many other conjuncts with *kata*, for example *nala-kata* (she flew away), *kacye-kata* (he carried, she took); *dule-kata* (they entered), *cina-kata* (we passed by), *tala-kata* (they run away/ towards). The subject has been added in these examples, to give as if a clause (rather than the infinitive verb).

¹² Another useful example of an option in the experiential system for *kata*, *ota* and *pota*, in conjunction with *dollita* (to change, convert; spin, turn). This results in *dolla-kata* (to return as in go back; or, to pass away); *dollo-ota* (to return, as in come back) and *dolla-pota* (to look back; or, reflect).

¹³ The forms given here are the full infinitive forms to emphasise the serial nature of this compounding feature of Korean, as [verb + verb].

Figure 1.1 Paradigm of compounding options with *kata* (go), *ota* (come) and *pota* (see)

<i>Naylita</i>	+	<i>kata</i>	=	<i>naylye-kata</i>	(go down)
<i>Naylita</i>	+	<i>ota</i>	=	<i>naylye-ota</i>	(come down)
<i>Naylita</i>	+	<i>pota</i>	=	<i>naylye-pota</i>	(look down on/cast eyes across)
<i>Ollita</i>	+	<i>kata</i>	=	<i>olla-kata</i>	(go up)
<i>Ollita</i>	+	<i>ota</i>	=	<i>olla-ota</i>	(come up)
<i>Ollita</i>	+	<i>pota</i>	=	<i>olla-pota</i>	(look up/climb up aboard)

The options *naylita* and *ollita* can be seen to comprise a system of directed motion (that is, a choice between ‘rising’ or ‘lowering’), while the choices *kata*, *ota* and *pota* comprise a further system of activity that can be understood as a ‘coming’, a ‘going’ or an ‘observing’. From the resources in these two systems, which I have for the purpose of this discussion identified as ‘directed motion’ and ‘activity’, six patterns of arrangement are possible (given in Figure 1.1, above) in lexical compounding. Whatever patterns that are selected or observable in a stretch of text can serve as evidence of the underlying systems, where the particular choice selected at any moment depends on the meaning desired in the context of the situation in which it is to be used.

Accounting for such paradigms of options, however, becomes quickly unwieldy because of the complex and interconnected nature of language. So, for example, the same perceptive verb, *-pota*, can also function with conative sense (*naylye + pota* = put in/go down and see/tell), in which case it is more like an auxiliary (see Chang, S.J, 1996). Where this sense is selected then it can affix further in the verb compound string, as *naylye-ka-pota* (go down and have a look) and *olla-ka-pota* (go up and have a look), for example. Representing this additional combining potential in the matrix in Figure 1.1 takes the paradigm to its limit. While Malinowski’s descriptive insights based on translation opened up the way for accounting for both syntagm and paradigm axes of language, more manageable ways for representing these have been crystalised in Systemic Functional Linguistics (SFL) (see section 1.1.3, below).

So, drawing the threads together here, the anthropological approach of Malinowski was as emic and particular as that of Boas’. He too engaged informants over the course of his four year stay in the Trobriand Islands, and models an impressive degree of sensitivity

and systematicity in his ethnography of Kirwinian in *Argonauts of the Western Pacific* (1922). He perhaps had more of an etic approach to his cultural descriptions, which led to generalizations on language and culture, such as reasoning on the influence of situational and cultural contexts on the nature of translating cultures in his *Theory of Meaning*¹⁴. These and similar principles which emerged were recognisable as operating across languages, thus facilitating translation. Translation in this discussion has been used to illustrate the implausibility of the universalist approach, but by the same token, the attentive description of languages enables reasoning towards more general principles that do make certain translation options more suitable than others for a given target audience context, which offers a rejoinder for the strongly essentialist implication that translation is impossible (see Wierzbicka, 2013; and, House, 2011, 2016). Indeed, the translation concepts of context, meaning and function are taken to be requisite considerations in most strands of contemporary linguistics and sociolinguistics (in particular), since the cultural turn of the 1970s (see Geertz, 1973).

It ought to be kept in mind that Malinowski reasoned *towards* his theories, and that such an approach might continue to offer challenge to linguistic theories, which is indispensable, given the dynamic and über-evolving nature of language. His logic began from extensive and intimate field work with those cultures, from which he amassed copious data (including sacred ceremony, song, narratives and so on) and working with local participants in its interpretation towards outlining intrinsic linguistic categories. In this, his approach was also aligned with the American ethnolinguists, which influenced the European model away from some of the more sterile and hostile evolutionist models towards the description of social systems. It is significant that these anthropological traditions have given much to modern linguistics. On the one hand, it is peculiar that, whether through a more inductive or deductive approach, the end result is an interpretation of linguacultures that is more relative than the extremes of universalism and essentialism. Secondly, as a discourse of disparate cultural communities, anthropology has always been concerned with translating the minds of individuals and the behaviours of collectives within one culture, across to those from another context. Important insights into cross-cultural realities and useful descriptive methodologies have emerged as a result of the inherent interdisciplinarity and the pivotal activity of translation, that is concomitant with comparative ethnolinguistics. Translation Studies, indeed, seems

¹⁴ See also his *Theory of the Magical World*, with the language of magic having coefficients of 'weirdness' and 'intelligibility' (Malinowski, 1935, part VI).

to be a potential resource to be used in cross-linguistic descriptive work that has been recognised (Firth, 1961; Halliday, 2001), but which somehow remains largely untapped.

1.1.3. A Systemic Functional map: axial reasoning of habitual ideational resources

Systemic Functional Linguistics (SFL) connects many of the coordinates explored in the Boasian and Malinowskian traditions (Halliday, 1988), and thus provides a useful map for navigating the original vision of this research project – a curiosity with how language convergence and divergence might contribute to our experiences of reality. This tradition is particularly important given its engagement with field work among AmerIndian, South Pacific, African and Asian languages, that is, with languages far more able to challenge ideas of language, given their greater divergence in the forms they prioritise in segmenting reality. This makes it suitable for a contrastive exploration of linguistic experience in English and Korean, which have evolved in quite divergent ecologies. Importantly, the Systemic Functional approach addresses the dichotomy between universalism and essentialism, as a general theory of language that has emerged from the description of the lexis and grammar (lexicogrammar) of particular languages (Firth, 1957; Caffarel et al., 2004). Note that the terminology used to refer to the common features of language is as *general tendencies*, not universals. This distinction is a significant one, since such are abstracted from the evidence of emergent patterns, or categories, in linguistic phenomena (Halliday, 1961). It does not end by stereotyping languages into ‘best fit’ categories, but rather reorients to general features as a possible point of departure in depicting what makes a language distinct. Within the theoretical assumption of language as a multi-dimensional semiotic system that is somewhat ‘stable across languages’ (Caffarel et al., 2004, p.13 & p.538), the particular categories that emerge in description are specific to the language being described (see the Introduction to Caffarel et al., 2004 for a fuller explanation).

It is important here to distinguish between categories (based on description) and dimensions of language (based on theory). Linguistic categories are those things specific to a certain language: they emerge in description. Meanwhile, language dimensions are those that have been formulated as generalisations from the description of many language systems. That is, they are evident in all languages (Halliday & Webster, 2003). According to Halliday and Matthiessen (2014, p.xiii) on the evolution of SFL, “the relationship between theory and description was a dialogic one: the theory was illustrated through the description of English, and the description was empowered by the theory”. In terms of the theoretical assumptions, there are five dimensions of language that can be used in

transfer comparison or descriptive contrasts: the global aspects of instantiation, stratification and metafunction; as well as the local dimensions of the system/structure axis and rank (Martin & Matthiessen, 1991; Caffarel et al., 2004; Hasan, Matthiessen & Webster, 2005; Halliday & Webster, 2009; Martin, Matthiessen & Painter, 2010; Halliday & Matthiessen, 2004/2014). For the moment, I will just elaborate three of those dimensions that are innovations from the insights of Boasian and Malinowskian ethnolinguistics and as they relate directly to the concerns of this research project: axis, instantiation and metafunction (although all dimensions are interwoven into the project, see chapter 2).

Based on the dialogic praxis outlined by Halliday & Matthiessen in the evolution of SFL (2008; 2014), and, in particular, through the description of systems, SFL has identified a number of clusters of meaning, which relate to the functions that languages accomplish. These are open ways of meaning that are apparent across languages, and so have been called metafunctions (Halliday, 1963). The concept of metafunction accounts for the ways in which language represents the inner and outer world (as the ideational metafunction), as well as the shared world for enacting reality (the interpersonal metafunction), and for organising these two in comprehensible text (textual metafunction). Language as representation achieves ideational function, since it manages the logical unfolding of experience in the medium of language; whereas, language as enactment achieves interpersonal functions, since the interactive mode negotiates social relationships and interpersonal events. Thus, the dimension of metafunction reflects the tripartite of mind-language-society, whereby the ideational metafunction realises mental representations, textual accounts for language and interpersonal for the social interactive.

In the example of *naylyeka-psita* (내려갑시다, ‘let us go down’) translated above, the ideational metafunction is expressed in the direction of movement, ‘go down’ (*naylyeka-*), while the interpersonal metafunction is encoded in the propositive mood selection, ‘let us/shall we..?’ (*-psita*). So, both functions are mapped on to the single word, or unit of meaning (which itself forms a complete sentence). However, part of the reason that so many translations were imaginable (please refer back to Table 1.1) is due to which metafunction is more or less in focus and which nuances are important for either of the two scenarios. For the first scenario (dancers), the strong interpersonal tenor allowed the ideational content to be backgrounded. Whereas, for the second scenario (investors), it could be posited that more ideational content facilitated interpersonal features that are naturally expressed less explicitly in the target language. In this way, reasoning about the

grammar can be linked to the context of situation, within a contemporary English language-speaking culture. The three metafunctions implicate context as field (dance performance verses property sale), tenor (collegial verses transactional) and mode (indication verses instruction), respectively. That is, the ideational meanings at the strata of lexicogrammar realise a particular field in the semantics of discourse (Halliday, 1985) (the dimension of stratification will be dealt with more in chapter 2). In this way, Malinowski's context of situation and culture are also incorporated into the theory of language.

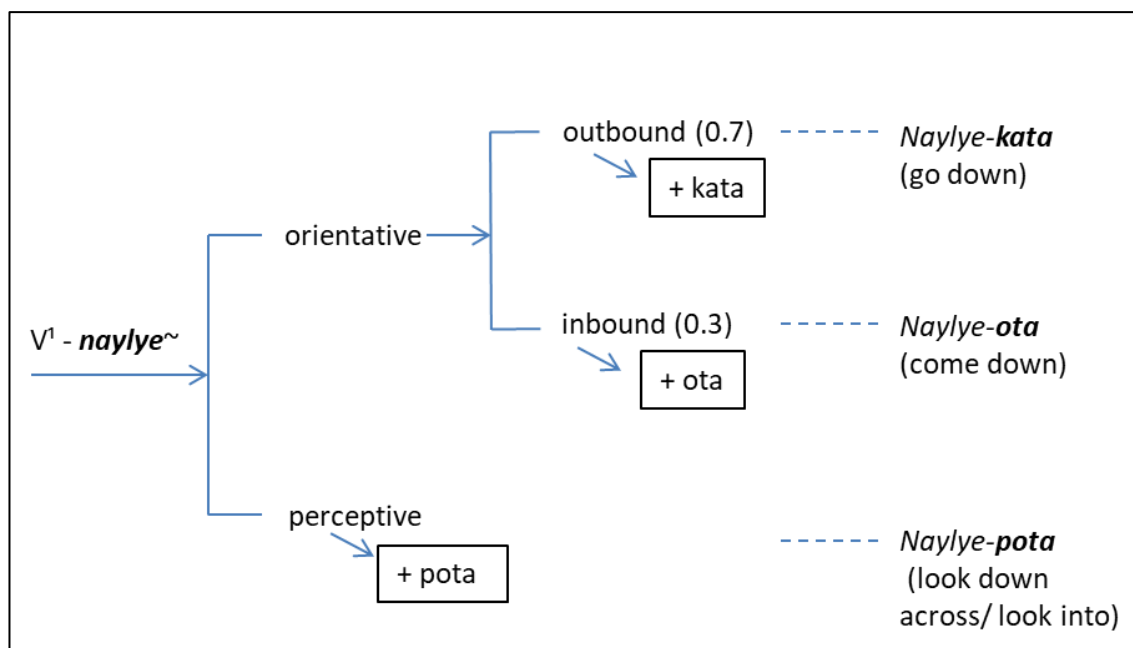
Given that rich grammars must start small, and with minimal systems (Bafarel et al., 2004; Bowcher, 2018), it is feasible to select one of the metafunctions for a project of this size. Due to its direct association with representations of reality, the ideational metafunction is perhaps the best first step into how English and Korean speakers have divergent linguistic experiences. Consequently, field comes into focus as a pertinent consideration for investigation. As I hope to have shown through the illustration of the Korean musical subgenre of *sijo* earlier (see section 1.1.1), exploring such a domain of experience can be useful for illustrating the overall effect of linguistic forms on what is valued in the broader social landscape. Indeed, music itself has often been posited as of mutual benefit for shedding light into the mind and soul of a social-semiotic community. Even the ways in which language is used to talk about music can provide evidence for language that is strongly culturally coded, reflecting the particular sentimental as well as reflective aspects of the realities of a sub-cultural speech community. And this is the way that 'music' will be engaged in this study – as the language of discourses 'about' music, rather than explorations of music as an alternative semiotic system to language.

Finally, I will briefly cover the dimensions of axis and instantiation here. Nearly thirty years on from Malinowski, and as part of the linguistic ambience of the times (compare the linguistic theories of both Firth and Hjelmslev), Halliday crystalised a means for representing the complexity and dynamism of the axis of cognates (process) and agnates (system), in his system networks (Halliday, 1961, 1964). System networks set out entry conditions to a particular linguistic system; and allowed for illustrations of both conjunction and disjunction (as well as a range of other selections including conditional selection, markedness and recursion) in selecting configurations of meaning. The units that contribute to certain options are given as realisation statements, and examples may also be included to illustrate the outcome of a set of choices within the system. This provides a powerful depiction of the syndromes of a language, since it incorporates the

axis of structure and system in a visual and succinct way. Furthermore, it operates according to the empirical principles of exhaustiveness and simplicity proposed by Hjelmslev in his *Prolegomena to a theory of language* (1961, p.60 [55]), as I will briefly show through Figure 1.1–Figure 1.1Figure 1.3. At this point, please refer to the network templates given in the Conventions section (page xvii, above), for a broad overview of how to interpret system network diagrams (merged from Halliday & Matthiessen, 2014, p.x; and Matthiessen & Halliday, 2009, p.98). For an in-depth explanation of system network logic, please refer to Martin (1987).

To illustrate using the examples in the previous section, Figure 1.2 and Figure 1.3 show disjunction and conjunction, respectively, in a (partial) Korean verb compounding system for serial verbs of motion. Taking just *naylye-* (‘downing’) as the compound verb entry condition (shown with an arrow into the system of choices), Figure 1.2 shows a microcosm of sets of alternative options, represented by square brackets – that is, a relation of ‘or’ (Martin, 2016):

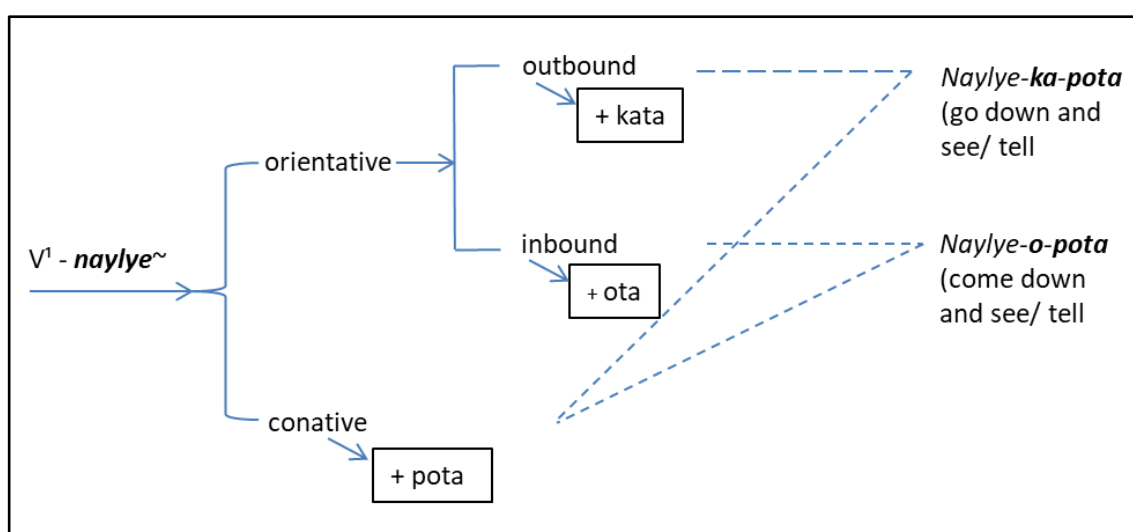
Figure 1.2 System network of alternative features in verb compounding for spatial motion



For a hypothetical system of compounding with the spatial verb, *naylye*, an initial selection can be made between orientative (Song, J.J, 2006) and perceptive meanings in a given situation. Selecting orientative meaning then gives a further distinction in choice between verbs expressing outbound and inbound direction (Martin, S., 1992; Chang, 1996). How each of these features is realised in the Korean lexis is offered in a ‘realization’ box below each choice (as the by now familiar, *-kata*, *-ota* and *-pota*), with the downward

diagonal arrow indicating these relations between system selections and their structural realisations. The consequences in configurational sequence and meaning is given as *naylyekata*, *naylyeota* and *naylyepota*, which, for this case, are also given as translations to the right of the network. To be exhaustive, the network must also address the issue of what to do with *-pota* as conative meaning. In the network, this can be represented by drawing a system of conjunctive choices, that is, both the meanings of orientative and conative are simultaneously selected. The same network is drawn, but with a right facing curly bracket, which indicates co-selection (Figure 1.3) – that is, a relation of ‘and’ (Martin, 2016):

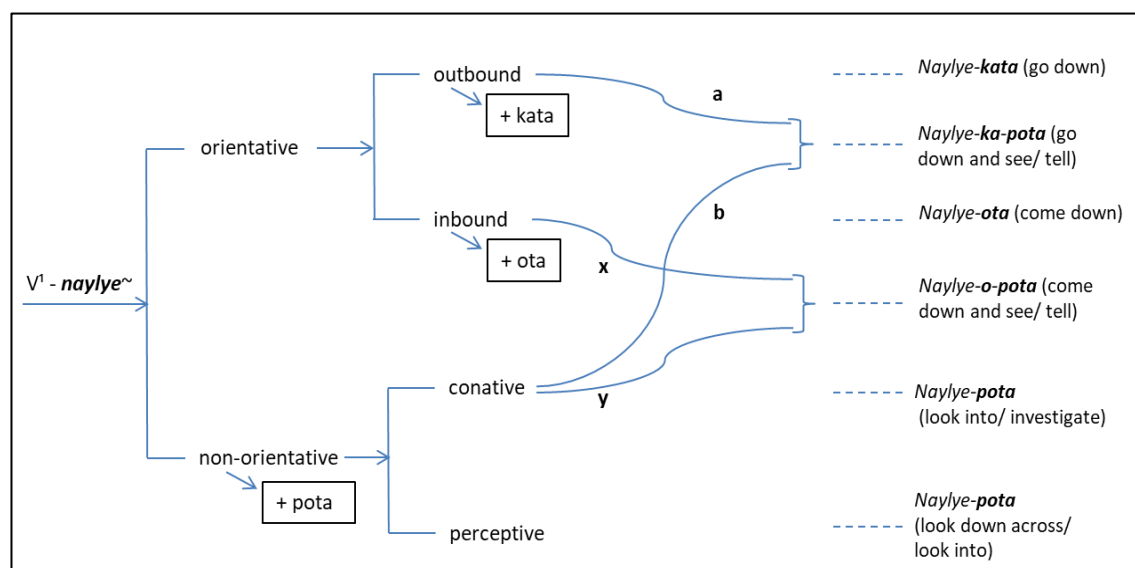
Figure 1.3 System network of co-selecting features in verb compounding for spatial motion



Thus, this system network shows that orientative and conative choices are both made at the general level, with the further distinction between outbound (going) and inbound (coming).

However, this depiction no longer takes account of the perceptive meaning. In order to show all the possible meanings for compounding with these four options, and to maintain simplicity, then the network needs to be adjusted, as shown in Figure 1.4, below. This network includes multiple-entry conditions for realising conative meaning options when compounding with the verb *naylye-*.

Figure 1.4 System network based on the principles of exhaustiveness and simplicity



Wiring connects *outbound-orientative* (a) to conative sense (b), by curly left facing brackets. This then realises the verbal group complex with a meaning like ‘go down and find out’. Meanwhile, the wiring shown at (x) and (y) comprise a double entry condition (gate) for the *inbound-conative* selection, realised as something like ‘come down and find out’. Thus, all meanings have been accounted for in the observed paradigms of options for compounding with the verb *naylye~*. While far from complete, this set of networks illustrates the power of axial representation to manage the complexity of language, in an analysis that can accounts for the processes involved in axial reasoning.

To situate axial reasoning within the concerns of the present study, modelling the comparative dimensions of structure and system in English and Korean should enable the language specific shape of each language to emerge. It also enables the relations between the range of structures available in two languages to be understood. In this way, pathways of choice and linkages of consequence can be displayed for better analysis of interpenetrating features within a language (Whorf, LTR, 1956). These can better be used for comparison across languages, for the distinctive ways in which they focus attention in the broader contextual domains. In English, the choice between ‘coming’ and ‘going’ is subject not only to the direction of motion with reference to an externally fixed point (as in, ‘I leave work to go home’ = away from work), but it also depends on the orientation between the speaker, their audience and any fixed reference points (so, ‘I leave work to come home’ = towards you). These contextual constraints thus habitualise its speakers to attend to reality in an ‘egocentric’ way (Wilkins & Hill, 1995; Levinson & Wilkins, 2006). The potential for the selection of ‘go’ and ‘come’ might be of equal weighting in English.

Compare this to Korean motion, which is more ‘allocentric’ and so is referenced by others. That is, if the person is travelling home to the other one who is waiting, they would not say ‘I am on my way coming’ (**o-ko isseyo*)¹⁵, but ‘I am on my way going’ (*ka-ko isseyo*). This is because in Korean the inbound motion of *ota* (come) is self-referencing, so that any spatial motion by a person cannot also be towards themselves. Thus, this use is restricted to talk of someone else’s actions, rather than one’s own. The logic behind it is something like that the self cannot arrive at itself, because it already is there. If one were to use *oko issta* in this context, it might mean something like, ‘I am going away first (in the other direction to you), and then returning (to where I began)’, or to show how nonsensical it might sound, the following meaning could be imagined: ‘I am leaving myself, and then returning to myself’. So, the choice between *-kata* and *-ota* in Korean has a very different logic to that in English usage. When these options are compounded with any other process, as in *naylyeota* (they come down here; or, I/they go and then come back down here) *naylyekata* (I go down here/there), they bring these basic connotations and restrictions on how its speakers reference themselves to others and their external environment.

Consequently, a divergence in the probability of selection between inbound and outbound action in Korean (in compounding) and English (in phrasal verbs) is likely, and potentially even estimable (Halliday & Webster, 2003). According to Korean language, its speakers may experience their interaction with others as a journey of goings – others may come and go to them, and indeed they may be described as coming and going, by others. However, in referencing their own action to another’s, it is only directed outward, as a ‘going’. On the other hand, the English speaker will need to attend to their coming and going relative to both the origin/destination of motion and the proximal/distal location of their listener. Consequently, the options of alternatives for expressing directed motion are restricted in different ways between English and Korean. Differences in the Korean allocentric forms and the English egocentric ones have been found in cognitive linguistics as impacting performance in spatial reasoning, beyond a given degree of orientation to an object in reality (Kozhevnikov & Hegarty, 2001). This scope for linguistic-based performance can be incorporated into an SFL description. It could be anticipated that the probability for the selection of ‘come’ would be higher in English than Korean, in relative uniformity with the functionality in each language for the term ‘go’. By implication, the

¹⁵ An unlikely, unacceptable or unconventional selection or translation will be asterixed in the beginning, as in this example.

probability for selection of ‘go’ in Korean compounding would be much higher than that for ‘come’. This probability can be represented in a system network, and a hypothetical estimate (for now) has indeed been given as the ratio between choices of 0.7 to 0.3 (see Figure 1.2, for outbound and inbound selections). This therefore represents another capacity of axial reasoning: the potential to explore and represent probabilities. And thus:

*A **system network** is a means of theorizing the meaning potential of a semiotic system and a means of displaying where any part of it is placed in the total semiotic space. It is designed to offer an overview – a comprehensive picture covering the language as a whole. (Halliday & Webster, 2003, bold original)*

Given that language is a system of selections, then it follows that certain structures will be selected more (or less) than others, which has consequences for the topography of the particular language as a whole (Halliday, 1991). These potentials for selection will contribute to more general and predictable ways of meaning for certain social situations. Description that attends to these rectances in a language system can empower real world applications such as second language learning, since they contriute to the ways that a language habitualises its speakers to attend to different aspects of the external world. The notion is captured not only in system networks, but also in the role of texts and text types as instances of the overall potential of a language system. SFL recognises these concepts as belonging to the notion of instantiation, another semiotic dimension in the theory, that elaborates language use along a cline of instance and potential. This will be elaborated more in chapters 2 and 4 (Literature Review and Methodology section); and relates directly to the selection of text types as linguistic data in my project, which will be covered in more detail in chapter 3 (Data Details and Rationale; see also section 1.2.2, below). This brief exploration of the semiotic dimensions of metafunction, axis and instantiation reveal that the tools are there for the consideration of linguistic relativity with the theory of SFL, since it has drawn from similar principles at its inception. It may just be a matter of taking descriptive interpretations directly down that avenue.

However, while numerous scholars refer to Whorf’s contributions to SFL (Halliday, 1966; with Davidse, 1999 and Quiroz, 2013 providing the most current comprehensive accounts), few have applied SFL with a specific focus on the question of the Linguistic Relativity Principle. Martin offers an exception in his exploration of the cultural notions of *family*, *face* and *fate* in Tagalog (1988), which he coined as ‘conspiracies of the grammar’. Davidse has provided a theoretical account of the importance of Whorf’s covert and overt categories, and its relevance to SFL (1999). Moreover, it could be said

that Teruya was sensitive to covertness in his depiction of language function and meaning in his descriptions of Japanese (1997, 2006, 2007). Covert categories are an important way in, and SFL allows for the analyses of these through attention to reactances in the grammar. Some typical examples include: using the tag question in English to test for MOOD and Subject; reversibility in relational processes (Halliday & Matthiessen, 2014); observing reactances for TENSE in different process types (Matthiessen & Halliday, 2009, p.61); substitution with agnation/enation and probe questions (Halliday & Matthiessen, 2014; Martin, 2016); as well as a range of troubleshooting techniques offered in each of the chapters of *Deploying Functional Grammar* (Martin, Matthiessen & Painter, 2010). On the whole, I would suggest that there is much more potential to explore the full range of the Whorf Theory Complex through SFL-based contrastive language descriptions. This need not entail exhaustive additional work, since those languages that have been described according to SFL have been done so along the principles outlined by Sapir, Whorf, Hockett and others. This research project sets out from the beginning to draw explicit parallels between SFL and linguistic relativity.

In attempting a linguistic relativity interpretation, it would not be too great a leap to assume that where a system exists in one language, but not another (for example POLITENESS and HONORIFICATION in Japanese, Teruya, 2006; Caffarel et al., 2004), then there are significant distinctions in what comes into the focus of experience. Furthermore, even where the same systems do exist in a language (for example, MOOD or MODALITY), then where there is greater divergence in the more general linguistic features in a system network, then it might be proposed that the general ways in which reality is construed are less reconcilable. These differences would represent more habitualised ways of representing experience. While the greatest degree of divergency is expected in the more delicate choices in a system, since these are more local features (Caffarel, Martin & Matthiessen, 2004, p.41), their impact on the manifestation of the linguistic relativity principle between the two languages might be less systemic and therefore less noteworthy. However, even here, there would be an expected sensitivity towards what was attended to in similar and comparative construals of ‘realities’.

Beyond a comparative description, the impact of the Linguistic Relativity Principle (hereafter, LRP) might be tested through a linguistic activity that crosses linguistic landscapes. For eons upon eons, translation has been concomitant with the development of our knowledge of the world. Whorf’s observations were dependent on his interpretation of the meaning of certain linguistic systems in Hopi, Shawnee, Maya and

SAE. While not focusing specifically on translation, his descriptive approach reflects the importance of language to 'translate' the intended message. Similarly, Malinowski, on observing the difficulties of translating cultures, was led to theorising the role of context of culture and situation, ideas which were later taken up by Firth and Halliday in the early stages of the development of SFL. Some commenters have critiqued translation as a covert and unfaithful operation, at different times implying that the translator is a terrorist (Venuti, 1991), a traitor to either or both languages and cultures (Clifford, 1997; Chesterman, 2004), and a trickster (Rubel & Rosman, 2003). Others have gone so far as to call the act of translation 'manipulation' (Hermans, 1985; Lefevere, 2005). I believe that there is something in the very covertness of translation that makes it the perfect interface for observing those things in least harmony between different lingua-cultures. In the same way that Whorf understood the covert categories of language to potentially be the quite revealing about unquestioned assumptions, rationale and ideologies, translation as a covert act might reveal much about the behaviour of linguistically segmented experiences. Engaging translation in contrastive language description is like tapping into the bilingual's knowledge of both languages – in effect, turning the eye back on the spy.

It is not insignificant that, in the same way that Whorf engaged an oriental orientation, it has been said of Halliday's framework that it makes sense from a Chinese perspective on language, being influenced in his early development of SFL through Chinese (Webster, 2005). While otherwise only a small number of the systems of other languages have been specifically described using SFL, the vision is that this number be expanded to a sufficient degree that the descriptions might lead to deeper insights for the theory, as a holistic, semiotic and cartographic project of mapping language (Caffarel et al, 2004, pp.16–18). Indeed, it is now becoming far more commonplace for descriptivists to focus on their own native languages, which are other than English. Thus, it is hoped that generalisations will soon better map the shape of grammar in the near future (Matthiessen, in press). This was a vision expressed by Whorf himself, who held that the bigger language description project could contribute to enhancing the human condition (Lee, 1996). The shared and the particular are just one meta aspect of how semiotic orders work. They are at once intimate and private, as well as jointly constructed and public, and this reflects the tripartite of the mind-language-society in lived experience.

1.1.4. Excursion into relative realities

The vision for the current research programme, *Construing musical discourses*, is to map the linguistic coordinates of comparable sub-cultures in Korean and English (in this case, language used in ideating musical sub-cultures). Both experiential and logical meanings will be analysed at the lower level of lexicogrammar (using SFL); and these findings will be used to account for what might be happening at the higher levels of text. Translation is engaged as a linguistic behaviour that might test and reveal further patterns for possibilities for reconstrual of the musical domain in the other language. The chief concern is exploring ideational representations used more habitually in either language from a limited range of texts; and extrapolating these out to tentative suggestions regarding the significance of linguistic features in contributing towards and shaping relative English and Korean experience in the musical domain. It can only be a small gesture towards linguistic relativity, and it is anticipated that the answers will possibly at the most be realised as more profound questions. This is held to be a vital end in itself. The task of this thesis is to apply general dimensions of language, at the levels of lexicogrammar and text, as a departure point for identifying unique contributions in how Korean and English formulate conceptualisations of traditional music. Translations from Korean into English will be used as a test case for the ways in which Korean meanings are more or less significant when construed in English. That is, the Korean Source Texts provided a nexus of reality, which were reconstrued in English. These Target Texts it were the basis for exploring ways in which the original sociolinguistic context resists re-representation. In doing this contrastive description, I have focused on the particular divergences between English and Korean using axial reasoning. It is hoped that this contrastive linguistic description project will activate Korean and English perspectives on the ways of the universe, as beautifully phrased by Benjamin Lee Whorf, “*A change in language can transform our appreciation of the Cosmos*” (Chase, 1995, p.vii).

Having provided a sketch of the research vision, how it is situated in historical academic debate and outlined the most appropriate theoretical framework to engage in developing this vision, the remainder of this chapter surveys the consequent research design, as well as the significance of the study.

1.2. Research overview

This section previews the ways in which the current research project is designed to address some of the thinking represented above, as well as its significance and potential contribution.

1.2.1. Research questions

Construing musical discourses in English and Korean is an attempt to describe ways in which the languages of Korean and English might contribute to divergent experiences and interpretations within the restricted domain of music. While it was expected that there may be contributions towards the more delicate levels of linguistic resource description for English and Korean systems of TRANSITIVITY and LOGICO-SEMANTIC RELATIONS, it was held that differences at the more general scale would represent those aspects of the languages that are more greatly divergent, and that these differences may be reflected in the organisation of the texts as a whole. Thus, another concern was to describe dependency relations among more delicate linguistic resources at the level of the clause. These discoveries were compared with existing system networks in both languages to then consider the potential of the language, looking around the clause. The description also investigated the consequences of endemic linguistic patterning in each language at the level of discourse, through providing a degree of distinction in Expounding and Reporting text types in the corpora. The significance of all findings were tested as items most at risk in transferral from one language to the other, through similar analyses of Korean to English translations of the comparable Source Texts. The research questions presiding over the study include:

1. How are comparable domains of music construed in structural realisations of systematic resources in English and Korean?
 - a. How are ideational resources (experiential and logical) expressed at and around the clause in English as expounded or reported representations of music?
 - b. How are ideational resources (experiential and logical) expressed at and around the clause in Korean as expounded or reported representations of music?
 - c. What divergences between English and Korean are illustrated in system networks of productive ideational resources?

2. Which ideational resources within comparable domains of music are most at risk in translation between Korean and English?

That is, how do Korean to English translations differ from patterns observed in part 1 for Source Language (SL) and for Target Language (TL)?

The English to Korean direction will not be covered in the current project, given the limitations of scope for the project. Furthermore, as English is my native language, then it is more convenient and effective to explore the English target translations (this is discussed more in chapters 3 and 4).

3. How do the findings in part 1 and 2 contribute to a relative interpretation of musical domains for English and Korean languages?

By addressing these questions, it is hoped that there will be some evidence of habitual linguistic patterns that seem marginal to expressions in either language and which could be said to be less significant in their representations of reality. By contrast, those features that are shared and flexible to selection in both languages might be more representative of shared interpretations of reality fostered through language. While these may potentially be generic for other languages, that is neither a claim nor an objective of the current research. However, that might be an overall contribution of this project.

1.2.2. Brief research design

While this study does not investigate music itself, discourses about music were used as the locus of the experiential domain. It was felt that having this narrow field would facilitate observation of the specific linguistic options available to a restricted sphere of human interaction. Having a scope of traditional music and musicians was reasonable, since, to some degree, these represent fields less domesticated by the alternative language than contemporary music forms (particularly through the globalising powerhouse of English and western culture to Korea, as western classical music; and more recently, the colonising of global pop music by the K-Pop phenomenon). The study deals with contemporary musicians mediating traditional music forms (*Romantic* for English; and *Sanjo* for Korean). This includes: depictions of the musicians' professional careers, accounts of their achievements and reports on events in celebration of them (as *Reporting* text types); as well as explanations of their instruments, expositions and categorizations of the traditional musical art forms themselves (as *Expounding* text types). The sub-cultures surrounding period music and the linguistic features engaged in its construal, for

both Korean and English, represent how these domains are *construed* through language. I have recruited the term ‘construing’ in the research to reflect the sense of representing reality through the functions and meanings in the grammar of language, as used in cognitive linguistics, but more particularly in the sense used in SFL literature. Thus, the main title refers to conceptualising the sub-domain of musical reinterpretations of traditional music forms in English and Korean, via the ideational metafunction.

As a contrastive description, the investigation is based on a comparable corpus for English and Korean. That is, the criteria used in selecting both English and Korean texts align as closely as possible in terms of domain, social function and text type, target readership; word count, field of discourse, distribution of authors and publishers, and date range of publication. The texts are naturally occurring Source Texts in each language, collected according to criteria set out in Table 1.2, that is they are of the type expounding (with a representative of the two sub-types: *explanation* and *categorical*) and reporting (with one each of the sub-types: *chronicle* and *inventory*). In this way the corpus of English texts aligns in comparability to the Korean ones. Please see section 3.2, Data in depth, for more detailed summaries of all the texts in the comparable Source Text corpus.

Table 1.2 Source Text comparable corpus overview

Socio-semiotic Process		COMPARABLE CORPUS English Source Texts (EST)	Word count	COMPARABLE CORPUS Korean Source Texts (KST)	Word count
Expounding	Explaining	E1, the fortepiano	1,650	E1, 가야금 (Kayagum)	593
		E2, of pianos	2,467	E2, 국악이야기 (Korean Music Story)	2,091
	Categorizing	E3, Romantic music	1,708	E3, 고악보와 악서 소개 (Ancient scores and musical treatises: an introduction)	1,011
		E4, What is HIP? (Historically Improved Performance)	477	E4, 창작국악 (Newly Composed Korean Music)	1,417
Reporting	Chronicle: event	R1, Bilson’s Birthday Bash	1,004	R1, 내인생의 가야금 (My life of Kayagum)	846
		R2, Well-tempered Ear	480	R2, 국악의 특색 (Korean Music Features)	681
	Chronicle: entity	R3, Bilson: Cornell Music Department	428	R3, 회원소개 (Member Introduction)	575
		R4, Musician profile: All Music	491	R4, 황병기 (Hwang Byungki)	158
TOTAL			8,685	TOTAL 7,372	
		Grand Total 16,057			

However, being also a translation study, each of the texts in the comparable corpus has been translated into the alternative language. Thus, the Korean texts have English translations; while the English texts have Korean translations. These translations comprise the parallel corpus, and its function is to validate difference in terms of shift in translation. The parallel corpus data was created by two teams of translation pairs, consisting of a native English speaker and a native Korean speaker in a process of translation and feedback. I was the native English speaker for one of the teams. I also provided some editing of translations for the other team, however, the editing was done before any analysis, in order to reduce any bias on linguistic choices. The parallel corpus is also set out in the shaded columns in Table 1.3 below, where it is aligned with the comparable corpus.

Table 1.3 Source Text comparable corpus and Target Text parallel corpus aligned

Socio-semiotic Process		Corpora					
		COMPARABLE CORPUS English Source Texts (EST)		word	PARALLEL CORPUS Korean Target Texts (KTT)		word
Expounding	Explaining	E1, the Fortepiano	1,650	KTT_E1	포르테 피아노 (Fortepiano)	1,074	
		E2, of Pianos	2,466	KTT_E2	피아노에 대한 (Regarding pianos)	1,781	
	Categorizing	E3, Romanticism	1,708	KTT_E3	낭만주의 음악 (Romantic music)	1,155	
		E4, What is HIP	477	KTT_E4	HIP 은 무엇인가 (What is HIP?)	332	
Reporting	Chronicling: event	R1, Bilson’s Birthday Bash	1,004	KTT_R1	빌슨의 은퇴 축제 (Bilson’s Retirement Festival)	713	
		R2, the Well-Tempered Ear	428	KTT_R2	평균율 퀴 (The Well-Tempered Ear)	345	
	Chronicling: entity	R3, Bilson: Cornell Music Department	428	KTT_R3	빌슨 회원소개 (Member introduction: Bilson)	310	
		R4, Musician profile: All Music Bio	491	KTT_R4	빌슨 비오 (Bilson’s Bio)	358	
		TOTAL	8,649	TOTAL		6,068	
Socio-semiotic Process		COMPARABLE CORPUS Korean Source Texts (KST)		PARALLEL CORPUS English Target Texts (ETT)			
Expounding	Explaining	E1, 가야금 (Kayagum)	593	ETT_E1	Kayagum	1,033	
		E2, 국악이야기 (Korean Music Story)	2,091	ETT_E2	Korean music	3,314	
	Categorizing	E3, 고악보와 악서 소개 (Ancient scores and musical treatises: an introduction)	1,011	ETT_E3	Early Music Monographs	1,952	
		E4, 창작국악 (New Korean Music)	1,417	ETT_E4	Modern Compositions of Korean music	2,018	
Reporting	Chronicle: event	R1, 내인생의 가야금 (My life of Kayagum)	844	ETT_R1	My life: the kayagum	1,483	
		R2, 국악의 특색 (Korean Music Features)	682	ETT_R2	Korean Music Specialties	1,038	
	Chronicle: entity	R3, 회원소개 (Member Introduction)	574	ETT_R3	National Academy of the Arts, Music: Byungki Hwang	1,043	
		R4, 황병기 (Hwang Byungki)	169	ETT_R4	Byungki Hwang Bio	423	
		TOTAL	7,381	TOTAL			12,304
		Grand Total	16,030	Grand Total			18,372

Table 1.3 is also provided in the Appendices, as Appendix 2(a), for ease of reference. Despite the translation being done into both directions, only the Korean to English translations will be used in the continuing analysis of translation, as mentioned briefly before (section 1.2.1, Research questions). This is important in the interpretation of the results and considerations of alternatives in translation, given that English is my first language. Nevertheless, the evaluation looks at what is lost or significantly altered from the Korean originals. Thus, the focus of the translations becomes about what, in the Korean musical sub-culture, is less in focus when reconfigured in English. A focus on the English translations also lends itself to making the interpretations more accessible to the English-speaking audience of the thesis itself. While it would have been interesting to provide findings from the English to Korean translations (indeed the logical analysis of these was completed), presenting these in addition to the Comparable corpus-based descriptions as well as the KE translation investigation, would have greatly reduced the scope for presenting all findings within this thesis. These will provide useful material for continued exploration at a later date, however.

Given that so many things are being explored in this project, it will be useful to provide an analogy of its structure for ease of navigation within the thesis. The structure of the research could be likened to the ternary form of music, where musical form refers to ‘a series of strategies designed to find a successful mean between opposite extremes of unrelieved repetition and unrelieved alteration’ (Scholes, 1977, p.289). Ternary itself indicates that the form has three stages, A (which is repeated) and B (the alteration), as ABA. In fact, this research has been composed in *AABA ternary da capo* form, whereby there is a contrastive description based on comparable source language texts, which is done for both languages for experiential meaning (A) and then logical meaning (A), hence AA. Thus, all data has been subject to ideational analysis of their experiential and logical meanings at the level of lexicogrammar; and findings were further extrapolated to the level of text, as discourse summaries. This description is extended through first language translations of the same texts, as parallel data (B). The nomenclature is not an arbitrary reference to musical form, but reflects the language of analysis as per translation

conventions. That is, A Language represents an author's mother tongue, while B Language the translation. Correspondingly, the analyses in sections AA represent analysis of A Language use; while the translation brings the interference of second language (or, B Language) in the representation of experience. Finally, the initial contrastive description is recapitulated and further developed to account for discourse behaviours in expounding and reporting situations in English and Korean, and how they might reveal differences in ways of viewing the world (hence, as A again – but informed by B). The chart below interprets this analogy and points to where in the thesis each activity is located:

- A. To provide a partial contrastive description of *experiential* resources in English and Korean at the level of lexicogrammar and discourse (chapter 5);
- A. To provide a partial contrastive description of *logical* resources in English and Korean at the level of lexicogrammar and discourse (chapter 6);
- B. To use these descriptions in reflecting on points of incompatibility and compatibility in KE translation (chapter 7);
- A. To reflect on the implications of research stage A for stage B in terms of how linguistic divergence expresses divergent representations of reality (with summary contributions provided in chapters 6–8).

This convention will be used throughout to indicate the particular stage of the research.

1.2.3. Niche: locating the project in the research community

This research is situated as filling a number of gaps in current Knowledge About Language (KAL), through utilising existing KAL resources and drawing from evidence-based description of the two languages, Korean and English. While little descriptive work of Korean has been done from a Systemic Functional Linguistics (SFL) perspective, there is an abundance of knowledge available from typological and structural studies of Korean, particularly within the Functional Typological tradition. Being chiefly synchronic studies, these resources will be engaged to inform the data analysis syntagmatically and reinterpret them systemically to provide a rich analysis of Korean. I recognise that there is an inherent contradiction in the claim to entail both an emic and atic approach with respect to the description of Korean. To some extent this is ameliorated firstly through attention to what other Korean scholars have said, both in Functional circles and those within SFL. Knowledge will be drawn from the few existing SFL studies on ideational resources in Korean (chiefly, Park, 2013; and Choi, 2013) and Japanese (Teruya, 2007;

Thompson & Armour, 2013). Another means of addressing this is through the deliberate collation of naturally occurring texts in both languages. These have been chosen in the first instance, not as translations, but as field-oriented texts which construe explanations and reports within situations that pertain to the separate cultures. They are comparable as much as possible, however, this has not been forced so that the texts represent each domain for what it is, rather than the extent to which it aligns with that of the other language. Translation has been used, however, to investigate the extent to which each of these domains might be re-construed through the other language – that is, as far as possible, without altering the ‘reality’ of the situation. Rather, only the language itself is different for the applied aspect of the description.

The study intends to contribute to the body of work addressing the neglected axis of paradigm, from Ferdinand de Saussure’s model of language and further developed by Firth (1957), Hjelmslev (1949, 1957) and Halliday (1957, 1961). Since the study inherits the well-developed framework of general linguistic features provided through ongoing work in SFL, it hopes to draw out the more subtle differences in linguistic expression between English and Korean. In the event that more significant findings result from the analysis, then these can contribute to the General Theory of language outlined in SFL. It is proposed here that the significance of any recurring divergences can be tested through translation, with those categories and elements most at risk of either translation shift (maximum alteration) or transliteration (no tolerance for translation), being symptomatic of points in the linguistic-cultures which are less reconcilable to common or shared experience. The translations, as mediated language, will allow insight into the greatest points of divergence in expressing two worlds of musical meanings.

This project is valuable because it has as a key focus the matter of exploring the Linguistic Relativity Principle through SFL. SFL is a useful framework for testing the insights of Sapir and Whorf, because it continues to develop with keen attention to allowing each language under description to speak for itself. This is most certainly true of those who engage with Whorf’s concept of cryptotypes (Davidse, 1999, Quiroz, 2013) and patterning in language (Matthiessen, 2014). For the most part, however, many emerging studies in SFL have been over-reliant on the categories developed for English and such descriptions lack an attentive ear to the subtleties of those languages being described. This study deliberately applies the SFL dimensions of language with particular priority to axis and metafunction, to provide a comprehensive comparative description of English and Korean. Moreover, through honing in on communications of restricted types within

the musical domain, the current research attempts to be able to comment on instantiations of behavioural and domain-specific language. This uniquely addresses Lucy (1992, 1996) and Levinson's (2003) concerns that current approaches to investigating linguistic relativity are poorly designed (these are covered in more depth in chapter 2). More importantly, however, such a design will enable findings to be framed in such a way that language, conceptualisation and society can be related together. Investigation of ideational meanings will also contribute in a minor way to the more psychophysical aspects of language, through drawing links between contrastive language representations of cultural music experience. Unlike former studies in SFL, this one is intentional in making links between the description and the implications for contrastive linguistic experiences habitualised for English and Korean speakers.

In addition, the project seeks to explore what the bilingual act of translation might offer for insights into language. Translation has long been proposed as holding insights into general language theory development. However, few current studies have actually used it to this end. In the majority of cases, translation research pertains to how to improve the act of translation, translation training, or understanding the bilingual mind in the act of translation (Göpferich et al., 2009). This is particularly true of translation studies which engage SFL (Munday, gives an overview of these in chapter 6, 2016). These studies have offered many important guidelines towards the current aim, including that much is lost or altered in translation. While the suspicion that different language speakers have divergent linguistic experiences may be largely only anecdotal intuition, this experience of divergent realities is an oft quoted experience among bilinguals, who are often unwittingly cast into the role of amateur translator. Therefore, the linguistic relativity hypothesis both warrants a rigorous investigation, and engagement with linguistic experience that attempts to cross language boundaries.

1.2.4. Significance: potential contributions to communities of knowledge and practice

The chief contribution of this study will be towards domain-specific Systemic Functional Linguistic descriptions of English and Korean. In this way, the research will complement and expand existing descriptions of the two languages. Given an unsympathetic approach to structural and systemic formalism, it is hoped that the study will contribute to more comprehensive and contextualisable descriptions of the languages, especially for Korean which to this point has very limited systemic based descriptions. The study is significant in that it investigates ideational metafunctions of English and Korean in contrast. It is thus

able to engage with the potential for understanding offered through translation. While not an analytical focus of the research, more traditional terminology associated with Functional Grammar will be used to gloss both the Korean and English data at the morpheme, word and phrase group level. The chief purpose of this will be to allow access between different theoretical frameworks, enhancing its transparency. Thus, it is hoped that findings from the project can be discussed fruitfully in an interdisciplinary way.

It is anticipated that the descriptive findings will enhance linguistic applications between the two languages, such as translation and second language use and learning. The Korean-English translation industry has long been dominated by Korean first language (KL1) translators, simply from the logistical realities of extensive bilingualism and the dominance of English. As Korea becomes a more confident and prominent player in global markets, there is an increasing demand for communication to flow from Korean into English. Thus, a majority of translators working in this language pair are working into their second language, with an increasing trend to do so. The research should have both quantitative and qualitative import for this growing and important aspect of modern economies.

It is anticipated that any insights identified as important in translation will also have implications for second language learning, teaching and use. A working hypothesis of the investigation is that the first language can be a resource in second language use, as in translation. Casting similarities and differences in the second language, in light of the first language will enable immediately accessible and meaningful resources for reflection on the second language. This is particularly relevant for advanced KL1 learners of English as a second language, since teaching and learning resources are primarily geared towards beginner to intermediate levels, or towards test taking, as opposed to meaningful language use. In turn, it is expected that such applications of findings from this research will inform the validity of claims made here.

Having a musical focus locates the research findings in a very specific field of linguistic communication. This will be significant for two reasons: firstly, there will be translations as an immediate output of the research. These translations relate to significant cultural assets for both linguistic communities. Thus, there will be cross fertilisation of musical cultural traditions through the translations made available through the research, but particularly from the descriptive reflection in the Korean into English direction. Young Koreans are dominating the western classical tradition, and Professor Malcolm Bilson has a very important message that illuminates the history of its inheritance. Likewise, the

Korean traditional music of Professor Byungki Hwang encodes both its traditions and its attempts to transfiguration into a contemporary art-form, reflecting both its diachronic and interpretive metamorphosis. Secondly, as a specific field of description, the research contributes to existing descriptions of English and Korean, by way of paraprofessional technical language, which are grounded in certain registers of use. In SFL terminology, the texts chosen in the musical domain act as a specimen for the investigation of grammar-related construals of reality. It is hoped that, through this specificity of domain, that the research will contribute to existing SFL descriptions in English. Furthermore, the data has been selected as artefact, texts from a field that has cultural value for both English and Korean languages (see, Halliday & Matthiessen, 2014, pp.3–4). As such, the research potentially marks a beginning in addressing calls to study and describe other human semiotic systems, such as music (Kress & van Leeuwen, 1991; Mwinlaaru & Xuan, 2016, p.30).

1.2.5. Terminologies

Before going too far, it will be useful to give a brief word on common terms used throughout the paper. Tables of conventions are given at the beginning of the thesis for transliterations and interlinear glossing of analyses and examples (see pages x and xi, respectively). The following terms are used particularly with reference to the Comparable corpus. Source Texts refers to the original texts (see Appendices 1 and 2) and is abbreviated EST for English Source Text and KST for Korean Source Text. All texts in the corpora have either an expounding or reporting function. There are four Expounding texts for both Korean and English, identified as E1, E2, E3 and E4; and there are four Reporting texts, R1, R2, R3 and R4 for both languages (see Table 1.2, above). Each text in the Comparable corpus is labelled by language, text type and text number. Thus, for the Korean data, KST_E1 refers to the first Expounding text (E1) among the Korean Source Texts (KST); where EST_R2, for example indicates the second Reporting text (R2) in the English Source Texts (EST). Table 1.2, in section 1.1.2 above, sets out the coded abbreviations for all texts in the comparable corpus.

The Parallel corpus is made up of translated versions of the Source Texts. These texts are referred to as Target Texts (TTs). Thus, the Korean translations of the ESTs are abbreviated as KTT. The English translations of the KSTs are abbreviated to ETTs. In the same way that the comparable texts were identified, each parallel text is labelled by Target language, text type and number. As an illustration, ETT_R3 refers to the third Reporting text of the English Target Texts.

Table 1.3 above shows the identifiers for all texts in the parallel corpus (shaded in blue for ETTs and green for the KTTs). As an additional point of convention, all graphs given in the Contribution chapters retain this colour convention (blue for English, green for Korean, with amber for the English translations) to assist the reader in maintaining the relevant location of discussions. For brevity, individual texts are referred to by translation direction, as KE (for Korean to English). *KE* means that a translation has been done in the Korean to English direction. That is, the original text was composed in Korean and translated into English. Again, by implication, *EK* refers to translations done from the original English documents into Korean. In this study, the Source Texts were initially translated in both language directions: Korean to English (KE) and English to Korean (EK), while only the KEs are investigated and reported on further. The term *first language* (L1) refers to the main linguistic influence on a language speaker before the age of three or four years (Crystal, 1985). *Second language* (L2) then refers to languages acquired or learnt after this critical window of time and linguistic influence has been met. KL1 means that the translator's L1 was Korean; while EL1 means that the translator's L1 was English.

Other common terms used in this paper relate to the use of first and second languages in translation. *A language* and *B language* are terms used specifically when referring to the direction of translation (Hatim & Mason, 1990). 'A language' means the translation has been done into the translator's first language (L1); while 'B language' means they have been translated in the direction of the translator's non-native language (L2). To interpret these in terms of the present study, a draft translation was composed in the A Language direction, and checked by a B Language expert, followed by a re-draft by the A Language expert. Since they infer this specific communicative activity (that is, translation), the terms A Language and B Language are not synonymous with L1 and L2¹⁶. The translation teams were comprised of two bilinguals, with each having either Korean or English as their L1. The two teams translated two expounding and two reporting texts in the KE direction and two Expounding and two Reporting texts in the EK direction. When translating in the EK direction, the translator working into A language was the translator, while the one translating into B language provided checking input, or feedback. The A Language drafts were done to attend to natural language fluency in the target language; while the B Language check was done to approach accuracy to the original text. Thus, norms of adequacy (TL) and accuracy (SL) were attended to as much as possible, to arrive

¹⁶ Indicating first and second languages, respectively, not an application of language.

at the most reasonable translations possible (see Methodology chapter 4 for more detailed description and justification of this process).

1.3. Orientation to the thesis

This introductory chapter has hopefully provided some of the groundwork for the thesis. An outline has been provided on the vision motivating the research and some of the fundamental early linguistic influences leading to the specific research inquiry in its eventual formulation. The research design and corpus flowed from these and have been briefly touched upon here. The following chapter, the Literature Review, brings the discussion into contemporary discourse, exploring some developments in relevant linguistic models across cognitive and sociolinguistics, with a particular concern for insights provided through Translation Studies. This leads into a more detailed elaboration of Systemic Functional Linguistics as an appropriate framework for the study.

The focus of chapter 3, and the reason that it requires a separate chapter, is to set out those features of the research that are constants: the domain of music and the discourse types. The discussion departs from a brief introduction to Korean and English languages through the socio-semiotic filter of music. That is, musical reflections prompt linguistic ones where they elaborate contrastive general features of the two languages. In this way, some of the essential features about what may be more widely known of the two languages can be used as a backdrop to the analysis. Importantly, it provides the opportunity to introduce the music genres associated with the formative eras of the modern realisations of English (*Romanticism*) and Korean (*Sanjo* and *Changjak kukak*). After the Englishtenment across Europe and Dr Johnson's first English dictionary, English entered the age of Late Modern English (LMoE) from which it has developed into Present Day English (PDE). Similarly, during the Joseon dynasty in Korea, Modern Korean (MK) emerged, and these provide the linguacultural backdrop to the study. The Source texts are used throughout this chapter, which serves as an introduction to the data itself, as well as the social themes contextualising their field of discourse.

Once this chapter has set the boundaries for restricted items in the study, the subsequent chapter allows an overview of the more fluid elements. The methodological approach of SFL and translation are set out in chapter four. These methodologies are outlined in detail, using examples from the comparable corpus to illustrate procedures adopted in my analysis, as well as issues identified and how these were resolved. With respect to Korean, some of the procedures are the result of the analysis and findings themselves, which have

been used to extend those put forward by other scholars, notably Kyunghhee Park (2013) and Gyoung-Hee Choi (2013).

Given the multiple inquiries of the research, the Findings chapters are set out as three separate chapters. Chapters 5 and 6 offer contrastive findings from the restricted descriptions of English and Korean, first for experiential resources (chapter 5) and then for logical resources (chapter 6). This is conducted in detail for lexicogrammatical realisation-based (structure) resources (system). Some patterns are further extrapolated out to the level of discourse, in order to cover the social behavioural aspect of languaging. Both chapters conclude with reflections on and extension to existing descriptions of lexicogrammar and text typology, drawing out comparisons and contrasts between how the two languages pattern ideational meanings in the domain of music. At this point, features of SFL are merged with those of DTS in the description of the STs in preparation for a similar approach to the ETTs. Chapter 7 is a search for significances of contrastive findings through comparison of the descriptions of the Source Texts and their Target Translations; as well as between Target Texts and the Target Language patterns anticipated from chapters 5 and 6. The focus of the findings here is really which features of either language are most sensitive to re-construal into the alternative language. Chapter 8 initiates a summative discussion on the significance of findings from the three research contribution chapters, and suggests further areas for investigation.

2. LITERATURE REVIEW

This chapter provides an overview of some of the historical strands of thinking about how language contributes to and participates in the interpreted experience of different language speakers. It has often been quoted that language, the mind and society are so completely intertwined that it is impossible to study one without at least contemplating the other two (Hill & Mannheim, 1992; Lee, 1996). Indeed, the three form an inextricable tripartite that is best understood with reflection on the others. Language itself acts as a symbolic code for realising meanings between the individual and the collective, towards understanding and cooperation. Cross-cultural experience can be better understood through contrastive description of the two symbolic codes that mediate its individuals and societies, their languages. One linguistic process which inherently brings the three together in a unique way is translation. When we talk about language and the mind, then there is an element to which the inner world of thoughts, emotions and perceptions can only be related externally in a metaphorical sense. That is, the inner state is translated semiotically to an outer one, as a representation that may differ from its original form to one which communicates something to others. At the very least, there is no conclusive evidence for a definite position on whether language mediates the mind, the mind is mediated by the various other forms of semiosis available to us, or indeed if there is any inner reality without language. By the same token, the external world of conventions and relative agency is translated into one of meaning to the mind. Whatever processes of transfer are involved, the individual is mediated with the external (the built, natural, disciplinary environment and so on) and the social (linguistic participation in speech communities, social engagements, sub-cultures, larger transcultures).

This tripartite has steadily been re-attracting more attention in the literature and research into human social sciences (Levinson & Brown, 1994; Berman & Slobin, 1994; Lucy, 1992, 1996; Levinson, 2003; Levinson & Wilkins, 2006). However, some of the research prioritises one of the three variables over the other two, which can cripple its force to contribute meaningfully to the relativity question. The beginning of this chapter reviews some of the current approaches to the translation of the mind and society, in order to understand the best fit for exploring the research premise. Thus, some relevant studies and approaches to Linguistic Relativity within Translation Studies are covered here (Toury, 1995; Sela-Sheffy & Toury, 2011; Baker, 2014; House, 2016; Risku, 2017), as well as contributions by scholars from other traditions who see the relevance of translation to this objective (Slobin, 2000; Wierzbicka, 2013).

The framework of Systemic Functional Linguistics (SFL) is considered for its capacity to provide insights on this phenomenon in two languages as unrelated as English and Korean. It brings together many of the earlier insights derived from ethnolinguistics; and engages Whorf's cultural mentality through isolates of experience expressed in grammar as isolates of meaning, as well as Malinowski's axis paradigm of cognates and agnates, that reach into impinging contexts of situation and culture. An interpretation is offered of the five dimensions of language theorised in SFL in terms of the Whorf Theory Complex (Sapir, 1921; LTR, 1956; Lee, 1996), for the description of categories in particular languages. The chapter closes with a return to linguistic relativity by way of the method that will be employed for relating ideational patterns in the Source and Target data to Whorf's ideas. This will set the research context, in order to place the current research design and data choices within that in the following chapter, which covers the constants of the research.

2.1. Thinking about language

Thinking about language is as ubiquitous a theme as contemplations of life and the universe itself. It has been claimed as one of the few orders of existence that set humans apart from animals (Rousseau, 1998 [1871]; Darnell, 1998; Matthiessen & Halliday, 2009; Lucy, 2011). People are curious about how it evolves, how it works, how languages differ and where they align, its aesthetic and functional import. Language itself is used in these reflections on language and thus is one of the rare semiotics that has the potential to translate itself. Depending on our orientation to such ideas, positions on the role of language in local, multicultural and even in transcultural interaction have the potential to either draw humanity together or drive us apart. Malinowski, observing gossip that accompanied some of the manual tasks in Melanesian interaction noted that one who does not speak the common language is cast either as an enemy, or at least one of suspect character. His contemplations in *On Phatic Communication* (1946, in Jaworski & Coupland, 2014) led him to be able to make comparisons between the linguistic behaviours of those he lived amongst as a participant researcher, as well as on his formative European speech communities. Language is involved at all stages of understanding, including reflecting on, and also participating effectively in, society. Hence, language is also a behaviour that is dependent on social interaction, as well as conscious processing, Maturana was an early proponent of the concept of *languageing*, which is consonant with this interpretation (1987). This relationship means that linguistic diversity and uniformity are *relative* to a reciprocal interrelationship between the tripartite

of the mind, the linguistic semiotic system and society. The individual is brought together to the communal, the particular with the general.

In the foundational essentialist views, “Both Hamann and Herder maintained the doctrine that thought requires language, the corollary that different languages will influence thought differently, and a way of conceiving this relationship as one of the expressions of distinctive essences’ (Leavitt, 2011, p.75). Johann Gottfried Herder (1744–1803), saw this difference as an intuition-based view of the world, *Welt-anschauung* (Leavitt, 2011, p.145). Later Wilhelm von Humboldt (1767–1835) would add a layer of implication to this notion whereby linguistic difference might contribute to a multiplicity of *Weltansichten* (‘interpretations of the world’) (GS iv: 27; Humboldt, 1997)”, which has the potential to reflect an enriched representation of the collective human mind (Tintemann, 2015; Liron, 2003, p.12; see also translated quote in Slobin, 1996, p.91). It followed that distinct languages were held to be parts of the whole of human linguistic experience. A language individually revealed a certain orientation to the world; while languages together revealed a more composite picture of the human condition.

Yet, casting language as *das bilende Organ des Gedanken* ‘the formative organ of thought’ (Losonsky, 1999, p.xvi; Tintemann, 2015, p.77), ultimately led to elitist discrimination, since the mental capacity of the language user was incriminated in the selective worldview facilitated by their language. In a sense, it was as if the semiotic resources of ‘exotic’ peoples had become constrained in their development to just those features prioritised as pertinent, with others less valued being discarded or even ‘unimagined’ as useful ways of expressing experience. And it was the philologists and philosophers of the time who determined the hierarchies of those values that constituted being civilised. Thus, the restrictedness of the semiotic resources for certain language speakers becomes a ‘stamp of identity’ by which the language and its speakers are known and judged. This form of language-based racism came to be known as *essentialism*, with the essence of communities being reducible to the features of their language. Crucially, however, these features were graded against those of other known languages and civilisations, as a means of ranking their inferior/superiority. In the field of historical and typological linguistics, which both emerged in the Romantic era, chiefly with the von Schlegel brothers, Augustus Schlegel (1767–1845) and Friedrich Schlegel (1772–1829), European inflectional languages were held to be superior even up into the 20th century (Leavitt, 2011, p.86). Another example of its misappropriation was in the development of social and cultural anthropology of the late 19th century (notably, Sir Edward Burnett Tylor,

1832–1917; and Herbert Spencer, 1820–1903), where thinkers conjectured that speakers of languages whose cultures were viewed as at an earlier stage of evolution perhaps had lower mental or conceptual capacities (Risjord, 2007) than those speakers of, typically, European languages. Essentialism was reinvented in its most negative interpretation in the twentieth century essentialism of Vossler and Rohr who used it in support of the Third Reich, in a quasi neo-Humboltianism (see particularly House, 2000; and, also, Leavitt, 2011).

In addition to nurturing a science of racial superiority, this view of linguistic diversity implies that some languages are more limiting in their latitude for intellectual inquiry, acting more as an impediment to certain modes of thought and experience. Proponents pontificated that if language cannot represent something in the mind of its speakers, then it does not exist for them. Thus, there would seem to be something in Ludwig Josef Johann Wittgenstein's (1889–1951) earlier thesis in his work, the *Tractatus Logico-philosophicus*, that it is not the brain at fault, but the debilitating insufficiency of language to represent the nature of the universe and the form of thoughts and intentions, "Moreover, in our interpretation of reality, we see not the true nature of something, but only the frame through which we view it" (1958, p.48a, point 114). Wittgenstein brought his infamous conviction against language that, "if one does not attempt to utter the unutterable, nothing would be lost" (McGuinness, 1988, p.372; Braver, 2012, p.41). This resonates with Kant's key point on the limits of our knowledge in his *Critique of Pure Reason* (1781). This depressing view of language epitomises the ideology of *linguistic determinism*, where language is believed to constrain the intellect and consequently one's experience. The combination of linguistic and mental insufficiency is what many scholars reacted to, particularly where it is used to rank languages and by implication their speakers in terms of what kinds of thinking are believed to be comparatively restrictive (Boas, 1911, 1940; Sapir, 1946).

Given such considerations, the virtues of more equitable and optimistic understandings of language become obvious. It is indisputable that languages share features, such as the categories of phonetic types, numbers of phonemes, sets of lexemes with roughly similar meanings, the number of classes of words (Harris, 1948, 1986). Scholars as early as the thirteenth century friar, Roger Bacon, in his *Summa Grammatica*, posited that grammar is essentially the same across all languages, with incidental and insignificant differences (Leavitt, 2011, p.19). There are linguistic features that are generalisable across a broad spectrum of languages, which makes cross-cultural communication, translation and

second language education possible. Taken to an epistemological extent, language Universal typologists focus on whatever features are shared across languages as indicative of their monogenesis from a common Ur-language, which some would even hope to trace and reconstruct (as in the Greenburg tradition). Rather than drawing from language divergence, the emphasis is on similarity. Such logic underpins Distributional Semantics of the morpheme (Sapir and Bloomfield) and *transformational grammar* of the basic sentence structure (Zellig Harris), whereby language is held to be a process of transforming a given structure¹⁷ to generate an infinite number of linguistic options (Fischer, 1999). In its most constructive realisation, the marginalisation of anomalies in language in favour of disambiguated but reliable syntactic operations, categories and rules (Goertzel, 1994; Seuren, 1998) ushered in the development of *Natural Language Processing* (NLP) and many useful applications, such as medical language extraction, the Proteus Project, UniTex, Gramlab and machine translation. Two fields that have benefited immensely from the universal philosophy are: lexicography, with mono- and multilingual lexical resources such as WordNet, FrameNet, BabelNet, automated databases, cross-linked resources, user-oriented digital dictionaries according to their situation (whether desktop, hand-held or other mobile devices are used as displays), alternative lexical representations (word clouds, semantic networks, graphs, word hierarchies) and collaborative projects, such as Wiktionary (L'Homme & Cormier, 2014); and the second is applied translation, which has also benefitted through database management systems, such as Translation Memory (TM) and Machine Translation (MT). The potential for this application of a strict focus on the syntagm was ceded and predicted even by those who saw beyond it (Firth, 1957). In its more naïve form, the mind is taken to be the guardian of all requisite rules for generating the possible linguistic structures of a given language to represent reality, and this is universal to humankind, as *universal grammar*. According to this, the mind itself is an arbitrary, inherent cognitive code, or 'Mentalese' (Chomsky, 1957/2002; Pinker, 1994), which is mediated through ancillary sounds (speech) and symbols (writing). Thus, thought is taken to be the primary source for language and language is held to be innate. In this cognitive code, language is little more than an inventory of structures to be called upon to express the mind, an uninspiring and limited interpretation to say the least.

The transferral of meaning across languages, seen in translation, highlights not only the simplicity of universal and transformational grammar, but also the danger for real world

¹⁷ Typically, from the prototype of the declarative, known as the 'kernel'.

communication. Other obvious examples are apparent in those more creative linguistic techniques, such as analogy and metaphor (di Pietro, 1970), or accounting for the inherent permutations in languages across generations of language users. Many proponents of universal and generative grammars, particularly cognitive linguists, recognised the need for a less-formulaic model of language, which could achieve a more relative account of language (Hockett, 1968; Pullum & Gazdar, 1982; Lakoff, 1991; Jackendoff, 2002; Littlemore & Taylor, 2014). In a recent debate on linguistic determinism and universalism, sponsored by the Royal Dutch Academy for Science and Språkåret (2013), Guillaum Thierry offered that language and consciousness do not process in a unidirectional manner, but bilaterally, whereby consciousness impinges on language, and language shapes consciousness and there is a constant flux of feedback between them. By this logic, language can be seen to be concomitantly intrinsic and extrinsic. By extension, experience might be understood as both collectively shared and uniquely distinct, and the mind and language simultaneously reflect and embody that.

This more relative rendering began to be articulated much earlier through the inheritance of Boas, in the principles of *linguistic relativism* cautiously proposed by Edward Sapir (1921) and Benjamin Lee Whorf (1956). Sapir's own monograph, *Language: an introduction to the study of speech* (1921) is an eloquent edumbration of all aspects of language and its reach into social life (see also Koerner, 1985; and Darnell, 1989). The most direct accounts of linguistic relativity have been collected in the publication of Whorf's works as *Language Thought and Reality* (Carroll, 1956, hereafter LTR, Whorf, 1956); and a cognitive-oriented synthesis of his unpublished work by Penny Lee (1996). Sadly, much of the literature is littered with the misappropriated terms 'Sapir-Whorf Hypothesis' and 'Whorfian-Hypothesis'. As an important aside, these phrases are reported here with a deliberate evidential stance: they are problematic, firstly, since a hypothesis implies something more like a flimsy assumption or hunch, either of which discredits the persistence of studies that have found more evidence than not in its support.

Furthermore, to call it either 'Sapirean' or 'Whorfian' discredits the abundance and scope of knowledge informing the phenomenon, and a shallow sallow interpretation can seep through to the breadth, quality and usefulness of research founded on such. In addition to centuries of linguistic rhetoric, for example, Whorf incorporated Alfred North Whitehead's process theory of interconnectedness and interpenetration to language patterns in psychology and behaviour in his depiction of grammatical categories. This led him to develop what has been claimed to be perhaps the single most important

contribution to linguistics in the twentieth century: covert categories (Fillmore, 1968; Halliday, 1985). If it is the covert categories that are most closely linked to unconscious behaviour, then this has consequences in the approach to the ‘calibration’ of pictures of the universe between different language speakers (Whorf, LTR, 1956 [1940], p.214). The relativist approach to language description attends to not only what is explicit in the grammar, but also what is evidently there in response to adjustments in the linguistic system. In this way, he extended his mentor, Edward Sapir’s notions of language as a form of patterned behaviour that is largely unconscious and socially produced (Harris, 1950, in Lee, 1996, p.34), to a more dynamic model with rapport and linkages between constellations of resources, all of which may be disturbed in the language system in their selection or deselection.

This, thus, goes beyond tentative assumptions made without data or extensive investigation, simply say for the sake of argument. The fact that the LRP survives today supports the rigour of the ideas built through the Boasian tradition. This is perhaps why Lee recruits Whorf’s own construal of his project as the *Linguistic Relativity Principle* (LRP) – and in accordance with the fact that a principle encompasses a more considered system of ideas associated with an explanation for observed phenomena. As a principle, it is more like a theory, or as Hill & Mannheim posit, “an *axiom* [that is], a part of the initial epistemology and methodology of the linguistic anthropologist” (1992, p.383), which “can only be judged on the basis of the extent to which it leads to productive questions about talk and social action, not by canons of falsifiability” (1992, p.386). The concept of a cultural mentality, introduced in the previous chapter, is a significant but often overlooked concept even within Whorfian-hypothesis¹⁸ interpretations. A robust and rich exploration must strive to incorporate a full treatment of all three axes of the LRP, to justify as a ‘cultural mentality’ investigation. An extended quote on this here will be useful for clarifying the trajectory:

In the light of our research...it would seem that much of the difference in mentality may be understood through the differences of the kind there indicated – differences in grammatical categorization, especially of covert categories, in segmentation of experience and in the implicit metaphysics of the culture-language complex... It is on the one hand fused with each individual personality, and hence an individual factor, but also of a certain common type for all individuals, through its embodiment

¹⁸ Deliberate misuse.

of a common basis in the culture, language and metaphysics...the road to the understanding of any cultural mentality lies first through a good ethnographic understanding of the culture and thence proceeds through linguistic territory, and at length returns to the broad-cultural taking the following course from the grosser to the subtler: configurative linguistics in general – overt categories – covert categories – interpreted in non-linguistic Gestalt terms – segmentation of experience – implicit metaphysics – cultural mentality. (Whorf & Trager, 1938, p.9)

These terms will be used throughout this chapter in the elaboration of language and the mind in SFL and TS.

Other significant advances in theorising about language, such as Malinowski's poetic and scrupulous ethnographs of the Trobriand Islanders, the works of Firth, Hjelmslev, Halliday, Bernstein and Vygotsky and many others (particularly of socio- and ethnolinguistics) will be drawn in to the discussion of broader social forces on linguistic experience. These are important to balance a contrastive interpretation (based on difference), with a comparative one (based on similarity). While the LRP results in attention to both (through the patterning of data towards generalisations), and indeed, exploratory studies have been as informed by universalism as by descriptivism and ethnolinguistics (see section 2.1.2 in particular), the developments that emerged in functional and systemic theories founded on insights by Malinowski have tended to be more etic in nature, and as such offer a complementary orientation to the matter. It is therefore highly likely that strict adherent to either insight will recognise the compatibility of the two, but I hope that the review here will make a case for this to be so.

Returning to the theme of essentialism and universalism in reflections on languages in order to complete the discussion, there are arguments for either position, and it is simultaneously the case that, while not impossible to learn a language, it *is* difficult; and by the same token, while not easy to translate completely, the essential message *may be* communicated (House nicely argues for the possibility of translation in 2000, 2011, 2016). Both essentialism and universalism represent ideal ways of relating language to the external world of the speakers. The first views language as having an arbitrary relation to reality, while the second views language as having a direct correlation with reality (Leavitt, 2011; Lucy, 2011). Given the exclusivity of the universalist and essentialist relations to reality, it would be ideologically naïve to think that linguistic relativity is somehow a milder version of the two; or a conceptually mid-way compromise between universalism and essentialism. Linguistic relativity, by contrast, sees all language as in

relative permutability with its context – it is not a compromise between essentialism and universalism, but a complete reimagining of language and reality. Nevertheless, an evaluation of contributions from ethnolinguistics appears to point to linguistic relativity as a common finding whichever way one approaches the evidence (whether at the epistemological or methodological levels).

Since reflection on culture and across cultures has opened the way for a more relative conceptualisation, then the entire project must extend beyond purely linguistic description to embrace both conceptual and cultural implications: reaching in to the private and out to the public to redefine agents and agency. As discourses that cross cultural boundaries, translation is a linguistic activity that is deeply involved in the richness of multiple cultures. Time and again the field of Translation Studies has much to offer an investigation into the relativity of conceptualisation and social experience. Thus, translation is both teleological and processural in this project, where it is engaged as a way of exploring the extent of relativity facilitated by English and Korean in representational experience (that is, by using translations as evidence of cross-cultural linguistic behaviour), and as a consequence, in re-evaluating the extent to which linguistic relativity is a principle worthy of our attention (translations as informing theory). Thus, it is important to overview more recent investigations which have extended upon this theme, by exploring how it is that the mind is interpreted, and how society, through the semiotic of language. The orientation to a cultural mentality will be explored through translation, in the following section, for ways in which this activity has been operationalised in cognitive and social practices, respectively. Language itself is argued as the symbolic form of organization for both spheres and the approach of SFL is given for the ways in which it meets the needs of the current project.

2.1.1. Translating the mind

While many of the general insights that emerged through ethnolinguistics of Boas and Malinowski have infiltrated much of the way research is done today, some of the more incisive notions, such as the Linguistic Relativity Principle, were side-lined throughout the mid-twentieth century by a commitment to the innate universalist perspective. Such a perspective naturally dominated that era, aligning nicely as it did with the development of computer technology, and subsequently the computer model of the mind in various fields of investigation (Risku, 2017). Gradually, these have been giving way to a renewed interest in the distinctiveness of diversity and culture in language studies, “Universalist, rationalist approaches have recently gone from dominant to outdated, supplanted by

empiricist-leaning perspectives which emphasize social context and cultural diversity” (Enfield, 2013, p.155). This trend began with the cultural turn in the 1970s, so it is useful to begin to pick up the threads from that point. Among the avant-garde was Clifford Geertz, with his manuscript, *The interpretation of Cultures* (1973), which was a reinterpretation of the concept of culture itself, as symbolic webs of meaning:

The concept of culture is...essentially a semiotic one. Believing, with Max Weber, that man is an animal suspended in webs of significance he himself has spun, I take culture to be those webs, and the analysis of it to be therefore not an experimental science in search of a new law but an interpretive one in search of meaning. It is explication I am after, construing social expressions on their surface enigmatical... what defines it is an elaborate venture in, to borrow a notion from Gilbert Ryle, ‘thick description’. (Geertz, 1973, pp.5–6)

Some key ideas from this frequently quoted thesis by Geertz are those that have emerged in the social sciences in general: meaning, semiotics and ecological approaches. The first two recognise language and culture as systems of meaning which are co-created, and therefore, which can be defined much as Malinowski and Whorf’s system of interconnecting components. Furthermore, the symbolic forms of culture function to create these meanings of significance. The implications of this is that any cultural analysis of translation and cognition, indeed any approach to further exploring the Linguistic Relativity Principle, ought to entail what is often referred to as ‘ecological validity’ (Risku, 2017, p.305). This last principle is what Geertz referred to as ‘thick description’. While it does not discount quantitative techniques and investigations for correlations in closed systems, the thick descriptive approach of ecolinguistics tends to work with open systems, exploring functional interrelationships between language and its environment (thus, external linguistic contact, artefacts, texts, regular activities such as perception and translation within their situated contexts) (see Mühlhäusler, 2000).

The cognitive sciences were not untouched by the cultural turn, where the cognitive revolution from the late 1950s onwards began to be expressed through increased interdisciplinarity, involving psychology, linguistics, computer sciences, neurosciences, as well as anthropology and philosophy (Miller, 2003). Miller’s identification here would assume the possibility of the kinds of ‘thick description’ recommended by Geertz and Ryle, increasing the scope for understanding the everyday nature of the interpenetration of the biological brain and the conceptualising mind, linguistics and society-culture (Lee, 1996; Enfield, 2000). Aligned with a more cultural orientation there has been a surge in

the number of cognitive-based studies and monographs into the Linguistic Relativity Principle (Penn, 1972; Lucy, 1992; Lee, 1996; Darnell, 1998; Kockelman, 2010; Seiferle-Valencia, 2017), as well as a number of broad scoping compendiums dedicated to this sphere (Gumperz & Levinson, 1996; Niemeier & Dirven, 2000; Pütz & Vespoor, 2000; Gentner & Goldin-Meadow, 2003; Levinson & Wilkins, 2006; Cook & Bassetti, 2011; Everett, 2013). Among this trend was the seminal study, *Immanuel Kant among the Tenejapans*, by Levinson and Brown (1994), who showed that, in contrast to what Kant had argued as the universal human distinction between left and right and the consequent primacy of associated asymmetrical relations to the world (see also, Levinson, 2003), the Mayan Tenejapans were wired differently. Rather than taking the human body as the source of reference, spatial reasoning was guided by the local environment. Thus, uphill (south), downhill (north) and transverse (east/west axis of the Tenejapan geographical incline) were more fundamental than left/right. Moreover, these alternative basic distinctions were formalised in the language, through the currency of the verbs of motion for ascend, descend and traverse (1994, p.23). Wilkins & Hill have similarly discredited sweeping assumptions about an intrinsic experience of ‘coming’ and ‘going’ (1995). Such studies offer much towards the observations in the previous chapter on the divergences between English and Korean spatial verbs of topology (the English phrasal verb expressing manner and pathway, contrasted with the Korean compound verb) and spatial motion (as was discussed with the Korean useage of ‘come’ and ‘go’). In the broader academic climate, through consideration of cultural and environmental agency in spatial reasoning through language, such studies have proven that Kant’s claims on the universality of left and right can’t be right.

Experiential conceptions of space have especially occupied investigations into linguistic relativity since then. Lucy, in his meta-studies on cognitive linguistic approaches to linguistic relativity, calls these domain-centred approaches (1996, 1997): taking a domain of reality, or the external world that impinges on all peoples, and investigating the agency of a particular language to frame and be framed by that domain. Alternatively, the procedure might begin with a known point of linguistic divergence, speculating about its impact on how a common domain is expressed on a habitual basis, then making a hypothesis about the kinds of behaviour this will result in, and, finally, testing the hypothesis through elicitation tasks with subjects, which are strictly more what Lucy had once called behavioural-centred approaches (Munnich & Landau, 2003, give an overview of some of the work here). As a physically accessible dimension of experience, space has been modelled along synaesthetic transversals, where spatial behaviour is taken as

indicative of temporal reasoning (Boroditsky, 2001, 2008; Boroditsky & Gaby, 2010), or of sonic recognition and reproduction (Dolscheid, Shayan, Majid & Casasanto, 2013; Casasanto, 2016). The domain-centred approach resonates with Whorf's metaphysics of Hopi and his prediction that linguistic divergence would influence behaviour in the domains of space, time and matter (1956, LTR, [1936, 1941]). So, it would seem to be fool-proof, based on canon.

However, such studies are generally conducted in ways that can only be defined from an ethnolinguistic perspective as 'emaciated descriptions': thin treatments of all axes of the thought-language-culture tripartite. For example, predicting that relative and absolute spatial frames of reference of a language group might influence its speakers' conception of time, Boroditsky & Gaby (2010) tested 28 native speakers of American English and an Australian language *Kuuk Thaayorre* (spoken in Pormpuraaw in Cape York), using photographic card arrangement of a man's life, and dot-drawings to locate the passing of time relative to a point. They conclude that, for Thaayorre, language plays no role in temporal reasoning, other than the deterministic nature of the passage of the sun across the sky (which offers the language its absolute coordinate terminology). This is unsurprising since their investigation did not consider space-time linguistic resources at all, nor were the experiments appropriately indexed to the cultural function and meaning of the absolute coordinate referencing system (as might be gained by reference to either Gaby's own *Grammar of Kuuk Thaayorre*, 2006; or the ethnographic study of Thaayorre by Taylor, 1984). A richer study could have filled the lacuna in their reporting of experimental results (see a fuller discussion on this in Macdonald, 2019). As such, it cannot be taken as evidence for or against the Linguistic Relativity Principle, since it does not examine a 'cultural mentality' through linguistic reasoning.

Both language and culture can be seen to merge in the socially-fashioned activity of discourse. In this respect, the field of Translation Studies is instructive, as an activity defined by communicative texts which must relate meaningfully across cultural divides. It is, thus, an obvious space for Whorf to meet Malinowski. House promotes both language and culture through her assignment of a 'linguistic-cultural relativity' to refer to the re-contextualisation of full discourses (House, 2000, 2011, 2016). Now, while 'culture' is implicit in the Whorf Theory Complex, the focus House puts on it here reminds us that culture "emphasizes the importance of the context of situation for assessing the meaning of words and structures, translation is conceptualized not solely as a cognitive process, but as a sociocognitive act of recontextualization" (2011, p.526).

Querying the grounds for a possibility of translation in the face of linguistic relativity, House confronts the relativity paradox of ever being able to enter the conceptual world of a divergent lingua-culture. She states that in fact translation is the best testing ground: “Since discourse is realised inside the social and cultural traditions in the two linguistic and cultural communities meeting in translation, and these can be analysed and compared, a basis for translatability may be guaranteed” (House, 2000, p.76; 2011, p.521). Translatability here might be understood as approaching Whorf’s ideal of ‘calibration’: “*We are thus introduced to a new principle of relativity, which holds that all observers are not led to the same picture of the universe, unless their linguistic backgrounds are similar, or can in some way be calibrated*” (LTR, 1956 [1940], p.214). While Whorf attributes the bilingual/ multilingual linguist as the one most free to describe nature with impartiality, the translator is a bilingual/multilingual agent who brings two worlds together in communicative moments of mutual meaning – a shared hermeneutical calibration of experience. In this view, translation is possible through reaching into the discourse norms situating a particular text within its context, and re-contextualising these to the discourse norms in the new situation (2009, 2011, pp.521–524).

To model how translation achieves this, House recruits the notions of *overt* and *covert* for linguistic units at the level of the sentence (see Whorf & Trager, 1938, p.5, in LTR, 1956) up to the level of discourse: where, a text as overt translation displays the discourse norms of the source linguaculture in an unfiltered way (thus, it stands as an obvious, overt, translation); while, a text as covert translation meets the norms of the target linguaculture, being effectually disguised (hence, covert) as a translation of a text generated within another linguaculture. For her, an overt translation, in reflecting the Source Language, is supposedly less instructive on linguistic relativity. By contrast, the covert translation, through its very contrast between original framing and its re-framing for a target readership, is held to reveal the distinctiveness between the two languages (see her arguments in 2000, 2011a, 2011b and 2016). However, many would rightly argue here that both the overt *and* covert translation can be revealing of relativity in different ways (Leeman, 2005; Son J.Y, 2018), and this would depend on the set of linguistic-cultural experiences brought to the evaluation. The overt case, for example, would be more revealing of significant differences to the outsider with access to only one of the realities reflected in target/source language and culture, not because it makes immediate sense but because it highlights difference sharply. Following Lee, “it is generally easier for a person interested in becoming more metalinguistically aware to become conscious of phenotypes rather than cryptotypes” (1996, p.173). A literal or back translation functions as an overt

translation, and if it is made available, then it allows access to the otherwise unknowable. The moments of awkwardness apparent in a literal translation immediately give the reader reason to pause and thus stand as a flag to distinctiveness in linguistic modelling of experience.

Furthermore, a revised back-translations can be even more effective in not just marking conceptual disjunct but also clarifying distinctions that matter (Son, J.Y, 2018), in the same way that an interlinear gloss assists the linguist. The divergence between an original text and its covertly translated text, by contrast, might only be apparent to the bilingual who has immediate access to the linguistic and cultural significances inherent in the two contextualised ‘versions’. As Lee is at pains to stress, both covert and overt categories of language can be illustrative of where sociocognitive reasoning diverges: “Whorf was indeed of the opinion... that “covert classes may have far-reaching connection with the type of thinking, ‘the philosophy’ or ‘implicit meta-physics’” of a language, but this does not mean that he discounted the possibility of connections also between overt classes and world view” (Lee, 1996, p.175). As was seen in Whorf’s elocation of cultural mentality, given in section 2.1, the road to discovery entails the uncovering of both overt and covert categories.

In cognitive linguistics, one approach that has engaged discourse quite effectively has been the cross-linguistic comparisons of telling the *Frog Story*, by Ruth Berman, Dan Slobin and numerous colleagues since, particularly at the University of California, Berkley. The wordless picture book, *Frog, where are you?* (by Mayer, 1969; in Slobin, 1996) has no narrative content, but through pictures contrives a common ‘reality’ for the research subjects to develop a story using their respective languages. In this early instalment of the project English, German, Spanish and Hebrew speaking participants of different ages (3–5 years; 9 years and adults) were recorded telling their versions of what was unfolding in the sequence of pictures representing an event involving a child, his dog and their little lost frog. They found abundant evidence to support the fact that speakers of these languages attended to different features of that ‘shared reality’ which the linguistic forms in their particular languages facilitated. Their discoveries include that the particular languages spoken, even in children of very young age, creates “a subjective orientation to the world and human experience” (Slobin, 1996, p.91), stating “We were repeatedly surprised to discover how closely learners stick to the set of distinctions given to them by their language” (1994, p.641).

As a relevant example to the discussion of English in contrast to Korean, using the spatial typology described by Talmy (1985) for English verbs as encoding [manner + motion], Slobin illustrates that their English-speaking narrators would assert trajectory (indicated with *in*, *down*, *at*, *over* and so on), leaving resultant locative states unspecified (in comparison with Spanish, which did the opposite). This is not surprising given that this is a common way of encoding spatial motion in English. However, more importantly, this segmentation in the grammar had an impact on the overall rhetorical style even of the youngest pre-schoolers (1996, pp.77, 84). One thing to note about the frog story study is the (ongoing) scale of it. The sheer number of participants, languages and cross-studies over time, its collaborative tenor is perhaps what is required for effective investigations into linguistic relativity (Slobin, 2003). One criticism of this project has been that the Frog Story ‘reality’ imposes assumed universals of narrative structure and a forced sequencing of events that privileges a western storytelling style. Among the critics are Levinson & Wilkins (2006), who nevertheless incorporate the task in their toolkit of elicitation tasks (see below). An alternative is to allow narrative to evolve naturally around a set of stimuli to provide more natural language for analysis of conceptualisation. Christiane von Stutterheim reports on a number of similar studies between German and English, which involved creating discourse around a number of tasks, for ‘text production’ in both the domain of space and time. The task stimuli create a basis for generating unstructured narrative by speakers of the two languages. Her findings include that, “*the different expressive devices available in the two languages correspond to different types of perspective taking on the event-time relation. We do not want to urge that speakers are confined to one mode of conceptualisation, rather we assume that they are led to develop preferences for specific conceptual clusters*” (von Stutterheim, 1999, p.175). These correlations are substantiated quantitatively, eliminating the chance of idiosyncratic choices, as well as qualitatively. In sum, both projects are imaginative in their approach to incorporating discourse and narrative in contrastive studies and indeed their findings are positive towards the relativity of linguistic experience.

Yet, while these two projects stand as models of more coherent and situated approaches to language analysis for investigating domains of experience, for true ‘calibration’ of cultural mentalities, additional discourses may be required. Fuller explanations through the ethnographer’s notes, much like the translator’s explanatory notes, can help mediate cultural divergences. Again, both sociolinguistics and translation are insightful. With acuity, Mason (2014) points to the alternative to re-contextualisation, offered in Blommaert’s *re-entextualisation* (2005), for which the minority discourse is construed in

a way that gives it a voice in the dominant culture. This process is an important add-on to the re-construal of discourse, since the very factor of divergence may play a role in privileging the discourse of one culture over that in the other culture. Such additional commentary, as surrounding narratives, are important in ensuring that the language be able to reveal itself, as it is, rather than as it looks in a Eurocentric framework.

Baker's use of Narrative Theory is perhaps a useful model for re-entextualising discourse (2014). In this model, the range of narratives within a culture contribute to a 'stream of experience', each of which might be individually useful as the unit of translation analysis. Thus, one-off choices are taken as important as recurring patterns, having significance at a local level, while narratives at the broader social and metaphysical levels together contribute to broader social epistemologies (paraphrased from Baker, 2014, pp.159–160). Consider again the Korean musical sub-genre of *sijo* explained in chapter 1 (section 1.1.1, page 24). A diversionary discussion on the priority of dynamics and rhythm in *sijo* was necessary before first expounding on the reflection of nature in Oriental music. Had this explanation so eloquently provided in Provine's translation of Yi Hye-gu (Yi, trans. Provine, 1981, pp.13, 156) been given as the introductory points, the connection between nature-in-music might have been lost on much of the readership. In brief, Baker defines four kinds of narrative and their social function: *personal narratives* (stories told to ourselves and others about our belonging and experience), *public narratives* (shared stories circulating among family and larger social groups), *conceptual/discipline narratives* (specialist stories accounting for an object of study) and *meta narratives* ("highly influential, resilient narratives with a high degree of geographical and temporal reach and a very high level of abstraction", Baker, 2014, p.161). So, while House draws critical attention to the role of discourse in the process of re-contextualization (2016), and where the notions of overt and covert discourses have been argued here to both be revealing to a certain extent, those discourses cannot truly be calibrated until they are treated with relative weighting in the alternative linguaculture. Blommaert's notion of re-entextualisation (2005) indicates that cultural divergence often requires additional mediation to become legitimate discourse within majority forms in order to be accepted for all that they represent. Baker's use of Narrative Theory incorporates the private, public, conceptual/discipline and meta-narratives as translation units that can collaborate in representing cultural experience (2014). Another insightful approach is that by Kumar Kashyap & Matthiessen in the description of spatial motion across a range of discourse genres – as text types (2019), expanding on Talmy's model of S-framed and V-framed

languages in motion that is more manner or direction focused (respectively) across languages in diverse situations of communication.

To summarise from the behaviour-based example of research into spatio-temporal reasoning in Kuuk Thaayorre, the research design revealed two important weaknesses, which diminish its ecological credibility. Firstly, it spreads the tripartite too thin. Thought is annexed as behaviour, where the placement of cards is taken to be illustrative of the process of conceptualising the domain of time through spatial reasoning. This act itself is seemingly almost wordless: it is reported that instructions are given to the participants by a native-speaker translator, but the reasoning behind the card placement is not the focus of analysis, only the behavioural-based outcomes. This might have been investigated through linguistic analysis of the 'telling' of the activity, which itself has potential as a story or narrative procedure.

Suggested alternatives from the field of Translation Studies include discourse as re-contextualisation of communicative meaning, which have been appropriated in the cognitive linguistic approaches to analysing spatial language in narrating common 'realities' provided by picture sequences (as in the Frog Story) or open-ended stimuli (as conducted by von Stutterheim). One adaptation to House's Linguistic-Cultural Relativity framework is that both overtly and covertly translated texts have the potential to inform contrastive social experience in unique ways. A more comprehensive approach with the potential to empower discourses to have meaning in the alternative linguaculture might be reached through Narrative Theory, which can be seen as collaborating in a more empowered re-entextualisation of experience. The useful thing about this is that it recognises levels of narrative, which together contribute to collaborative discourses-on-discourses. As such, it offers a holistic and ecological approach to enculturated experience, able to move re-contextualisation into a more calibrative re-entextualisation. This is critical in the interests of contrasting two languages, for which Korean has less of a global voice in the field of academia in general, and SFL in particular. By contrast, in the comparative study with Kuuk Thaayorre and American English speakers, language was restricted to how a few lexical items corresponding to anthropocentric and cardinal frames of reference emerge in recognition tasks, and the extent to which any participant production of language was investigated was not elaborated. This approach thus stands only as an emaciated description, missing many of the embellishing insights that might be gained through a deeper, more ecological approach.

In many cases, the extraction of one of the axes of the thought-language-society complex is done on the premise of establishing a zero hypothesis of causality between them, as a baseline for investigating what a disconnection between, say, language and thought would manifest as. If the statement that ‘linguistic relativity cannot be true’ is found to be false, then efforts can be made to establish in what ways it *can* be true. This is an approach used particularly in psychophysics, as a means of understanding the role of language on the mind, without also using language as the medium to both formulate and also test the research question (Lucy, 1992; Casasanto, 2016). Thus, the logic is that in order to measure the interrelatedness of the components, they need to first be somehow disconnected. One such series of tests was conducted with musical pitch recognition in Farsi and Dutch speakers, to investigate the space-pitch metaphors employed by those languages (Dolscheid, Shayan, Majid & Casasanto, 2013). Pitch differentiation can be understood as perception of tone intervals between notes, that is, a spatial distinction in the domain of sound. Where Farsi relies on a *thick/thin* lexical contrast, Dutch represents pitch through the agnates *high/low* (see Dolscheid et al., 2013, for actual translations). Thus, relative pitch can be represented visually in Farsi as a corresponding line of relative thickness, while in Dutch as a line with relative height, and each paired with 2 second intervals of a single pitch, in order to run a series of tests that ‘interfere’ with the connection between these associated spatial lexical metaphors and mental processing of actual pitch prompts (with 81 line-pitch pairings given over a 15 minute task, with 2s stimulus and 2s response time for each, Dolscheid et al., 2013, p.615). They further extended their findings to second language learning through instruction of spatial metaphors for pitch in the alternative language, before testing relative pitch recognition with both congruent and incongruent visual stimulus (a similar technique employed in Boroditsky, 2001). Based on rates of error in the baseline, interference, congruent and incongruent pitch label results, the research posits that there are pre-existing spatial-pitch mental mappings, which are either strengthened or weakened by the language learned in later life, and further that these ‘language-specific metaphors shape nonlinguistic representations of musical pitch’ (Dolscheid et al., 2013, p.619–620).

This too is a positive finding towards an association between lexical exposure and perceptual sensitivity to intermittent sound intervals. The phrasing here is deliberate, since testing isolated lexical contrasts is no more constitutive of language, than random pitch prompts given at 2.7 second intervals can be said to be ‘musical’. Applying the LRP to the cultural conditioning of musical communication to test the relationship between music and language, Mannion et al begin with the premise that: “Indeed, the human brain

does not interpret music as simple auditory phenomena, as it might process random noise and aimless sound; rather it is understood on an emotional level (Weinberger, 1998), indicating that music *means something* to the human brain” (Mannion, Sanatullova-Allison & Sanatullova, 2012, p.3, emphasis in italics original). Perhaps a bigger issue, however, is the extent to which thought and language can be hypothesised about as separate entities in the ways suggested by such protolinguistic research presents. Many would argue strongly against it (Foley, 1997; Lee, 2000), pointing to the intersubjective nature of linguistic decisions and cognitive functioning (Tomasello, 2003). Others would denounce its utility, tending to prioritise a more interactionalist model (see section 2.1.2). At the interface of ethnolinguistic advances with cognition, then language needs to consider both meaning and function to be of any useful meaning.

Preoccupation with causality is often motivated by a universal concern with cognitive priority; or, contrastively, in proving/disproving the extreme essentialist position of linguistic determinism (Pae, 2011). However, even proponents of separating out thought from language question how and whether this can be done (Clark, 2003). It is difficult to see how such controlled conditions can offer insights to the messiness of real-life communication. A full appreciation of Sapir and Whorf would support neither the extraction of nor prioritisation of cognitive processing, since the stress was on the interrelatedness of the language-thought complex, as points in the pattern, and linkage and rapport, respectively (see Lee, 1996). Thus, to remove one part of the system would mean that it was no longer that same system, the results no longer match the inquiry. Hill & Mannheim here are instructive: “Whorf did not use hypothetico-deductive language; nowhere does he speak of ‘dependent’ or ‘independent’ ‘variables’, although his mathematical training would have made him thoroughly familiar with such locutions...As with other working assumptions, such as the ‘arbitrariness of the sign’, it can only be judged on the basis of the extent to which it leads to productive questions about talk and social action, not by canons of falsifiability” (1992, p.386).

In fact, many of these studies give only a basic treatment of Linguistic Relativity, tending to frame it as the ‘Whorfian hypothesis’ (for example, Chang, Choi & Ko, 2015; and, Holmes, Moty & Regier, 2017), which is glossed over with a pithy quote completely amputated from the heart and brains of the theory. Critiques of the influential World Colour Survey by Berlin, Kay and colleagues in the latter part of the twentieth century (1969, 1991) apply here to such representatives of perception-as-behaviour domain-centred research (Lucy, 1996, 2011, pp.48–49). Such criticisms include that there is a

strong potential for researcher bias as to what constitutes ‘perception’, and that this is emphasised where the focus of investigation is primarily related to biology and the referential world, as opposed to linguistic systems. Following on from this, by investigating isolated linguistic terms, there is no sense of their overall significance to the language systems and modes of conceptualisation as a whole (Levinson, 2001, 2003). In step with the cultural mood of contemporary times, a favourable interpretation of Linguistic Relativity seems in trend. However, whether such positive findings are conclusive (such as Boroditsky & Gaby, 2010; Dolscheid et al., 2013) or more textured (Chang et al., 2015; Holmes et al., 2017) appears to reflect the researcher biases towards an innate or essentialist starting point, or the consequences of committed methodologies. Therefore, all such interpretations should be accepted with caution, taken not as rigorous support of the Whorf Theory Complex, but as contributions towards knowledge in whatever aspect of the perceptive process that is privileged in *that* particular study.

Increasingly more accurate insights into the workings of the mind when language is in use is becoming a possibility through Translation Process Research (TPR), which initially developed out of Think Aloud Protocols (TAP). Among others, an early innovation in the field was the recording translator key strokes during the task of translating at the computer, through the software TransLog, developed by Jakobsen and colleagues. This was followed some years later with eye tracking devices and software (Eye Tracker). The two work on the assumption that micro-translation behaviour such as eye gaze focus and finger stroke activity mid-task evidence linguistic comprehension and production, with pauses and task progress taken as evidence of cognitive processing. Alves & Vale (2009) describe prototypical translation units as cognitive rhythm and cognitive durability (see also Schlipperood, 1996), which is based on pause patterns as a translated text unfolds (see also Jakobsen, 2002). These time intervals are believed to reveal the cognitive processing as the translation task unfolds. These can be recorded and mapped to visual representations of the Source Text and the unfolding Translated Text, which can be manipulated and recovered for analysis, and re-analysis through replay and various functions. Therefore, this approach represents a significant advance from the clinical ‘control’ type of experiments, as exemplified by Dolscheid et al. (2013).

Moreover, TPR is generally triangulated with qualitative data that can be generated immediately after the translation task (rather than during, as in traditional TAP) in consultation with the translators. Angelone (2012, 2013) has engaged time series data for translator training through qualitative assessment of screen recording documenting

translator strategizing and problem solving; while Mellinger & Hanson (2018) combined the Average Pause Ratio (APR) of translators with a qualitative assessment based on the perception of difficulty in texts that had segments of differing translation match quality. The extent of the segment as a match or not impacted the translators' cognitive rhythm, resulting in over- or under-editing, depending on previous experience in the text. The main result was that translators have strong biases on what constitutes translating effort, regardless of the quantitative results from the APR measure of time spent on the task (2018, p.14). Jakobsen (2016) and Risku (2017), similarly, advocate for awareness of the sociological and psychological setting of qualitative retrospections, in order to caution against potential misrepresentation of performance and progress. Thus, TPR technology can be revealing about misperceptions of ability, perceived task difficulty and many other psychosocial linguistic behaviours that have been largely unexplored to the degree of measurement possible through TPR. However, it still requires some degree of inference in terms of how physical behaviour correlates to or covaries with mental activity (Jakobsen, 2016). However, in other research related to technology in translation, such as Translation Memory (TM) and Machine Translation (MT), contextual reasoning is often given as the primary issue increasing the cognitive burden of database supported and online translation, resulting in post-editing, lack of consistency and linearity (Pym, 2016). Killman (2015) reminds us of the comprehensive system of context (first expounded by Melby & Foster, 2010) for translators to be aware of in engaging such technologies: co-text (monolingual versions of portions of text), rel-text (related versions of a text, which could also include other source or translated texts), chron-text (earlier or later versions of a translation offering evolutionary insights), bi-text (contextual bilingual resources) and non-text (comprising real world knowledge of settings relevant to, but beyond the text). As the task becomes easier, it reaches new levels of difficulty in the very areas that are 'simplified' through the technology. Expanded research into these contexts, and situated translation research (see below, Risku, 2017), may be the way of the future with TPR. To review briefly, one of the issues with the psycholinguistic experiments for testing subject perception and production of tonal pitch is its controlled nature. This is not suitable to drawing correlations with real life messy experience, nor do results obtained in this way hold much in the way of applications to the real world. By contrast, TPR has evolved as a way of maintaining the connect between thought and language, and indeed its design was informed through the feedback of early participants who felt that controlled responses to stimuli were not reflective of the act and art of translation. However, TPR is really focused on microbehaviour and cognitive processing, which at this stage can only be

inferred as a measure of time between typing and patterns of gaze focus. Moreover, the focus has largely been extracted from contextual moorings, which is a major drawback in the construal of meaning in natural language use.

The concept of processing, however, does not need to be restricted to research in technologies. In their reformulation of the Whorf theory complex as *Thinking for Speaking*, Slobin and colleagues present a more process-oriented conceptualisation of how language speakers adapt, select and attend to reality in various linguistic modes of behaviour, such as speaking, writing, translating, acquiring, remembering, and so on (Slobin, 2003). These are what Slobin calls *online activities* – that is, activities that reveal linguistic features at the moment of processing. It does not require technological measurements and the consequent restrictions on situated discourse as it is analysed as the language that emerges in the moment of use. This not only closely aligns with Whorf's thinking of language in cognition, in other words as interconnected and dynamic processes (Lee, 1996), but also Malinowski's concern with the role that general principles of language can contribute to the adjacent concerns with mentality and society. This interpretation of languaging (that is, as a process) investigates how the different languages segment and attend uniquely to a common perceptual 'reality'. The following sets out the operationalization of 'thinking for speaking':

In the evanescent time frame for constructing utterances in discourses one fits one's thoughts into available linguistic frames. 'Thinking for speaking' involves picking those characteristics of objects and events that (a) fit some conceptualization of the event, and (b) are readily encodable in the language. (Slobin, 1996, p.76)

Under scrutiny, 'thinking for speaking' (and 'listening for thinking', Slobin, 2003) seems to express the mentalist orientation to the primacy of thought, which is conditioned to the particular language that users have reached competence in (Slobin, 2000; others of this view include Munnich & Landau, 2003). The approach is universalist in that, in the same way that Boroditsky & Gaby approached relative behaviour by identifying the linguistic typicality of a language (e.g. absolute versus relative spatial orientation), Slobin begins with the inferential approach that typologically similar and different languages will lead speakers to varied linguistic construals of events (2003, p.179). The critical difference between the two, as pointed out above, is the important focus on language as narrative discourse, as well as the codability of the spatial domain in lexical and grammatical

features of language (hence, being ‘habitual’), and that it is unequally biased towards the languages involved in the study (see Slobin, 2003, p.161). The concept is applied to various kinds of linguistic behaviour. One such behaviour is thinking for translating, which is inclusive of thinking for reading and thinking for writing (2000, p.123). Slobin orients to this particular process using Talmy’s Satellite-framed and Verb-frames types, in translations of the English novel, *The Hobbit*, into Spanish and Turkish. They conclude: “For S-languages, manner is an inherent component of directed motion along a path, and the semantic space of manner is highly differentiated. For V-language speakers, manner is much less salient and attention is focused on changes of location and the settings in which motion occurs. The determining linguistic factor seems to be the availability of a main-verb slot for manner verbs in S-languages, in contrast to a main-verb slot for path verbs in V-languages. S-language speakers are thereby habituated to making frequent online decisions about the type of manner involved in motion events” (2003, p.175), which evidenced in listing tests, conversation, narratives, refractiveness of manner verbs into fine-grained distinctions in meaning, early acquisition of manner differentiation capacities in children of S-framed languages, imagery tested through memory and extension of manner verbs to highly metaphorised language.

This is not to say that, in the process of designing a research project, one part of the tripartite cannot be effectively made the focus of the study. Perhaps a more defensible approach to the separation of thought and language can be undertaken in the natural language development in prelinguistic children, in their evolving linguistic competence (ontogenesis) – an idea advocated by Sapir himself (1921; Lee, 1996). This is particularly revealing when it is research based on developing linguistic competence in a domain of experience that includes interaction between child and parent by Choi and Bowerman (1991; also, Bowerman & Choi, 2003), a set of studies often referred to by psychophysicists, psycholinguists and cognitive linguists alike. For example, Park and Zeigler, 2014, extended their work to translation with adult bilinguals and monolinguals. They found that there is ongoing restructuring in the bilingual mind in Koreans learning English. Chapman (2000) gives an interactionalist understanding of L2 acquisition. Among the key findings for Choi & Bowerman are that, “*differences [in the children’s semantic organization] that correspond directly to the way spatial meanings are structured in the language the children are learning*”, (1991, p.115). This approach represents a more natural way of separating language and thought for discrete consideration – that is, in investigating the prelinguistic child, or various stages of linguistic development up until fluency, in interaction with language guides. And there

have been many supportive findings along the line of first and second language acquisition and the role of cognition. For example, the Frog Story project led Slobin to the suggestion that “... *each native language has trained its speakers to pay different kinds of attention to events and experiences when talking about them. This training is carried out in childhood and is exceptionally resistant to restructuring in adult second language acquisition*” (1996, p.89).

Working with Yucatec Mayan, Lucy comes puts forward the novel idea of the ‘semantic accent’ as the residue from the first language (2000, 2011), which develops in line with linguistic virtuosity (when a child is able to control both language use and the response of reader/listeners) and consequential sacrifices in conceptual latitude. Both projects estimate an age of around nine years as the time that linguistic relativity becomes less revocable. Two implications emerge from this: the first is that future studies can target language speakers from different language groups who are at the verge of virtuosity in their native language; the second is the emphasis on descriptive work done by native speakers of their own language, and collaborative work between native speakers of many languages, in the Boasian tradition. Research into parent-child interactions in prelinguistic children, and monitoring of online language processing – as language in use – have offered useful insights regarding the extent of the reach of the LRP in the applied field of first and second language learning, as well as translating at certain stages of life development. Unfortunately, too, research on prelinguistic infants and parent interaction are largely restrictive in terms of having truly comparable ‘data sets’, access opportunities and so on (see Choi & Bowerman, 1991).

Perhaps the best, and final example for now, of rich comparative descriptions of language that follow the grammar – semantics – experience model of a cultural mentality is that exemplified by the systematic and collaborative work exemplified in the edited volume by Levinson and Wilkins (2006), associated with work at the Max Plank Institute for Psycholinguistics in Nijmegen. Native speaker *interactions* were transcribed and analysed to provide both the evidence and reasoning for how spatial linguistic items are distributed variously across the clause. Based on linguistic descriptions of native speaker interactions in multiple languages ‘geographically distributed over five continents, representing cultures with major variations in environment and land use’ (see Levinson & Wilkins, 2006, pp.3–6), they have been able to propose a typology for conceptual subdivisions of the spatial domain. This includes an expanded version of Frames of Reference (FOR) from the early work by Brown and Levinson (1994) (with Intrinsic,

Relative and Absolute, being now identified as three major types); spatial Topology; and spatial Motion. Importantly, these categories are not claimed to be mutually exclusive systems for those languages that hold to a ‘preferred type’. Rather, the typology accounts for how different languages may incorporate aspects of each system to differing degrees (Levinson & Wilkins, 2006, p.22). Unlike the Frog Story approach where universal categories are applied from above, these linguistic generalisations emerge from the cross-linguistic study and have more open shades of application.

Further, such contributions do not exaggerate the metaphysical superiority of any single lingua-culture, but instead casts each within a truly comparative light showing how each refracts reality through language and associated implications for cognition. The overall project yields not only an approach sophisticated enough to accommodate the complexities of language, but also a filter for anticipating and interpreting relations between the predominant system and its emergence in linguistic behaviours of its speakers, such as when giving/taking directions or in telling a story. This allows for meaningful contributions from cross-linguistic comparisons towards explanations for the Linguistic Relativity Principle. In fact, earlier work along the same collaborative vein (in over 40 languages) led to a somewhat summary statement that, “*There are robust correlations between frames of reference used in languages and frames of reference used in non-linguistic memory and reasoning, suggesting a major ‘Whorfian’ effect on language and cognition*” (Levinson, 2003, p.xix). This broad scale project represents a significant departure from the otherwise ‘banal chat shows, mental holidays and ideological battlefields’ that have typified investigation of ‘Whorfianism’ (Levinson, 2003, paraphrased from p.25). It represents what Lucy has identified as approaching the required balance between domain- and structure-based models for useful investigation of the Linguistic Relativity Principle (1996, 1997). Nevertheless, there are a few important critiques here, including that the ‘interactions’ were really elicitation tasks designed around identifying linguistic spatial prototypes. As elicitation tasks, there is some sense in which the data is contrived and unnatural. This is perhaps one reason for the inclusion of the *Frog Story* in their set of elicitation tasks (despite their own argument of its cultural inappropriateness, see above), since it provides a prompt for free-speech discourse. Furthermore, in eliciting prototypes, there is the undesirable chance of omitting or marginalising more peripheral linguistic items to a particular category, even of ignoring cryptotypes. In all of these cognitive approaches, there is a tendency to focus on phenomenal domains of existence, such as space, time and matter. These things do matter, in a referential way of describing and analysing linguistic experience. However, in

focusing on the physical, rather than the relational world, a large aspect of the Whorf Theory Complex is overlooked. The relational, the coordinated and communicated patterns and agreements can be better understood with an orientation to the social and cultural phenomena of linguistic experience, as pursued in the next section.

2.1.2. Translating the social

At this point, we turn more to the social axis, and to the developments from Malinowski who was the original *participant observer* (Barnard, 2000, p.77). This is because the ‘reciprocal engagement’ (Lee, in Enfield, 2000) between the social and public on language, is as important as that between language and conceptualisation. Indeed, Malinowski has argued that the social world is perhaps more critical in the conditioning and shaping role of language on experience.

To restate the main position arrived at in this section we can say that language in its primitive function and original form has an essentially pragmatic character; that it is a mode of behaviour, an indispensable element of concerted human action. And negatively: that to regard it as a means for the embodiment or expression of thought is to take a one-sided view of one of its most derivate and specialized functions. (Malinowski, 1946, in Jaworski & Coupland, 2014, p.286)

This can be better understood from the shaping field of anthropology, within which Malinowski worked. Anthropology in general, as a discourse of disparate cultural communities, has always been concerned with translating the minds of individuals and the behaviours of collectives within one culture, across to those from another context. Therefore, its inherent and inescapable attribute is the translation of perception and social interaction (Ingold, 1994; Rubel & Rosman, 2013). Particularly in its nascent years, this was done between worlds having unrelated and entirely unfamiliar semiotic codes, such as language, for which there might not even be written forms. The process involved the mediation between the world of users of one code with the world of users of another code; and, by implication, the mediation of individuals within one social code and others within that same circle (Bateson, 1975). The web of complexity in the description of even a single society was early articulated by sociologist David Emile Durkheim (1858–1917), who said that individual consciousness is steeped in and manifests collective social consciousness, which depends on and derives from the enabling language of a people (Rapport & Overing, 2000, p.71). Languages, especially, have been viewed as an important way in to understanding both the human mind and human society (Darnell,

1998). The challenge for anthropologists is increased by at least a factor of two, since it stands at the interface of cultures that have evolved entirely different ways of viewing and interacting with each other and the world. Nevertheless, where this challenge has been taken up and done well, it has effectively opened up portals into other modes of experience. Clearly, linguistic translation is more intrinsic to the cultural and cross-cultural aspect of LRP.

In the social anthropological tradition, anthropologists and their benefactors have been interested in speculating on the processes of human evolution, civil development, the transfer of innovations across societies and, more recently, interactionalism, auto-ethnography and the heterogeneity theory of globalisation. There has been a concomitant concern with interpreting diverse histories across distant regions of the world, in synergy with following common threads in social behaviour, collective motivation and phenomena that typify and unite humanity. In its infancy, social anthropology tended to approach the understanding of humanity from the dominant analogic discourse, which has resulted in affiliations with colonial hegemonies and indiscriminate versions of evolution, such as Eurocentric models of social progress and xenophobic biological theories such as eugenics. The miasma from these associations lingers over the reputation of anthropology and sociocultural theories even today. However, these earlier theoretical assumptions were refined in the face of important field-based work, such as Malinowski's ethnography of the Kirwinian in *Argonauts of the Western Pacific* (1932). Significant in Malinowski's work was the role of translation in developing frameworks for authentic discourse on divergent cultures in ways that are also meaningful to outsiders. As discussed in the previous chapter, the generalisations which emerged through such ethnographies helped to reorient much of the work in both social analysis and linguistics, towards more holistic and dynamic approaches to translating and imagining humanity (Barnard & Spencer, 2002). Taken in their entirety, the achievements of anthropology continue to offer sensitive and meaningful points of exchange for translation and language.

While it is important to have a working definition of both society (social, societal) and culture (cultural), such definitions are notoriously hard to pin down (Ingold, 1994; Harris, 1999). Some themes that consistently emerge, however, include a dichotomy between mental private representations (*cognitive*, Ingold, 1994; or, *ideational*, Harris, 1999) and public performances (or, *phenomenological*, Ingold, 1994; and *behavioural*, Harris, 1999), with the individual engaged in the immediate social activities and institutions that

comprise the more abstract phenomena of culture (see also Kroeber & Kluckhohn, 1952; and Rapport & Overing, 2000). Accordingly, investigation into what is social and cultural is often as elusive as investigations into the mind, indeed as elusive as the notions of society and culture themselves. Some studies approach the issue through strongly situating social behaviour within ecological contexts, such as economics, consumerism (Chen, 2013) and environmental tourism (Choe, 2015), in order to prove or disprove sweeping ‘cultural stereotypes’. For example, Tajima & Duffield (2012) presented a challenge to the long-held belief in a pan-Asian holistic interpretation of reality, finding that Japanese language speakers showed vastly more holistic attentiveness than Chinese speakers. In picture recall tasks, the Japanese participants presented more information on the scene (Ground), while the Chinese and English participants described and recalled information on the *objects* in the scene (Figures). The authors linked these Ground-Figure sequencing preferences to salience of the environment and consequential ecological attentiveness, where the Ground recall preference was taken as supporting a more environmentally aware attitude and the figure recall tendency was taken to imply less of a holistic mind set. This study has been replicated more than once for Korean, Chinese-Mandarin and English, with links being made between the comparative strength of Future-Time-Referencing in these languages and sustainability perceptions influencing immediate eco-tourism behaviour (Rhode, Voyer & Gleibs, 2016; Kim & Filimonau, 2017). These studies are interesting from the perspective of trying to break down sweeping statements about cultural stereotypes, in favour of more informed positions on shared cultural values. However, the links between these linguistic items, the observed/stated behaviours of participants, and the cultural values being investigated seem to be fairly tenuous, and caution should be taken in the acceptance of subjective statements made by participants, who might be influenced by a variety of social factors regarding the studies themselves in the particular comments offered (see Jakobsen’s critique of qualitative analysis in TPR studies in this regard, 2016; as well as Risku, 2017; similarly, Halliday & Matthiessen, 2014, pp.52–53 offer this critique to claims made by participants in experimental conditions, as well as to the traditional grammarians ‘invented’ sentences’). The ecological validity of such approaches is compromised by assuming correlations between behaviour, statements of motivation and isolated linguistic items.

An alternative to the situatedness of cross-linguistic behaviour can be found in Translation Studies, due to the impingent nature of the immediate situation on the translation product and process. Such considerations include the nature of the translation

brief, unequal power relations between the translator and client, target readership, political forces and a host of other social factors influencing the shape of translation markets and industries. This has been an important theme in the development of functional theories of translation, such as the Skopos theory of Reiss and Vemeer (Munday, 2010; Pym, 2014), as well as the adoption of various theories of Discourse Analysis (Hatim & Mason, 1990; Baker, 1992). Risku and colleagues at the University of Graz have adopted an ethnographic approach to describing the interactive procedures between translators and their environments, particularly in the workplace (2017). Rather than stimulus-response methods, Risku applies a thick descriptive mixed methodology encompassing researcher presence through real-world translation practice, engagement of translators as participant observer, qualitative questionnaires, quantitative measurements of translation output over time, analysis of workplace conditions and translation artefacts (for example, translator notes, software use and so on), consciously aiming for ‘ecological validity’ (2017, p.305). Her account of the complications for procedures and sensitivities required to undertake an ethnographic approach is revealing. The commitment of time and resources might be its most limiting factors. However, she and her colleagues incorporate situational context in analysis of workplace translation, as a means for more accurately calibrating linguistic divergence on cross-cultural communication; and they see it as a complementarity between quantitative and qualitative methodologies. This ethnographically-motivated approach fits the cultural turn of the times and has been recognised by translation experts as envisioning the next step forward in TPR project design.

Perhaps a more important critique of this paradigm is the nature of the data and potential input into the LRP and the current research programme objectives. Given the fact that data includes participant translator surveys, accounts of artefacts and measurements of environmental features, the findings will pertain largely and strictly to social and everyday factors involved in the *activity* of translation – in this sense the *activity* is privileged over the *translation*. While there may be some scope for interpreting subjective mental processes triangulated with measurements of task completion and so on, language becomes marginalised. Despite being a thick approach to the description of social behaviour, it is perhaps not the most appropriate for an LRP agenda.

According to socio-cultural theories, language is an *interactive dialogic* mediating the self and others towards deeper understandings (Morris, 1994, p.5), and cognitive development (Vygotsky, 1934; Lantolf & Appel, 1994). This implies a number of things.

The first is that language in negotiation, language in use, implicates both conceptualisation and socialisation. As the ‘semiotic par excellence’ (Darnell, 1989), “language is overwhelmingly the dominant semiotic system for humans in the process of creation and maintenance of the social alignment of ideas which we call culture” (Enfield, 2000, p.126). A second implication is that language itself stands as a form of behaviour – a *linguaging activity* (Lee, 1996, p.49) – that can be investigated, whether from the ethnolinguistic parameters of Whorf’s ‘fashions of speaking’ to derived notions such as the cognitive orientation of von Stutterheim’s ‘text production’. The third and final implication of the interactive dialogic mediating the individual and representational is that this languaging is defined as mediation, that is, as language translating itself. This will require some unpacking, but I will need to return to this a little further below, as it is important at this point to stick with the theme of languaging activity.

Nick Enfield (2000, 2013) defends the unavoidability of what he calls *linguocentrism*, that is the centrality of language, in any investigation into the interaction between thought, language and society. Therefore, language plays the pivotal mediating role between the private world of the mind and the public world of society. He distinguishes this from *monolingualism*, or the dependence on a single language in the interpretation of the issues. Thus, the project remains most usefully one which compares different linguistic conventions. Finally, he also distances this notion from such *non-linguistic* preoccupations as the negatively ascribed ‘lingua-centrism’ labelled at anthropologists who emphasise language in understanding the interrelationships between the tripartite (Enfield, 2000, pp.125–126), as *anti-linguocentric* (p.132). His thesis is the futility of any interpretation that does not account for language, particularly given that every approach must be then defined linguistically. Claiming that society is at the heart of our linguistic capacity (2012), with language the chief semiotic that maintains culture (2000), the challenge becomes how to engage with society-in-language and language-in-society.

In an innovative interpretation (the ongoing development of a long-term project), Wierzbicka approaches cultural divergence through the analysis of languages (by herself and many colleagues at the Australian National University), which is presented in the meta-language of ‘cultural scripts’. The paradigm works on the basis of recognizing emergent properties of culturally-distinct linguistic divergences from sets of universal linguistic primes, profiled in her theory of Natural Semantic Metalanguage (NSM) including a mini-lexicon and a mini-grammar (Wierzbicka, 1994, 2013), or universal and non-universal semantics and premises (Enfield, 2000). In the analysis of a particular

language, those linguistic features analysed as not belonging to the universal set of primes are held to be culturally *encoded*, and so these contribute to the development of cultural scripts for that particular group. These cultural scripts (effectually, principles of shared ways of thinking about normative language uses) aim to *decode* those cultural values. Language is thereby stratified into universals (or, common measures across all human communities, see Enfield, 2000), facilitating translatability (Wierzbicka, 2013) and the depiction of particularities, which are realised as cultural refractions.

While this represents a commendable attempt to distance ethnolinguistic description from Anglocentrism, it not only entails reducing features of English to significant basic primes, but also all others in the same way. The issue is not the equalising objective, but the diminishing outcome. The translatability objective is only achieved through reducing talk to streamlined and standardised claims that people with shared cultural values are said to hold in common. As discussed by House (see above), the relativity principle itself does not discount the possibility of translation, particularly when contexts are realised in discourse, so how can over-simplification be a necessary pursuit for translatability? The entire project of LRP however is towards more complex, layered and sophisticated relative understandings, rather than simplifying ones. The idea is similar to that of Richard Dawkin's memes, which was taken up in Translation Studies by Chesterman and Vemeer, with memes as reduced kernels of cultural ideas, which are transportable across into foreign re-conceptualisations (Pym, 2013), the meme as social replicator (Halliday & Matthiessen, 2014, p.33). The memetic approach was a cultural evolutionary interpretation to social development, and was not seriously taken up in academia.

Hill & Mannheim point to the artificiality of contemporary divisions between language and culture as separate disciplines and direct to grammar as the essential element for the investigation of all three together, echoing not only Boas, Sapir, Whorf and Malinowski but also Willard van Orman Quine (1908–2000), when they say that “grammatical categories, to the extent that they are obligatory or habitual and relatively inaccessible to the average speaker's consciousness, will form a privileged location for transmitting and reproducing cultural and social categories” (1992, p.387). By this logic, language can be seen to be concomitantly intrinsic and extrinsic, the mind is evident in grammar and society is crafted in the discourse in a ‘linguistic enculturation’ of the mind (Lee, 1996, p.xiv) in a process of ‘reciprocal engagement’ (Lee, in Enfield, 2000, p.144). It will be useful here to expound on the fuller vision of Whorf, in order to locate a more useful model:

Whorf made 'configuration' or 'straight' linguistics (the formal identification, analysis and description of patterning observable in language data) the essential starting point for investigating language as a cultural phenomenon. He never doubted the relevance of morphosyntax to language used in its social context and apparently took for granted that the study of syntactic patterning on its own is not complete without semantics. He began to develop a gestaltic theory of reference to anchor exploration of relationships between language and experience. Focusing on universally available 'isolates of experience' and their culturally specific operationalization as 'isolates of meaning' (Whorf 140a:208; 1940b:164), this theory provides a crucial key to the logic of the 'Linguistic Relativity Principle' (Whorf, 1940a:214), which has to do with the way experience is variably construed as a function of different linguistic resources. (Lee, 2009, p.257)

There are a number of fundamental principles within this statement, and it is perhaps most expedient to hone in on the notions of 'isolates of experience' and 'isolates of meaning'. Whorf does not give a direct explanation for what he means by either of these: an isolate of experience may be interpreted as was seen above with spatial or temporal domains, which are taken as universals of referential experience. Alternatively, they may be interpreted from a socialisation perspective, as basic cultural scripts, premises and so on.

One interpretation aligns these with the content and expression binary of the linguistic sign. In his *Grammatical conspiracies in Tagalog* (1988) Martin claims that grammar is what Whorf meant by cryptotype, with lexis and morphemes as prototypes. With a focus on grammar, he looks comprehensively at how language directly and indirectly encodes cultural values in symbolic and metaphorical types of relation (1988, pp.283–285). He trawls through the grammar of Tagalog for evidence towards what he calls cultural conspiracies of *family* (as participation, for example social verbs, reciprocal verbs and comitative nominal group structures), *face* (as appearances, such as politeness, indefiniteness and evidentiality features) and *fate* (external determination, via aspect, volition and uncertainty grammaticalisations). At times he juxtaposes comparative restrictions in the grammar of English to arrive at a contrastive depiction of 'western' cultural values of *individualism*, *forthrightness* and *mastery of destiny* (1988, p.286). The method entails linking resonances in the lexicogrammar with these cultural themes, thus depicting them as salient in the minds of speakers. He further engages productive and creative language forms, lexical evidences and cultural commentary as collaborating further in normalising these values. An important point made by Martin is that the

Linguistic Relativity Principle requires interdisciplinary cooperation with sociolinguists, as well as register analysis (p.294–295). Unlike Wierzbicka's cultural scripts, which stand as principles of default cultural norms told between and among members of speech communities, Martin reasons back and forth between grammatical clusters and prototypes to higher social values in both English and Tagalog. The three cultural values he describes here might be taken as isolates of experience, while the linguistic resources that realize them align with the notion of isolates of meaning.

If we consider a final implication of the socio-cultural interpretation of the LRP as an interactive dialogic mediating individuals and cognitive development, then even this activity of languaging is an act of translation. It can be inferred that where language is a mediating code between the mind and society, then language behaviour as translation can be taken as a mediating code between cultures. As a linguistic behaviour expressing and encoding cultural values and norms across cultures, translating itself can stand as a unit of analysis for the investigation into the Linguistic Relativity Principle. The description of translation itself offers natural samples of languages, situated in texts, which are attempts at bridging cultural distances. Text is often considered the fundamental unit of translation, *“text-typological, or genre conventions, are culture-specific and can change over time, which makes genres relevant for translation studies”* (Schäffner, 1999, p.4).

As an endeavour defined by text, then translation offers not only natural language (only unnatural in the sense of influenced by the other linguaculture), but also encodes social norms of discourse. Translation itself can be taken as a form of interactive discourse-driven behaviour, which, done in team work, has the potential to offset the influence of semantic accent, while also addressing the anthropological concern for describing languages according to their own terms. The interactive procedure would be familiar to translators, where tandem work between bilingual pairs in production, checking and post-editing go hand in hand with good translation practice. This procedure would work with a native speaker from both language pairs working in the direction of the language strength, while the non-native speaker acts to check the translation against the original meaning in the source text (this is discussed more in chapter 4). Since language mediates the mind, and society is interpreted through language, then it follows that mediation and interpretation might have a legitimate role in the contrastive description of languages. Much can be learned of cultures and habitual manifestations of thinking through the process of translation. When one comes up against a feature of the language that appears to defy satisfactory interpretation in the other language, then one is faced with having to

reorient the way one construes the world (and this precedes arriving at some degree of a suitable translation).

Many linguists, particularly of descriptivist traditions, have put forward the idea that translation holds a key to understanding the nature of language (Firth, 1961; Hjelmslev, 1961; Halliday, 1961). Yet, only few have engaged translation in this regard (Holmes, 1988; Matthiessen, Teruya & Wu, 2008). In general, the trend is the reverse –linguistic paradigms have been engaged to inform translation practice, such as Discourse Analysis, Discourse analysis for Translation and Functional Theories for translator appraisal of the research task (Baker, 1992; Hatim & Mason, 1990); Hermeneutics in the tradition of Schleiermacher (Hermann, in Munday, 2016) and Systemic Functional Linguistics for translation quality assessment (Kim, 2009), translator training (Kim, 2011). For the most part, Descriptive Translation Studies (DTS) is unique in orienting to translation as an artefact of language, and therefore useful for theorising on the nature of translation itself and its role within social systems and across cultural systems. The framework entails three important levels of translational relationships: those beyond systems, including polysystems, homogeneity and complexity theorems (theoretical possibilities); those bound by norms (culture-bound constraints); and those realised in performance (empirical discursive practice) (Delabastida, 2008, p.234).

One particular theoretical position, ‘*Polysystem theory*’, was proposed by Even-Zohar (1990; 2004), to account for the broadest social and contextual implications on the status of translated literature. Viewing the domains of social and cultural life (politics, literature, economics, religion) as systems-within-systems, each of these ‘polysystems’ is held to contribute to the overall definition of a culture and in turn is defined by that same culture, in a process of continual ‘innovation’ (Even-Zohar, 2004). Translation was conceptualised as a sub-system within the literary system, capable of contributing to and influencing the overall linguistic potential of a culture. As such, translation is given a place as a social artefact, away from the margins of society. As artefact, the analysis is therefore one concerned with the value of a particular text in the culture, and thus, its contribution to the innovation of its literary systems. This means that the approach is rather more concerned with ideologies than grammatical description of texts as specimens (see Halliday & Matthiessen’s depiction of the role of artefact and specimen in 2014, pp.3–4). Halliday & Matthiessen would agree with the interpretation of language as system capable of influencing and being influenced by the external environment, and in this it agrees with the principles of linguistic relativity, “Interfacing with the eco-social

environment is a property of language as systems... Experience I remembered, imagined, abstracted, metaphorized and mythologized – text has the power to create its own environment; but it has this power because of the way the system has evolved, making meaning out of the environment as it is given” (2014, p.29). Thus, a distinction emerges between the DTS conceptualisation of translated texts as innovating polysystems through their value as artefacts, and that of SFL which holds both the inherency of text as artefact and the utility of text as specimen, as a means of exploring linguistic systems and also interpreting their weight within the system.

The analysis of translations proceeds in terms of cultural *norms* of linguistic behaviour for each language, which is the next level of translation modelling, defining what ‘should be done’ in translation (Toury, 1995), and therefore having some influence over the translator’s choices or capacity to select among certain options (Venuti, 2004, p.149). Toury gives the following definition of norms:

Sociologists and social psychologists have long regarded norms as the translation of general values or ideas shared by a community – as to what is right and wrong, adequate and inadequate – into performance instructions appropriate for and applicable to particular situations, specifying what is prescribed and forbidden, as well as what is tolerated and permitted in a certain behavioural dimension. (1995, p.62–63)

Individuals within cultures are constrained to certain ways of acting and speaking, which are accepted as norms. Since these norms can be graded along a cline, having general rules restricting behaviour at one end¹⁹, and more specific non-regulated idiosyncrasies at the other end²⁰, and given that they operate distinctly in the language pairs involved, then the concept of norms offers a more textured alternative to the binary dilemma of equivalency. Where the majority of languaging within a linguaculture selects along the cline of restricted, normative and aberrant (or, imaginative) behaviour, translating highlights the norms of two cultures, thus two dimensions of consideration. Therefore, it can be most useful in the contrastive description of both languages and cultures. Like many other translation frameworks, notably TPR, it postulates a Translation Unit (TU) as the units of analysis, but these are mutable segments, which may exist at different rank within a text (phrase, clause, paragraph), at the level of text and beyond into the literary

¹⁹ Permitting or forbidding linguistic behavior, in Toury’s definition.

²⁰ Unprescribed or tolerated linguistic behaviour.

discourse of a speech community. These segments have a ‘normative weighting’ and vary in tandem with the unit of information that is translatable at any moment. Rather than the sentence as the unit of description as in grammatical analysis, or discourse as TU (House, 2016), then, the unit of analysis is a translatable chunk that coincides with a norm of expression. Very often this coincides with the sentence, as a meaningful representation of an event or an exchange. However, it often needs to draw in contextual features from co-text segments, supplementary texts, or indeed, to be condensed into a single phrase that for the moment challenges reconstrual. Thus, in the approach of DTS, the ‘isolate of meaning’ is fluid with its embodied ‘isolate of experience’.

The third tier of *performance* contributes to the theorising potential of the framework, where patterns observed in translation are noted for frequency and formulated into conditional statements of expectancy within certain grammatical environments or TUs for particular functions. Performance is realized as discursive patterns of practice and which can assist in both maintaining an empirical base, as well as reasoning toward generalisations and principles. The more likely that such phenomena are encountered across larger amounts of data, the more significant they become in translation. These conditional statements become both more plausible and more conditioned in the presence of more data. Once established as Universals or Laws (such as *the Law of Growing Standardisation*, and *the Law of Interference*) (Toury, 1995; Pym, 2014), or generalisations about the nature of the languages and the experiences they represent.

Now, despite the incredible theoretical potency and eloquent articulation of the DTS paradigm, it has largely been unexplored. This is partly because it offers little by way of applicability (Halliday’s notion of being able to put to work in practice), that is, it does not come with clear guidelines for application. As was seen with the ethnographic approach by Risku, a fundamental constraint in social and cultural orientations to LRP approaches on the whole is their complexity and messiness. Through not being used, however, DTS theory lacks a feedback loop with ongoing practice for elaborating newer developments. This contributes to an increasing irrelevance in the current intellectual climate. Another reason might be that, having developed within linguistically marginalised countries (Tymoczko, 2010; Pym, Shlesinger & Simeoni, 2016), where it has been applied recently, these are characterised by politicized descriptive work of translator agency, feminist and nationalist agendas and so on.

While this is no reason in itself for dismissal, the net result is a lack of coordination between studies and consequent silence in contributions towards performance-based

generalisations. Even for those who recognise the potential for systems thinking and DTS to reconfigure Eurocentric presuppositions to accommodate a broader scope of localised and cultural differences, to alter the fundamental principles of global scientific practice, and enable minority worldviews to also have a voice (Tymoczko, 2010), this splintering of studies is a serious drawback with the approach. While it holds great prospect for furthering linguistic generalisations and consequent insights into LRP, such as Malinowski's context of culture, context of situation in the role of meaning (outlined in section 2.1.2 above), the description of translation solely within the DTS framework might not be the best approach to understanding the LRP. In fact, it may be useful here to reconsider the role of translation against that of language description. For Boas, a reorientation to reality comes from comparative language study:

The investigation of the laws governing the growth of human culture is carried out by means of comparative methods... Their great value for the study of the human mind lies in the fact that the forms of thought which are the subject of investigation have grown up entirely outside of the conditions which govern our own thoughts. They furnish, therefore, material for a truly comparative psychology. The results of the study of comparative linguistics form an important portion of this material, because the forms of thought find their clearest expressions in the forms of language. (Boas, 1899, p.96)

This allows a reinterpretation of the human condition as a whole. As a complement, translations function as language in between two linguacultures and thus offers the most useful example of linguistic behaviour going beyond the limits of conceptualisation. In this study, contrastive language description, in combination with translation description, will be used to help elaborate what lays between the two 'beyonds'. Systemic Functional Linguistics connects not only many of the parts within the Whorf Theory Complex, but also has critical overlaps with Descriptive Translation Studies. In this second respect, translation as an activity can be engaged in the service of *interlinguacutural* description, to inform linguistic theory through linguistic descriptive principles.

2.2. Describing language

2.2.1. Overview of descriptive approaches

Beginning from the Romantic period, typology emerged as a linguistic concern for classifying languages into ‘types’, based on certain identifiable features commonly shared with other languages. The broadest categories of language typing are based on morphosyntax. Korean is classified as an agglutinative synthetic language type, due to the fact that it makes extensive use of morphemes to indicate referential meanings, like time or location (–에, *-ey*; and –에서, *-eyse*), or to indicate grammatical functions, like topic, subject, nominalisation or object (–이/가, *-i/ka*; –은/는, *-un/nun*; and –을/를, *-ul/lul*). This feature sets it apart from many other languages, identifying it as similar in type to those which do likewise – like Japanese and even Finnish. Indeed, Korean could be compared to German, which has a verb-final clause sequencing in bound clauses, compare *er hat einen Wagen **gekauft*** (free – he has one car bought) and *dass er einen Wagen **gekauft** hat* (bound – that he one car bought has), verbal group shown in underline, with the Predicator shown in bold (Matthiessen, 2017, personal correspondence). English, by contrast, is classified not by its word grammar (morphology), but rather by its word order (syntactical structure), as having subject^verb^object (SVO) clause sequence of elements. In contrast to Korean, it is categorised as an analytic language, dependent on word order for its rationale.

Yet such a categorisation puts it oddly alongside languages like Chinese. The comparisons of Korean to Finnish or German; and English to Chinese, seem to strike a dissonant chord, since the languages grouped according to these singular features are so unlike in most other respects, mostly historical, geographical and cultural. Indeed, because of these shared social histories the translation of a text from Chinese to Korean might be far less complex than, say, its translation into Finnish; whereas simultaneous translation between Korean and Chinese would likely be just as fraught with difficulty. Likewise, given the historical linguistic influences of French on English, it would be reasonable to assume that an English text might be more expediently translated into French than Chinese, despite the more similar sentence structure sequencing. The fact that Korean and English can be classified into other language categories as well²¹ reveals

²¹ In terms of word order, Korean is classed as a verb-final language according to the typical word order of word categories (Subject^Object^Verb), positioning the verb towards the end of the clause. However, this is a weak feature of the language, since morphemes that indicate word class enable a relatively free

the simplicity of early typology to account for the complexities of natural language. This is due to a plethora of other facets of the languages, including the influence of culture, society, history, philosophy and cognition, influencing linguistic expression, discourse, wordings and word derivatives, as well as pronunciation and graphical symbols (Halliday, 1976). The details of the separate languages can be lost in the generalisation of the language categories and, as such, they may only be useful at a very surface level.

In essence, grouping languages with others that they are *like*, glosses over the investigation of what they *are*. Typology with a concern for universals, therefore, could be likened to language stereotyping, for which languages were grouped together according to a few common features, yet whereby the distinctive details of each discrete language is overlooked. The categories are predetermined and imposed from outside the languages themselves, which is not necessarily useful. An example of this is the Natural Semantic Metalanguage (NSM), discussed earlier, which has profiled languages across the world and developed a set of semantic lexicon and grammar that are universally present in those languages. The metalanguage is used to reduce linguacultural groups to sets of cultural scripts that are said to reflect important values in that society (see Wierbicka, 2017). Casting languages by ‘types’ also generalises their application to activities involving inter-lingual transfer, such as translation and second language pedagogy, yet this is where specific linguistic divergences become most important.

The former typological approach can be traced back to Aristotle, who thought about language in terms of rules and logic (Seuren, 1998). Described by Halliday as the Philosophical-logical view of language, this approach generates an absolutist view of language predictable through rules that tend to apply to other languages (Halliday, 1977). The rules can result in the misconception that a language has only one way of expressing a certain kind of meaning, when in fact languages can account for multiple ways of expressing meaning in ‘systems of meaning potential’ (Halliday, 1977; Matthiessen & Halliday, 2009; Halliday & Matthiessen, 2014). This second way of conceiving of language is one that views language not as rules, but as a resource. This view has its origin in thinking about language by Plato, Protagoras and the Sophists. The table overleaf outlines the differences between the origins of the two prominent approaches to understanding language (summarised and tabulated from ideas presented in Halliday, 1977):

word order (apart from the verb). English also has morphological affinities (which are fusional, rather than agglutinative), and is classed as an analytic language.

Table 2.1 Binary oppositions in prominent ideas about language.

Early Influence:	Aristotle	Plato
View	Philosophical-logical	Descriptive-ethnographic
Linguistic interpretation	Philosophical: absolutist	Anthropological: relativist
Grammar	Logic	Culture
Concerns	Analogy: prescriptive (normative) orientation. Meaning in relation to truth.	Anomaly: descriptive orientation. Meaning in relation to rhetorical function.
Conception	Language is thought	Language is action
Approach	Language is rules: stresses analysis of sentences for the purpose of idealisation.	Language is a resource of choices: stresses semantic interpretation of discourse for the purpose of acceptability and use.

There are some important conceptual differences in the approaches outlined above. Firstly, the philosophical-logical view is concerned with prescriptions in relation to truth, which is bound in rules about language; whereas the ethnographic-descriptive view is concerned with relativity in relation to rhetoric, which can be negotiated through language resources. The impact on the practice of these two understandings of language is that ‘Philosophers of language stress the universals; they make all languages look alike. Ethnographers stress the variables; they make all languages look different’ (Halliday, 1977, p.27). Greenberg made the distinction between ‘lumpers and splitters’ (Shopen, 2007, p.xv–xvi), positioning himself and typologists in the lumping or universal tradition. However, in the endeavour of linguistics throughout the ages, one muscle has been exercised far more than other (Halliday, 1977, p.27). The philosophical-logical approach has contributed to what is considered ‘traditional linguistics’, since it is the most used, known, investigated and developed. This was a reflection of the intellectual times, where logic without bias was considered important in establishing linguistics as a legitimate science of inquiry. Also reflective of the times, a number of linguistic strains arose in antithesis to the strictly scientific model. Much of the dissatisfaction had germinated a century earlier in the seminal ideas of philosophers reflecting on language, thought and reality, such as like Wittgenstein and Nietzsche. These philosophers in one way or another explored concerns that would allow for the deconstruction of the scientific rationalism that underpinned linguistics such as transformational grammar.

In addition, the empirical work of ethnographers such as Boas (1911; 1940), Malinowski and Whorf (Carroll, 1995), empowered an active, relative, meaningful and functional orientation to language (see Table 2.1). To some degree, these came to be identified

according to their origin of geographical locus, for example, the Prague School, the London School, West Coast Functionalism and Russian sociocultural theorists. However, the grounds for objection to language as rule (or, formalism) came from a having a broader conception of language, largely with the cognitive revolution and the cultural turn (Geertz, 1973; Miller, 2003; see earlier in this chapter, section 2.1.1). The emergent functional, sociocognitive, psycholinguistic and sociolinguistic frameworks were motivated by some of the following principles, which did not fit with the formalism framework, according to Givón (1995, p.9):

- 1) Language is a socio-cultural activity;
- 2) Structures serve communicative or cognitive function;
- 3) Structure is non-arbitrary, motivated and iconic;
- 4) Change and variation are ever-present in language;
- 5) Meaning is context dependent and non-automatic;
- 6) Categories are less than discrete;
- 7) Structure is malleable, not rigid;
- 8) Grammars are emergent;
- 9) Rules of grammar allow some leakage.

These points indicate the synthesis of a number of principles from the philosophical-logical and some of the descriptive-ethnographic views listed in Halliday's summary (Table 2.1, above). Cognitive linguistics emphasised society, cognition and psychology (Lakoff, 1987; Langacker, 1987), while the various strands of functional linguistics, such as West Coast Functionalism (Givón, 1995; Hopper & Traugott, 2003), Functional Discourse Grammar (Hengeveld & Mackenzie, 2008) and Role and Reference Grammar (van Valin, 2000) were chiefly interested in comparing functional features within and across languages, from static (synchronic) or dynamic (diachronic) concerns (Bybee et al., 1994) – and there are many more too numerous to mention.

The following will help illustrate a number of Givón's points, above. One innovative concern is the nature of the evolution of language through time (phylogenesis) for its explanatory potential (Bybee et al., 1994, p.1), as well as languages variation within and across communities (see Holmes, 2013, for an overview). For Zellig Harris (1986), it is a mandatory consideration to attend to the results and facts of change in language in descriptive explanations. Diachronic studies have shown that those features which get grammaticalized are more fundamental to ideational aspects of human experience and tend to be very general (as in *kes*, in Korean, derived from 'thing', see my explanation in

chapter 4, Methodology), whereas lexical items are more specific to field. In addition, it has been shown that the process of language development across time is one of increasing semantic generalization and phonological reduction (Heine, Claudi & Hünemeyer, 1991; Bybee et al., 1994). This can be seen in grammaticalization of lexis over time in English and Korean in Table 2.2, below. The table profiles a number of items expressing generalised lexical meanings, which have each accrued grammatical functions in various ways in both languages (adapted and expanded to include Korean, from Bybee et al., 1994, pp.9–10):

Table 2.2 General verbs grammaticalized in English and Korean

Verb type	English	Korean (<i>meaning</i>)
motion	go; come	가다 (<i>kata</i> , go); 오다 (<i>ota</i> , come)
mental	see	보다 (<i>pota</i> , see)
dynamic	do; give	하다 (<i>hata</i> , do); 주다 (<i>cwuta</i> , give)
stative	have; be; become	가지다 (<i>kacita</i> , have); 있다 (<i>issta</i> , be); 되다 (<i>toyta</i> , become)
anterior	become; finish; throw away	되다 (<i>toyta</i> , complete); 버리다 (<i>pelita</i> , finish, throw away, complete)
futures	want; desire	싶다 (<i>shiphta</i> , want); 되다 (<i>toyta</i> , become)

Furthermore, when these lexical items are recruited into the grammar, they become less referential and more expressive or intersubjective. Take, for example, the item ‘give’ and its Korean equivalent, *cwuta*, from table 6 above. In its lexical use in English, we find: ‘Malcolm Bilson **gives** a piano to his colleague’; and this is achieved in a similar fashion in Korean, (*Hwang-un tongmwu-eykey kayagum-ul cwunta*, Hwang Byungki **gives** a kayagum to his colleague). Likewise, both languages have more grammaticalized versions, expressing an interpersonal favour or request. For English, it is realised metaphorically, or rather, through the light verb ‘give’ that stands as proxy to the scope of action represented in the nominal group, performance, ‘Bilson gives a performance’, or ‘Professor Bilson please give us a rendition of Chopin’s Opus 4’ (in a sense, ‘gives a giving-thing’). By contrast, the Korean combines it in a verb compound with other appropriate verbs, such as *hata* ‘do’, in *Hwang kyoswunim “sup”-un kayakum-ulo yencwu-hay cwu-seyo*, ‘Please play “Forest” on the kayagum’ (the whole verb complex

is underlined in the Korean transliteration here, with the grammaticalised request highlighted in bold). Interestingly, the lexical verb for ‘play/perform’ contains the morpheme, *cwuta*, as ‘yenc**wuta**’. Although the initial lexical sense of the word is roughly equivalent in English and Korean, some differences in their constructions, as well as their meanings and interpersonal function start to emerge once the items are used in their more grammatical sense. For example, in the English, the congruent meaning of ‘give’ becomes metaphorical, as ‘play for others’. In the Korean, ‘give’ is a benefactive modal supporting the main verb ‘play’, ‘perform’. Observing how those lexemes of basic fundamental human experience vary once they are grammaticalized, a process which occurs over time, illustrates how a historical perspective can empower a description. Language variation and innovation is another key theme in more ethnographic streams of linguistics that should be noted, but there was only scope to review one strand of [language + time] perspective here.

Many Functional approaches to linguistics have conducted marvellously specific and detailed reports on various languages, particularly when investigating the expression or realisation of particular linguistic forms or semantic features across languages. An illustrative example is the descriptive comparison of complementation in Korean and Japanese, done by Horie (2000), which concluded that both languages use nominalizers productively (것 *kes*, -음 *-um*, -기 *-ki* Korean; and 事 *koto* and 所 *tokoro* for Japanese). Distinctions between their function in the respective languages are drawn among the poly-functionality of these. For example, *kes* is able to encode events and propositions, realis and irrealis, while Japanese *koto* (which is most like the Korean nominalizer, *kes*, in this set) only encodes proposition (Horie, 2000, pp.14–15, 21). Taken diachronically, Horie’s study (and, coincidentally Martin, in his *Grammar of Korean*, 1991) suggests a common origin of Korean *kes* and Japanese *koto*, while a synchronic perspective of their comparative function and form reveals a stronger trend toward grammaticalization in Korean than Japanese, and hence a different grammaticalization potential in the two languages. Rhee elaborates on the role that grammaticalization might play in Korean through two significant studies on nominalizers in Korean (2007; 2011), which show that the coexistence of nominalizers in Korean led to functional specialisation. He found that *kes* has greater versatility than *-ki*, or *-um*, being involved in complementation, clausal connection and sentential ending. He reasons that this is because *kes* is the most recently recruited nominalizer and, therefore, retains a lingering connection to its original weak nominal meanings (‘thing’, ‘surface’, ‘skin’). Such cross-linguistic studies are useful in building deep insight into how discrete and comparable features work within and across

languages. Those existing studies done through half a century of descriptive and comparative work will assist as some tentative first step towards noting important similarities and differences between Korean and English, here too.

One way in which these approaches fall short is their restriction to descriptions of linear and isolated structures (di Pietro, 1971, p.63). The highly focused studies of *kes* and other discrete nominalizers mentioned above is a case in point. While a depiction of the underlying system of nominalization in Korean might emerge over time, and eventually these would contribute to such systems being mapped together with other systems of the language (for which *kes* is relevant), this is quite a hefty and sporadic project. Moreover, given the pace of language change, it is possibly even futile, other than as a very detailed snapshot of language at a particular point in time in its evolutionary journey. The cognitive linguistic work of the MPIP mentioned earlier (section 2.1.1) is an exceptional case, which coordinates studies across a broad range of languages in the investigation of space typologies across a very broad range of languages (Levinson, 2003; Levinson & Wilkins, 2006).

2.2.2. A systemic functional response to description

Systemic Functional Linguistics, by contrast, offers a vehicle for describing paradigms of resources in a relatively comprehensive but also simplified visual way, through system networks, which represent choices in ways that languages can function to mean what they do within given contexts. Belonging more to the descriptive-ethnographic view that interprets language as a resource, it was developed as a functional theory that could illuminate the distinctiveness of linguacultures and is particularly attuned to the relativity of languages. Moreover, the coordinating affinity of the investigation of five dimensions across languages offers the power to compare languages in a more systematic cartographic project (Caffarel et al., 2004). As such, it holds potential for the investigation of the Linguistic Relativity Principle at a local level, as was exemplified in Martin's study of grammatical conspiracies in Tagalog (1988), discussed in section 2.1.2, as well as at a broader scale. In order to set it within the ethnolinguistic tradition, and to contrast it with the descriptive approaches covered earlier in this section, it will be useful to provide a brief excursion into the development of SFL. This will assist in clarifying how it draws together some of the important threads of LRP, as well as how it differs from other more closely related frameworks like functional grammars and cognitive linguistics.

In 1961, Halliday published his *Categories of the theory of grammar*, in which he outlined important principles for a General Theory of Grammar and laid the foundation for what

would become Systemic Functional Linguistics. This evolved partly from ethnolinguistic concerns for redefining categories in synergy with actual detailed language description and comparative work. Halliday acknowledged the influence of Firth (1947), as well as points of departure in the formulation of his own exegesis, which was very strongly aligned with the principles of linguistic analysis outlined in Hjelmslev's *Prolegomena* (1947), in accord with an emerging academic discourse of language as more than just signs, sounds and etchings. The focus of linguistic inquiry in the late 19th and early 20th centuries, particularly by the Prague and British Schools seems to have been mostly with description of the phoneme and grapheme, with the morpheme becoming the interest of American linguists.

Engaging Saussure's notion of language as an arbitrary connection between a sign (*signifié*) and what is signified by it (*signifiant*), Hjelmslev conceptualised these as an expression form through sound material (the signifier) related through opposition to a conceptual content of that expression (signifiant) (Hjelmslev, 1961, pp.47–60 [44–55]). In this seemingly rudimentary analysis, language is conceptualised as a semiotic, as a system of signs that stand in place of either thoughts or the external world, and it has its meaning assigned to it in an arbitrary fashion. As highlighted by Taverniers, "... in explaining the nature of the linguistic sign, Hjelmslev makes a primary distinction between a layer of thought and a layer of sound", which model different orders of abstractions (2007, pp.4–5). As grammar became more important in linguistic work, coincidental to an increasing notice of the importance of meaning, function and relations within language, it became evident that a more textured model of the sign was necessary than just signs and what they signify.

Possibly independently, Firth and Hjelmslev both extended this binary model to incorporate the role of language use in context as combining a non-arbitrary relation between the content of grammatical form and its semantic substance (or, *purport*, Taverniers, 2007). Thus, the sign is imagined as having both the arbitrary assignment of forms of expression (signs as phonemes and graphemes), as well as a non-arbitrary relation between forms in grammar and their contextualised meanings (thus as sign function). Defining the relation between these in terms of the sign function, Taverniers states, "...a content-form serves to 'form' an area of conceptual purport into a content-substance by virtue of being linked to a content-expression in a particular language. The same is true for expression-form: an expression-form serves to 'form' an area of phonic purport into and expression-substance by virtue of being linked to a content-form in

language” (Taverniers, 2007, p.19). That is, the events, conditions, statements formulated in complete sentences stand in an independent relation to the sounds and scripts conventionalised by each language, while the grammar and context of both the thought-world and the social-world exist in a dependency interrelationship of realization: the configurations in the clause realise certain meanings within the given situation; and the situation is interpreted in the configurations of the clause (see Davidse, 1999, for a succinct elaboration of Hjelmslev’s conceptualisation of language as a semiotic system). Through this layering of language, both culture and cognition are encoded in the forms of language (as connotative semiosis), and language forms are decoded through cultural substance (as denotative semiosis). This connection to linguistic relativity, through the phonemic principle of relative diversification of interpretation is noted by Taverniers (2007, pp.20–21). Therefore, the foundational framework of SFL encompassed a describable model of the mind-language-society tripartite.

A common analogy of the signifying principle in SFL first used by Hjelmslev (1947, p.77) is that between the signifying potential of traffic lights, as visual expressions (red, amber, green), and their meaningful realisations in context (as, ‘stop’, ‘pay heed’ and ‘proceed’) (Matthiessen, 2014; Martin, 2016). However, Hjelmslev uses many other helpful images (the chess game is particularly illuminating, 1947), which I believe better represent the stratification of language into sound expressions, and content as grammatical form and semantic substance. The one which particularly resonates with this project is that of waves, possibly because it is a natural phenomenon, and as such resonates with the comparative aside between Halliday’s ‘architecture’ of language (2003) and ‘anatomy’ as “arguably more appropriate since language is an evolved system rather than a designed one” (Halliday & Matthiessen, 2014, p.54).

Yet, where Hjelmslev defines the wave as an intersection of various categories with combining potential: the dynamic result of the interaction between the two different elements – water and air – I would like to extend this image to the sound wave. This is because a sound wave can be extended to the semantic level through the semiotic system of music (well, language as well, of course). At the basic level of expression-content, the sound wave requires vibrational stimulus from a source, as an actual physical manifestation of waves as alternating pressure deviations (linguistic expression) and simultaneously as the psychophysical sensation of sound as perceived by the hearing mechanisms (content-form). Since sound waves cannot travel without a surrounding medium of some kind, nor without the oscillations of former and following vibrations,

then the relational nature of waves can be seen in its expressions and forms. Adding the stratification of content as form and substance to the analogy, then we have the harmonic and rhythmic combining and patterning of pulsating tones necessary to produce the semiotic of music, which can in turn connote emotional and contemplative responses or evoke meaningful imagery in the mind of the listener. Similarly, for language, expressions stand in combining relations to those around them to create linguistic forms, which reach into the substance of real experiences to connote meanings of substance.

Halliday shows this Hjelmslevian influence in the Scale and Category Grammar model (hereafter, SCG, 1961, 1964), with the later version shown below as Figure 2.1. This reveals some of the extensions incorporated by Halliday, who (following Firth) had stronger inclinations towards the realisation of context in language (Taverniers, 2007):

Figure 2.1 Halliday's Scale and Category Grammar model

<i>Subject concerned:</i>	Linguistics				
	Phonetics				
<i>Level (general):</i>	SUBSTANCE (phonic or graphic)	relation of form and substance	FORM	CONTEXT (relation of form and situation)	situation (non-linguistic phenomena)
<i>Level (specific):</i>	PHONETICS	PHONOLOGY	GRAMMAR & LEXIS (vocabulary)	SEMANTICS	
	SCRIPT	'GRAPHOLOGY' (writing system)			

Source: Halliday et al., 1964, p.18

This diagram distinguishes between levels of linguistic analysis, whereby both phonetics and linguistics are differentiated into a specific level of expression (as form and substance), and a more general level of content (also diversifiable as form and substance), and nonlinguistic phenomena of situation located outside but impinging upon the language model. This redefinition of language as stratified extended the conceptualisation of language beyond the traditional componential model (with units as components building towards higher, more whole, units). Phonemes, graphemes, morphemes were being understood as units within larger structures, and organised as phonology, which in

turn contributed to higher structures of wordings and grammar. This fits nicely with Whorf's notion of part: whole relations.

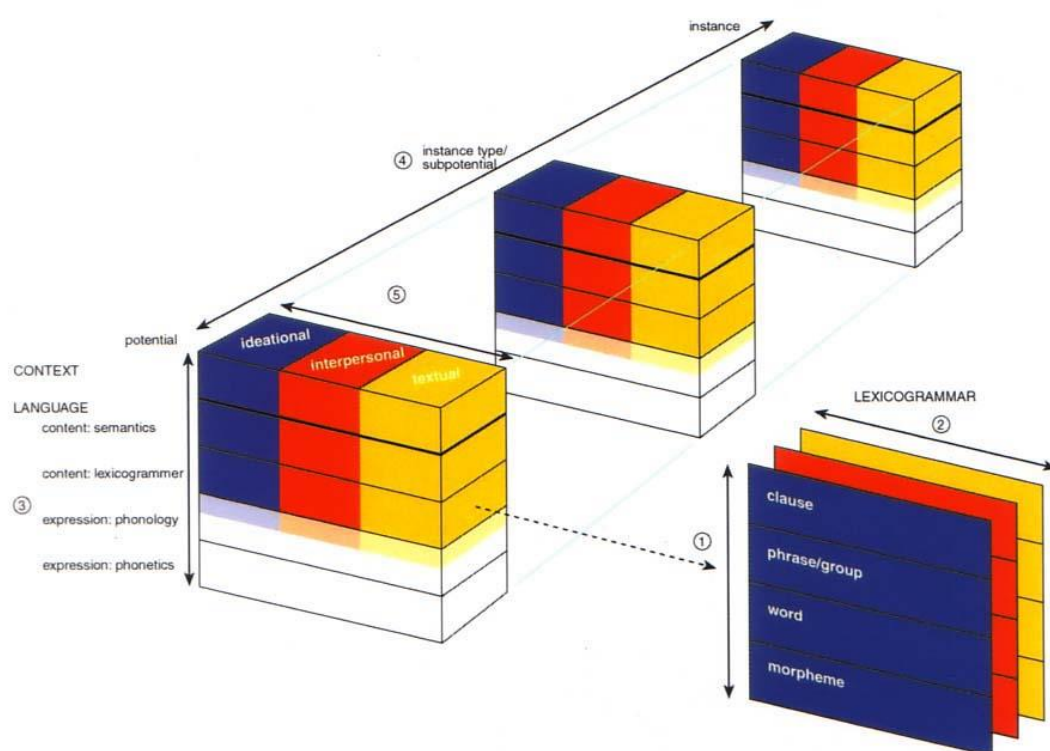
In fact, both Hjelmslev and Halliday cite as a chief motivation Saussure's concern with relation between units (rather than just merely either phonetics or semantics as unrelated entities) (Hjelmslev, 1947, pp.69–70, 73, 75). These categories implied relations between levels of language (Halliday, 1961, p.5), which were explicitly represented for units in English in a separate diagram in the footnotes by Halliday (1961, p.253). Where Hjelmslev assigns equal value to the levels of phonology, grammar and context, Halliday prioritises 'words' and grammar' as the highest level of meaning (with substance and context as 'inter-levels') (Halliday, 1961; Martin, 2016, p.37). This too was a reflection of the priority Whorf gave to the sentence as the site for linguistic investigation (Whorf & Trager, 1938, p.4–5; Lee, 1996, pp.165–168). While he possibly did not have time to develop his theory beyond morphosyntax, it is highly likely that Whorf, too, would have had a place for the level of semantics in discourse, given that his inclusion of stylistics in his *Language: plan and Conception of arrangement* (Whorf, LTR, 1956, pp.125–133 [1938]). For Firth, on the other hand, relations between linguistic features are situational relations, having meaning within the situational context (1957, p.2–3). Context of situation is a key component of Firth's language manifesto, and for which he acknowledges the significance of Malinowski's contribution (1957, pp.7–8). This precedence is only reflected by Halliday in the 2004 model (see Figure 2.2 below) and other elaborations since 1961. Halliday's promotion of grammar and lexis is represented through their taking central place in the model in Figure 2.1, as *form*, and is represented as the highest level of abstraction, where 'form is interpreted as 'content' (or *meaning*, Hjelmslev, 1947, p.69).

The *general* and *specific* degrees of abstraction stem from Firth's stress on inductive and deductive reasoning, prioritising deductive reasoning from a general theoretical framework whereby meaning is the determining factor in linguistic forms. While the resultant descriptions would be informed by the most specific levels of the language, the primary means of analytical approach was through application of scales of the most general abstraction. It is here that we begin to see in linguistic analysis the back and forward reasoning between empirical evidence and generalised categories. For Halliday, this was represented in the Scales of Rank, Exponence and Delicacy. Of these, only Rank is represented in the 1964 model, as a componential layering of units and class. The Scales of Exponence and Delicacy are diagrammed in footnotes (1961, p.264), yet both

of these manage information in clines of abstraction, that is from most specific to most general. Exponence is the scale for generality: it exists as a cline from data (instance) to abstraction (potential). The scale of Delicacy is the cline between grammatical and lexical items, and therefore, represents closed and open systems, respectively. The horizontal differentiation of Exponence and Delicacy encapsulated some of the thinking of Hjelmslev and Firth along the lines of process-system and conjunction-disjunction, as mentioned in chapter 1. These notions are certainly influenced by Saussure's syntagm and paradigm but have become more shaded in abstraction through Hjelmselv's discussion of the principles of conjunction and disjunction, process and system. Firth describes the syntagms and paradigms of a language event as being constituents of higher levels beyond the text, relating the language event to its context of situation (1961, pp.5–7).

Even though only the Rank scale is represented in the 1964 model (Figure 2.1), by 2004, both of these additional scales of abstraction are foregrounded, as shown here in Figure 2.2:

Figure 2.2 SFG multidimensional model of language



Source: Cover diagram from IFG3 Halliday & Matthiesen (2004)

Here, Rank is visible in the hierarchy of units (shown as 1 in the model). Being represented as a vertical ladder facilitates comprehension of this scale as one of componentiality, whereby the highest unit of content (clause as form) corresponds to the highest position in the scale, while the lowest unit of expression (phonetics as form) is positioned at the bottom of the ladder. Delicacy is implied through the cline represented by Lexicogrammar (2), which is extracted from the Scale of Rank, to show that it applies across all levels of rank at the same time. The all-important differentiation between the language as semiotic stratified between expression (form + substance) and content (form + substance) is shown at 3. Exponence is represented as the cline of Instance, Subpotential and Potential (4), which can be easily understood as applying at all levels of language. At the level of semantics, for example, this scale allows a place for text, as a whole event under observation, within the broader potential of text types and language potential, which is another important concept that Halliday attributes to Firth (Halliday, 1961, p.243). Indeed, this scale of abstraction most closely aligns with the notion of system, whereby system defines the potential of a particular linguistic category. And in the description of a restricted language, the potential might be accounted for in a system network of the language. It is from the pre-eminence of system in the model that ‘Systemic’ is promoted in the nomenclature of Halliday’s theory, *Systemic Functional Linguistics*. As a final point (which will be elaborated below in section 2.3.1), Halliday perhaps took from even earlier Platonic rhetoric on language the notions that language has a naming function, ονομα (*onoma*, ‘nominal, name’), an enacting function, ρημα (*rhema*, ‘act’), and a discourse function, λογος (*logos*, ‘discourse’) (Halliday, 1977, pp.22–25; Halliday, 2003 [1973]) – these are shown as metafunctions in the IFG model (5). This is a unique contribution, which sets SFL apart from other linguistic frameworks. It is from the dimension of metafunction that ‘Function’ is promoted in the SFL nomenclature. Davidse provides an important overview of the distinctiveness of the SFL approach compared to other frameworks, in terms of the above discussion, even those which might also incorporate a multi-stratal approach.

SFG works with a multi-layered approach to structure, whereas Langacker (1991:339) insists that “Cognitive grammar is not a ‘multistratal theory in the sense of positing multiple sets of grammatical relations at the clausal level”. In this respect, SFG is more related to functional schools such as the Prague School (e.g. Daneš, 1964) and Dik’s functional grammar (Dik, 1978), which similarly advocate multi-level approaches to syntax. However, the difference between SFG and these other

functional schools is that Halliday is the only one to give a meta-functional interpretation to this diversification of structure. (Davidse, 1999, p.9)

SFL provides a useful model for conceptualising language, primarily because it is an ecological approach, with powerful ecological formalism. It is an ecological theory in the sense that “language is always theorized, described and analysed within an environment of meanings; a given language is thus interpreted by reference to its semiotic habitat” (Halliday & Matthiessen, 2014, p.32). The SFL model had two important influences in its evolution: John R. Firth and Bronislaw Malinowski. Intriguingly, the insights from Malinowski came with reflection on translation and culture. Malinowski identified the issue of ‘meaning’ as critical in translation, since what language was construed to mean in one language might make no sense in another language. Firth, similarly, theorised the notion of meaning, stressing the inextricableness of context in shaping the meaning intended of language; while Malinowski provided insight on ideas about language from an anthropological and cross-cultural perspective. These notions of meaning and context led Halliday to articulate a theory that recognised a functional grammar meaning, which aligns nicely with the tripartite of mind-language-society, as will be elaborated below. The ability to conceive of language as multidimensional enabled Halliday to develop the theory beyond the binaries of syntagm-paradigm and expression-content, eventually developing, through analysis, description and abstractive generalisation, a framework recognising five dimensions of language. These dimensions include: *rank*, *axis* (paradigmatic system, and syntagmatic structure); *stratification*; *instantiation*; and *metafunction* (Halliday & Matthiessen, 2004, pp.20–36). Table 2.3 here previews these five dimensions of language (Halliday & Matthiessen, 2014, p.20–36):

Table 2.3 Local and global semiotic dimensions of language in context

Scope of dimension	Organising principle	Orders	Description
Local	Axis	Syntagmatic – paradigmatic	Paradigmatic and syntagmatic orders: configurations of conjunction; and patterns of disjunction.
	Rank	Clause – group/phrase – word – morpheme	Part/whole relations of what contributes to building what in the structure of the clause.
	Delicacy	Continuum from grammar to lexis	Cline of generality and specificity in relations of choice
Global	Metafunction	Ideational [logical – experiential] – interpersonal – textual	Major functions of language to mean.
	Instantiation	Potential – sub-potential/instance type - instance	Cline of instance and potential in linguistic form and cultural abstractions.
	Stratification	Context – language [content [semantics – lexicogrammar] – expression [phonology – phonetics]]	Levels of realisation of meaning: text; co-text and context.

Table 2.3 above (modified and extended from the version in Halliday & Matthiessen, 2014, p.32) sets out the global dimensions of language (the *spectrum of metafunction*, the *cline of instantiation* and the *hierarchy of stratification*) relate the lexicogrammatical forms to the substance of semantics determined by context. The local dimensions of rank and axis are where the grammarian begins to analyse the componential nature of language to reason below, largely from prototype evidence; and the clausal constituency instantiating systems allows the grammarian to reason from around and at the clause. At this point context begins to leak into the scene and reasoning, particularly for cryptotypes can be done both through reasoning around and from above the clause. Each of these aspects is elaborated more below, with respect to how they concern the present investigation. Examples from the data are also used to help illustrate the analytical theory.

2.3. A Systemic Functional interpretation

Society, language and the mind are indissoluble: society creates mind, mind creates society, and language stands as mediator and metaphor for both these processes.

(Halliday, 1977, p.3)

Within the phylogenetic interpretation of the evolution of language in SFL, Matthiessen & Halliday (2008, 2009) relate language, society and the brain as an ordered typology of natural systems. In this typology physical, biological, social and semiotic systems are ordered in terms of increasing complexity. Thus, physical systems are of the first order, consisting of things without life, these align with the earliest waves of evolution. The second order, biological systems, share the properties of physical systems, but with the added property of life. Social systems share all biological features, but with the added property of value, realised through rules, norms and institutions. Finally, semiotic systems are of the highest order of complexity, encompassing all of the former lower orders, but with the added property of meaning, and also being the most recent to have evolved. In this typology, language thus encodes social behaviour (the third order) and the biological brain (the second order). It is worth quoting this concept of Matthiessen & Halliday at length:

Language and other semiotic systems are thus also social, biological and physical. Language is a property of social collectives made up by persons taking up different institutional roles in different social networks. Being social, language is thus a socially distributed system always being maintained and changed in interactions among people in different roles. Language is also a biological system: it is embodied in biological organisms and is subject to both phenotypic and genotypic factors. It is the one human system that integrates us – more specifically, that integrates different regions and processes of our brains, using other parts of the body for production and perception. Finally, language is also a physical system: it is manifested as sound waves, marks on clay tablets or paper, movements in a signing space, and so on. (Halliday & Matthiessen, 2009, pp.13–14)

As a semiotic system, language is one of the highest orders of human organisation. The brain, as biological, and society, as organisational orders, are subsumed and knowable through an account of language. According to Darnell, American Anthropologists even from as diverse persuasions as John Wesley Powell (1834–1902) and Franz Boas,

foregrounded what was linguistic, symbolic and humanistic in their studies of people and cultures: “*Language was understood to be the symbolic form par excellence, the characteristic which distinguished humans from all other species (and not, entirely incidentally, from the constraints both of biological evolution as modelled by Charles Darwin (1809-1882) and social evolution as appropriated by Herbert Spencer)*” (Darnell, 1998, pp.xii–xiii).

The following sections set out resonances between Systemic Functional Linguistics and the Whorf Theory Complex along with those of Malinowski and European linguistics. Nothing particularly new will be added here, but this excursion aims to simply draw attention on those aspects of SFL that fall in line with the ethnolinguistic accounts and in particular LRP. The discussion further aims to provide the theoretical framework for my analysis and descriptive approach.

2.3.1. Metafunction: refracting the tripartite of mind-language-society

Halliday’s theory of Systemic Functional Grammar accounts for the axes of the linguistic relativity tripartite in the dimension of metafunction. The mind, as representation is analysed as ideational meanings, society as interpersonal, and language as the textual metafunction (Davidse, 1999; Matthiessen & Halliday, 2009). In other words, *metafunctions* comprise the major functional components of the semantic systems of language (Halliday, 1973), which correlate to the three notions of context in the LRP: *ideational* (mind as representation); *interpersonal* (society as interaction); and *textual* (language as semiotic). The ideational metafunction has two sub-categories: *experiential* and *logical*. The ideational and interpersonal metafunctions are extrinsic, that is, they construe participation in the world (the world of experience – experiential; the world of order, sequence and consequence – logical; and the world in interaction – interpersonal), while the intrinsic textual metafunction enables these to be put together and presented cohesively, coherently and comprehensively in text (Martin, 2008). These three functions relate back to the ideas first proposed about language by the Sophists (Halliday, 1977; Seuren, 1998), where *onoma* is the naming or function of language, which construes reality. *Onoma*, (ονομα, ‘nominal, name’) hence, relates to the function of ideational meaning. *Rhema* (ρημα, ‘act’) is the active purpose of language, which enacts personal and social relationships. Hence, this is the interpersonal function of language. Finally, *logos* (λογος, ‘discourse’) shapes these two into a conventional and complete form, or text. Hence, the notion of *logos* relates to the function of textual meaning.

Since it is recognised that these three metafunctions exist simultaneously in any instance of language use, it is not ideal to ‘privilege one meaning level over another’ (Martin, 2004, p.18) – they are bound syntactically and semantically together. Nevertheless, where one might be extracted for study, there remain the other two as further areas of investigation. For the purpose of conducting a detailed study, it is common to begin with one metafunction and return to the others later. The ideational metafunction has been identified as problematic in KE translation by KL1 translators (Kim (2007, p.40). Moreover, nominal groups of the experiential sub-group of the ideational metafunction are an identified problem of equivalency in this language pair by Buzo²². Thus, it is anticipated that this particular way of meaning provides important differences and thus obstacles for KL1 users of English. As mentioned, the ideational metafunction entails two sub-types of meaning. The first, *experiential* meaning, is concerned with how language construes our experience of the world around and within us, where language is used to represent an event in the real world (Halliday & Matthiessen 1999, p.66; Martin, 2004, p.14). The second, *logical* meaning, is what language does to link up one event to the next in building a descriptive, narrative or other type of larger construal into a meaningful representation of reality.

The dimension of metafunction provides a depiction of the operative power of linguistic structures within their given context. While not given in the SCG model, the idea of ‘three tiers of function labelling’ (Martin, 2004, p.64), is clearly evident in Firth’s ideas of the function of language as ‘expressive and communicative’ (1957, p.2). In the 2004 model, these ideas about what language does have been incorporated as their general function to construe reality (ideational) and enact relationships (interpersonal). An additional function is recognised as the ways that language brings these two together in the composition of text (textual). Halliday develops these ideas early on in SFL theory (1977, p.22–25) by drawing on ancient understandings of language function in naming (ὄνομα, *onoma*), enacting (ῥήμα, *rhema*) and constructing (λόγος, *logos*). Where most traditional descriptive approaches attend to material structures as transitive or intransitive clauses, the recognition of the interactive function of language has been said to be unique (Davidse, 1999, p.9). Nevertheless, the function of representation, expressed as ideational meanings, is perhaps closest to the concerns of divergent linguistic experience between Korean and English of this project:

²² Observation made and concept elaborated during Dr Adrian Buzo’s seminar on translation from Korean into English, Macquarie University, March 9th, 2010.

Transitivity is the set of option whereby the speaker encodes his experiences of the processes of the external world, and of the internal world of his own consciousness, together with the the participants in these processes and their attendant circumstances; it embodies a very basic distinction of processes into two types, those that are regarded as due to an external clause, an agency other than the person or object involved and those that are not... Transitivity is really the cornerstone of the semantic organization of experience. (Halliday, 1971, p.290)

To define these more distinctly, experience in the grammar is configured by constituents in the clause representing flows of events unfolding through time with attendant circumstances, with some degree of congruency with the reality of the language users. Logic works across the clauses to sequence them as larger episodes in a text (Martin, Matthiessen and Painter, 2010, p.230). Logico-semantic relations are also mimicked in a reduced way (like downranked logical relations) in the system of circumstancy. Describing the experiential and logical features of languages, allows for general patterns to emerge, while also indicating anomalies. The more evidence that is observed through these lenses, the more trends and distinctions can be established, while at the same time unveiling any incorrect assumptions. Thus, this is an appropriate method for managing the complexity of language phenomena. The metafunctions map semantics onto the grammar: ideational devices express field; interpersonal resources encode tenor, while textual features of the language graft mode. It is from the recognition of this additional dimension as general across languages that 'Functional' is adopted for Halliday's innovated linguistic theory, *Systemic Functional Linguistics* (see Martin, 2004).

The SFL approach investigates language from below (as structures of wordings), from around (as systems of alternative wording options, or related resources in the grammar) and from above (as semantics of the emergent meaning of the particular structures selected – from those that were not selected) (Martin et al. 2010). Thus, the approach is a general one that seeks to account for what is there at these dimensions of the language – metafunction, structure, system – at the various strata (words and phrases, clause and clause complex; as well as discourse semantics).

2.3.1.1. Rank: part-whole relations building the clause from below

The trinocular approach to analysing the lexicogrammar incorporates part: whole relations in the construction of processes through the rank scale. This facilitates analysis from below, in the traditional approach to grammar. Profiling system resources accounts

for the description of language as a resource of interrelated options of both conjunct and disjunct. This allows analysis around the clause. Meanwhile the consideration of semantics (as encoded in the systemic resources around the clause) incorporates the important meaning and function within contexts. Furthermore, this allows semantic reasoning from above. Taken together, the trinocular approach facilitates exploration from different perspectives, which is particularly useful in probing for cryptotypes. The discovery of cryptotypes is especially important in experiential analysis, since this metafunction has been noted as more cryptotypic in nature (Davidse, 1999). Furthermore, the trinocular approach provides more resources for consideration in defining categories most intrinsic to the language under surveyance, rather than transferring or imposing categories externally.

The local dimension of *rank* is the linguistic form that a particular choice takes from the system of meaning potential. Rank provides the building block for the structural configurations of the clause. Units of rank thus comprise hierarchies, where the lower ranks collaborate in building successively higher ranks. These exist in part: whole relations, defined as linguistic expressions. At the point to which they realise whole relations as constituents sequenced in the clause, then they take on functional content encoding meanings of context. Units of rank include the morpheme at the lowest level, the word at the next level, which combine to word group and phrase level and these contribute to realising constituents in the clause. The expression assumes an observable ‘form’ or ‘structure’ as used in traditional grammatical theories, which is amenable to analysis, prodding and speculation. Like other linguistic theories, SFL-based typology (hereafter, *systemic typology*, taken from Mwinlaaru & Xuan, 2016) is concerned with identifying principles regarding the composition and sequencing of linguistic items. It does this in much the same way as traditional grammars and even uses traditional terms in such descriptions (for example, nominal group, verbal group, prepositional phrase). It is concerned with the structural configuration of language constituents within the sentence, and making these visible. Thus, the focus of structural analysis is the ‘compositional hierarchy’ (Halliday & Matthiessen, 2014, p.22) at the strata of lexicogrammar. Unlike other linguistic theories, the ordering principle is the concept of *rank* (Halliday & Matthiessen, 2014, p.20; Davidse, 1999). This investigates *what is composed of what* (in Table 2.1, above). Thus, an analysis of the grammar of English reveals that letters combine into words (or, a word is composed of letters); which become part of a word group (comprising a nominal or verbal group). Word groups combine to create phrases or sub-sentences; and sub-sentences combine as parts of a sentence. Each

of these levels is known as a rank unit. According to Park (2013, p.39), ‘there are four rank units in Korean – clause, group and phrase, word and (finally) morpheme’. In both languages, each rank unit consists of more units of a rank immediately below it. This study of rank and constituency is the study of the structure of the clause along the axis of *rank*.

Going back even to Boas, we have the concept of the clause as the complete linguistic unit for analysis, “Since all speech is intended to serve for the communication of ideas, the natural unit of expression is the sentence; that is to say, a group of articulate sounds which convey a complete idea” (Boas, 1963, p.21). This begs the question of what constitutes the most tactical focus of any well considered questions, as well as the most strategic approach to developing a sound methodology for a language description. For Boas, ‘the natural unit of expression is the sentence’, which ‘conveys a complete idea’ (1911, p.23). Benjamin Lee Whorf, perhaps the progenitor of *linguistic relativity*, argued that the fundamental concepts of language were the ones “incorporated into the very grammar of a language” (Carroll, Levinson and Lee, 2012, p.329). In fact, the clause represents a complete event in the real world of thoughts and experiences. Where the grammars of different languages converge, that is, where they recruit grammatical phenomena with uniform function and meaning, the conscious experience may be thought similar. Patterns of departure are those points where the linguistic reality may also diverge. To state it another way, the locus of variation in conceptual systems is reflected in linguistic forms (morphemes, words, grammatical constructions), where radical differences in structure lead to radical differences in thinking, and hence correspond to differences in behaviour (Lakoff, 1987, p.239; Subbiondo, 2005, p.155). Therefore, the grammar is where we can look for insights into the ideological assumptions and even realities that are shared and also distinct in English and Korean: “*Our contrastive analysis must include a protocol whereby the analyst can demonstrate the particular ways in which the speakers of diverse languages have brought universally shared linguistic processes to bear in forming both language-specific sentences and language-specific grammars*” (di Pietro, 1971, p.65).

The other important notion of structural analysis of the clause is not only what goes together with what, but *how they go together* in an ordinal way. This is the notion of *sequence*. Sequencing patterns differ at different rank, depending on the nature of the particular unit (verbal group *vg*, nominal group *ng*, or adverbial group, *adv**g*). The sequencing of units, in this way, are a potential point of divergence across languages, and

this has been noted by scholars engaged in the contrastive description and theory development within SFL (Matthiessen & Halliday, 2009). So, for example, at the level of phrases, Korean (like Japanese) has post-positional phrases, which are not a feature of English. Like the English phrasal verb, however, these linguistic units in both languages express the feature of downranked processes, functioning in a verb-like manner. As an example of divergence in horizontal structural sequencing and clause combining, in Figure 2.3 below, comes from Korean Source Text R1, and reveals the verb-final sequence typical of Korean. In this text, the convention of highlighting *verbal groups* is done in bold italics; nominal groups are shown with underline, to assist the discussion. Where relevant, examples from Korean show the original Korean, a transcription into the Yale system, followed by a ‘back’ translation (literal translation, or transliteration) and a translation into English, which retains as accurate a meaning and as natural a sounding language configuration²³.

Figure 2.3 Structural sequence in a paratactic Korean clause complex

<p>KST_R1:</p> <ol style="list-style-type: none"> 1. 국악인 <u>황병기</u>는 1936 년 서울에서 태어나 2. 서울대학교 과대학 졸했다. <p>Transcription:</p> <ol style="list-style-type: none"> 1. Kwukaki-ADN Hwang Pyengki-TOP 1936 year Seoul-in born-L.adversative 2. Sewul.great.school law.great.school graduate-PST.DEC <p>Back Translation:</p> <ol style="list-style-type: none"> 1. <u>Classical musician Hwang Pyenki-TOP</u> 1936-year Seoul-in born-INF 2. Seoul-University law graduate-PST. <p>Translation (ERT):</p> <ol style="list-style-type: none"> 1. <u>Classical musician, Byungki Hwang</u>, was born in Seoul in 1936, 2. and graduated in law from Seoul National University. <p>Alternative translations:</p> <p>β. Being born in Seoul in 1936</p> <p>α. classical musician Byungki Hwang graduated in law from Seoul National University.</p>
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The entire structure in Korean is a clause complex comprised of two clauses, in translation [Classical musician Byungki Hwang was born in Seoul in 1936] + [(he) graduated in law from Seoul National University]. Just looking at the first clause for now, it is sequenced

²³ All translations are mine.

as [ng^adv^gvg]²⁴. To elaborate, a nominal group is acting as the subject (*classical musician, Hwang Byungki*). This is followed by an adverbial group complex comprised of [a nominal group (*1936-year*) + a prepositional phrase, *pp*, (*in Seoul*)], giving background information of time and place. The English translation, by contrast is sequenced as [ng^vg^adv^g]. In this case, the ng realising the higher rank of subject (as for Korean) is followed immediately by the vg and then the adverbial group (*in Seoul in 1936*). One difference is apparent in the ordering of the adverbial group. In Korean, it was comprised of a ng and a pp; while in English it is comprised of two pps. The second clause in both languages consists of only a vg and a pp, although in reverse sequence. Both languages show that the languages share a capacity to elide the key ng, taking the subject from the earlier clause.

A somewhat insignificant, but meaningful difference is that in fact the first clause in Korean is an infinitive, *taye-na* ('being born'), where the English Reference translation selects the additive 'and', giving the two clauses in the complex equal status. The alternative translation reflects the Korean better and shows a difference in terms of the rank of the clauses in the two languages. In Korean, the clause sequenced first is of a lower rank, as a dependent clause, reflected in the symbol β , while the final clause in the sequence is an independent clause and therefore of a higher rank, indicated by α . The meaning conveyed in the Reference translation is that of two separate, but equally important events. Meanwhile, the closer tie between the two clauses in the Alternative translation, relates the two events more closely, as in the one anticipates the other. This is important in the text which reports on an autobiographical narrative given at special lectures in the historic capital of Seoul (in fact, set in the imperial palace). The Korean version offers a full circle to the narrative: Hwang was born in Seoul, learnt his skill and did many things elsewhere, yet returned to Seoul as the pride of the city. The English Reference translation misses this critical link.

Davidse draws a number of other distinctions between SFL and either cognitive and functional schools, to articulate the distinction of rank and metafunction:

The difference most relative to the descriptive pursuits of this thesis is that SFG [Systemic Functional Grammar²⁵] works with a multi-layered approach to structure, whereas Langacker (1999:339) insists that 'Cognitive grammar is

²⁴ The convention in describing clause sequence is with constituents shown in enclosed brackets, and ordered with the symbol ^ indicating 'followed by'. Please refer to Notational Conventions at the beginning of this report.

²⁵ Elaboration mine.

not a multistratal theory in the sense of positing multiple sets of grammatical relations at the clausal level'. In this respect, SFG is more related to functional schools such as the Prague School (e.g. Dane, 1964) and Dik's functional grammar (e.g. Dik, 1978), which similarly advocate multi-level approaches to syntax. However, the difference to be noted between SFG and these other functional schools is that Halliday is the only one to give a meta-functional interpretation to this diversification of structure. (Davidse, 1999, pp.8–9)

Describing the compositional nature of linguistic units of rank in Korean and English, through clause analysis of the source text and translation data, is useful for the purpose of this thesis. In this way, the notion of the form of language in traditional linguistics is accounted for. However, the dimension of structure is one which derives from all the other available resources in a language (Park, 2013, pp.15, 19). These resources can also be investigated in SFL as systems and systems networks.

2.3.1.2. Axis: syntagmatic ↔ paradigmatic mediating content as form and substance

The dimension of 'system' of SFL is concerned with investigating options at different entry points to a structure (Halliday, 1967, p.37). The choices made at various points in a structure contribute to the particular meaning conveyed by it, within and beyond the level of the clause. The choices made are taken from the total potential of those available in paradigmatic systems of language, such as MOOD, TRANSITIVITY and THEME, where, "*A language is a resource for making meaning, and meaning resides in systemic patterns of choice*" (Halliday & Matthiessen 2004, p.23). The analysis of structure in Figure 2.3 above, for example revealed just two English options at the level of clause, which resulted in different meanings. There would be many more options than these available in the language, so that meaning could be altered at the levels of word, group and phrase, as well as clause and clauses complex. The entirety of available options for expressing a certain meaning is more like a system of the language. These structures are said to realise choices made from the system of all those available. Where structure acts as vertical and horizontal axes of meaning, system is a deep pool of resources from which those options can be made.

The systemic, paradigmatic, axis is primary in the particular sense that it defines the overall organization of the grammar of a language; and the structural, syntagmatic, axis is secondary in the particular sense that it is specified locally in the environment of the various terms of the systemic axis... This bifurcation into the paradigmatic and the syntagmatic axis makes it possible for the system to relate both to what is above and what is below – in other words, both to what the system realizes and to what it is realized by. (Matthiessen & Halliday, 2009, p.46)

Variations between the parallel and comparable corpora should reflect the kinds of limitations and possibilities of different linguistic choices within clauses in the separate languages. Any alternative translation versions would represent different options for realising essentially the same, or very similar, meaning. And the particular choices would depend on author idiosyncrasies, motives, client specifications on the translations, which in themselves would all be governed by the socio-political climate in the broader historical and literary environment. Thus, Toury's notion of norms is covered within the SFL framework as well. This would be congruent with the notion of paraphrasing within a single language, only the reformulations are constrained to some extent by the structures represented in the Source Language. Indeed, system analysis is concerned with the dimension of paradigmatic order (Halliday & Matthiessen, 2014, p.22). Unfortunately, there were neither resources nor scope for this project to consider multiple translations of the comparable data. Thus, there were only single translations made for each text in each direction. The ways in which these were analysed then, considered how translation choices differed from the original meaning of the English and Korean texts, and the possible range of options in target texts that could have been selected, help identify the adequacy (source text norms) and appropriacy (target text norms) of such choices (see the Translation section 0 for more on the implication of these notions).

To show the concept of choice, consider the various options for English titles of four of the Korean Source Texts in Table 2.4 below (compare these with those from Table 1.2 in the Background chapter). While these are not the only options possible within the system, these choices illustrate how language as a resource has the potential to impact linguistic behaviour.

Table 2.4 Alternative titles for Korean Target Translations

	English Source Text title	Korean Target Translation title option 1	Korean Target Translation title option 2	Korean Target Translation title option 3
E1	The fortepiano	포르테 피아노의 역사적 고찰 [forte piano-GEN history-ADV contemplation] Back translation: History and contemplation of the fortepiano	포르테 피아노의 해석 [forte piano-GEN explanation] Back translation: Explanation of the fortepiano	포르테 피아노 [forte piano] Back translation: The fortepiano
E2	Of pianos and fortepianos	피아노의 과거와 현재 [piano-GEN the.past-and today] Back translation: the piano of the past and today	피아노와 포르테 피아노에 대한 [piano-and fortepiano-L regarding] Back translation: About the piano and the fortepiano	피아노에 관해 [piano-GEN the.past-and today] Back translation: Regarding the piano
R1	Celebrating a fortepiano legend: Malcom Bilson's retirement festival	포르테 피아노의 전설을 기념하며: 말콤 빌손 은퇴 기념 축제 [forte piano-GEN legend-OBJ commemorate-and: Malcolm Bilson retirement celebration festival] Back translation: Celebrating the fortepiano legend: Malcolm Bilson's retirement celebration festival	포르테 피아노의 전설을 기념 축제 [forte piano-GEN legend-OBJ celebration-and festival] Back translation: Festival celebrating a fortepiano legend	빌손의 은퇴 축제 [Bilson-GEN retirement festival] Back translation: Bilson's retirement celebration
R3	Member profile: Malcolm Bilson	인물정보: 말콤 빌손 [personal information: Malcolm Bilson]	인물정보 / 해원소개 [member information]	빌슨 비오 [Bilson bio]

Different senses emerge through the three Korean options for each of the English Source Text titles given above. Looking just at the first text, E1 *the fortepiano*, the first Korean option offers a mystical aura to the text, as if it were a contemplation. This is in keeping with the norm of texts expounding on artefacts of cultural significance to a country. Option two, on the other hand, more closely reflects the expectation of an English speaking audience: it provides summary of the content, as well as genre information. In fact, it also reflects the content of the text better, since, by comparison to the kayagum text, it is more straightforward and without the nationalist undercurrents of the kayagum text, please also refer to the Appendices, where original texts and their translations are

provided for comparison. ‘System networks’ are the tool for mapping these points of divergence in meaning and linguistic selection. A system network presents the language as a map of options, where meaning is determined by choices made from all those available. These alternatives comprise the systems of meaning available to language users. What such differences indicate is that there are acceptable alternative ways to express the same English meaning in Korean (with each choice diverging in meaning from the original in different ways). Yet, these divergences have consequences in terms of the meaning conveyed. That is, they result in slightly different senses. In addition, they also make a translation more reflective of the usual or less usual ways of framing messages in texts. In this way, the notions of systems and choice is critical to the objective of identifying how each linguistic system influences the experience of the language users. System networks are generated for the Source Language descriptions, and they were also used in comparing differences in selection potentials in the translations. This is where Systemic Functional Linguistics begins to make a distinction,

Systemic theory gets its name from the fact that the grammar of a language is represented in the form of system networks, not as an inventory of structures. Of course, structure is an essential part of the description; but it is interpreted as the outward form taken by system choices, not as the defining characteristic of language. A language is a resource for making meaning, and meaning resides in systemic patterns of choice. (Halliday & Matthiessen, 2014, p.23)

Rather than random profiling of structural evidences, the approach can in this way be more methodical. If language description can be compared by way of an indulgent simile, a structural sample from a language might be like the representation of music in a single musical score. By contrast, the paradigmatic angle might be more like the full music potential of the artist, including all the musical resources through which their musicality is expressed (instruments on hand, music modes, harmonic systems and so on), as well as the soul of the artist with the emotions, passions and experiences which motivate them. In the same way that Beethoven’s final symphony, number 9 (also known as ‘Ode to Joy’), and Mozart’s Requiem in D minor are brief manifestations of the personal and collective musical semiotic.

Three basic systems of meaning, which pertain to communicative purpose, audience or subject matter, are: *TRANSITIVITY*, *MOOD* and *THEME*. They create meaning through reflecting the context of language use. Transitivity represents the context of reality, which is reflected in (or, conversely restricted to) the *Field* of discourse. The potential options

available in the system of TRANSITIVITY would be restricted by the particular field, in which interlocutors are communicating. For example, in a business context, options for describing a typical transaction might entail words like 'fiscal', 'trends', 'buy' and 'sell'. These options may not be inappropriate in a musical context. In a recital setting, the appropriate terms would be 'ticketing', 'interpretation', 'perform' and 'appreciate'. Certain fields have developed certain types of discourse, and thus may be related to TRANSITIVITY systems (Hatim & Mason, 1990, p.48). TRANSITIVITY systems include experiential meaning concerned with Processes, Agency and Circumstantiation.

MOOD represents the context of relations between interlocutors – that is, the *Tenor* of a communicative act. Again, if the field were business, then the system of MOOD would be narrowed down to options between traders. The language used might reflect a guarded, somewhat formal and engaging tenor. MOOD systems are concerned with mood type, polarity, politeness and modality.

Meanwhile, the system of THEME represents the context of presenting information in text – or, the *Mode* of communication. Options for the Mode of communication in the business context might be a cheque or credit card transaction; project reviews and interim reports; where the medical field requires a medicare card, prescriptions and doctors' reports. The systems of THEME systems embody the notions of Theme: Rheme, information (Given and New), reference, coherence and conjunction.

Therefore, the systems of TRANSITIVITY, MOOD and THEME are realised in discourse as *Field, Tenor and Mode*, respectively. These latter three are how language systems are realised in the context of situation – that is, in the situation of a single text. These notions contribute to the *Register* of a text (Martin & Rose, 2007). The concepts of Field, Tenor and Mode are merely reflections of the situation in which a text is comprised. Similar registers comprise text types, that is, their content, formality, structure and format can be identified according to an appropriate way of constructing communication for a particular situation.

The system of TRANSITIVITY was selected for this comparative investigation. This is because, in general terms, the system of Transitivity presents the least complications in analysis, since it profiles the language used to express the topic of communication. Communication content is specific to its field and represents the tangible things and events of the world around and inside us. Thus, it is less subjective than the system of Mood, which is concerned with the negotiations of interpersonal relations in communications. It is also quite important in relaying information in translation, where

the system of Theme dictates conventions for organizing that information in appropriate and effective texts. Applying the same logic as Park (2013, p.30), Transitivity has been widely studied in English and thus provides the best beginning as a comparative study with the less studied language of Korean. A consequence of this choice is that selection of the system of Transitivity also selects the type of metafunction for this investigation. The linguistic components of a Transitivity system, in the words of Halliday, "... are concerned with the type of process expressed in the clause, with the participants in this process, animate or inanimate, and with various attributes and circumstances of the process and participants" (1967, p.38). These features of the TRANSITIVITY system are realised in language by the experiential metafunction. While all three systems are important, TRANSITIVITY offers an insight into how speakers of the two languages perceive the world differently and thus offers an exciting comparative foray into the minds and perspectives of Korean and English speakers.

2.3.2. Instantiation: instance ↔ potential

Instantiation incorporates the empirical probabilistic accounts of language, as well as the texts and text typology of translation through the cline of instance and potential. It refers back to Hjelmslev's notions of language as 'process' and 'system' (Hjelmslev, 1961; Taverniers, 2007). Where the system refers to the underlying potential of a language, process is the instantiation of that system, in a text or structural realisation. This dimension of language understood in the theory of SFL is that of *instantiation*. Language exists as a cline, with an 'instance' of language use at one end and 'the potential' at the other. The potential of language is comprised of all the samples possible within a language. By the same token, since these exist on a cline, then any text contributes also to the nature of the system. Halliday's analogy of the cline of weather-climate is a useful one here, where weather stands for an instance of the systemic potential of the climate (see Halliday, 1992; Martin et al., 2009). This dimension of language is very similar to the notion of polysystems in Descriptive Translation Studies, from which derives the relevance of accounts of probabilities. In this, the description of translation collaborates in understandings of the nature of language instantiated in use (please see DTS in section 2.1.2). An important way in which this is managed is through the description, not merely of grammar, but grammar situated within the context of complete discourse, a concept stemming from Firth's contextual theory of language, particularly the idea of restricted languages (Love, 1986; Fischer, 1999). Functional varieties of language use are described by modelling situation type (context) and functional use (register) (Hasan, 2014), where

texts are instances of the whole potential of registers for certain functions in different situations. Matthiessen (2015) outlines a text typology according to the socio-semiotic processes of fields of activity impinging on text. These include *Expounding*, *Reporting*, *Recreating*, *Sharing*, *Doing*, *Enabling*, *Recommending* and *Exploring*²⁶. Thus, a collection of texts, representing varieties of language according to text types, can facilitate the collation of a strategic ethnography, for the comparison of languages (Mwinlaaru & Xuan, 2016). Halliday even claims that a text is an abstraction of what is present in the clause, generalising its representation and its logic. The following gives his understanding in more detail:

Thus the properties that we recognise in a text are also in a transformed way, properties that we look for in a clause. A clause is a kind of a metaphor for a text – and a text for a clause. That this is possible is due to two things: one, that a text is not only (typically) larger but also more abstract than a clause; two that on the other hand there is no line of arbitrariness between clause and text, as there is between clause and syllable. (Halliday, 1981, p.23)

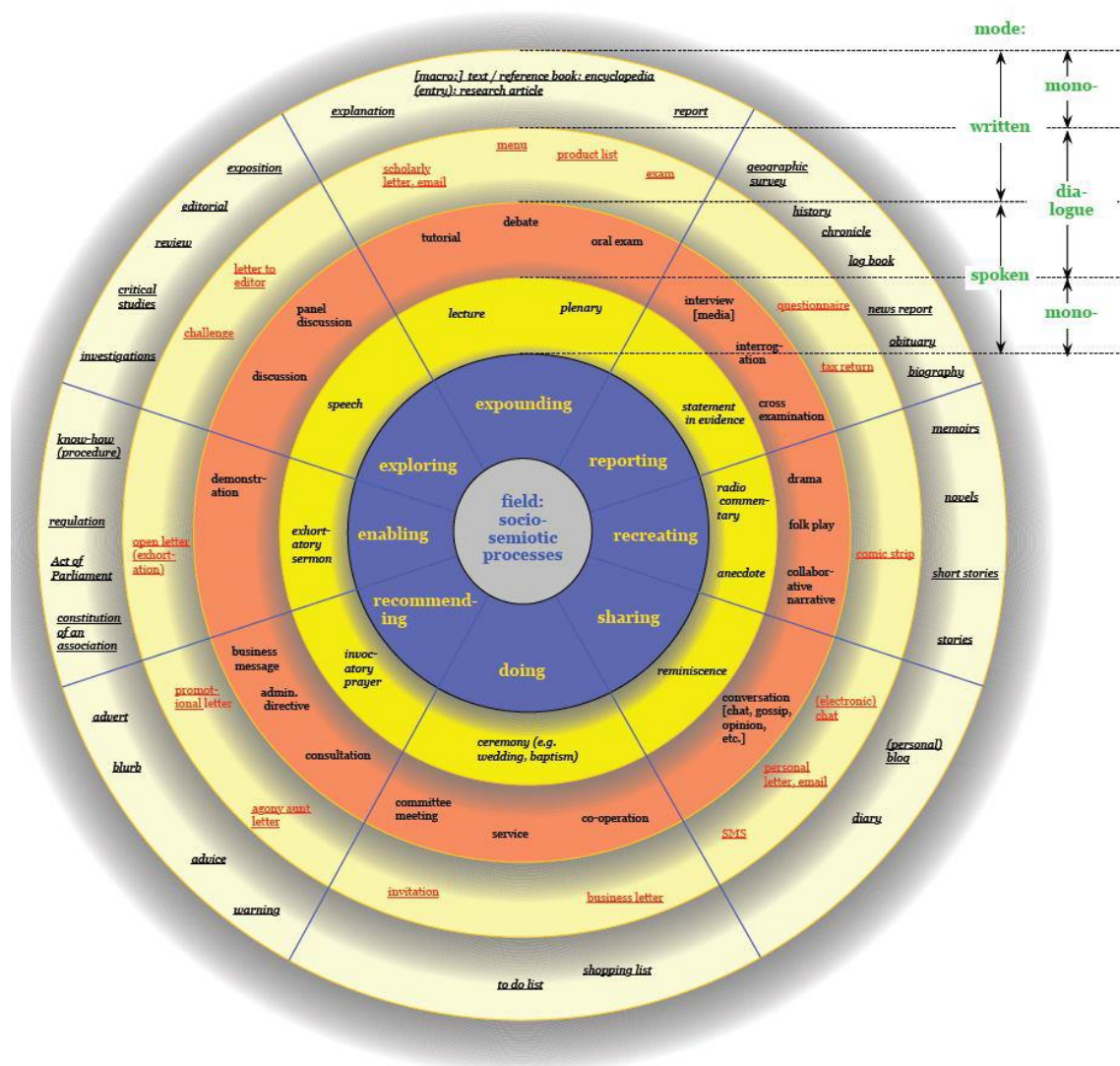
Looking again from different orientations to language, text can be viewed as either an artefact – that is, a representation of the culture; or as a specimen – a specific example or instantiation of from the linguistic potential of a language (Halliday & Matthiessen, 2014). This might encourage us to look at the physical evidence of language (scripts, texts, speech); the conceptual processes of language (psycholinguistics or cognitive linguistics or Vygotskian Zone of Proximal Development); the semiotic evidence of language and the socialisation and behaviours of language (cultural scripts, discourse analysis, translation, and so on).

An instance is defined as a ‘text’, while the potential is a ‘system’. A text can comprise a simple interaction, such as buying a ticket; or a more comprehensive document, like a thesis on quantum theory. As an example, an instance of language is represented by a single text, *Harmony and Voice Leading* (Aldwell & Schachter, 2010), which is the textbook example of an Expounding text type. First published in 1978 and with four volumes, it is one of the foundational texts for developing music theory. The range of similar texts, within that same text type is considered the potential of that kind of text (that is, all the examples of texts explaining and categorising music theory and musicianship available within a language). The range of all texts in all text types available

²⁶ This concept is expounded on more in chapter 2, section 2.1.1.4.

in a context represents the potential for choices of text within that linguistic culture. Figure 2.4 on the following page, represents well how the notion of instance and potential, in terms of text, exists in language. Thus, the dimension of instantiation also implicates choice, for which a user can make desired choices from all the other known possible choices. Choice is theorised in DTS as norms between more standardised language or otherwise. However, in SFL, those choices can be modelled through system networks. The SFL notion of choice considers a sample of language, as opposed to alternative samples of language use, much like Malinowski's selections between cognates and agnates (see chapter 1). A sample of language is a complete instance of language communication and meaning.

Figure 2.4 Text typology of socio-semiotic processes



© Matthiessen, Teruya 2007.
[This context-based text typology/typology is based on Jean Lin's text typology;
diagram by Christian Matthiessen & Kazuhiro Teruya.]

(Source: Park, 2013, p.27, from Matthiessen & Teruya, 2007)

Text, or language instance is dependent not only in meaning, but also in its form (how it is structured to realise meaning) on the context from which it arises. The defining features are Field, Tenor and Mode, which are created through the context of a situation. Field concerns the socio-semiotic processes (seen at the centre of Figure 2.4): reporting; recreating; sharing; doing; recommending; enabling; exploring or expounding. These are represented as an internal sphere, a text topology, which essentially contains the notion that these *text types* grade in form from more active (enabling, recommending and doing) to less active-oriented (sharing, recreating, exploring and expounding) in function (Matthiessen, 2015). This is the concept of being more- or less-tenor oriented. Given that this research is concerned more with the linguistic construal of Korean and English, text types from the less-active orientation were most suitable. Since Reporting was selected in the original study, *Korean Speak* (see chapter 4), then the most reasonable choice would be to choose a text type with some degree of overlap. Moving stepwise in either direction, the text topology gives either Recreating or Expounding types. As both Recreating and Expounding texts are similarly less tenor-oriented, and both available in written monologic mode, then there is no significant benefit in choosing one over the other. This follows from the consideration of all instances of language use as equal specimens for grammatical analysis.

However, even here, reasoning about the next best step in the light of available resources in the mood of cultural rhetoric, or following an academic topic of conversation to its completion, can be useful. In the initial survey of available data, Expounding texts were the most abundant for both Korean and English, allowing more scope for selection of texts that were truly comparable. Specifically, Reporting texts could be selected according to the further distinctions of chronicling and inventorying; while Expounding texts could be selected as explaining and categorising sub-types (see Matthiessen, 2015 for further elaboration of registerial cartography). The text typology developed by Matthiessen and Teruya with insights from Jean Ure's text anthology also distinguishes the Mode as spoken, written; monologic or dialogic (see Figure 2.4 above). In this way, the instances of text within a language can be described and patterns identified which allow a certain type to be defined. These can be further compiled to move closer to the systemic potential text types available. A single sample of such a text would be an instance of the language of this type, while a range of instances would reflect a more complete picture of the potential of a language for making meaning within a cultural context. Importantly "research has shown that texts vary systematically according to contextual values: texts vary according to the nature of the contexts they are used in"

(Halliday & Matthiessen, 2014, p.29). Thus, it was important to not only attempt to scope across more than one semiotic process, but to also expand the number of samples within each. Keeping the text type to two and the number within them to double that allowed the exploration to cover more than one category, with a reasonable number of samples.

The scientific legacy established by Franz Boas and credited with the ‘profound shifts in twentieth century anthropology’ (Risjord, 2007, p.40), as described above, was based on two principles for exploring the tension between linguistic universality and particularity. The first is to have a sound methodology based on well considered questions; and the second is that it be grounded in replete ethnographies which can address the questions being asked (Benedict, 1943, p.61; Bloomfield, 1943, p.198). Boas accumulated vast vocabularies, grammars and, progressively, whole texts of native American Indians, that were sensitive to any external influences, such as idiosyncrasies in diction, degrees of formal education of informants, variance in register and literary forms, and so on (Boas, 1940, pp.199–239). Noting the ambiguity of culture as a primary motivator in Boas’ approach, Liron (2003) identifies an important outcome of the Boasian method:

The Humboldtian twist between universality and particularity kept him [Boas] from creating a grand theory of culture. His project was sceptical and slow, his goal being first to construct the history, through comparative cosmography and only then to deduct ‘laws’. He believed that he would find similar patterns occurring all over the world, in all cultures but did not presume to know in advance what they might mean. (Liron, 2003, p.35)

The power of linguistic evidence is its ability to caution against oversimplified stereotyping of language and language users. These instances can be taken as evidence towards patterns and generalisations contributing to comprehension on the meaning of it all.

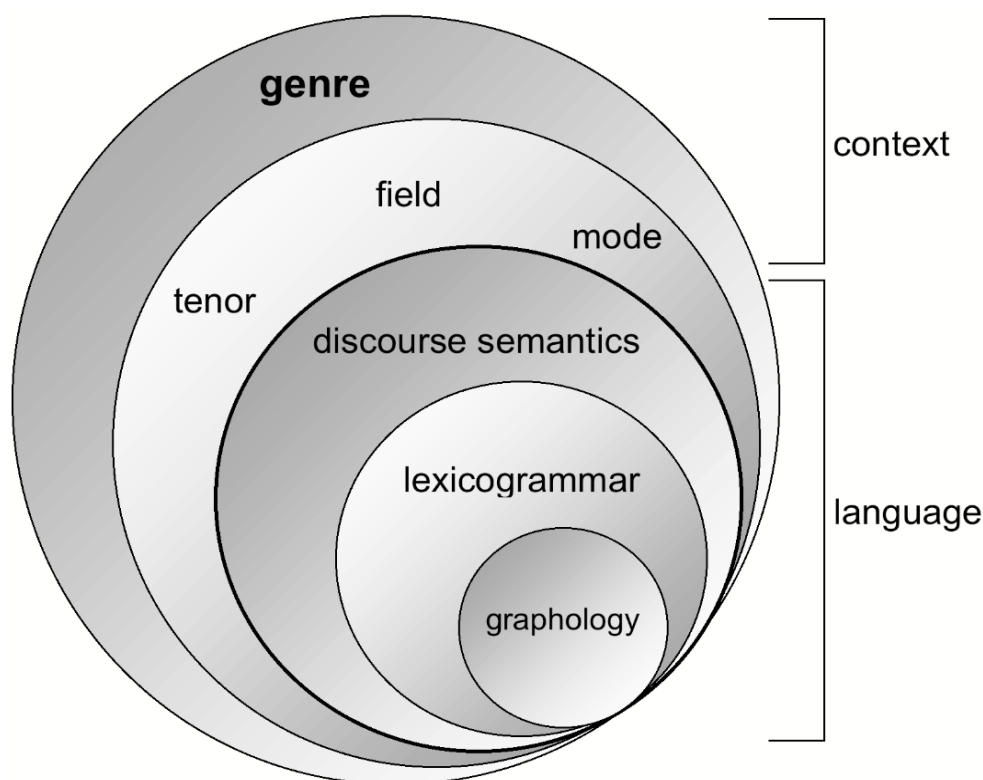
Since the level of language strata targeted for this research is that of lexicogrammar, it was considered important to keep the level of discourse relatively constant. This is relative, since it was also found that its extension to an additional text type was important to target a greater diversity of Process types. The Reporting text type was initially selected, as it is usually a less complex written text in terms of composition and purpose. For example, an informative report is written to a general audience, so the language is standardised. News reports are generally not too technical, nor specialised. They are generally written to inform, rather than to achieve the more delicate interpersonal tasks

of persuasion or entertainment. The Expounding type was selected as a single step in socio-semiotic process from the Reporting text type. As mentioned above, it also matched the criteria for selection by being less tenor-oriented (than say, Recommending, Enabling or Doing text types).

2.3.3. Stratification: culture encoded in language; language decoding culture

In the previous section 0, we began the exploration of SFL with the insight into the semiotic sign that led to an understanding of language as stratified. This perspective was instrumental in conceptualising language as multidimensional. We finish with *stratification* here because of the way in which the concept can be engaged to move beyond lexicogrammar to explain how and in what ways it encodes context. Language was once considered tri-stratal (see Figure 2.5, below) (Halliday, 1977, p.22), having language differentiated in levels of phonology/graphology, lexicogrammar and discourse, the more abstract interpretation views language as expression and content, both of which are differentiated into the levels of form (phonetics for expression; lexicogrammar for content) and substance (phonology for expression; semantics for content). This is represented by Figure 2.2, point 1, in section 0 above).

Figure 2.5 Locations of five dimensions of language across contexts of situation and culture



Source: Martin & Rose (2007, p.2)

As mentioned in Halliday & Matthiessen (2004, 2014), the organising principle of stratification is realization, linking the various levels via organisation. But where the expression planes are realised in an arbitrary manner (as well as the level between expression asphonology and content as lexicogrammar), the realisation relationship between the content planes of lexicogrammar and semantics is non-arbitrary, meaningful and natural, and a description can show this relationship between wordings and meanings (Halliday & Matthiessen, 2014, p.27). The reason I have used the particular model in Figure 2.5 is that it represents not only language, but the cultural variables of Field, Tenor and Mode, which ‘resonate’ with the contextual variables of metafunction, diversifying discourse.

It is useful to use an example from the data to illustrate how the language at the level of lexicogrammar realises certain nuances within its situation of socio-political discourse and context. Looking at the back translation in Figure 2.6, the beginning clause *pusan-ulo phinan-ul ka* (literally, ‘Pusan-to evacuation-OBJ go’) may make little sense to an English speaker, since an evacuation does not proceed as a ‘going’, but more a doing, and can confuse by repeating the motion implied in ‘evacuation’. This is exacerbated by the fact that there is no morphology on *ka*- (stem of *kata*, ‘go’), not even infinitive.

Figure 2.6 Historical and political context realised in a simple statement

KST_R:

부산으로 피난을 가 천막 학교에서 공부하던 시절, 우연히 학교 근처의 고전무용 연구소에서 가야금을 하던 노인을 만나게 되었고...

Back translation:

Going evacuation to Pusan, (in) the town at the temporary school where I studied, fortunately it turned out that near the school at the classical dance institute, I met a kayagum playing old (man).

English translation options:

We had fled to Pusan, and nearby the makeshift school that I attended in my school days there was by chance a classical dance institute. I met an old man there who played the kayagum...

Having fled to Pusan...

Translation of preceding text:

I was 15 years old when I began learning the kayagum in 1951.

To assist make sense of this clipped phrase requires understanding of the historical context which is indicated in the content preceding this term, as 1951. Having provided the setting in time, Hwang has referred the collective conscious of the audience to the time of the Korean War, specifically the invasion of North Korea, when the entire population escaped to the southern cities of Daegu and Pusan. Having stated that, there is no need to labour over the event of evacuating, hence the grammar is clipped and this has in fact become a more idiomatic way of linguistically referring to the refugee situation at that time. This is a common choice in events of historical, political, economic and cultural development in Korean. The war itself is referred to simply by the date of the first invasion, *ywuk-i-o* (6.25), June 25th. Thus, meanings can be understood and analysed with considerations across strata: gathering clues from lexicogrammatical strata and surrounding clauses, as well as from context.

The dimension of stratification means that this analysis might be conducted at the level of discourse, lexicogrammar or graphemes. The clause is the basic unit of a lexicogrammatical analysis, with the text being the basic unit of discourse analysis. Since the focus of the investigation is of whole texts (translations), the two higher levels of stratification were initially considered most useful. However, an "*important principle of SFL (is)... the principle that languages tend to differ more at lower ranks... and tend to be more congruent with one another at higher ones.*" (Caffarel et al., 2004, p.6). Consequently, the level of lexicogrammar exhibits more variance and is thus the most immediate place to begin a comparison of differences between the languages. It does this according to a final dimension, which is that of instantiation, which represents the potential of the languages in their semiotic representations of the world and negotiations of social relationships among language speakers (see Matthiessen & Halliday, 2009; Halliday & Matthiessen, 2014).

Table 2.5 summarises the five dimensions of language analysis mentioned by Halliday & Matthiessen (2014, p.22), with respect to the research focus of this investigation:

Table 2.5 Research focus with respect to local and global dimensions of language

Scope of dimension	Organising principle	Orders	Research focus
Local	Axis	Syntagmatic - paradigmatic	Reasoning from below, around, above using prototype and cryptotype analysis
	Rank	Clause – group/phrase – word – morpheme	Clause units (constituents in clauses) and clause complexes (clause units in complexes)
	Delicacy	Continuum from grammar to lexis	Developing and challenging system networks for English and Korean
Global	Metafunction	Ideational [logical – experiential] – interpersonal – textual	Ideational: both experiential (processes and circumstancy); and logical (logico-semantic relations [projection and expansion] and taxis)
	Instantiation	Potential – sub-potential/instance type - instance	Instantiated language in Expounding and Reporting socio-semiotic activities; derivations in ETT translated texts of the same types
	Stratification	Context – language [content [semantics – lexicogrammar] – expression [phonology – phonetics]]	Primarily lexicogrammatical, with some derived findings for the two text types at the discourse level

With respect to structure and stratification, the analysis in this investigation is conducted at the level of the clause, through an investigation of lexicogrammar. Since structure is derived from the system, this investigation also concerns the axis of system. The system selected for this study is Transitivity and, consequently, the metafunctions are those of experiential and logical meaning. Using two generic text types of Reporting and Expounding, to investigate how Korean and English model musical reality.

The framework of SFL provides a systematic, open ended and simultaneously more clearly articulated and sophisticated theory of language than Whorf himself was able to propose. In many ways, it overlaps and interweaves with crucial ideas from ethnolinguistics, which provide the bedrock for any investigation into the role that language might play in lived experience. Before moving on to discuss the particular methodology and procedures adapted in this research programme, it will be useful to take a quick diversionary excursion into the constants of context against which the project is set: that is how music and text types. This will be discussed in chapter 3, before moving on to chapter 4, which traces the procedures used in the analysis of the lexicogrammar.

3. DATA DETAILS AND RATIONALE

Before setting out the methodological approach to the language being used in this research as data (chapter 4 below), it will be useful to introduce the data in a little more detail. This chapter will overview the texts in order to show their alignment and to allow some discussion of the music domain and its relevance to the project as a whole. In doing this, I will explore some key features known of the two languages, as described generally through existing studies. Concepts in the data themselves will be used as prompts for these studies and language features. In sections 2 and 3 of this chapter, some portions of texts from the corpora will be used to prompt this reflection on general language features, and also function as an introduction to the particular music genres of the musicians, who are the focus of the field for the language under study.

3.1. English and Korean – brief discursions through music

The discursion departs with a brief exploration into the field of music. This establishes the logic behind this choice of focus for the data from a philosophical and a practical perspective. In addition, it allows a brief introduction to the languages themselves, as concepts within music are used as a springboard for discussion of various features of the languages. The musical inspiration is taken from the data itself. Thus, this section acts to introduce the texts in some more detail. For now, imagine that you are sitting in front of a cosy fire on a wintry evening after the day's work is done; listening to selections of music from the *Classical* and *Romantic* era (to set the mood and bring you into these scenes, links to typical pieces are embedded in the relevant sections below). These musical works prompt socio-historical reflections relevant to the formation of English and European linguistics, particularly from proto-Romanticism until today. It is intended that these prompts will ultimately lead to contemplation of what is known of the language of English. I will then offer the same for Korean, prompting history and society through *Sanjo* and *Chanjak Kukak* selections (also with some accompanying embedded as links), from a corresponding era in Korean history (late Joseon into Modern Korea), for a brief contemplation of what is known of Korean language.

3.1.1. Why English and Korean?

I feel that it is necessary to briefly review how it is I came to choose English and Korean as the basis for this contrastive investigation into the linguistic relativity principle. English was a subject that I performed reasonably well in, to the extent that my high

school teacher (perhaps, these days, rather unethically) engaged me as a teacher's aid for the other students. I had a deep love for literature and read voraciously. When I went to Korea in 2002 to teach English as a Foreign Language, I had a deep love for the subtleties and expressibilities of the language. Language in general was a feature of my childhood: where other kids were playing with motorbikes, my eldest brother and I were experimenting with Russian, German, Afrikaans; with friends it was inventing and expanding private codes for sharing letters in secret.

English, as my first language is perhaps less in dispute as Korean, my second and lately learned language. I began learning Korean when I went there to teach English, learning all the material in Korean that I wanted to teach in English (both out of enjoyment, and perhaps also as a crutch given my lack of teacher training). On returning to Australia, I took up my Masters in Applied Linguistics at the University of Sydney. At that time, I took an internal language ability test, which somehow qualified me to attend the secondary intermediate level Korean classes with the Department of Korean. In addition, I took translation as part of my coursework, for which my project work was based on Korean-English translation. When I came to do my Research Masters at the University of New South Wales, I was allowed to audit Advanced Korean with Dr Seongcheol Shin, and took Translation and Interpreting II as part of my coursework requirements with Dr Mira Kim. For one reason or another, I have not gotten around to taking my NAATI training, nor Test Of Proficiency in Korean (TOPIK): as self-promised many times before, perhaps that will be my next project. Nevertheless, I have been engaged in community interpreting and translation work in various settings, such as team subtitling and translator-coordination for Sydney Korean community drug awareness campaigns (online video clips), liaising between Korean and English-speaking stakeholders in local government initiatives with TAFE, translating and providing content for sporting club websites (Kumdo), interpreting at sporting events (Kendo) and other translating services. In addition, I was engaged in lecturing in Translation and Text Analysis for Translation Masters' students at Macquarie University in 2012. Thus, I have been engaged in a diversity of ways nearly consistently for 15+ years with Korean language.

Yet, in addition to my own skills, I depend in this investigation on the work of many Korean scholars who have gone before me. Both through my own data, and their analysis of their own data in describing Korean, my Korean has only improved through these last four years. Furthermore, I have bought in the expertise of three Korean-English bilinguals

in the coding and translating project (discussed in more details below, as well as in the Methodology chapter, following).

3.1.2. Why music?

However, perhaps the bigger elephant in the room must first be addressed: *why music?*

The quintessential reason for selecting music was to situate my research in a domain of experience common to both Korean and English speakers. As discussed in the Literature Review, quite a lot of work has been done within cognitive linguistics in the domain of spatial conceptualisation (Choi & Bowerman, 1991; Berman & Slobin, 1994; Slobin, 1996, 2000, 2011; Levinson, 2003; Levinson & Wilkins, 2006). Music might be construed as a semiotic system comprised of systems of meaning making, including harmony, rhythm, tonality, modality and various other features (depending on the tradition), which like language are realised in certain contexts in recognisable forms, genres, subgenres and so on. As in the case of the semiotic of language itself, music has been speculated as a type of language which transmutes inner feelings, thoughts, perceptions across to social ones, whether with the harmonic grace and conformism of baroque and classical; the expressive and exploratory metaphors of impressionism; the non-conformism of atonalism and jazz and all its derivatives (scat, soul, house, etc.); the antagonism of metal types (punk, grunge, death); or the eclecticism of modern folk-fusions. Music, thus, has communicative force and function between individuals and collectives. In terms of its co-existence with language, some have speculated that it serves some functions that language cannot meet (Steiner, 1988). These might include the more perceptive and emotive aspects of experience.

While some studies have been conducted in music, some have been conducted unsatisfactorily within psycholinguistics (Dolscheid et al., 2013); and without much follow-up within more functional and sociolinguistics approaches (Steiner, 1988; van Leeuwen, 2012). This study attempts something different to these, however. While acknowledging that music itself is an important semiotic for investigation, it is not music *per se*, but discourses surrounding music that are the focus of this project. In this sense, the engagement with music has been one which approaches more that of the domain-centred studies done on spatial typologies in cognitive linguistics. This is because language is, as many have rightly said, the semiotic system *par excellence*, for expressing human experience, and for mediating the collective and the individual (Darnell, 1989). Furthermore, in ethnolinguistic typologies of the past, some aspects of experience have been more prominently in the spotlight, given their obvious peculiarity – that is, as a

domain relevant to one language, but absent in another – for example, comparative fixations with anthropagic customs (i.e. consuming the other to strengthen the self) of cannibalism verses marriage (Levi-Strauss, 1961, in Rapport & Overing, 2000). Music on the other hand, has been taken as common to both, and therefore not worthy as a focus of discourse (Steiner, 1988). Yet this is the precise reason that it is of interest here: because it enables comparability across two quite divergent linguacultures.

In practical terms, selecting a single domain of experience also ensured comparability across the languages, so any theme could have been chosen. In fact, it was preferable to keep the domain of investigation as a constant (see Macdonald, unpublished Masters dissertation), in order to vary the situational contexts in which music was ‘discoursed about’. This could be managed to some extent through attention to discourse types, Expounding and Reporting (elaborated in chapter 2, section 2.3.3, and again below). But as an extra assurance, it was also co-enabled through keeping the topic, or field, constant. While both measures for comparability were fairly loose, the final corpus did achieve this to an acceptable extent (please see data description in chapter 1, and Appendix 1 below). Importantly, in his critique of both the anthropological and psycholinguistic approaches to linguistic relativity, Lucy reminds us that Whorf began with the linguistic structure and then asks what it suggests about reality, yet that ‘reality’ must be one which does not begin from an SAE perspective (1996, p.46). Music is a dimension of culture – evident across cultures. Thus, it is possible to identify musical realities that roughly align, in this case more traditional forms offer a distinctly cultural way in. More particularly, how these traditional forms have been interpreted in contemporary times offers a unique and culturally-specific domain of reality.

The ‘music categories’ thus were left open to collating texts that construed new interpretations of traditional forms: that is the *Authentic movement*, as a reinterpretation of (Classical and) Romantic music, with a focus on the *fortepiano* instrument and the musician Professor Malcolm Bilson for the English context; and *Changjak kukak*, as an evolution from *Chongak* through *Sanjo* music genres to the Modern Compositions of Korean Music of today, particularly focusing on the *kayagum* and Professor Hwang Byungki for Korean. This has a number of implications in terms of how they enable alignment across the languages, many of which will become clear in the discussion below. For now, the concepts and expressions imbibed in discussion of these topics are likely to be less influenced by the language of the other, since they emerged in isolation and at the same time to some degree in rejection of the other. This is particularly the case for the

Korean music scene, where for example, K-Pop and even Korean western classical music are highly influenced by western music styles, as well as the social mores and values they embody. The contemporary recreations of traditional music forms that form the domain of experience in my data are, rather, more deeply embedded in the particular cultures and histories from which they emerged. As cultural aesthetic-semiotic systems, their potential to inform other socio-cultural activities, such as language knowledge is invaluable.

In addition, there were three pragmatic reasons for the selection of musical discourses, rather than some other field relevant to both cultures. Firstly, given some musical training, it is a topic that is accessible to me, which was important in analysing data in my second language, Korean. Particularly in reasoning from above the clause with respect to contextual realisations (see Trinocular perspective in chapter 4). My musical background is an opportunistic patchwork of faces, instruments, genres and stolen moments almost too numerous to mention. From mandatory recorder lessons in primary school which introduced me to musical notation; in high school, I graduated to the decrepit tumbledown piano that became a garage refugee from its glorious living room roots, concurrently testing my sight reading beyond the right hand. There was experimenting with flute through the local high school instrument-borrowing scheme; opportunistic mixing and random improv. with musos in my undergrad years. It was a kaleidoscopic blur of musical mayhem. As it was with learning Korean, I was not introduced to music ‘proper’ until I was an adult (in fact in the very same year that I began my Korean journey, 2002), when I took as much to music theory as to its practice. I have since had a number of piano teachers over the course of 15+ years, although not with continuity, and have recently ventured into the magical world of the violin. During these 15 years, I have had training in the German and Russian traditions, French Impressionism and leaning ever more towards Wagnerian epic-screen and oriental-modes inspiring game music. While never feeling completely fluent in music, this background has furnished me somewhat with the training for the analysis and understanding of musical discourses, and most certainly with the passion to incorporate it within my PhD project without the prospect of tiring of it. By the same token, understanding of the field of discourse facilitated my participation in the translation aspects of the research, whether as a translator, checker or editor. This was important as a participant researcher, or what Risku has identified as an increasing trend in more ethnographic-oriented translation studies, for which the translators themselves are involved in all aspects of translation research (Risku, 2017). Among the works she cites are research into theatre translation (Marinetti & Rose, 2013) and the translation of musicals (Hakola, 2007).

This leads into the second functional reason for selection of music as the field of linguistic inquiry. Given that this research holds translation as important in language description and theory development, then the translation of musical literature (in the sense of discourses about music – not of music itself) that has occurred through this project is a (perhaps minor) contribution of the research. Professor Hwang Byungki is a cultural asset of Korea and has much to offer the world of musical and linguistic knowledge through the translation of his explanation of what is distinctive about Korean traditional music, as well as reports on lectures he has given, and contemplation on the revolution of *Changjak Kukak* (Newly composed Korean Music) in Korea. By the same token, translation into Korean of Professor Bilson's insights on Historically Improved Performance (HIP) offers a new dimension of what has been understood of western Romantic music until now. Thus, the generation of translated artefacts of the alternative culture was viewed as a contribution in itself.

Finally, the description of language in a specialised field offers potential to contribute new findings for both the description and theory of English. Music has been noted in the literature as an important area for Systemic Functional Linguistics to expand into, as yet another semiotic used in communicative meaning making (Steiner, 1988; Kress & van Leeuwen, 2001; van Leeuwen, 2012). In these ways, selection of the specific focus of music as a common field across the two languages is profitable in bringing into sharp relief those features that emerge in analysis as shared and those which diverge with respect to domain and institutions of use (Christie & Martin, 1997). It was also hoped that the translations would identify the more significant of these features as those which do not translate well when the musical world of one is construed in the language of the other.

The following is a depiction of English based on reflections of parallels between language and music. In this and the next few sections, I hope merely to represent what is common knowledge of each language, as a starting point in their Systemic Functional Linguistic analysis through discourses of music. The discussion picks out some relevant themes from the chosen musical era, and also draws from the information provided through the texts selected as data in this research (references are provided in the Corpus section of the References). Thus, this section also provides a more intimate introduction to the data itself.

3.1.3. English through music: Romantic reflections on language

Here follows a brief description of the English language since the late Modern English period (LModE) until today's Present Day English (PDE). This overview springs from concepts that are present in the data: that is musical discourses about Romantic music and

the Authentic movement that Bilson fronts, but it functions chiefly as a means of giving background to the English language of today. It is important to point out that English perhaps is in a new era of evolution at this point in history, as regional variations in Englishes and global English (as a language of technology, science and education) change the lexis, grammar and meanings of the language (Holmes, 2013). However, this is a matter for another thesis. The focus in this thesis is on the language that became somewhat stable and standardized following the Modern English period (MoE), with the last vestiges of Middle English (ME), such as case marking on nouns and adjectives (like – *eth* indicating 3rd person singular and plural) and the formal/informal pronouns *thou* and *thee*, disappearing in the late 1700s (Harobin, 2010; Smith & Kim, 2018) and the completion of the Great Vowel Shift in the late 19th century. This period sets the stage of our Romantic music as well, as highlighted below in Expounding text 1:

Most of the great piano literature (sonatas, concertos and chamber music with piano) written before the final years of the eighteenth century and the end of the first quarter of the nineteenth was composed with the sound and touch of the fortepiano in mind – this would include the late works of Mozart and Haydn and the entire keyboard output of Beethoven and Schubert. (Vetter, 2015, EST_E1)

Vetter, here, gives us a framework for the study. This extract from the English Expounding text 1 (EST_E1), covers the musical genres and composers for the time period relevant to the focus of discourse in all the English Source text and English-Korean Translated Text corpus. This corresponds to the Age of Romanticism across Europe, as it contributes to contemporary Historically Improved Performance (HIP) in terms of the musical data in the corpus. This is also stated in the data as the period, “... generally thought of as extending from the closing years of the 18th century to the early years of the 20th” (Warwick, 1983, pp.1579–1582, EST_E3; also, Green, 2006, EST_R1). This framework, correspondingly, allows for some useful points of reflection on English language, as it developed particularly from the Romantic era to the English language of today. The Romantic era was an immense period of change for English, including the standardisation of the language following Samuel Johnson’s lexicographic work and the stated agenda of the Royal Society, and reaction to these by Romantic poets such as William Wordsworth (1770–1850), Samuel Taylor Coleridge (1772–1834), Percy Shelley (1792–1822) and John Keats (1795–1821). While we are contemplating different semiotic systems here, the cross-fertilisation of cultural values among them is unmistakable, as I hope to expound here.

As exemplified by the musical composers mentioned by Vetter above, music of the Romantic era had its greatest enhancement across the European mainland, rather than in the United Kingdom of Great Britain, with influences from German/Austrian ([Haydn](#)²⁷, Beethoven, [Schubert](#)²⁸, Strauss and Brahms), Italy (Albinoni, Verdi, Scarlatti, Paganini), French (Debussy, Faure, Satie), as well as Slavic composers (Chopin, Tchaikovsky and Rachmaninoff). That Romanticism was musical in Germany, political in Italy, artistic in France and literary in England is attested in the New Oxford Companion to Music (1983, from which the text, EST_E3, *Romanticism*, was sourced). Therefore, in discoursing about Romantic music in English, some features of the language will have some degree of influence from the languages of old-world Europe: *fortepiano*, *scherzo*, *minuet*, as examples. As these examples show, this is more the case for technical terminology. In fact, when talking with the HIP musician at the centre of my English data, Professor Bilson, himself, expressed caution in using him as a subject due to his understanding of German, asking whether it might have some impact on the English he produced in his writings. This was an insightful concern, yet on the contrary, that German has had an important influence on English and in particular the English of musical discourse is something that ought to be acknowledged before moving on. Some of the terminologies in the data are not merely German, but also Italian and French.

Moreover, where language of the same era had its blossoming in Britain, the legacy of Germanic, French and Italian languages in the evolution of the English language can be recalled in history. The English that exists today is essentially a creole with evidence from mainland European and native English languages (Pictish, old English and Gaelic languages) that trace the history of invasion and hegemony important in its evolution²⁹. French, Norse, German, Italian held varying degrees of prestige relative to English vernacular at various historical periods, and so have supplied both lexical and grammatical forms to the language. Generally, lexical items from the language of the court made their way in to English use. Whereas the grammar of English was retained, as is common to the growth of pidgins in regions of trade (Holmes, 2013, p.87). However, unlike a pidgin, English almost completely absorbed those features in use from foreign parties. In terms of vocabulary, this had the effect of splintering the scope of meaning

²⁷ Malcolm Bilson playing Haydn's Fantasia in C at the Esterházy Castle in Fertőöd, Hungary: <https://www.youtube.com/watch?v=dvbWnR5QKFE> (Bilson, Cornell SCE, September 15, 2008).

²⁸ Malcolm Bilson playing Schubert's Moments in Musicaux nos. 2 and 3, at the Brahms Hall, Musikverein in Vienna: <https://www.youtube.com/watch?v=lvLUqzY7Z0> (Bilson, Cornell, SCE, January 6, 2016)

²⁹ Such that it later turned on the modern world.

between pre-existing and newly adopted words, so that each was able to take a more specific nuance and narrower range of experiential meaning. A commonly quoted example is from the period following the Norman invasion and the 300+ year hegemony of the Plantagenets. The words of those who served in the fields derived from the original vernacular: oxen, sheep; while those who ruled transmitted to English the terms at table: beef and mutton (from French). The grammar of place names (toponymy) also supplies a wealth of information on the linguistic response to the narrative of conquest: of the Norse from the Viking era, Danish names remain in the East (e.g. Scunthorpe, Mabelthorpe, Willerby and Witby), while Norwegian on the west coast and islands of Scotland and Ireland (names ending in *-toft/taft* or *-bister/ster/bost*) – all indicating settlement or dwelling. The suffix *-caster/chester* is a remnant of Roman invasion from *castra* meaning ‘camp’, so can be found in central and southern places like Winchester, Manchester and Lancaster.

One of the critical reasons for the influence today of western classical music can be attributed to the development and refinement of the accuracy of music representation in musical notation. Guido of Arezzo is recognised as the great innovator of existing non-standardised musical symbolism through the stave and solfeggio for diatonic scale to assist in music teaching, particularly Gregorian chant, in the 1000s (McNaught, 1893; Lee, 1981, p.40). Later this would be enhanced to integrate music systems such as duration, key, mode, harmony, volume, articulation, and so on, more precisely. This also served as a record in the preservation and transference of musical accomplishments through time. Likewise, the standardisation and record of English language came via the monasteries and the religious-based institutions of learning (for example, King James Version of the bible). Bede of Northumbria’s *Ecclesiastical History of the English People* was perhaps the earliest work on and of Old English, while *Beowulf* was the earliest written pidgin between Old English and the Norse, written in the 8th–11th centuries. Yet the codification of the language was first promoted by Alfred the Great in the 9th century. This was an early translation and teaching project, aimed at making the historical, religious and philosophical literature available in the English vernacular and accessible to its speakers. Evidence for the previous deviant language use can be noted from Chaucer. In subsequent eras, English was used as a weapon against crumbling expatriate authorities. But the great standardisation of modern English came about in the late classical era, as previously mentioned, emerging from Johnson’s English dictionary project.

In music, the attention to detail and obsession with rules of the former classical era, led to the formulation of rules and harmonies that needed to be adhered to in order to make sense to an audience. These became the very object of digression to be thwarted in the new age of romantic expression. This idea is captured in the third expounding text, EST_E3:

The Spirit of Romanticism. So lengthy a period, especially one associated with rapid political, social and economic change, naturally embraced several phases and included a number of contradictory strains. However, in all its manifestations, Romanticism emphasized the apparent domination of emotion over reason, of feeling and impulse over form and order. This was often more apparent than real, since the disciplines of Romantic music needed to be no less secure than those of Classicism in order to express ideas effectively. But new value was set upon novelty and sensation, upon technical innovation and experiment, and upon cross-fertilization of ideas from different disciplines, both within and without the arts. (New Oxford Companion to Music, 1983, p.1579)

Similarly, the English language that survives and continues to take the shape of its speakers today is indebted to the phonetic and graphetic rules laid down centuries ago for the invention of written language, being extensive in its outreach through the German printing press. Not merely in the regular creativity and dynamism that associates any language in use, but furthermore, through its adoption globally, English is characterised by a multiplicity of ever-emerging varieties.

The Romantic movement of the beginning of the nineteenth century admired diversity for its own sake and sought to understand it as a plurality of essences to be grasped as wholes, as against the linear bit-by-bit logic of the rationalists. Instead of a single mechanical world and a single linear order of thought, the Romantics supposed a multiplicity of “worlds”, each the expression of a distinct essence. This held for individual personalities, great authors, historical periods, civilisations, landscapes (Leavitt, 2011, p.85).

In the same way that the Romantic movement upheld authenticity and multiplicity, the Historically Improved Performance is characterised as the ‘authentic movement’ (Manheim, 2005, p.159, EST_R4). Where the brothers Grimm in Germany had undertaken the great collection of German Folk Tales, in the UK, James Macpherson (1736–1796) was hugely popular in his translation of Scottish folk stories, in the ‘Ossian’, along with literary greats Walter Scott (1771–1832) and George Gordon ‘Lord’ Byron (1788–1824) (see Warwick, 1983, p.1579, EST_E3)

The final thing that bears mention in characterising the music of the times in focus is its treatment of individual talents and their audience or consumer. Romanticism saw the rise of the performer in western music in the celebrity of Paganini and Franz Liszt, the

composer in Ludwig van Beethoven and Wagner, the virtuoso conductor as in Weber and Berlioz (Warrick, 1983, EST_E3) and the instrument maker's Englishman, John Broadwood and Frenchman, Sébastien Érard (Vetter, 2015, EST_E1) – while admittedly a long era, the legacy of romantic music culminated in the celebrity of Liszt, and indulgent sentiments of Chopin and Rachmaninoff (who recalled romanticism, in a way reflective of Brahms harking back to classicism). Not only the performer, but also the composer was revered, and this is evident in the fact that the creators of individual pieces are known and catalogued today according to identifiers uniquely associated with their composers. To return to language then, we can find a parallel in the emphasis of the nominal group in the transitivity of the clause. We find the individual emerges in the focus of personal development in western philosophy, in persuasion to discrete notions and positions achievable through rhetoric, and in the elevation of the genius. Looking from the outside in, Hwang's reflections on music are shockingly familiar to the way that language works as well:

Western music is full of star composers. These composers were often in distress because their careers as artists were filled with hope and frustration. Their works represented the different stages and changes of life they went through, and their success as artists was dependent on how others were inspired by their words. They had to impress nobles at the salon, the audience in theaters, and earn praise from critics.

The same is true of modern performance. The concert hall is divided into stage and audience. When the lights turn off in the audience, and turn on in the stage, performers greet the audience wearing costumes, and the performance begins. The hall is shut off from outside noise, and the audience has to focus on the music in dark silence. When the performance ends, applause erupts, the performer smiles and says goodbye to the audience with a bow. Afterwards, cameras start flashing, flowers are thrown on stage, and sometimes, a reception and party begins. The next day in the newspaper, when pictures and a review of the "Maturity of Music, Perfect Craftsmanship" play are shown, people will say it was a happy occasion. (ETT_E2, translated from Hwang, 2012)

As Hwang notes, the focus of western classical music is on the performer and the performance. This tradition grew most strongly throughout the romantic age, leading to the development of western notation (as mentioned above) in order to secure a perfect and pleasing delivery of the enshrined works of composers-past. Interestingly, if we consider English, then we find that the individual and those events that surround him/her are enshrined in the grammar. It is of key important to trace heroes through the narrative, for example. And with Hwang's quote, we will leave our contemplation of how romantic music mirrors English language, to consider *changjak kukak* and Korean language.

3.1.4. Korean through music: Scattered meditations on Korean

Following the approach taken above, I now turn to a very brief introduction to Korean language, since the late Joseon period until today. Thus, this covers the later period of Modern Korean (from the 17th – 19th century) until today's Contemporary Korean (post-20th century), which are most contiguous with the language system that exists today (Sohn, 1999, p.53). The discussion emerges from the data I am using, which corresponds to a similar (but in general a) later period in Korean cultural history, that is the evolution from Sanjo music of the mid-19th (including more meditative Pungryu and more innovative [Sanjo](#)³⁰) century to the Modern Composition Korean Music (incorporating western modes, techniques and ideas in traditional music forms, with some more [traditional](#)³¹, some more [avant-garde](#)³²). Again, this provides a background to Contemporary Korean language, as well as to the Korean data. This section takes its name from the translation of Sanjo, scattered melodies.

Korean music has had such a long history with that of Chinese, that it is unclear whether the kayagum was a native instrument or modelled on what was then called the Gaeng (an earlier version of the Guzheng), as described in KST_E1:

According to the Three Kingdoms saga, the Poong Ryu kayagum was modelled on the Chinese gong, by King Gasil of the Gaya Confederacy. It was introduced to Shilla by the musician Woo Luk. Given the fact that the Chinese gong and the kayagum have similar design, timbre and performance style, the two instruments might be presumed as having had the same origin. In Chinese literature, the kayagum was recorded by the name gong. However, excavated archeological materials of the period do not correspond to records and tombs of the Three Kingdoms era. So the origins of the kayagum are still unknown. The contention that the Chinese gong had preceded the kayagum in Korea is also uncertain. The Japanese archival treasure house Jeong Chang Won (Shosoin), suggests that the kayagum of a thousand years ago was mentioned by the name of the Shilla-kum.

In fact, Korean shares with China and Japan many instruments and modes recognised in musical literature. In a very similar way, the languages of the region share many features, and the origins of influence are more difficult to trace the further back in time one ventures

³⁰ Byungki Hwang performing Pidangil (Silk Road), released on his Kayagum Masterpieces Vol. 2 album 비단길, 2001: <https://www.youtube.com/watch?v=niLSj65tpJI> (ranaalgidu, February 27, 2011).

³¹ Byungki Hwang performing Chimhyang-moo (Dance among Perfumed – Agarwood – Incense), released on his Kayagum Masterpieces Vol. 1 album, 침향무: <https://www.youtube.com/watch?v=Q1-Bn8nHlI> (KOART, nahee kim, August 29, 2011).

³² Byugki Hwang performing Migoong (The Labyrinth), released on his Kayagum Masterpieces Vol. 3 album 미궁: <https://www.youtube.com/watch?v=s0rM-bjaIdc> (clip includes Hwang explaining the piece, expressing universal human emotion. The piece was used for the psychological horror game, 'Whiteday') (Baek Seol Mae, April 27, 2016).

(Sohn, 1999). In the case of Korean, much vocabulary is derived from Chinese words, which was most prolific in the preceding Middle and Modern Korean periods (Sohn, 1999). This goes beyond Chinese words pervading specialised fields, like politics and economics. Words which have become ‘naturalised’ are recognisable as having common origins. Chinese characters were present throughout the Korean corpus, and fortunately, two of the translators provided important technical input in that regard. Japanese may use the traditional Chinese characters (as opposed to the simplified ones) in Kanji, to those used in Korean Hanja. For example, *yakseok-yaksoku* (K-J, promise), *yache-yasai* (K-J, vegetable) and *umak-ongaku* (K-J, music). The following Table 3.1 represents some words that cross each language. The Chinese characters are those used by Korea and Japan, not the simplified Chinese.

Table 3.1 Evidence of inter-linguacultural influences

English options	Korean	Japanese	Chinese character
music	음악 umak	おんがく ongaku	音樂
vegetable	야채 yache	やさい yasai	野菜
awareness, cognition, perception; knowledge, understanding	인식 insik	にんしき ninshiki	認識

Yet, in terms of the music a distinctiveness of Korean traditional music from those of China and Japan was the rhythm (Provine, 2010). This is reflected in the different notation systems of Chinese and Korean music, where rhythm is accounted for in the notation of various instruments (Yi, translated by Provine, 1981, provides a detailed description of the particular features of Korean musical notation; see also Provine, Tokumaru & Witzleben, 2002; Killick, 2013, see more below). The rhythm in some traditional aspects of Korean music, such as *sijo* and *chongak* reflected the rhythm of breathing, as opposed to the heartbeat (see the description of *sijo* in the Background chapter). Thus, despite their interlocking histories, some aspects of both the music and the language of Korea developed distinctively from that of China, and also Japan.

Reflecting on the written system of Korean language, this was developed over the course of forty years during the reign of King Sejong the great, as the *Hunmin Jeongeum* (Correct Sounds for the Instruction of the People, 1443). This came as a breaking away from China

and creating a written script for the regular non-elite classes. The letter system was based on a breathing phenomenon – pronunciation. There is a mystic tradition within Korea that assigns a yin and yang reading to each vowel and consonant, which was further outlined in the cosmological account of the new Hangul script in *Hunmin Jeongeum Haerye* (Explanations and Examples of the Correct Sounds for the Instruction of the People, 1446). It is worth noting only in passing for its relevance to this point³³. More importantly, its beginning intention suggests that phonetics was called upon in order to make literacy more accessible to the common people. Thus, it was called the *Hwunminjong*, the book of the language of the people.

Professor Hye-Kyu Lee was one of the first contemporary Korean's to write research essays on Korean traditional music, and these have been translated by Robert Provine and others. Through these translations, we have access to the early development of Korean modes and notation. Each square row represents the division of music in duration, as well as the mode. The columns would be filled with what would be played by different instruments at overlapping intervals. Even in the words of Professor Hye-Ku Lee:

At first, Korean notations included letter notations, tablature, and neumes, like Western notation; but later developments and improvements were minimal, so we might say that Korean notations are on a level with Western notations of the twelfth or thirteenth centuries. The reasons why developments did not occur are not clear, but there are two factors playing important roles: A. Each type of music in Korea had its own notation system: Yuja-po for a-ak, Kongch'ok-po for tangka, Yukpo for native instrumental music, and so forth. Since notation systems were specific, it was difficult to develop universality of a single notation. B. In Korea, music is traditionally learned by rote, directly from a teacher and with no use of notation. Occasionally, one writes down something for his eyes only, as a memory aid; this, of course, is not intended to be a complete score. Typically, also, the teacher forbids his students to use written materials. Thus, the need for written scores is minimal. (Lee H.K, translated by Provine, 1981, p.40)

The fact that Korean music was passed on rather than written down is attested in the literature (Killick, 2012). Hwang himself explains from extant musical poetry that the purpose of music was not that it could be repeated as it was originally created, but that it

³³ The interested reader is directed to readings on vowel harmony and the I Ching in Korean language script, Martin (1962), Kim-Renaud (1976, 2008), Harkness (2012).

is recreated with every playing (KST_E2). It is for this reason that there are few singular ‘composers’ noted as responsible for certain works handed down from earlier times. In fact, the idea of the composer is something that belongs to contemporary Korean music, including changak kukak (KST_E4). This ‘collective authorship’ of music reflects group interaction and the primacy of the verb and all that it achieves interpersonally in communal participation (but only of the initiated) in the Sanjo performance. As was mentioned in the overview of English, the nominal group, the individual, the Figure, takes slight precedence. Whereas, comparatively, for Korean, it could be said that the verb is more the locus of information and action in the language. Much of the interpersonal and logical information is marked in the verbal group, which achieves the social interactivity of the language. It is not that one is better, but that in this respect the languages differ, and, interestingly, the musical traditions of passing down works and honouring their evolution can be seen to reflect that.

Now that such sweeping strokes have been made about English and Korean, it is timely to look more closely at the data itself, since these represent evidence of each language. Therefore, a more detailed overview is given of the text typology used in the corpora compilation, which is realised ideational meanings in the field of music in situated moments, as the socio-semiotic Field of Activity (Halliday & Matthiessen, 2014; Matthiessen, 2014). This framework enabled the design of a corpus that was as comparable as possible, from which the Parallel Corpus has been derived. This approach allows a wide enough entrance to cover a similar scope from either language. Yet it also has a focus on the social function of the texts, within their specified domain, which narrows the focus, so that it is not too broad. This too is discussed in more detail below. This section prepares the way for the analysis through overviewing some of the work available on the rank and clause boundaries for both languages.

3.2. Data in depth

An account of the data collation and selection procedure is important. Firstly, since the earlier pilot project of Korean Speak (see the *Previous Studies* in the Methodology chapter below) indicated that a constant field was important in setting up comparable contexts, I determined a useful field based on its potential to span centuries of language use. It had of course to also be one with which I was both familiar and interested, as a participant translator in the creation of Reference Translation materials. Furthermore, I avoided fields that had received some degree of coverage in the description of either English or Korean, such as the fields of forensics and law, community health (Kim, 2009; Matthiessen, 2013) and religion (Choi, 2013). By the same token, it had to be a field with demand for descriptive research, such as music (van Leeuwen, 2012). Once music was identified as fitting all of the above criteria, a single musician was selected as the focus of musical genre, instrument preference, and other experiential factors. Thus, the field was narrowed to accommodate a limited number of texts. Professor Byungki Hwang was an ideal example of Korean traditional music reinterpreted in contemporary ways. His musical compositions reach back into *Shilla* and *Joseon* dynasties of music and project forward across the 20th century into the 21st. A number of discourses about Hwang were sourced and sifted using Matthiessen's text typology, according to socio-semantic domain. Dr Andrew Killick and Professor Christian Matthiessen assisted in connecting with Hwang, in order to seek permission to use discourses about him as data in the research. Professor Hwang responded positively and recommended a number of texts for consideration. An excerpt from one of these texts was selected as one of the Expounding texts in the comparable corpus for Korean (KST_E2). Therefore, the Korean focus was, chronologically, the first one in the selection process.

From this departure, I sought technical support from David Polanski (Hofstra University and Boston University) to help identify a comparable musician from western traditional music. The musician had to have a similar career in traditional music **re**interpretation, be engaged in academics, have both performance and compositional expertise, be comparatively recognised within society for his or her contributions and favourable to the research. Polanski recommended Professor Malcolm Bilson of Cornell University, who surprisingly met almost all of these conditions in his way. While he is also a speaker of German, any influence would be as minor as that that is anyway relevant to the analysis of how English construes the domain of western traditional music, given the extremely significant contribution of Austrian and German musicians, Bach, Mozart, Beethoven,

Mahler, Mendelssohn, to name a few. Furthermore, this attribute was minimised in the data by selecting only a single text that was actually authored by the two musicians at the centre of the field of study. Similarly to Hwang, Bilson provided a comparable Expounding text, which has been included in the comparable corpus for English (EST_E2).

Table 3.2 below offers a summary of the English and Korean expounding texts that comprise the Comparable Corpus used in this study, as representations of the respective musical worlds of Bilson and Hwang.

Table 3.2 Summary of Expounding texts in the Comparable Corpus

English Source texts	Korean Source Texts
<p>EST_E1 (FP): Fortepiano EST = 1,650 words (112 clauses)</p> <p>Following a general and contextual introduction to fortepianos, this text details the mechanisms, design, function, instrument interface and sound production, using the Graf and Broadwood to illustrate both the image and the sound of fortepiano types. Finally, the evolution of the fortepiano is explained from the earlier harpsicord until the later Erard-action piano, with regard to changing musical tastes and requirements, such as faster articulation and broader dynamic range. The paper appears in the Music Instrument Collection for Grinnell Education website and was first posted in 2015. The site provides acoustic instrument descriptions as a resource for general and undergraduate music students; and includes images, recordings and specifications.</p>	<p>KST_E1 (Kayagum): 가야금: 영롱하고 아름다운 신비의 소리, Kayagum: mysteriously bright and beautiful reverberations KST = 593 words (85 clauses)</p> <p>This article appears on the National Theatre of Korea (NTOK) web page (last updated in 2015), under the description of traditional instruments. It explains the status of the kayagum in society, its uses in music, origins and its operation. The essay finishes with information on its various adaptations in both its physical composition and musical breadth. Its audience is a general Korean public, with some assumed knowledge of and interest in traditional music culture. The webpage includes images.</p>
<p>EST_E2 (Of fortepianos): Of pianos and fortepianos EST = 2,458 words (251 clauses)</p> <p>Written by Professor Malcolm Bilson himself, this exposition appeared in a special Stephen Hough edition of the magazine, <i>International Piano</i> in November/December 2013. Bilson problematizes performance, performance appraisal, notation interpretation and instruction in period music with reflection on the particular instrument choice. Bilson contrasts the purpose and functioning of fortepiano type instruments with those having cross-stringing and escapement action (as in the modern Steinway type of piano). He urges that the right instrument be used for the right music and that the diversity of both historical and modern instruments match the diversity of musical works. It is addressed to an audience with some degree of musical literacy to argue the place of fortepiano instruments and performance. Extracts from musical scores by Beethoven, Mozart and Schubert are used in illustration of Bilson's argument.</p>	<p>KST_E2 (Korean Music): 국악의 이야기, Korean music story KST = 2,091 words (363 clauses)</p> <p>Written by Professor Byungki Hwang himself, this is chapter three, parts one and two, from his book, <i>Deep night, sound of the kayagum (kipeum bam, kui kayagum soli)</i>, published in 2012. Hwang contrasts western and oriental, particularly Korean, music in terms of the affinities of reality and reflection that they give prominence to. In part one, Hwang argues against the prevailing verdict among Koreans that traditional music is uninteresting and repetitious, claiming that the naturalness, prosody and deliberate contemplation of each note requires a unique musical appreciation. Furthermore, it is ever diversifying, unlike western classical music works which are often constructed to return to the same motif. It is addressed to a Korean speaking audience who may favour western music without a full appreciation of what Korean traditional music expresses. In part two, Hwang uses snippets of famous <i>Sijo</i> (traditional poetic and lyric forms), so that musicians of the past can illustrate some of the significant features of Korean music that need to be considered for its appreciation.</p>

English Source texts		Korean Source Texts	
<p>EST_E3: Romanticism</p> <p>EST = 1,708 words (107 clauses)</p> <p>This text was written by John Warwick and sourced from the New Oxford Companion to Music, Vol.2. Published in 1983, it represents the oldest text in the corpus (being older than any of the online texts without last updated information). The text introduces Romanticism from a general orientation to the various expressions of the Spirit of Romanticism across different places in Europe. Having set this scene, music becomes the focus for interpreting each of these themes, including longing for the past, elevation of the hero, shunning of rationale and intellect for emotion and freedom; national identity and the emerging role of opera. Typical musicians and their works are used to exemplify each of these accounts. Further readings are referenced.</p>		<p>KST_E3: 교악보와 악서 소개, Early Music Scores and Monographs</p> <p>KST = 1,011 words (118 clauses)</p> <p>This piece is an extract from Chapter 4 of the Middle School music text book, <i>Music Theory Course Book</i> (2014). This text surveys Korean music literature, including extant scores, music theory texts, performance and instrument illustration manuals and so on, from the known history of Korean music. Thus it covers the Annals of King Sejong and the Annals of King Sejo (including music compilation and achievements), Ahakkwebom and other famous sources of music details in different reigns and dynasties. The text covers compilations put together by civilians, scholars and famous musicians. It also gives useful instruction in the various notation methods used for different instruments, modes and at different times in Korean history. The work includes photo images, as well as scans from the sources mentioned.</p>	
<p>EST_E4: What is HIP?</p> <p>EST = 477 words (39 clauses)</p> <p>This short text explains the performance aspect of the authentic movement, Historically Informed Performance (HIP). The text discusses its origins in performing with Baroque instruments to its expansion to those from the Classical and Romantic eras as well, as well as its purpose to reproduce the feel and sound of historical instruments. It touches on the contribution of antique and replica instrument manufacture, as well as musical style, which is interpreted from extant musical literature (scores, instruction manuals, traditions) of these eras. While conceding that much of HIP is speculative, the text finishes with a strong persuasive element on the evolution of the movement and its contribution to music appreciation. Published on the <i>Society for HIP (SoHIP)</i> website, with no date given.</p>		<p>KST_E4: 창작국악, Modern Compositions of Korean Music</p> <p>KST = 1,417 words (168 clauses)</p> <p>This was published as a research article by Chae Hyun Kyung in the <i>Journal of the Asian Music Institute</i> of Seoul National University in 1998. This is an important work that explains the evolution of the contemporary style of Korean traditional music, Changjak Kukak. This research piece covers the social and political impetus for the change in Korean traditional music to one which incorporates western techniques and, significantly, embraces the role of the modern composer. Various artists are mentioned for their contribution to the development across different decades, including Hwang Byungki who is noted for his publications in the field. The article wrestles with some issues regarding national identity and the role of Changjak Kukak in contemporary Korea. This is the only text that has some doubt as to the original language of publication: an longer English version of the text exists, and the Korean version is a much briefer summary of the English text.</p>	
= 6,282 words		= 509 clauses	
		= 5,112 words	
		= 734 clauses	

The data comprising the expounding texts in the Comparable Corpus (that is, for both languages) are given above. These are simply summaries of the texts as an introduction, thus the Korean texts are explained here in English. These summaries indicate: text ID, title, word count, clause count; as well as specify the content covered, anticipated audience/location sourced from, any rhetorical strategies, any multimodality aspects and some background information.

The data for the reporting texts from the Comparable Corpus are given in Table 3.3 below (a briefer version of these tables can be found in Table 1.2 in section 1.2.2, Brief research design; while the select full texts can be found as experiential and logical analyses in Appendices 1 and 2, respectively).

Table 3.3 Summary of Reporting texts in the Comparable Corpus

English Source texts	Korean Source Texts
<p>EST_R1 (<i>Bilson's Retirement Bash</i>): Celebrating a fortepiano legend: Malcolm Bilson's Retirement Festival 1,004 words (56 clauses)</p> <p>This is a report on the retirement festival held at Cornell University for Professor Malcolm Bilson. It was written for the <i>Society for Eighteenth-Century Music (SECM)</i> and published online in April 2006. It overviews three key events for the day, including romantic music performances, the presentation of numerous papers on eighteenth-century composers, as well as the concluding piano concert. Some evaluation is given of the event throughout.</p>	<p>KST_R1 (<i>My Life</i>): 국악인 황병기가 말하는 '내 인생의 가야금', In the words of classical musician, Byungki Hwang, 'my life is the kayagum' 846 words (126 clauses)</p> <p>Written by journalist, Hyeyoung Ji reporting on one of a series of 'maestro' lectures hosted by the <i>Ministry of Culture, Sports and Tourism</i>, held at the Gyeongbok Palace in Seoul in the summer of 2011. The text intersperses the biographical narrative provided by Professor Byungki Hwang, questions from the audience and photos with summative statements by the author, whose objective is both to report on and to promote the lecture series. This version was published on <i>Daum Online News</i>.</p>
<p>EST_R2 Well Tempered Ear 480 words (50 clauses)</p> <p>This article was published on the Wordpress blog, <i>the Well-Tempered Ear</i> (referencing Bach's, 'the Well-Tempered Clavier') in September 2011. It reports on Bilson's residency at the University of Wisconsin's School of Music, acting as an introduction to Bilson and his authentic instrument mission, while also challenging the notion that the Steinway is forever. The author introduces an alternative musician, Jenny Lin, and her recordings of historical pieces on the electronic keyboard. The author states on Bilson's authority that the electronic keyboard will indeed replace the Steinway (as it had earlier replaced fortepianos) and invites the reader to share their thoughts. The blog includes photo images and links to Youtube recordings by Jenny Lin.</p>	<p>KST_R2: 국악의 특색, Korean Music Specialities 681 words (124 clauses)</p> <p>This piece was published in the KIAS Colloquium section of the <i>KIAS Newsletter</i>, 27, Spring 2005, and was written by Jaewan Kim. It reports on a lecture originally given in 2000 by Professor Hwang at the Institute of <i>Advanced Study for the School of Computational Science</i>. The article gives a brief biographical overview on Hwang and his connection to the Institute, before summarizing the lecture. The lecture begins by pointing out some differences between western and Korean 'classical' music, before elaborating more specifically on Korean traditional music legacy, the meaning of a song and the features of Korean rhythm. Hwang had compared Korean music to calligraphy and also had the audience singing a Sijo (three verse song). The report closes with the question time and quotes Hwang's answer to one of these. The article included photos and the reproduction of a Sijo.</p>
<p>EST_R3 (Member Profile): Cornell Institutional Profile 428 words (23 clauses)</p> <p>This biodata appears on the member profile for the <i>Department of Music at Cornell University</i> (last updated 2016). This account describes Malcolm Bilson's contribution to historic instrument revival both at the University and on the global stage. It lists his awards, achievements, recordings and academic activities.</p>	<p>KST_R3 (Member Profile): 회원 소개, Institutional Profile 575 words (28 clauses)</p> <p>This short text appears on the member profile for the <i>National Academy of Arts for the Republic of Korea</i>, for the music division. Half of the text are chronological lists of qualifications, achievements and contributions to the field of music by Byungki Hwang. It rounds off with a more complete commentary on the life accomplishments of the musician.</p>

English Source texts		Korean Source Texts	
EST_R4: All Music Biodata 491 words (38 clauses) This biographical piece was printed in the All Music Guide to Classical Music (2005), and while covering three basic spans of his life in three paragraphs, each builds the narrative of the ‘authentic performance movement’ (Manheim, 2005). The text also includes a recommended discography of solo and collaborative recordings of works by famous Classical and Romantic artist/composers.		KST_R4: 황병기, Hwang Byungki 158 words (19 clauses) This institutional profile represents the shortest text in the corpus. It was published on the inside cover to Hwang’s biographical work, <i>Maestro Hwang Byungki and the Sayings of a Hundred Melodies</i> (2013). It was authored by Yang Sang Ju but possibly originally composed by Hwang sometime earlier, and is reproduced in much of the introductory material about Hwang. Its four paragraphs are dedicated to: his early life and works; his musical performance career and artistic contributions; prizes; and famous works.	
= 2,403 words	= 167 clauses	= 2,260 words	= 297 clauses

The corpus consists of eight Korean texts and eight English texts (four Expounding and four Reporting each), which range in length from 428 to 2,458 words. They include instrument descriptions and music theses (Expounding); as well as event reviews and institution profiles of both musicians (Reporting), by multiple authors. Both languages are represented by four texts from each text type. Thus, four texts are explanations of musical phenomena: instruments; music appreciation; music notation systems and records; and innovations in musical genres (as in Expounding text 4, in the example above); while four texts are reporting on music events, reviews of music genres, and musician institutional profiles. In total, there are 8,649 words for English (676 clauses); and 7,381 words for Korean (1,030 clauses). From these figures alone, it appears that there is something worth investigating in terms of how English and Korean construe logical meanings.

3.2.1. Comparable Corpus

The previous section provided a brief illustration by way of text summaries of how the texts that comprise the Comparable Corpus achieve comparability. In addition to relative word length and clause count, these texts were selected based on having a comparable field and socio-semiotic process types and sub types. These concepts are derived directly from the general theory of SFL, as extended by Halliday & Matthiessen (2014). This section describes the logic and guidelines for selecting a Comparable Corpus for the contrastive description of English and Korean, as well as some of the limitations.

Comparability between the texts was necessary in order to highlight the features desired for contrast. Therefore, although the domain of music provides an interesting backdrop and sets the texts within a parallel field of consciousness and behaviour, its purpose is to regulate the kind of language available to the descriptive analysis. In addition, the specific

music domains offer a comparable era not only for music, but in the social development of historical and socio-political themes. While these are far from the same in the two linguistic contexts, their impact on the languages at that time is critical to their modern manifestations. Both contexts experienced liberation from restrictive conventions, a surge in nationalism and reminiscences of the past. Both contexts were times of social, but particularly individual elevation as seen in Nietzsche and Wagner's *Hero in the west*, as well as in the rise of the composer and the superstar in the east.

Comparability was also obtained loosely in the general categories for socio-semiotic processes (Halliday & Matthiessen, 2014; Matthiessen, 2013, 2014). Among these text types, this research will take one degree of variation, by including two general types: expounding, which includes the subcategories of explaining and categorising; and reporting, which includes the subtypes which chronicle either events or entities. The process of text selection was a very particular and cautious one, taking more than a year to finalise. What was most important was to ensure comparability of content, style, register and genre objectives, keeping these as constant as possible, in order to investigate the linguistic features that are divergent. Furthermore, this logic extends to choosing at least two examples of texts for each text type (the text typology used in this research project is reviewed more completely in the Methodology section, chapter four). In this way, for example, bioprofiles of the two musicians could be compared with alternative ways of construing information about the same reality realised as the single musician.

3.2.2. Parallel Corpus

The parallel corpus was developed in the course of conducting the project. Firstly, it was important not to be limited in which data to select for the comparable corpus, but having to only select from those with existing translations. Had the texts had existing translations, then this might have added an ambiguity as to which language the Source Text was originally composed in. This is a complication that cannot be underestimated for this particular research, since it was important that the texts be composed specifically for a native speaker audience with a functional focus important to Source Language contexts. In the comparable corpus, there is only one such text, whose origin SL is dubious. That is KST_E4, *Changjak kukak*. The text was identified as existing as an abstract in Korean (which is the full text used in the study), as well as a more complete research article written in English. The full article and its abstract were published by Seoul National University (SNU) and concerns the evolution of the music genre typifying Korea's move into the modern era. Despite the existence of a longer English text, the English translation

of the abstract that is used in the research was produced independently in this research, without reference to the fuller English text. This text was considered valuable to the research because of its parallels with the English Source text on *Romanticism*, EST_E3. Both texts clearly set out the parameters and motivations for the two musical contexts. In terms of field and word length, it was strongly aligned with this text. However, it was even more closely aligned with EST E4, *SoHIP*, which explains the new interpretation or reinvention of *Romanticism* in contemporary western musical society, as *Historically Improved Performance*. Likewise, *Changjak kukak*, meaning New Compositions of Korean Music, tracks the development of the contemporary interpretation of *Sanjo* in Korean Society. Thus, despite the quite different tone and word length of these two texts, they are most comparable for field and are identified as Expounding text 4 in their respective languages. Nevertheless, given its less determinable language origins, the interpretation of ideational meanings in this text have been taken with caution and any chance of influence, either as a contrast to English or even Korean (through its ‘translation’) has been raised in discussion.

In addition, it was important to generate translations from the existing texts of the Source Languages because ideational meaning was the focus of the investigation. Due to the nature of translation as a marginalised activity in societies, often translations can be shaped by the economical pursuits of clients or the ideological motivations of authorities and institutions of power. This is particularly prevalent in the management of cultural assets, such as music (Bassnett & Lefevere, 1990; Tymoczko, 2010, see pages 42–43). In this way, if I had focused on collecting texts in the Source Languages with existing translations, then those translations might more likely have been construed with purposes and consequences foreign to the stated ideational meanings of the originals. Given that this study is interested both in linguistic analysis of the texts, the two texts types, within their contextual domains in both languages, then an ideological analysis is superfluous and beyond this particular investigation, hence, the reason that DTS was not used as a primary framework. Thus, translation with the intention of maintaining close ideational representation was an important consideration in this project. Conducting the translations as a separate sub-project within this research programme, in order to develop the parallel corpus was justified.

The system of text type categorisation is relatively arbitrary and goes to show that the texts cross-align with each other. This is true for the four Reporting texts which chronicle entities in both languages. Much of the information content present in the two Korean

versions is present in both texts, as well as in the other Reporting texts. More important than the categories themselves was the degree to which all of the texts used various strategies to construe roughly similar content. In terms of the text type selection, Lucy raises the issue of the refractiveness of translations – that is that more than one version is possible in translating, proposing that appeal needed to be made to typical ways of construing the meanings expressed in the translations (Lucy, 1996, p.48). This would encourage a research design favouring translation of multiple versions of each text. This has its benefits, particularly in proposing probability-based system networks of ideational resources. However, given the constraint on resources, that is energy spent in translating, or engaging additional translators and keeping them on track, it was necessary to consider more creative ways of addressing this issue. The likelihood of multivalency in translation is less likely in more informative and scientific reports than say, narratives and creative sharing types. Multivalency is also more likely in stories that have been made up for the research task, and so multiple contexts can be imagined. Therefore, not only was it considered important to access naturally occurring texts, but also to avoid creative and inventive genres such as narrative, anecdotes, sharing and literature. In selecting more ‘factual’ type texts, such as reports and explanations, the possibility remained more feasible for appealing to common ways of expressing such content.

A number of studies exist on comparing counterfactuality in English and Chinese (Bloom, 1981; Au, 1983; Liu, 1985), to determine the influence of these two languages on the speakers’ facility for hypothetical reasoning. These studies have engaged translation and reader response in terms of reaching narrative outcomes, when translated into the other language. Despite results in the affirmative, the studies have been questioned for the accuracy of translation. Thus, translation accuracy is significant in my project. However, it was also useful from the perspective of House’s functional pragmatic framework (2000, 2011, 2016) to allow for both covertness and overtness in the translated texts (as described in the Literature Review). Covertness, as a hidden text, was the primary instruction and intention of the KTTs and the ETTs. This follows House’s reasoning that the translation that is hidden as a translation, makes the distinctiveness between source and target text cultures more apparent. However, this is really only possible when oriented to the data as one with access to both languages. Making culturally distinct linguistic features salient to the readership was more usefully achieved with an overt translation. In addition, this was useful for providing access to the analyses for the reader, who might not speak both languages (following Son, 2018). Overt translations of the texts were restricted to the analyses and discussion, where both languages, but in particular Korean was provided

with glossing and below clause analysis. It might be pointed out here too that the overt translations were actually done only following the translations, once the process of analysis had begun. This was because it became more obvious, through the conduct of analysis, that the covert translations could in fact not display what was more significantly divergent in the grammars of Korean and English. More on these points are discussed in chapter 4, Methodology, below.

Having covered these issues, it is important now to cover the translation process itself, as this has important implications for the results of the analysis. The method undertaken needs to be understood in terms of what might be expected and useful to take away from the data. First of all, the translations were done by two pairs of bilinguals. In each pair, one translator had English as their first language, while their skills were complemented by a team mate having Korean as their first language. The purpose for this was to engage in a process of translation draft, followed by a check and redraft. The native speaker in each pair was responsible for the initial and final draft, while the non-native speaker provided a check against their reading of the original material. This process was observed during my own translation and interpreting training with Dr Mira Kim at Macquarie University and later during the subtitling project, mentioned above, at the University of New South Wales. For the current project, each translation pair translated four texts in each direction. Thus, team one translated the odd numbered texts E1, E3, R1 and R3 for the English Source Texts, as well as the Korean Source Texts. In the same way, the second team translated the even numbered texts E2, E4, R2 and R4 for both languages. This ensured that each team translated one each of the text sub-types.

Now, two things may have some impact on the resultant translations and how the analysis is considered. Firstly, I was a translator for one of the pairs. Thus, for the texts done for that pair, I was the Korean-English translator, and the English-Korean checker. This accords with the ethnolinguistic approach of the participant as observer, which is fundamental to this research project. The second team, thus is a buffer for any prior influence knowledge of SFL may have had on my translation approach. To further buffer against any bias, the translation process was completed before any analysis was begun, and this was true of all texts. By undergoing the translation process as a participant researcher, I had an insider's perspectives on these particular texts, which assisted tremendously in understanding the key areas that resulted in translation issues. This, I believe, was more important than any influence of SFL, as I was not guided in my

translation by SFL principles, but by the languages themselves and how to best reconstrue them.

The second potential conflict was that I provided translation editing to all the texts. This was done in consultation with an additional Korean native speaking bilingual (stronger in Korean). The chief reason for doing this was that some important subtelties were lost in translation based on lack of knowledge with the field of music in both languages. The ‘editing’ I did for the texts was again completed before the serious analysis (in all but three cases, see next paragraph) and, regardless of how tempting, no changes were made to the translations once analysis has begun. This was important, since those lingering misconstruals were in themselves evidence of important divergences between the languages. This was particularly true where such issues seemed more chronic than accidental – and thus evidence of error, rather than a once off mistake (Lantolf, 2004; Pym, 2014). Futrhermore, as mentioned above, it was important to edit the translations to ensure that covert versions were generated.

The exceptions to the sequencing of translation followed by analysis was with the first English Expounding and the first English Reporting texts. This is because, during the data gathering stage of the project, I conducted experiential analysis of the first few texts, for which I gained important feedback from my supervisor, Professor Christian Matthiessen. Since the data gathering stage took some time, it was useful to begin to explore experiential analysis, as well as clause analyses, in order to manage time efficiently in the project and also guage the difficulty of analysis for the types of texts I was interested in. So, while there was ome overlap between the translation project with the final stages of data collection, and the data analyses with the conclusion of the translation project, the analysis procedure would have had minimal influence on the translations themselves. One final thing to mention is that EST_E4, *What is Histrically Improved Performance?*, was a late addition to the project. This was simply a practical issue in finding a suitable English text to align comparably with the Korean Expounding text 4, *Changjakkukak Hankukcekin hankukumakuy changjo* (‘Newly Composed Korean Music: the creation of a Koreanised Korean Music’). By this time, the translation project had been wound up, so I translated it into Korean myself, with an additional checker providing feedback, Sunny Baek. In the three cases mentioned here, any influence of ideational analysis on translation decisions for those texts used in the final project would be marginal. The chief reason is that none of these three EK texts are included in the parallel corpus, as they were all translated in the English to Korean direction, which was dropped from the final project.

Now, selection of the translators themselves was constrained by the availability of bilinguals having the appropriate combination of language strengths. For the team involving myself, both had had some translation training, as well as professional and community translation experience. However, neither of us have industry recognised translation qualifications. The second pair, on the other hand had neither training nor qualifications and were selected on the basis of bilingualism and availability. This can be interpreted as a weakness in the data. Yet, by the same token, such a background offered something more valuable to the research: it enabled interaction with the translators on the particular pitfalls of translation for this language pair. Given that the underlying fascination of this research is with how language habits might lead to divergent interpretations of experience, it was critical to be able to witness, through translation behaviour, the salient difficulties to the untrained eye. At times, the translators either consulted with me on technical matters, or explained certain translation decisions in email and text discussions. This is potential material for further research, with the translator's permission already granted. These windows for watching translation from the fringes were considered as important for this research objective as obtaining polished translations. Nevertheless, it is an important caveat that the translations used in the research are not ideal samples of original source language, but by their very translation-like nature (that is, ways in which they appear overt), function to reveal linguistic divergence, as much as the more polished aspects (the ways in which they are more covert).

Now that these issues have been covered, it is important to discuss in more detail the function of the Parallel Corpus and what it contributes to the analysis of the Comparable Corpus. Where the Comparable corpus provides lexicogrammatical and discourse descriptions of English and Korean, the translations do provide further evidence for various resources available in the languages for representing musical reality. However, the chief function of the translations in the research is to offer evidence of linguistic behaviour when speakers of one language are pushed to re-construe their world view in the language of another, very different one. Thus, the purpose of the translations is to both contrast the language of re-construal with the original language of construal, as well as anticipated patterns for construal in the target language. For this project, only the English translations of the Korean Source Texts were taken for final analysis. In practice, this meant that the English Target Translations (ETTs) were compared both to their Korean Source Language and the English Target Language. As such, the translations do not contribute to the system network-based descriptions of ideational resources developed in Research Contributions, chapters five and six. These first two research findings chapters

are based solely on the Comparable Corpora. Results for the ETT comparisons are dedicated to chapter seven of the Research Contributions. This keeps the language of translation as separate from the natural use of language, in accordance with the research objectives. While reasonably covert translations were aimed for, in order to deal with realistic language of reconstrual and recontextualization, excellence was neither feasible nor useful, because they were not to be included in the descriptive element. Rather, it is in their divergence from anticipated patterns discovered in the analysis of the Comparable Corpora (both KST and EST) that the grammar of each language might reveal restrictions and pervasive influence on translator interpretation of the alternative linguistic reality, in this case, the world of contemporary reinterpretations of traditional music. The objective being not to cast the task of translation as impossible, nor indeed the translators as incapable of fully comprehending the other, but their language behaviour as reflecting what is prioritised in one language over the other, what is not so relevant. In doing so, it is hoped that the translations reveal important differences in the ways that English and Korean partition how they expound and report upon musical experiences.

In the course of the study, it became clear that the translation application needed to be restricted to a single translation direction. The chief reason was to enable a sufficiently deep enough analysis to relate it to all the parameters of the research. That is, the translations needed to be compared to both Source Languages for experiential and logical meanings, at the level of lexicogrammar and with some reflection on discourse, and then further reinterpreted in terms of Linguistic Relativity. Thus, it was useful for now to focus on one translation direction. Given that English is my native language, then it was far more expedient and scientifically sound to provide commentary on the Korean to English translations. However, there are also important broader implications in this selection. By focusing only on Korean-English translations, the findings prioritise the cultural transferal of a specialised musical domain from a minority into a majority linguaculture. In the process, this brings knowledge of the unique cultural artefact of Korean sanjo and newly composed traditional music into the English speaking literary polysystems of musical culture (not simply as a translation, but also as analysed text). This was considered valuable. This decision was made at an advanced stage in the project, so both KTTs and logical analyses of these have been produced as a result. These, too, may be useful for extending the project in the future.

4. METHODOLOGY

This chapter sets out both the finer details of the methodology, as defined in the theory and developed in previous studies, as well as overviews the particular procedures adopted in this project to fit the research objectives and design. To manage the information logically and to present it in a way that keeps the overall research programme vision in focus, the chapter has been framed in terms of the tripartite of the Linguistic Relativity Principle of mind-language-society. The chapter begins by looking at lower level analyses of *language* through the SFL protocol of the trinocular focus. This procedure allows for shunting between the componential analysis of structures below the clause together with consideration of resources for colligation and alternation around the clause, as well as keeping a contextual focus on meaning realisations above the clause. Through this approach, the two languages were analysed and described as isolates of meaning in the grammar representing isolates of experience in the real world. In addition, this section covers some of the more relevant studies done to date on SFL informing experiential and logical resources in English and Korean, respectively. Some procedural reference will also be made to relevant issues faced in conducting the analysis with my own particular corpora, and ways that these were resolved. From this discussion as a whole, a set of procedures for the analysis of English, Korean and Translation is presented.

Following this, *society* is covered at the higher semantic levels of context, through a discussion on the decision-making in terms of the remaining global dimensions theorised in SFL: instantiation and stratification. Details regarding the cline of instance-potential are covered in terms of how the project attended to patterning and probabilities of ideational meanings in the data. This includes my use of the text typology (given in Halliday & Matthiessen, 2014; and Matthiessen, 2014, 2015), tentatively locating the project along the sub-potentials for English and Korean. The discussion of stratification explores how I draw discourse descriptions from the lexicogrammatical findings in the course of conducting the research, and to provide a principled account for how the Source Texts in both languages differ from the K-E translated discourses. As with the section on language, this second section will scope over relevant studies which have informed the particular procedures adopted here.

The final section addresses the *mind* axis of the LRP tripartite. While SFL does not strictly cover cognitive parameters of the Whorf Theory Complex, there is some degree to which cognition is factored into reasoning about how experiential and logical representations of

thinkings and sayings encode and decode higher contextualisations of ideational meanings. A further step that this research takes to engage with mental activities is through the effects of re-representation, or re-construal of these meanings in the linguistic activity of translation. This section therefore covers more of the scholarship in Translation Studies from an SFL orientation, and their influence on the ways that this project has evolved.

4.1. Language: setting a trinocular focus

In order to investigate linguistic relativity, then a study needs to be comparative – more than one language must be investigated for a similar linguistic system (or, more practically, restricted systems along limited dimensions) to understand how it works relative to at least one other (Whorf, LTR, 1956). This is critical in my research: it cannot be the description of a single language, but a contrast with at least one other. In selecting the semiotic framework, then it is also important to select one that does not bias one language over the other. This is not an easy task, given that most of western scientific approaches have been built on western modes of thinking and through languages such as English, German, Latin, French, and my concern here is with English and Korean. Therefore, a more comprehensive and sophisticated framework is required, with Systemic Functional Linguistics approaching that ideal (as discussed in chapter 2, Literature Review, sections 0 and 0).

Being a very general linguistic theory, SFL facilitates both English and Korean to reveal what is most distinctive of themselves. This was preferable as a multidimensional framework having the capacity to capture the essences of what a language is in the most general way, in order to avoid excessive interference from pre-determined categories imposed externally. As Quiroz notes in a joint publication by Martin et al (in press), there is always a balance between beginning with what is known and expected of language and maintaining an open mind to new possibilities. One cannot go too far either way in denying similarities about shared linguistic categories on the one hand, and valorising distinctions that are of little overall importance, on the one hand, nor in transferring general categories as a blanket solution to filtering one language in terms of the other. Since the SFL framework itself is one which incorporates a dialogic between particular and general description, then this shunting between the general in response to the analysis and description of the particular must be maintained with integrity, as a means of arriving somewhat at a balance. In order to investigate isolates of meaning, we must begin in the way of Whorf: at the grammar of the sentence. Specifically, the local dimensions of rank

and axis allow exploration *below* the clause, as units of rank realising meaningful events *at* the clause, which pertain to configurations used in the construal of events; while looking *around* the clause assists in contemplating alternative resources with the potential to realise parallel construals of events (see chapter 2, Literature Review for further detail on these points). The trinocular approach is discussed in terms of the principles of procedure, and informants engaged, in section 4.1, by the ordering principles of rank, axis and delicacy for the localised dimensions of language.

4.1.1. Rank-structure: part-whole componential approach

Both English and Korean (Park, 2013) languages have four units of rank, with each level comprising units of the next rank above, see Table 4.1 below, in the construction of the clause, which is the linguistic locus of experience. Thus, the morphemes [*piano* + plural -s] combine at the morphemic level to realise the word *pianos*; this can combine with a classifier to realise a nominal group, *Broadwood pianos*, which can function as a participant (or Subject) in the English clause, *Broadwood pianos are considered forerunners of the Steinway type*.

Table 4.1 Rank units in English and Korean

Rank units	English	Korean
<div> <div></div> <div>clause</div> </div>	Broadwood pianos are considered forerunners of the Steinway type.	Regarding the kayagum, it is held to have been once called the shilagum.
<div> <div></div> <div>word group/ phrase</div> </div>	Broadwood pianos	-ey tayhan in kayagum-ey tayhan, 'regarding kayagum'
<div> <div></div> <div>word</div> </div>	pianos	kayagum
<div> <div></div> <div>morpheme</div> </div>	[piano- + -s], in <i>piano-s</i>	[kayagum- + -tul-(+ i)], in <i>kayagum-tul(-i)</i>

The same is possible with Korean, and I will unpack a (rather wooden) translation of a similar clause here because it draws out some of the distinctiveness of units of rank between English and Korean. However, I will go in the reverse direction, deconstructing

rather than constructing, the clause into its compositional units. In the clause, *Regarding the kayagum, it is held to have been once called the shillagum*, the phrase, *Regarding the kayagum*, functions both as a Thematic marker and a circumstantial qualifier. At the phrase level in Korean, this has been realised with a nominal group, *kayagum* ('kayagum') combined with a post-positional phrase, *-ey thayhan* ('in regards to-', 'concerning at/of-'), which is like a reduced (downranked) version of the verb that might function as a process, *-thahayse* ('as it is about-'). This is a distinctive feature of Korean from English in the construction of units that construe constituents in a clause (see Park, 2013 and a similar unit described for Japanese, by Teruya, 2007, and in Matthiessen & Halliday, 2009). The fact that this is more circumstantial in nature at the clause rank than what was construed in the English, *Broadwood pianos*, is reflected in the translation. Were the word *kayagum* to be pluralised in Korean, it would be constructed with the morphemes [*kayagum-* + *tul*], with further functional morphemes being possible following the plural marker *-tul*, such as the topic marker for thematic contrast *-un/nun*, or the Subject marker *-i/ka* (shown in the example), for predication. This analysis of rank in English and then Korean, shows the flexibility of SFL approach to shunt between their respective compositional hierarchies, in order to identify divergences in expressing constituents in the clause.

While both languages have four rank units, these do not do an equal degree of work within these systems. For example, as an agglutinating language, Korean has a comprehensive morphemic rank unit, compared to English. This morphemic productivity of Korean can be seen in Table 4.1 for the transliterated Korean example, *kayagum-tul-i*, which includes three morphemes expressing [nominal entity + plurality + topic focus]. Now, while there appear to be many clear cut examples of morphemes in Korean, they cannot be said to be clear prototypes, since many of the same forms are used for various functions (Park, 2013). By contrast, however, morphemes in English tend to be even more subtle, with a few prototypes, such as plural '-s', but many more less systematic alterations (such as *-e-* to pluralise *woman*, or \emptyset (zero) marked plural *fish*). This matter is covered nicely by Whorf in his comparative grammar of SAE with Hopi (Whorf, LTR, 1956), with plurality being a useful example of the cryptotypic nature of the rank of the morpheme as a covert category of English. As a language learner, these are best learned through socialisation and exposure, and the grammarian and translator are expected to have developed these in such a way before approaching their respective linguistic tasks.

As an alternative resource for discovering covert categories, the descriptive work conducted through other linguistic frameworks has been referred to in the analysis of rank. There is a rich descriptive history of both structures in English and Korean from functional typology time (Traugott & Heine, 1991; Bybee, Perkins, & Pagliuca, 1994; Noonan, 1999; Hopper & Traugott, 2003; Yap & Matthews, 2008; Yap, Grunow-Hirsta, & Wrona, 2011; Sanford, 2014), which is not only useful because function and meaning are foregrounded in the description, but also because they tend to be comparative in nature, making it appropriate for a study on involving communication between two languages, as in translation. In addition, grammars such as Dr Samuel E. Martin's pioneering work, *Grammar of Korean*, along with a number of other descriptive grammars, including Sohn (1999) and Jung (2008) were important resources for this presearch programme. The use of additional resources was particularly necessary in the case for Korean, which has not been described extensively according to SFL yet. Despite growing interest in the description of Korean from an SFL orientation (Kim, 2007; Park, 2103; Choi, 2013; Shin, in press), such studies are relatively embryonic, so have not yet benefited from sophisticated discourse. By contrast, there is a comprehensive body of well-established descriptive knowledge on Korean from other linguistic traditions (Joo, 1910; Baek, 1984; Martin, 1975/1992; Sohn & Haig, 1989; Sohn, 1994; Akatsuka et al., 1998; Song, 2005; Brown & Yeon, 2011, 2015), which offer complementary insights for a systemic functional interpretation of the complementarities and divergences between Korean and English with application to Korean to English (KE) translation.

My own study using West Coast Functionalism (Macdonald, in press), explored a multifunctional grammatical feature of Korean (the nominal word and nominalizer, *kes* 것, 'thing', 'surface', 'fact') for its behaviour at different rank and in diversified constituent realisations both within and across clauses. This study was an attempt to compare the insights from a functional description, based on 43 instances of *kes* in four Korean Reporting texts and its behaviour in Korean-English translations, by exploring items below the clause and constructions at the level of the clause. Among the findings were that it can be used in a more nominal sense, as well as in a highly grammatical and pragmatic sense. Consideration of adjectivizing and nominalizing morphemes identified its potential functions as referential as nominalised clauses in complementation (as in *cohu-n kes-ul* 'a good thing') and relativisation (*coha-ha-nun kes-un* 'being a preferred thing'). These were distinguished from adverbial constructions through adverbial marking, such as 'rather than the thing' (*-kes-pota*) in the construction, *cohaha-nun kes-pota* ('more than what is liked'), and more clausal constructions such as the evidentiality

of reporting (as in, *~culki-nun kes-i-la hayss-supnita*, ‘(it) is thought that it is better to enjoy~’) and intersubjectivity when fused with sentence-enders (as in, *insayng-eyse coha-ha-nun kes-ul ha-nun kes-iyo*, ‘This is doing that thing which you enjoy in life’). Throughout the investigation, distinctions were made based on the presence or absence of Tense-Aspect-Mood markers, and as the final two examples show, with consideration of more pragmatic markers of Voice and Intersubjectivity. One nice implication for translation is that, as *kes* moves further to the right in the clause (towards the verbal group, where marking becomes more liberal), then the translator into English would need make decisions regarding stance and the author’s manipulation of voice, distancing and so on. The study exemplifies an approach to analysis that explores up and down the rank scale, and horizontally across the clause, in search of ‘tells’ of the precise functionality of the multifunctional nominalizer, *kes* within its given structural environment. The weakness of the approach is that the interpretations were entirely dependent on explicit marking. While this facilitates a transparent discussion of findings, it is not so helpful in the analysis of cryptotypes and their covert categorisation. *Crucially*, however, perhaps the most useful approach to these cryptotypes and their less arbitrary motivations is through consideration of structural and semantic reactances, which is possible within the theoretical framework of SFL, as the axis of syntagm and paradigm, as will be discussed in the following section (4.1.2 below).

However, before moving on to this important discussion, it will be useful to quickly mention the conventions used in analysis below the clause and in presenting examples in the Findings chapters (5–7). In terms of rank, another important thing to come from the analysis of *kes* was gaining a familiarisation with functional interlinear glossing. The conventions standardised in Leipzig glossing (2015) will be used for transliteration of Korean, as also encouraged by Matthiessen³⁴. Maintaining these class and function labels below the clause is one way to address what Martin claims as the tension between using recognised terminology (in componential analysis) in order to be understood, and adopting fully functional labels, in order to best capture what is happening in the language (Martin, Wang & Zhu, 2013)³⁵. Thus, the earlier study contributes to the procedures taken here in representing both languages, but particularly Korean in the discussion of findings (chapters 5–7). In terms of SFL conventions for Korean below the clause, I have largely

³⁴ These, as well as other conventions are also given in the Conventions preliminaries from pp.x-xiii.

³⁵ This tension is responsible for recurring discussions at the Typology Interest Group (between 2009 – 2011), as well as more recently at the Research Postgraduate Student course, *Axial Argumentation*, convened by Professor Jim Martin at the University of Sydney (southern hemisphere) semester 1, 2018.

aligned my representations with those developed at the Sydney School, given that these are the pioneering studies into Korean SFL (Kim, 2007, 2011; Choi, 2013; Park, 2013). Any modifications to these are given with reasoning from the data in sections 4.1–4.3, as well as in the Findings chapters. For now, it is useful to stick with terms employed by Park and Choi (who conducted experiential and logical descriptions, respectively), where in this, their earlier studies have taken the role of informants for my own work.

4.1.2. Axis: syntagm-paradigm analyses

Reasoning about linguistic forms and their semantic realisations is another way to clarify the ambiguous features found in the English and Korean corpora. Sequences in the data have been taken as evidence of ways that semantic meanings in the musical domain can be decoded in the language. Where constituent identities were in doubt, then SFL procedures were used in order to probe for agnates and cognates – that is, constituents with clearer meanings that might be substituted for those in doubt. While this was more clearly an intuitive process for me in English than for Korean, similar samples in the Korean texts often provided clarification on unknown items, especially where these did not occur in the corpus examples provided by either Choi (2013) or Park (2013). The identification of common patterns of realisations across the data contributed to the construction of system networks which enabled reasoning up to the contextual environments and down to lexicogrammatical configurations, so that reasoning was informed both by content as form (lexicogrammar) and content as substance (semantics). An important example of using structural reactances in Korean data has been provided by both Kim (2007) and Park (2013), in determining process distinctions that are realised by complex verbal groups. The procedure includes identifying whether more than one Subject is recoverable from the meanings expressed on the verbal group; as well as whether circumstantial constituents can be made to interrupt the verbal group complex. If either of these are possible, then it is likely that there are two processes, rather than one. This structural probing at the level of the clause entails exploring the ecological habitat of the feature in question within its syntagmatic environment. The purpose here is to engage with existing system networks, for a more ecological view of language.

However, the axial approach is not merely a means of reasoning about the descriptive decisions, it is additionally the outcome of the analysis – hence, the descriptive output itself – by way of structures and system networks. The data in my corpus was initially subject to clause analysis (see taxis for English and Korean in sections 4.2.1 and 4.2.2, respectively), with each clause being taken as a single linguistic realisation (or

instantiation) from the available systems of interconnected options available in the grammar for representing that particular event. The grammar is held to be a limited set of resources, which therefore allows the depiction of general distinctions in categorical selection to be identified from all of the available evidence of clauses found in the data, which re taken as evidence of the system. Compiling profiles of the data was important to identify general patterns and areas of overlap, in order to first create matrices of distinction, and from there system networks. How system networks are derived is covered somewhat in the Background chapter, including the principles of exhaustiveness and simplicity which were used in maintain the most eloquent representations. Simplicity was achieved by using SFG labelling on system networks (shown with initial letter capitalisation), together with functional realisation statements (with compositional units being inferable from the analysis and discussion), thus the labelling conventions do more work, without over complicating branching in the system networks (Martin et al., 2013).

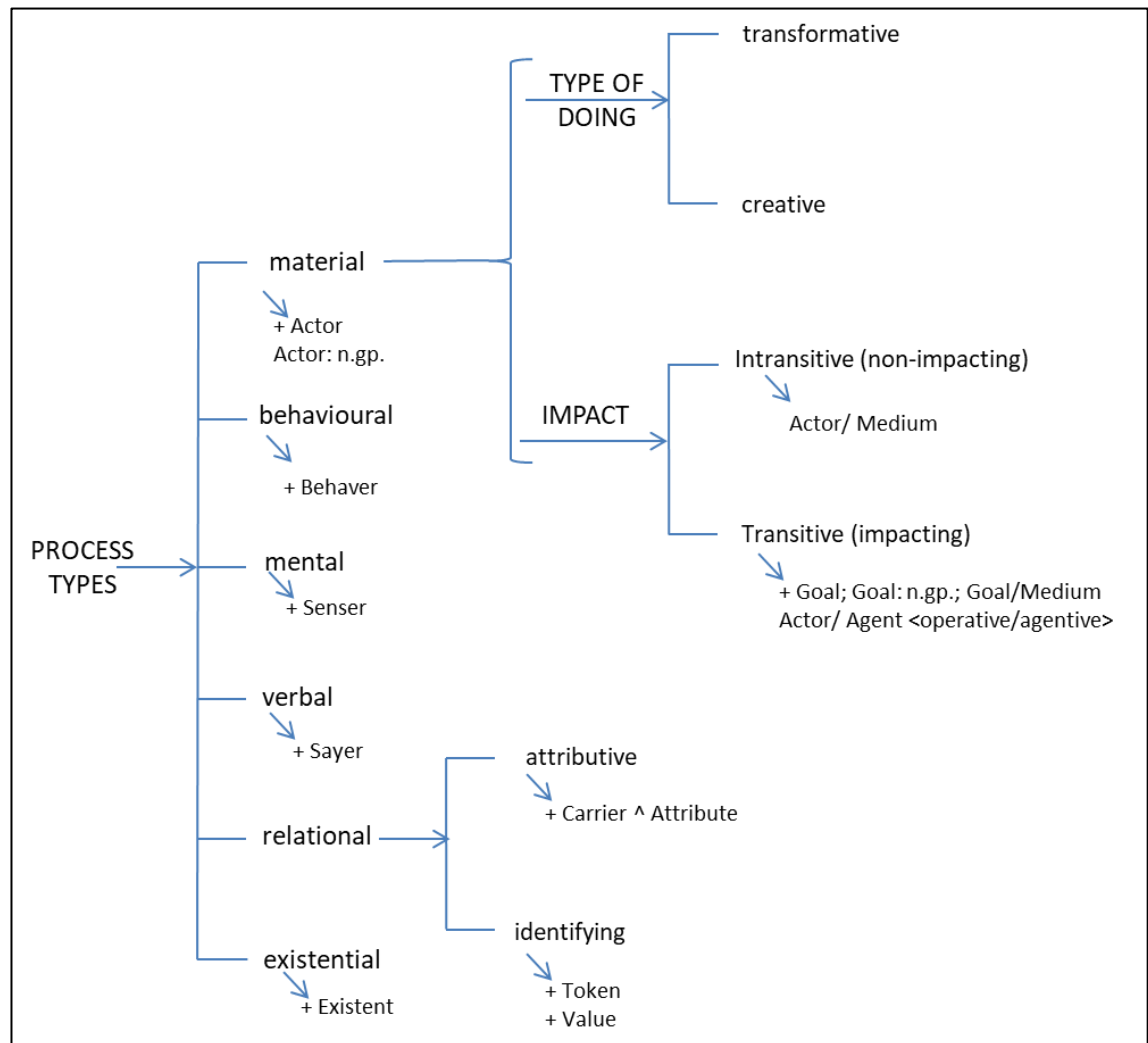
Some general patterns identified in material processes in English, for example, include the presence of nominal groups construing participants as either Actors or Goals. Distinctions are made between evidence where Actors are the ones involved in creative events of becoming or disappearing (un-becoming), which is determined by the unfolding of events in the clause. A simultaneous distinction is made where that process is extended to a Goal (transitive) or not (thus, intransitive). The paradigm below sets out these distinctions:

Table 4.2 Paradigm of participants in material processes in English

	IMPACTING	
	intransitive	transitive
DOING		
transformative	+ Actor	+ Actor; + Goal
creative	+ Actor	+ Actor; + Goal

The following excerpt from the system network for TRANSITIVITY in English (taken from Halliday & Matthiessen, 2014, p.355), shows axial reasoning by way of systemic distinctions and elements below the rank of clause contributing to syntagmatic realisations observed in the data:

Figure 4.1 System of process types in English with participant realisations



Realisation statements include the following conventions (from Martin, et al., 2013, p.41):

Table 4.3 Realisation statement conventions

Statement	Interpretation	Example from Figure 4.1
+F	insert Function	material process requires + Actor
F^F	sequence Functions	relational attributive processes have participant sequence + Carrier ^ Attribute
#^F	position Function first	
F^#	position Function last	
F/F	conflate Functions	in transitive processes, the Actor has the function of Medium in an Ergative interpretation – the roles conflate
F:c	realise Function by class	both the Actor and Goal participants are realised by nominal groups, n.gp.

Thus, in the interpretation of the TRANSITIVITY resources for material processes modelled above, an initial condition is a nominal group (n.gp) realising participation in the clause, which functions as the Actor. Then there is a distinction in construal concerning the TYPE OF DOINGS and IMPACTING, which co-select (i.e. they are simultaneously selected), depending on additional participation in the clause. TYPE OF DOING sets up a choice between transformative and creative types, based on whether something happens (transformative) or becomes/disappears (creative). Whether that happening or becoming concerns the Actor or another participant is represented by a selection in IMPACTING between change initiated by the Actor (intransitive), or change to the Goal (transitive). This chapter, outlining ideational resource knowledge to date in both languages, includes some relevant established system networks for English and Korean. These will be referred to as I develop my own networks in the Research Contributions chapters 5 and 6. Thus, this chapter also acts as a repository and for knowledge developed in earlier descriptive work, and a set of coordinates to map the following discussions.

4.1.3. Grammar-lexis continuum

It is anticipated that the general features may not vary across languages, but that divergence might be easily identifiable at the more delicate ends of the networks. Thus, from Figure 4.1, we can expect that English and Korean will both have the major process types (for example, relational types), but ways in which the as choices along the pathway increase in specificity (delicacy), then there will be greater deviation of expression (thus, attributive processes in Korean have an additional participant, the Carrier-domain, which is not possible in English). It can be assumed however that the more general the divergence, the more fundamentally different is the representation of ideational meanings in the full potential of the language system. So, hypothetically, if Korean had no resources for construing verbal processes at all, then this would indicate a significant divergence in the ways that English and Korean languages represent processes of quoting and reporting (just as a thought experiment).

Another way through which the cline from grammar to lexis helps validate significances in divergence between the languages in through calculations of probabilities from the analysed data. An example of this process is given by Halliday & Matthiessen (2014, pp.446–449), who give probabilities for taxis and expansion resources in English, based on data from 6,832 clause nexus examples across a ‘range of registers’ (2014, p.446), which are represented as ratios or percentages. This current study will contribute to such

findings but with the restriction to just the two text types, Expounding and Reporting, within the musical domain.

From the network we can derive a paradigm of all the meaning selections. This is the set of well-formed selection expressions from the network in question, and the network asserts that these and no others are possible. The network is, however, open-ended in delicacy. We take as the starting point the total set of possible meaning selections, and proceed by progressive differentiation on the basis of systematic contrasts in meaning. It is always possible to add further specification, but it is never necessary to do so, so we can stop at the point where any further move in delicacy is of no interest. (Halliday, 2003, p.327 [1972])

In the cline of delicacy between grammar and lexis, lexis is mentioned numerous times in the literature as the more volatile and liable to change, while also being the site where more differences could be expected in the clause (Davidse, 1999; Halliday & Matthiessen, 2014). Some authors have rightly raised the issue with the lack of investigation into delicacy through SFL (Davidse, 1999). In Martin's analysis, grammar is more covert, while lexis is more overt (1988). This makes sense when it is considered that covert categories potentially contribute more to unconscious conceptualisations of reasoning due to the very fact that they remain unquestioned and unavailable to innovation (Whorf, 1956). In terms of the continuum from grammar to lexis, then grammar represents the more general features of language, while the lexis represents finer distinctions in choices. Indeed, from a systemic perspective, it is important to focus on the more general features, since these reflect more systematic and irreversible influence on the obligatory aspects of languages. In other words, difference between the more general features in ideational systems will be reflective of more systematic difference between the languages.

Furthermore, it is important at this stage in the analysis and description of Korean ideational resources to ensure that the general categories have been tested and are accurate. This ground work needs to occur before anything can be done on delicacy. This is therefore, a secondary objective of the research, so a focus on description at the general level in Korean is prioritised. A final reason, of course is that, as my second language, then delicacy might perhaps better be left to a native speaker, or to a project which might be more collaborative than the current one. Since the description of ideational systems in Korean needs to be restricted in these ways, then it is important to analyse to a similar degree of delicacy in English. Thus, the English study also does not extend too far in

delicacy. While suggestions are there in my analyses of both languages, the findings will be limited to the more general features of distinction.

4.2. The semantics of ideation in English lexicogrammar

This section discusses the more specific approach and procedures employed in analysing lexicogrammar in the English Source Texts and the English Translated Texts and interpreting ideational meaning and functions. Now while some of the motivations for selecting an ideational approach were mentioned in the Literature Review (sections 2.3.1 and 2.3.2), a further decision needed to be made within the ideational metafunction, since the theory of SFL recognises two complementary systems for construing experiential meanings: Transitivity and Intransitivity (or, Agency) (Davidse, 1999). Initially, both were considered, but as the analysis preceded, it soon became clear that there would be sufficient results from the study of Transitivity. Thus, in order to keep this project manageable, it was important to select between Ergativity and Logical. Given the findings from the pilot study, *Korean Speak* (discussed below), logical resources were an important area of divergence between the two languages and was held to be an important extension into a complete contrastive analysis of the ideational metafunction. Also, in the literature, numerous studies support an expectation that English and Korean would diversify more in their representations of logical construals (see the discussion on *Korean Speak* in section; as well as, Matthiessen & Halliday, 2009). Therefore, the first choice in the selection of systems to analyse was logical, plus one other. One further reason that Transitivity was preferred over Intransitivity is that a Transitivity analysis is concerned with the diversity of experiential processes and participants available to a language, Agency is more concerned with causality experienced by a central participant processes and is thus a generalising perspective (see Yu & Wu, 2018, who reason for Agency in their investigation of Chinese political speeches in translation). However, Agency may be a critical area to pursue as a follow up to this study, as it has also been noted as an important resource in Korean (Choi & Bowerman, 1991; with Park having already taken the first step in to Agency in Korean from an SFL perspective, 2013).

4.2.1. Transitivity in the English clause

One important use of language is as an ideational resource: that is, ‘as a theory of reality, as a resource for reflecting on the world’ (Halliday & Matthiessen, 1999, p.7). It achieves this through the use of conventionalised resources for representing experience. As such, it is concerned with events that occur in the external world as processes of change,

participants who bring about or are affected in those processes and the circumstances in which they occur. It is also concerned with events that occur in the inner realm of observations, such as planning, reflecting and theorising. The smallest unit of language that can express an experience as a complete event is the clause, and its constituents are represented in multivariate structures (Halliday & Matthiessen, 1999, p.512; 2004/2014). By contrast, this is the highest unit of rank. So it is in the clause where the building blocks of grammar begin to be interpretable in terms of contextual meanings. At this level of language use, participants, processes and circumstances are construed in a clause as a mirror reflection of the real situation they represent. The term *construe* is used in this paper to mean an ‘intellectual construction’ through language (Halliday & Matthiessen, 1999, p.511), that is, a construction for the sake of learning about. Thus, it has a different implication to that of Langacker (1987; 2007). The clause is the point where events in the world external to language and thinking are re-construed semiotically through language.

As such, they are described in semantic terms, where:

- Processes configure events;
- Participants configure people and things;
- Circumstances configure situations obliquely inherent in the process.

These represent the elements, or *constituents*, of a clause. They are constituents, since they constitute parts of a clause with differing functions. As lexicogrammar, these constituents are realised differently: Processes are realised in the clause by verbal groups; Participants are realised through nominal groups; and Circumstances are realised with prepositional phrases and adverbial groups and phrases (Halliday & Matthiessen, 1999, p.55). While the analysis centres on describing these elements in the English clauses of the texts, structural analysis has been the key activity. However, these sequences contribute to process profiles, which assist in determining the sets of choices represented in the system networks for transitivity. Since much of this work has been done for English, then the task consists in adding more resources used perhaps in new or innovative ways in the construal of events in musical discourses.

4.2.1.1. Processes

For English structures, the process is defined as the nucleus of the clause (Halliday & Matthiessen, 1999, p.54). While it is often sequenced within the clause, with participants and circumstances radiating around them, this sense of nuclearity derives more abstractly, from its priority in the clause. Each process type attracts certain kinds of participation.

For this reason, a process analysis implies certain kinds of participation. Circumstances, on the other hand are not so restricted in terms of which processes they co-occur in. However, there are particular patterns of co-occurrence, and these may be usual for some types of texts more than others. For example, where a narrative begins to set the scene for introducing an existing character, then elaborating circumstances of location or place are typical in Existential processes, since they set the scene for the Existent:

Since Processes pertain to events we experience, then they capture ways in which we act (*material* and *behavioural*), signify (*mental* and *verbal*) and relate categories and identities (*relational:attributive*, *relational:identifying* and *existential*). These three general types shade into each other, with certain processes being more or less distinctive of the function inferred. The border line cases share features with more than one process type and appear to merge the boundaries. For example, behavioural types are like material (representing actions taken), but they shade into mental (expressing internal perceptions and emotions), verbal processes represent events verbalised as quotes or reports, but they might also be used in the sense of symbolising or standing for something, in a way that says something about it. In this way, they are like relational symbolizing processes. Relational subtypes stretch along a cline from the embodied (existential) to the symbolic (identifying) and to the descriptive (being more attributive in nature). These processes encapsulate many ways in which we relate experiences in the world around us and interpret it within. Being general in nature, there is no feasible limit to what counts as a certain type of process, rather than another, and this flexibility allows the description to attend more to the role of semantics coming in to play in different uses say of the verb realising it. It also reflects the multivalency of language to be innovated across different situations of use. Being realized through verbal groups, processes indicate time for which an event occurred, through the options of tense. As with the functional study, *the thing about kes* (described in section 4.1.1 above), indicators below the level of the clause, such as tense, were engaged as another form of evidence in the grammar supporting the interpretation of lexicogrammatical choices as representing different kinds of processes.

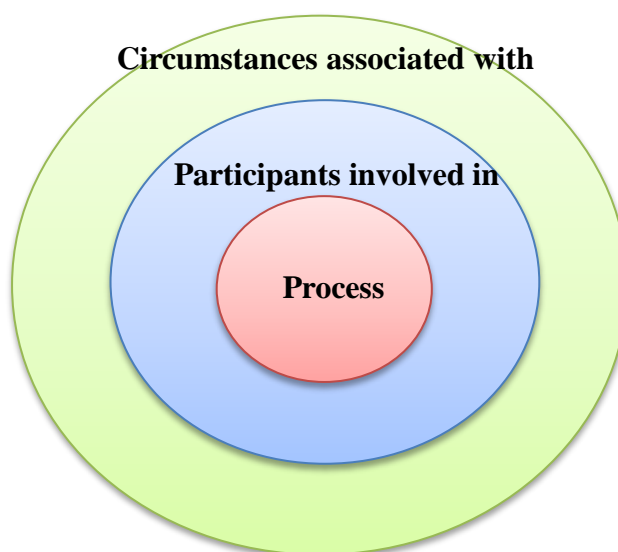
4.2.1.2. Participants

For each process type, participants can be identified as functioning in particular roles and ways. Due to the nature of these processes, the participants that are involved in them tend to be limited to certain types. Therefore, they are categorised according to the roles they tend to take in events being construed by certain processes. For material processes, the prototypical participants are Actors and Goals; for Mental, they are the Sensors and the

Phenomenon being sensed; while for relational processes, they can be Token and Value (identifying), Carrier and Attribute (Attributive) and the Existent for existential processes. These and some of the more satellite participants are set out in a table in Halliday & Matthiessen (2014, p.311).

Therefore, a process analysis is inherently an analysis of participants and any attendant circumstances. Each concrete entity within a clause is an expression of experience as an event or activity, so the obligatory element of the clause is the verb realising that Process (Butt, Fahey, Feez, Spinks & Yallop, 2000; Martin & Rose, 2008). Initially, then, the identification of the processes within clauses in the English texts enabled identification of associated elements such as participating nominal groups and more peripheral circumstances and hence, delineation of clause boundaries. In very general terms, English clauses can be defined by the convenient configuration as a ‘Nuclear Relation’, having the process as the centre of the clause with participants and circumstances radiating around this central element (Butt et al., 2000, p.46; Martin & Rose, 2007, p.75). The model in Figure 4.2, below, represents this orbital notion of the English clause:

Figure 4.2 Nuclear model of the clause in English

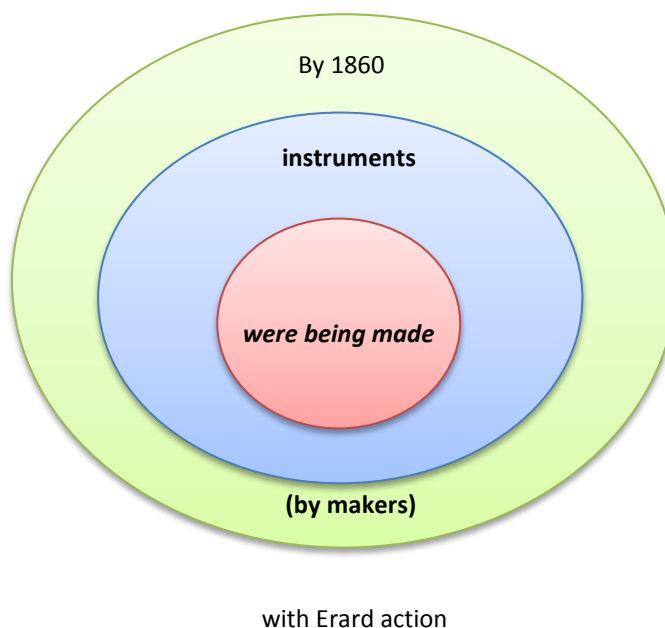


Adapted from: Martin, Matthiessen & Painter (2010, p.153)

The following example (from EST_R1) illustrates this phenomenon: *By 1860, instruments were being made with Erard action.* In this clause, the nuclear constituent is the Process, *were being made* (in ***bold italics***), which is neatly sequenced towards the middle of the clause. Two Participants, *it* and *the body* (***bold***), are involved in the Process, where the Process impinges one Participant, *instrument makers*, on the other, the

instruments. These are represented on the nuclear model of the English clause in Figure 4.3:

Figure 4.3 Nuclear model of an example English clause



Finally, two circumstances give background details indicating location in time of the events, *by 1860* (as a logical binder); and the means through which the change manifests, *with Erard action* (as an adverbial phrase). This example shows how the form of the English clause can reflect the actual Process as a change between Participants, with the Process at the core of the event (please see section 4.3.1 below for a comparison with the Korean clause model).

4.2.1.3. Circumstances

In English, the difference between circumstances and participants is not a sharp distinction (Halliday & Matthiessen, 2004, p.260). Circumstances contain nominal groups, in the same way that participants are realised with nominal groups. Yet nominal groups participating in circumstances are qualified with prepositional and adverbial phrases (which are themselves reduced processes). These features of the grammar are the common ways to head circumstances. Circumstances are the resources through which the lexicogrammar realises situational information impinging on the events being construed. This is achieved through prepositional phrases, adverbial adjuncts, as well as expanding information attendant on participants through embedding and adverbials. Functionally, adverbial groups construing circumstances are largely confined to those of manner, while those headed by prepositions can be those of means, location, accompaniment, and so on.

While the prepositional phrase in a circumstance has a nominal group inside it, being part of a circumstance, this nominal group acts at a rank higher than the word group level. Despite being only peripheral to the main nexus of the clause, nominal groups expressed in circumstances nevertheless are involved circumstantially in the main event as oblique, or indirect, participants, only allowed in the overall process through the intermediary of a preposition (Halliday & Matthiessen, 2004, p.261).

Halliday posited that experience and interaction were coded “*In the grammar of the mother tongue, [whereby]³⁶ each clause is a mapping of a ‘doing’ component (the interpersonal metafunction) and an ‘understanding’ component (experiential metafunction)*” (1993, p.100). Focusing on how language impacts experience, it therefore provides the cartographic tools for investigating experiential meaning at the level of lexicogrammar, through consideration of how languages represent events unfolding through time. Systemic Functional Grammar (SFG) also provides the investigation of complex units, or the ways that logical components are expressed by the grammar (Halliday & Matthiessen, 2004, p.310) and this allows the investigation to look beyond the clause to the clause complex.

4.2.2. Logical meaning across the English clause and clause complex

The concept of ‘clause’ is not synonymous with that of a ‘sentence’. A clause is defined as having a verbal group realising a process, and, because of this, the clause is the most basic unit of language for which complete meanings are created (Halliday & Matthiessen, 2004, p.10). Clauses of course combine into larger units, defined as a clause complex. The clause complex is more like the traditional notion of the sentence (since a sentence may have more than one clause within it), comprised of clauses in relations of iteration, as univariate structures. Univariate means that the same selections may be repeated theoretically without limit (although complexes tend to be restrained to a clause nexus of two clauses). In this way they build a new kind of meaning across the text, that of logic.

The fact that sentences are so clearly signalled in written English reflects the user’s feeling that there is a unit in language above the clause – one which in certain respects is more important in communicating meanings than the clause... this certainly needs to be taken into account; but at the same time, we need a principled way of showing how clauses relate to each other that is not restricted to written forms of the language. The unit that we will be working with, therefore, is the clause complex: a combination

³⁶ Added by author to connect the quote to the sentence logic.

of two or more clauses into a larger unit, with their interdependence normally shown by explicit signals, such as conjunctions. (Thompson, 2004, p.196)

Clauses are related together through two general kinds of resources which co-select: taxis and expansion (including logico-semantic relations and projection). This section elaborates how each of these resources were identified, analysed and interpreted in the description of logical meanings in the English texts. Taxis describes whether clauses within a complex stand in a hypotactic relation of dependency (traditionally, subordination), or in an independent relation of parataxis (traditionally, coordination). Given the distinctiveness between embedding in English and Korean, the logical analysis also considered highlighting relations of embedding, where a clause is used in the modification of a nominal group and thus is downranked from that of a process. In English, embedding only occurs in modification of a nominal group, and it does this in three main ways: as Postmodifier/Qualifier in a nominal group; or, where a clause actually stands for the nominal group, which is acting as a constituent; or, as the Postmodifier in an adverbial group or an adjectival group, where the either performs the role of Head in realising a constituent at the clause rank; and where expanding downranked clause functions as comparison with that adverbial group (see Halliday & Matthiessen, 2014, p.492). Figure 4.4 below provides two English translations from the first clause complex of the Korean Source Text (R1). These options vary in their construal of taxis, offering an opportunity to display the conventions for representing taxis analysis. Option 1 construes the same event through parataxis (coded with numerals, 1, 2, and so on), while Option 2 gives a hypotactic representation (coded with Greek alpha-symbols, α , β , γ and so on).

Figure 4.4 Logical dependency relation examples

Option 1:

1. Classical musician, Byungki Hwang, was born in Seoul in 1936
2. and graduated in law from Seoul National University.

Option 2:

- β . Being born in Seoul in 1936
- α . classical musician Byungki Hwang graduated in law from Seoul National University.

4.2.2.1. Logico-semantic relations

The system of expansion is a means for ‘defining regions within a continuous semantic space’ (Halliday & Matthiessen, 2014, p.460). How each system further defines these semantic spaces is by way of further specification (elaboration); offering additional meaning (extension); and qualification with reference to circumstantial paradigms (enhancement). The function of each relation is represented symbolically by = for elaboration (since it says the same thing, but differently, by way of reiteration or exemplification, exposition or clarification); + for extension (since it adds or detracts information, by way of addition, replacement or alternative); and x for enhancement (since it embellishes the information by way of circumstantial features, such as manner, time and space).

In the identification of logico-semantic relations, particular prototypes may be drawn up. So, for example, hypotactic *elaboration* is realised through the grammar of the defining relative clause (who, which, that) and a finite element, or no marker and non-finite. The first allows for exposition, exemplification and clarification; while the latter is reserved for description (Halliday & Matthiessen, 2014, pp.461–462). Elaboration may be realised as paratactic appositions; hypotactic non-defining relative clauses, as interpolated suspension of the main clause by another; or as non-finite clauses. Elaborating clauses have tone concord (when spoken or read), since the new information is a restatement of that already given, ‘The elaboration relationship in meaning is thus symbolised by the identity of tones’ (Halliday & Matthiessen, 2004, p.396). Extension in paratactic relations add detail by way of addition, using ‘and’, aligning somewhat with the more traditional concept of coordination. They can also function to replace or provide alternative contrasting content, realised with terms like ‘but’, ‘or’, ‘while’, ‘whereas’, ‘either... or...’. Some non-finite clauses can be defined as hypotactic extension, where it can be replaced with ‘and did’. The following Table 4.4 illustrates certain features of elaboration in English, as defined in Introduction to Functional Grammar (2004/2014):

Table 4.4 Features of elaboration in English

Parataxis		Hypotaxis	
Function	signal	Function/meaning	signal
exposition, i.e.	that is, or rather, in other words, that is to say, I meant, what is meant is, (:)	description, gloss, embellishing background information, characterization, interpretation, evaluation, comment	non-defining relative clause: finite (wh-clause, relational: attributive); non-finite (to-, -ing, finite agnates possible), which, that, who/whose/of whom, when, where (which is when/where), as, (-), (,), separate tone group, ictus, $\alpha^=\beta$, or, $\alpha<=<\beta>>$
exemplification, e.g.	for example, in particular, for instance; hyponymy, meronymy		
clarification, viz	polarity shift, evaluative, in fact, actually, indeed, at least, (:)		

In order to discover cryptotypes, however, additional resources within and around clauses were considered. So, for example, in general, interrupting clauses may be either extending or clarifying. The particular relation can be specified with more clarity with reflection on semantic accomplishments, above the clause. In the case of extending relations, these too may not have an explicit signal. However, a list of items, information or arguments is additive in nature by implication. In the discourse perspective, each addition builds towards the final case being surmounted. The sub-types of the above have only been marginally outlined. This thesis will present some more delicate features for these general categories that are possible to outline from the current data set. These are presented in the Research Contributions chapter, part II.

It is useful to note also that circumstances are expanded using the same resources as logical ones at the level of the clause. That is, through the same relations of elaboration, extension and enhancement. Conducting the description of circumstances (in the experiential analysis), as well as not overlooking embedding in the logical description,

was considered important because logical patterns at the more minute levels of language reveal patterns at the higher levels. As Halliday himself has said, ‘text is a metaphor for the clause’ (1980). The power of discourse, beginning with the clause complex, is that it is a higher level of abstraction for what is there in the lexicogrammar of the clause, and hence more quickly comprehensible. Going beyond the clause, clause complexes can be analysed through their combination into the stages and phases of a text, through register analysis (Martin & Rose, 2008); or clause combining and rhetorical structure schema, in Rhetorical Structure Theory (Mann, Matthiessen and Thompson, 1992). So the concept of structure even extends to the description of the structure of a text.

4.2.2.2. Projection

Finally, there are also the specialised logical structures of projection and reporting. As stated in Halliday & Matthiessen (2014, p.509), projection is a resource used to attribute and report comments, ideas and facts in representing linguistic and mental content as new or repackaged representations in dialogue or writing. These occur through mental projections of ideas (meanings) and verbal process projections of locutions (wordings). Given that there is a projecting and a projected clause within a complex, then they also engage either parataxis in direct projection, or hypotaxis in indirect projection. According to descriptive accounts parataxis will only mostly occur in verbal direct locution (Arús-Hita et al., 2018), Halliday & Matthiessen calculated it as 2.5% of all occurrences of projection in 1,392 instances (2014, p.510). While it is possible in mental projection, it is rare. The functions of the two types of taxis are different, where parataxis functions to give thoughts or speech verbatim, while hypotaxis is used to convey the gist (Halliday & Matthiessen, p.520). Thus, the grammar of hypotaxis orients to the one giving the report; while for parataxis it is oriented to the one who originally said or thought the content being represented in projection.

In addition, all projection in English is reported to be of either proposition (statements and questions) or proposal (offers, commands, suggestions) speech functions (Halliday & Matthiessen, 2014, pp.508–515). In the projection of ideas, propositions are projected through cognitive processes, while proposals are projected through desiderative mental processes. While embedded projections are possible as Acts, Facts and Ideas, and have been noted in analysis, the discussion of these is spread across both logical and experiential Findings. The system network for logico-semantic relations in English combines the two from Halliday & Matthiessen, 2014 on pages 438 and 511.

4.3. The semantics of ideation in Korean lexicogrammar

This section covers the specific approaches used in interpreting semantics from the lexicogrammatical decodings of culture for the Korean Source Texts. SFL is useful for a contrastive description of Korean and English, both because it was developed from an orientation to both Chinese and English; and, also, because it is a general theory of language, open to the descriptive needs of particular languages. Moreover, it is a general theory of language, and thus, the categories and relations so developed are useful in language description of quite divergent languages. However, as mentioned in section 4.1.1, there is as yet only a limited body of work on Korean using an SFL framework. Some important pioneering work includes that by Mira Kim on Theme and its impact on translation, and it is anticipated that there will be some interesting studies on interpersonal meanings in Korean by Ghi-Hyun Shin. There have further been sporadic movements within South Korea (such as the conference in Pusan in 2016); as well as an SFL-oriented text-analysis for translation a contingent of Jung, Kim, Buzo and Matthiessen at Macquarie University between 2002–2012. Due to the fact that a majority of students were of Korean First Language background, then several streams of Korean Translation Studies were established at the University. As part of the programme, graduating students automatically qualified with the National Accreditation Authority for Translators and Interpreters (NAATI) recognition. Unfortunately, the entire programme has now been dismantled, with all researchers being involved in numerous projects elsewhere. For now, perhaps of most relevance to this thesis are the PhD thesis of Kyunghee Park on experiential meaning (2013) and the ongoing work by Gyoung-Hee Choi in logical meaning and translation (2011, 2012, 2013). These two works functioned as informants in this study of ideational meaning in Korean.

Kyunghee Park's thesis on experiential systems in Korean (2013) was a comprehensive study providing both structural and system network formalism. As a first attempt, it relies on transfer analysis (Park, 2013, p.30), or the application of the existing dimensions of language and the functional categorisations of features with a strong English filter to define how Korean structures are realised within those same categories. Thus, there is some degree of compromise between the description and allowing categories to emerge from Korean itself. One working problem with the study is a lack of translations in the examples, such as the full page of untranscribed or glossed text in her Methodology, showing her procedure. This is completely inaccessible to non-Korean speakers and thus lowers the transparency of her work. While she does not provide her full analyses, she

does give many examples throughout her description, even if the translations are not accurate to the original. Park's corpus was similar in size this project, however, the text selection covers the full range of text types (Matthiessen, 2015). This perhaps was an important move in providing a first overall impression of the language. Her most important contribution is in the detailed descriptive work and construction of system networks for Transitivity, Agency and Circumstancy. She also provides a thorough discussion of Korean below the rank of the clause. The experiential and logical descriptions by Teruya (2007) were used as a supplementary resource for my own description. This was not merely because of the limited work available in Korean, but also because his reasoning for categories in Japanese is more thoroughly argued, making full use of a trinocular approach in order to explicate decisions. It was anticipated that reflecting on both studies would assist my own attempts to clarify, validate and extend those ideas.

Another descriptive SFL study was done by Goung-hee Choi on logical systems in Korean that same year (2013). Her study was unique in that she interpreted the implications of logical resources in Korean in terms of implications for translation into Korean of different versions of the bible. Thus, her analytical focus is divided between descriptive work and applications to translator training. One issue with this as a descriptive study, however, was that perhaps the categorisation of text types was too loosely defined. Therefore, it is difficult to replicate the study and to build on her work systematically. In the case of Par, I can locate my research in terms of text type by taking a narrower look at two restricted text types for both languages. Choi, however, does not offer motivating factors for her choice of genres. As with Park, there are some important mismatches between the analysis of Korean original data and the English glossing and translation, especially when considered from semantic interpretations. This would seem to be a more important oversight for a dissertation on logical meaning translation. Perhaps the biggest omission in Choi's description, however, is the lack of system network, and one would imagine, as a consequence, axial reasoning.

Nevertheless, while the studies by Choi and Park had some issues, they are a beginning and were extremely useful in the initial stages of interpreting experiential and logical meaning in Korean. I would also like to acknowledge their availability and generosity during my Masters research when they freely assisted me with my analysis questions. It is hoped that this study can take theirs further, while also contributing to the larger typology project set out in Caffarel et al (2004). During the time that the two

G(K)yunghees were completing their PhD theses, I undertook my Masters Research into experiential meanings in English and Korean Reporting texts (in the domains of health and trade) for second language translation, which acted as a pilot study to this PhD. It is worth mentioning briefly here for the ways in which it has guided the design of the present research programme.

4.3.1. Transitivity in the Korean clause

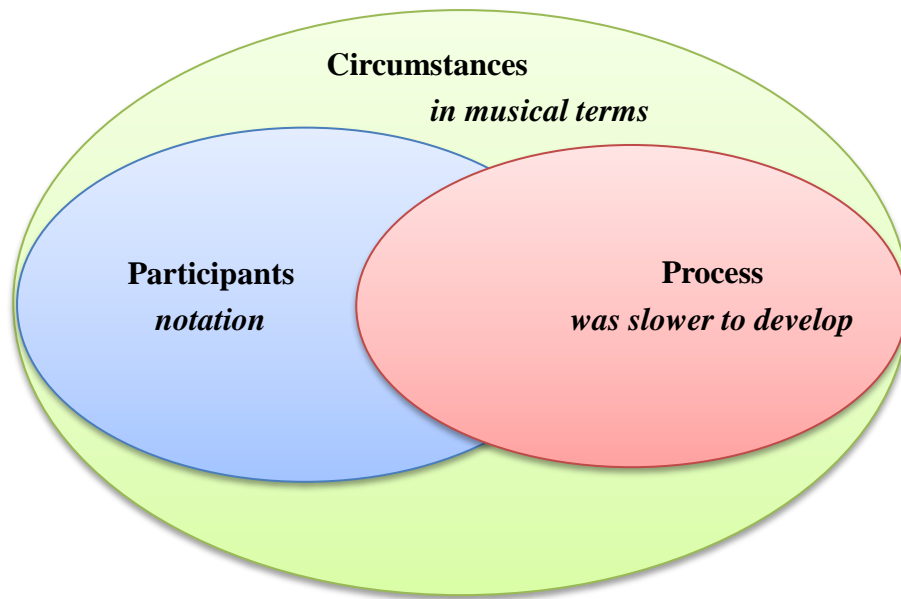
Underlying this application to Korean was the expectation that what constitutes the ideational features of a clause in English might not suffice as equivalent categories or arrangements in Korean. The sequencing of constituents in the Korean clause is a case in point. In Korean, the process/predicator is realised in a verbal group that occurs at the end of the clause, rather than in a more central position (Park, 2013, p.34). Because the process is positioned towards the end of the linguistic representation of an event, the ideational analysis gravitates towards the end of the clause, unlike in the nuclear radiating English model (see Transitivity in English at section 4.1.2 above). One implication of this is that the final process in a clause complex will be both the main process and also it will belong to an independent clause. While in English, dependent and independent clauses can be arranged more freely in a clause complex.

Therefore, the neat conceptualisation of the English clause as a radiating universe around the process does not have quite the same serendipitous alignment with respect to Korean. Instead, the Korean clause might be envisioned more as a model in motion: having the process towards the close of the clause, it leans forward as if moving on towards the end of a clause complex and indeed the end of the text. In this model, logical features are perhaps more prominent and important in tying circumstances and participants to the process. Nominalizing morphemes are a chief feature of the language which helps make this possible. Thus, it might be modelled as below, Figure 4.5, with an example modelled in Figure 4.6:

Figure 4.5 Representations of the Korean clause

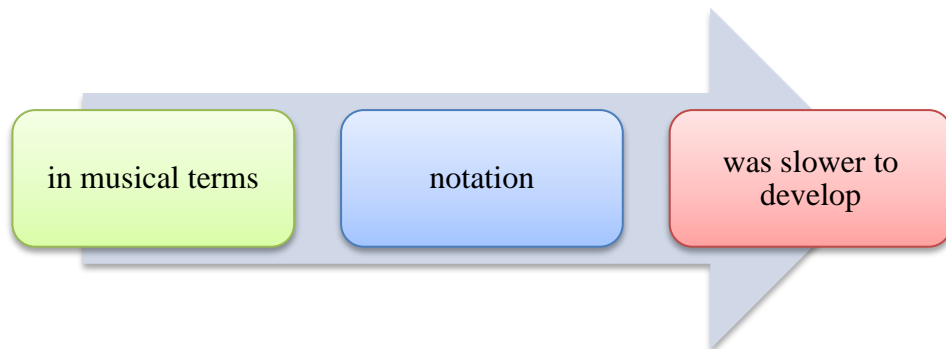


Figure 4.6 Example of experiential representation in Korean



These are rough representations of the clause, yet it illustrates the point that the Korean ideational model will need to look substantially different from the English one to usefully reflect how experiential meaning is construed and united in text.

Figure 4.7 Experiential weight in the Korean clause leading to the verbal group complex



The particular contribution of Park's approach to transfer analysis is both to extend these categories in delicacy, based on consideration of all constituents in the clause in determining these more delicate regions of the grammar. By contrast, my approach was to begin from Park's categories and determine whether my own data supported or challenged these general categories. Thus, my interest was not so much driven by delicacy, but by systemic divergence. Nevertheless, her accounts of delicacy were used quite effectively in reasoning about categories, so that I did complete more delicate analyses in order to follow her arguments to their conclusions (see Appendices for my

complete analyses). However, my findings centre on more delicate features. This was important both because Park's account is quite extensive, and also because she has first language intuition, I take her to be a first-hand consultant. Despite not having first speaker intuition, as my analyses progressed (through covering more data, and also by doing subsequent analysis sweeps), I reconsidered the categories in terms of covert categories, engaging the trinocular orientations. Consideration of semantics and the overall flow of a particular text, including co-text (that is, by considering information being represented across larger chunks of the various discourses in my data, and situational and cultural understandings), was particularly useful in this.

Park (2013) expounds the central process types of material, mental and relational types. For material processes, she recognises three co-selecting features: impacting/non-impacting; scoping/non-scoping and doing/happening. For mental processes, she describes the general features of phenomenalization, inducing and type of sensing, which co-select. In terms of mental processes, she distinguishes three subtypes of cognitive processes, neutral, intensive and desiderative. She looks below and at the clause rank for evidence such as aspect marking, verbal groups of causation and evidentiality marking and reporting. The other two types of sensing processes include perceptive and emotive. In addition to these, Park identifies two co-selecting systems: that of inducing/non-inducing, and that of phenomenalizing/non-phenomenalizing (see Park's paradigm in 2013, on p.145). For the other projecting kind, verbal processes, Park identifies the simultaneous selecting systems of verbalisation, receiving and type of saying.

In the course of this project and in the analysis of Korean, I developed the following procedure in line with general ethnolinguistic principles of allowing the language to speak for itself. Firstly, only a few phrases were required to identify the general process type. Thus, for confirming general features of transitivity, then not many other clause features were necessary in determining the particular process type. In part, this is due to the nature of the data which had an abundant number of clauses with only a few constituents, particularly in the expounding texts. The reporting texts were somewhat more complete and also more complex, so there were both more elements in the clause, and further reference was taken in co-text in cases of ambiguity. Another factor in finding only a few elements in the clause satisfactory for reaching a conclusion on type was that experiential resources were more tightly contained (in the case that only a few constituents were in the clause then further scoping of surrounding and particular earlier clauses was referenced). This was not the case in the logical analysis, which in most cases required

situating interpretations in surrounding clauses, complexes and larger segments of co-text.

Secondly, for the identification of processes at a higher degree of delicacy, then interpretation in light of broader surrounding co-text was important, for examples, participants, circumstance types, projecting and domaining. Some texts tended to use the same selections in further delicacy, so consistency was maintained where experiential meaning was marginally delineated.

As a final step, in case of further uncertainty, resources below the clause were recruited in the analysis, such as aspect and evidentiality resources; or construals of experiential meaning through nominal groups or verbal groups, such as the distinction between *sayngak-i issta* (which consists of the nominal group, ‘thought’, which the verbal group, ‘be/have’ scopes across – and thus is analysed as a relational process, ‘have the thought’) verses *sayngkakhata* (consisting of a simple verbal group, ‘think’ – this is more material in nature, but due to the fact that it is a process of cognition is analysed as a mental process).

Circumstancy

The system of circumstancy entails information given in the clause, which provides backgrounding information to the process and its participants. This background information is of the four types: elaborating, extending, enhancing and projecting. The units of the grammar used across all of these types of construal include: nominal groups, adverbial groups, postpositional phrases and delimiters (which can function in both participant and circumstance roles). Again, Park has borrowed directly from the description of English (from Halliday & Matthiessen, 2004, p.262–263) in her description of circumstantial elements in Korean (Park, 2013, p.239). For enhancing she elaborates the following kinds: extent (scope, duration, frequency – changing distance to ‘scope’); time and place (without Halliday & Matthiessen’s more general feature of location); manner (quality, means, comparison, degree); cause (reason, purpose, behalf); contingency (condition, concession – without the subtype of default). For extending, she lists accompaniment: comitative and additive, and adds the element of ‘reciprocal’. Elaborating types contain role: guise and product (unchanged); while projecting is the same for matter and angle (source, viewpoint), but with the addition of ‘quote’ as idea or location.

4.3.2. Logical meaning across the Korean clause and clause complex

In the same way that the clause proceeds towards the process, which is sequenced as the final constituent in the clause (see Figure 4.4–Figure 4.6, above), logical relations occur at the end of the clause. This is because relations of taxis are constructed with morphemes in the verbal group. Thus, there are many evident divergences between English and Korean, even at this basic level. Shopen et al. (2007) remark that Korean is a medial-chaining language, which can be observed in Figure 4.6 for the clause, where the information is generally sequenced participant ^circumstance^ process. This group is then chained to another one to form clause complexes.

For logical meaning, Gyoung-hee Choi (2013) was used as the initial reference. Her study on logical meaning in Korean and implications for translation was not as comprehensive as Park's on experiential meaning. Most importantly, other than a very general network of logical meaning resources in Korean, she provides no detailed system network formalisms of her findings. Thus, for this study, they are extended and adopted almost from scratch. Furthermore, her focus on translation practice comes somewhat at the expense of a thorough management of logical resources in Korean. It is hoped that the current study can extend more deeply on her work. For these reasons, Teruya's work became quite useful as a reference, where aspects of Korean and Japanese seemed to segment logical relations in somewhat similar ways. This enabled a divergence into how Korean was analysed to be different from Japanese. However, it must be added here that I have no understanding of Japanese itself, so my comparison is based only on Teruya's explanation of logical phenomenon in Japanese, and where examples of Korean were found to match his.

A comparatively important logical resource in Korean is that of embedding, despite functioning below the rank of the clause. The purpose of these downranked clauses is that the information so expressed is given less prominence in the representation of reality. However, the extent of embedding was no reflection on its being simple to analyse. One reason is that Korean makes extensive use of nominalisation, to the extent that nominalisation can scope across the entire clause complex (see the overview of my study on *kes*, in *the Thing about Kes*, section 4.1.1). In such instances, mostly relational clauses, the entire clause could be downranked to an embedded relation. In fact, nominalisation across the clause brings into play a more interpersonal function, stating facts, acts and also quotes which are intersubjective and negotiable in nature. Such constructions might function, for example, in evidentiality. In Korean, embedding seems to be a more

important feature of logical relations in a clause and again occurs at word group (in expansion of a nominal group), adverbial (in more of a circumstantial relationship) and in the nominalisation of the entire clause, so that it functions only as a participant in the clause. Embedding serves to characterise either the participant or circumstance that is being modified, and can be recognised as having the same tone group as that used for that which they are modifying.

In both English and Korean, likers are conjunctive constructions used in parataxis, while binders are conjunctive constructions used in hypotaxis (Halliday & Matthiessen, 2014, p.454). Choi points to a division of interpretation in linguistic circles on the dilemma of subordination in Korean (2013). She summarises the factions into those who admit for coordination, subordination and embedding; those who will admit only coordination and embedding (and thus, that there is no true subordination); and, finally, those who claim that all logical meaning in Korean might be interpreted as embedding. Based on her discussion and reflection on SFL principles, Choi arrives at certain criteria for determining clause boundaries in Korean, which I also applied in my study. Choi's own analyses of her texts were extremely useful in the analysis of embedding and clause boundaries. I also used one Korean native speaker to record herself reading all of the Korean Source Texts (as well as the Korean Target Translations). Tone group continuity was used from the recordings to verify clause and embedding boundary delineations done earlier in the analysis. These two features set embedding apart from hypotaxis, so were at least initially helpful in identifying ranked from non-ranked clauses.

In terms of logico-semantic relations, a key difference anticipated was the combinations of taxis and logico-semantic relations, as well as the abundance of particular types. While Halliday & Matthiessen indicate that enhancement is more likely as paratactic expansion for English, studies of East Asian languages indicate that enhancement is typically hypotactic rather than paratactic. Teruya offers as much through the extensive development of the system of enhancement in Japanese, showing that this is highly refined area of the grammar. Choi, whose study as based on a similar sized corpus to my own, states this more strongly: for Korean, if enhancement is selected as a relating conjunction between clauses, then the taxis will always be one of dependency. One difference between Teruya and Choi's depiction of logico-semantic relations concerns relations of elaboration. I have taken the position that this is not a reflection of dissimilarity between Japanese and Korean, but a consequence of not applying a trinocular approach to analysis. In scoping across clauses, reading them in the context of

surrounding discourse, it was evident to me that there were important indicators of elaboration in Korean. However, the resources for this were not clearly marked. It was important to consider Thematic choices in the unfolding of clause complexes for ways in which they indicated elaboration between the clauses. Thus, my approach was not limited by explicit marking.

One final major difference between English and Korean in terms of projection is that, in Korean, a paratactic quotation interrupts the primary clause. In representing this in their discussions, Teruya uses the interrupting clause convention of <<...>>, while Choi uses parallel lines, ||...||, as her symbols for interrupting where this refers to projecting. It could be assumed that this choice was motivated by a desire to set the representation of projection apart from that used for clauses that also interrupt, but which have a qualifying purpose, such as in giving an aside. This has the impact of distinguishing between interrupting clause which project from interrupting clauses which are simply an embellishment of the information or the argument within a text. However, given that projection in Japanese and Korean are highly marked through morphemes, the difference between the two types of interruption are easily understood from the grammar by their accompanying glossing. Thus, I have decided to keep Teruya's approach to projecting conventions, <<...>>. Given both this logic, and in order to maintain some consistency in the SFL description of Korean, I have decided to keep Choi's approach.

4.4. Society: the semantics of context

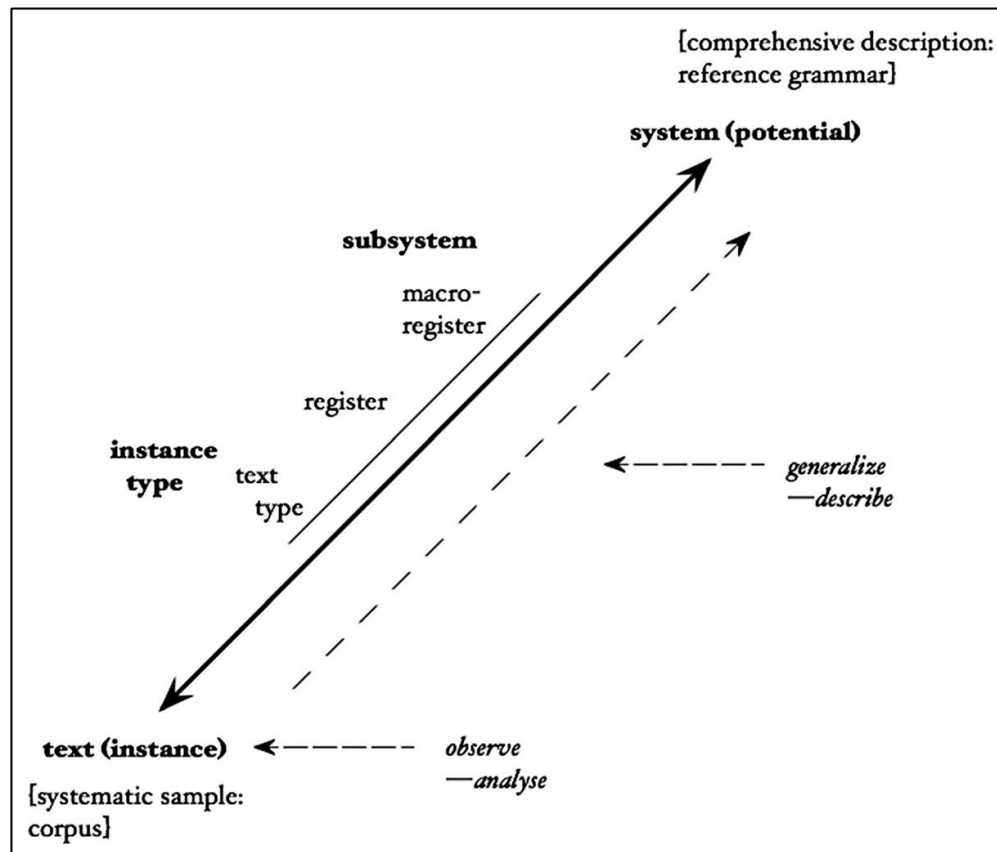
We now begin to look above to the remaining global dimensions of instantiation and stratification. The whole analysis of language from an SFL framework implicates both the mind and society, particularly in the case of metafunction. However, I have arbitrarily made a connection in the way I have organised this chapter between local dimensions of language, plus metafunction, as more pertaining to the discussion of language proper. Meanwhile, I am employing the more global dimensions to represent society, since they reach out towards to the broadest more public interpretations of the tripartite. The distinction is for rhetorical purpose only. The difficulty in investigating the Linguistic Relativity Principle in terms of the interpenetration of mind-language-society is just as valid for discussions of the dimensions of language as theorised in SFL. The dimensions are at once both distinct and simultaneous. This, in fact, corroborates the appropriateness of the framework for application to the Whorf Theory Complex.

4.4.1. The instantiation-stratification matrix

A minor scale of the cline of instance and potential should have been evident in the discussion of system networks and delicacy in section 4.1. There, each clausal instance within my data was discussed as evidence instantiating options in the system of resources. In fact, Halliday talks about the meaning potential of languages as a ‘motif behind the idea of a system network’ (1997, p.248). Furthermore, in the cline of delicacy, the more generalised grammatical features of the network are limited in number, while the increasing specificity of lexical features could theoretically be infinitely variable. In the same way, but at a larger scale of abstraction, texts represent instances of all possible types of texts in the cultural system. This offers a useful metric for theorising about types of texts along a cline from instance of text to sub-potential of text and finally full potential of text types. Halliday gives the analogy of the weather (as instance) and climate (as potential) to expound on this feature of language (see Martin et al., 2010; and Halliday & Matthiessen, 2014), where a given context of situation has an instantiation of weather, which will be realised as patterns of weather over a number of years and which can be predicted as climates having a predictable overall potential based on the patterns and instances observed over time.

In the current study, eight instances of texts have been used as data instantiating English, while eight comparable texts have been used as data instantiating Korean. Besides the distinction of language, these corpora were built around one basic division in contextual situation: instances of reporting and instances of expounding. Thus, four texts for each language were of the expounding sub-potential, while four texts for each language were of the reporting sub-potential (of the full potential of eight texts for both corpora). Further distinctions in delicacy were taken to guide the text selection as explaining (texts E1 and E2 in both ST corpora) and categorizing (texts E3 and E4) for the Expounding type; and chronicling (texts R1 and R2 in both ST corpora) and inventorying (texts R3 and R4) for the Reporting type. The analysis of all the texts were put to use in identifying general patterns to verify both the nature of these sub-types (if clear patterns were evident) as well as the borders and overlaps with other sub-types. The following Figure 4.8 represents the nature of the task engaged in the discourse summary sections in terms of instantiation:

Figure 4.8 Complementary approaches between text analysis and system description



Source: Matthiessen (2015, p.2)

A number of discourse analysis approaches within SFL were surveyed for the features they make most salient in text analysis. For example, scholars of the Sydney School distribute attention in the analysis of genre across all three metafunctions: with ideational meaning analysed by way of Lexical Cohesion and Conjunction (Martin & Rose, 2007, 2008); interpersonal meanings in analysed through Negotiation and Appraisal (Martin & White, 2005; Bednarek, 2008; Hood, 2010). Textual meanings in text are interpreted through Identification and Periodicity (Martin, 2014). Thus, each metafunction has an organising principle at the level of discourse semantics, breaking down the metaphor between the clause and its semantic context. Instead of a cline between text instance and text potential, this type of discourse analysis conceptualises register and genre as stratified. In order to analyse my data from this approach, I would need to apply the further analysis of one of the organising principles above. Furthermore, the work in this vein is highly detailed and this does not fit with the desire to have very general and open categories, in order to approach the description of Korean, particularly. However, by considering the text as an abstraction of the clause, then the findings from the clause can be used in the depiction of my texts, sub-types and text types for the two languages. Thus, the registerial

cartographic approach was more manageable, and more appropriate given that the analysis of language at the level of lexicogrammar is the chief focus, as that representing language in the mind-language-tripartite. While the Sydney School is also doing great work with marrying other social theories of language, particularly Bernsteinian and Vygotskian, the focus is really towards application of language knowledge to its usefulness in society, particularly in educational contexts (Rothery, 1996; Christie & Martin, 1997; Lee, S.H, 2009). In addition, much of the work has been focused on interpersonal meanings in discourse, which is very important, but this project is perhaps not yet at that stage.

By contrast, the model based on the cline of instantiation has largely focused on the ideational metafunction, considering the analysis of socio-semiotic processes in situated eight primary Fields of Activity: *Expounding, Reporting, Recreating, Sharing, Doing, Enabling, Recommending* and *Exploring* (Matthiessen, 2015). Socio-semiotic processes refer to whether the language use within these activities is more interactive in nature (hence, socio-, concerned with behaviour), or more representative (hence, semiotic, concerned with meaning). Among the Fields of Activity, then, Matthiessen identifies Reporting, Expounding, Doing and Enabling types as being among the more semiotic type of processes and oriented towards field (Halliday & Matthiessen, 2014, p.41). A selection among these four types, thus would fit more closely with the interest of this project in exploring ideational meanings. The first choice was determined by my earlier Master's project, which had investigated Reporting texts. This initial text selection was one of convenience, since that particular project was constrained by the need to obtain already translated texts. Reporting texts comprised a significant portion of texts in the translation programme at Macquarie University at the time, which was geared towards NAATI accreditation (and these types were a major resource in the accreditation assessment syllabus). For this project, obtaining Source Texts without translations was prioritised in order to ensure that the Source Texts were naturally occurring, having been written specifically for the ST audience. This was considered critical in ensuring the descriptions of Korean and English were based on natural language use. Now, given that the texts in the Master's pilot project, *Korean Speak*, were Reporting, it was important to minimise the degree of variation between text types, rather than going for an obviously divergent type, such as the strongly interactive linguistic activity of Enabling. I also made the conscious decision of selecting a text type that was more semiotic in nature. In my initial collation of text samples for consideration as data, the Expounding type offered very formal written language, which was a nice contrast to the more spoken modes

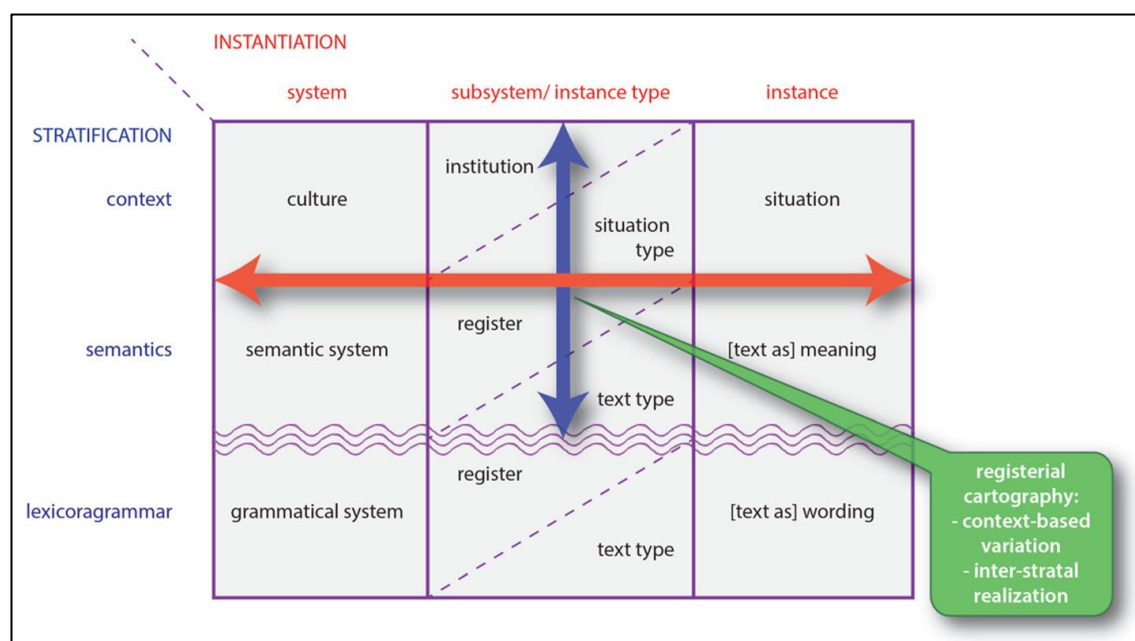
evident in the Reporting types. In this way, *Expounding* and *Reporting* became the distinctive varieties of language for this project. Matthiessen further exemplifies how tertiary steps in delicacy might be conducted in Expounding texts (Matthiessen, 2015), and this might be a follow up project from this one, using the analysis that I have done here for both English and Korean.

One step that has been done here, though, is the consideration of how process types, circumstancy, logico semantic relations and taxis at the levels of clause and clause complex contribute to the nature of each of the text types in the two languages. At the level of discourse, this now stands as a ‘view from below’ that of discourse (Matthiessen, 2015, p.26). Herein, the dimension of stratification can be engaged as levels of texts are analysed from below (now the clause and clause complex), from around (as systemic sub-potentials of text types – or institutional language, when viewed from above) and from above (as text type potentials – or cultural potentials, when viewed from above). Where the Sydney School imagines discourse as stratified between contexts of situation (with Field, Tenor and Mode as more language confined register variables) and contexts of culture (as genre), Matthiessen’s registerial cartographic project envisions strata as the layer of register variation, with the cline of instantiation representing a clausal metaphor relation of abstraction between clause and clause complex and contextual systems. The latter enables a complementary trinocular approach to be adopted in the analysis of registers, and likewise the descriptions of ranges of registers for given domains. The trinocular approach, as argued above for the clause level, is an appropriate one, particularly in the face of analysing discourse beyond what is explicit and prototypically evident in the sample, and indeed the systems, of text types. Lukin, Moore, Herke, Wegener & Wu define the nature of register as:

Register is perhaps best understood as a dialectic – between system and instance – since the two are never actually possible without the other. It does not so much sit between system and instance, as it is a take on system and instance at one and the same time. It is the culture brought to bear on the instance of the spcial process. This means that we are not faced with the unhelpful uniqueness of each instance, because we are viewing it through the system and foregrounding the shared aspects. Neither are we confronted with the seemingly impossible task of transcribing the infinity of culture through the arpture of the instance. (Lukin et al., 2011, p.207)

Figure 4.9 below, from Matthiessen (2015, p.2), represents this intersecting model of instantiation and stratification in the analysis of discourse systems.

Figure 4.9 Registerial cartography as a matrix of Instantiation-Stratification



Furthermore, the approach of registerial cartography to contextual analysis is matched to that of lexicogrammatical analysis. This enabled me to use my lower level analyses in generalised commentary on expounding and Reporting texts as particular types, governed by the view from below. This qualitative approach to analysing lexicogrammar was quite involved and labour-intensive process. Yet, with each sweep of analysis for the comparable corpus (clause, experiential and logical in English, then Korean), the process became accelerated with familiarity. Moreover, since the translations were recreations of the same texts in the alternative language, their analysis was expedited. Importantly, the depictions of discourse were restricted largely to analysis of patterns through the texts and quantitative accounts of, say process types and logico-semantic types.

Now, one more point can be made here on calculations of ‘probabilities’ in my analysis, since patterns at the level of clause and clause complex were taken as syndromes accumulating in force towards contextual conditions. Records of findings were kept in two Excel spreadsheets (one for logical resources and one for experiential), initially to gain overall visuals of the percentage contributions of linguistic features, such as process types and logico-semantic relations, clause and complex counts. These might later be used to test for significance using T-tests (for tests of difference between features in the Comparable corpora) and χ^2 tests (for tests of similarity of features in the ETTs with

both their KSTs and against expected trends from the ESTs) either in Excel itself, or with more sophisticated software such as JASP or SPSS. Quantitative tools developed specifically for SFL coding is also available through Mick O'Donnell's UAM (2010) and Canzhong Wu's SysFan (2000; Yu & Wu, 2018). However, in this project, the records were used mainly to generate probabilities of patterns in the texts as a whole, as well as to display percentage contributions of experiential and linguistic features in the two text types for both Source Text corpora and for the ETT corpus. These were taken as evidence of habitual ways of construing musical realities in English and Korean where the intention is to explain or to report information and events. The translations were used as real-world test cases of the impact of habitual thought when trying to express reality in the alternative language. Rather than testing the translator's ability to conceptualise one context or another, the translations were there to test the constraints inherent in the respective languages for construing the same contexts. For this reason, also, a linguistic framework was considered more useful than a cognitive or psycholinguistic one. And with the same logic, translation products were also preferred over translation or interpreting processes.

4.4.2. Musically motivated discourse decisions

It is recognised that overlap between the domain of traditional music and highly written modes of language such as expounding text types (in particular, but as well as reporting), would result in highly restricted codes, according to Bernstein's distinction between restricted and elaborated codes (1964). However, this was desirable, as it was hoped that it would compensate in some way for the lack of scope in the data through having only limited numbers of text. By restricting the code, idiosyncratic language could somewhat be constrained:

The closed messages of the restricted code may therefore be said to be tailored to exerting a uniform control over a social group organised in terms of status and consensuality of interpretation. While the open messages of the elaborated code may be said to be tailored by their senders to exert control over a social group in terms of individuals' autonomous motives and intentions. (Rapport & Overing, 2000, p.48)

It was thus hoped to bring the consensus of the restricted codes of Expounding and Reporting to the description of usual forms of discoursing in the field of traditional music. By contrast, opting for more spoken modes of text types, in more open field categories might have facilitated a study concerned with individuating and dynamic 'coding-in-use' language. This was felt to be more useful to a study concerned with the interpersonal

aspects of language, whereas the stated and deliberate objectives in this project are ideational in nature – concerned with representational construals of the world.

Furthermore, it was felt that the use of restricted language would have enhanced capacity to contribute to existing descriptions, particularly on English. In describing such domain-specific discourses, something new could be added to SFL descriptions. Bernsteinian theory of social registers has importance in terms of where the current research situates itself in a sociolinguistic interpretation of linguistic sub-culture language use. Where Bernstein proposed high and low registers, the language engaged in this research crosses both. In the expounding texts, the language is of the higher registers. In the Reporting it is both high (as specific to an educated and traditional form of language), yet also reaches across into the lower registers with more familiar language choices. It was important to target the higher form, not because of its prestige per se, but because of its affinity with more traditional forms of the language. In particular, it was important to choose those registers more likely to reflect language associated with traditional and educated forms of the language.

The contrastive description between Korean and English in the pilot study, *Korean Speak*, was concerned with the application of language divergence to second language use. However, it was felt this distraction added an unnecessary layer of complexity to the study, involving assessment of linguistic performance, rather than description of difference and similarity. In addition, the analysis of translations involved ‘error’ analysis, which is a highly subjective approach, and which does not account well for the relativity of actual language use and choices. Moreover, the use of English translations as the basis for contrastive description did not reflect the essential nature of English written language. Rather, they were simply mediating the other language. In order to provide the foundational description of English and Korean for the contrastive analysis, naturally occurring texts in each language was held to be of primary importance. Thus, one important change to the research programme has been to incorporate English texts that are stand-alone texts within the English literary system.

In my Master’s study, *Korean Speak*, two different fields were scoped across for the Reporting texts: a health concern report and a general trade report. Since there was only a single text type, the technical aspects of these two fields could be explored. However, given the stepwise addition of another text type in this project, it was determined that by keeping the field constant, the text typology could come into sharper focus. This was considered to be more useful in the academic climate of exploring discourse through SFL.

This would also limit the focus on ‘music’ itself, maintaining it more on language. In addition, given that Korean Speak had less significant findings in terms of field, keeping the domain of activity constant was one such way to ensure the data from both languages was truly comparable. Keeping the field restricted to a single topic, rather, enables more attention to be paid to how different text types represent a similar topic in different ways. The field for texts selected for the remainder of the research programme pertained to the activity of music, specifically to period instruments, the *kayagum* (a Korean zither) and *fortepiano* (forerunner of the piano), and their re-interpretative use by single contemporary masters, Professor Hwang Byungki and Professor Malcolm Bilson (for Korean and English, respectively). This field was chosen as one to which I am familiar, as a student of both piano and musicianship, currently progressing through the German classical tradition and French impressionism. It is believed that this would facilitate my insights into both the language of the Korean and English texts, as well as complement my role as a participant translator in generating translations for the project.

In addition, the art of music is, like language, a semiotic resource which might be better appreciated through Systemic Functional analysis. Indeed, van Leeuwen argues for musical discourse analysis to be undertaken between musicologists and linguists in an integrated way, stating that ‘the principle music systems – melody, harmony, rhythm, and so on – are not just abstract, formal systems. They realise social meanings and express values and identities and ideologies’ (2012, p.327). The forward-looking research seeks to understand the linguistic realisations of social meaning, identity and ideology with respect to music: not as analysis of music itself in this case, but as analysis of discourses about music. According to Killick (personal communication), there has been an explosion of classical music and classical institutions in Korea, so that it is perhaps the foremost exporter of classical musicians in the world³⁷, even to the extent of historical musicians, as fortepianists, including Kwiran Lee, Tae-Young Kim, David Hyun-su Kim and Shin Hwang³⁸. Thus, there is a niche for the translation of English material into Korean. Along similar lines, the translation of Korean traditional musical culture has a place in the

³⁷ Some prominent concert Korean pianists include: Dong-il Han (winner of the Leventritt Competition, 1965), Kun-woo Paik (winner, Naumburg and Busoni International Competitions, 1967 and 1969), Myung-whun Chung (top prize, Tchaikovsky Competition, 1974), Yeol-eum Son (winner, Viotti International Music Competition, 2002), Jung-hwa Park and the brothers Lim (Dongmin and Dong-Hyuk, equal third prize winners of the XV International Fryderyk Chopin Competition, 2005), Sun-wook Kim (winner, Leeds International Piano Competition, 2006) and Seong-jin Cho (winner, XVII International Fryderyk Chopin Competition, 2015).

³⁸ These artists have all actually studied or worked with Professor Malcolm Bilson at some point in their careers.

Buddhist, Confucian and Oriental mysticisms sweeping the western world for the past 40 or so years. The unique contribution of Korean music should be at least noted and defined before passing, particularly its interpretation of rhythm, which is distinct even from surrounding musical traditions of China and Japan (Killick, 2002, p.807; Provine, Tokumaru & Witzleben, 2002, p.837). An introductory survey of Korean and English languages was given in the more detailed data overview in chapter 3.

4.5. Mind: translation as reflection on languaging

For linguistics, there is no better programme than to deepen and extend the description of modes of meaning, with critical reference to modes of translation.

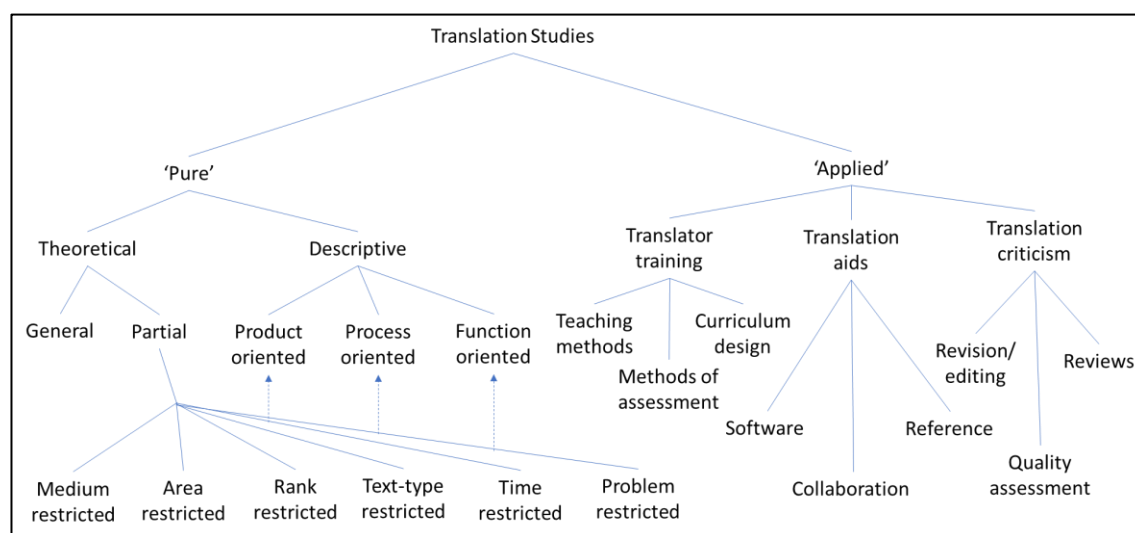
(Firth, 1961, p.29)

Scholars define a dichotomy between those who theorise about translation as a means for improving the quality of translations and translator training, *the translator's perspective*; and those who theorise about the nature of translated texts and their place in the linguistic and social system, *the linguist's perspective* (Schäffner, 1999; Steiner & Yallop, 2001). The difference between them is that the first is a reflection of practice, whereas the second is also a reflection of practice, but in consultation with established bodies of linguistic thought and with reference to the place of translation in society. Now the reason the translator's perspective can be labelled as such is that scholarly reflection on translation has been more about the craft than its potential as a science or a philosophy. Even as a craft, translators had not drawn much from the century and a half of linguistic development, until the last few decades (Hatim & Mason, 1990; Baker, 1992). Yet the scientific rigour and higher order thinking accessible through linguistic erudition might offer a critical step towards moving away from the neuroses of prescriptive checklists for constitutive features of the 'good translation'. While these have their place in questioning the choices and assessing the results of a translation process, they are constrained in their potential to apply beyond the frame of a relatively immediate concern. As in any field of endeavour, advancement of the whole discipline comes as a result of intentional praxis: that is, theory developing in tandem with reflection on practice, as Pym (2014) suggests, *'... theories can pose productive questions, and sometimes suggest novel answers. Theories can also be significant agents of change, especially when moved from one professional culture to another, or when they are made to challenge endemic thought...'* (p.4).

In his model of Translation Studies, Holmes (1988, in Munday, 2001/2016) offered an additional orientation to translation: descriptive. As an empirical discipline, “*translation studies thus has two main objectives: (1) to **describe** the phenomena of translating and translation(s) as they manifest themselves in the world of our experience, and (2) to establish general **principles** by means of which these phenomena can be explained and predicted*” (p.71), in addition to **applied** translation. Holmes defines the first objective as the concern of Descriptive Translation Studies, while the second is that of Theoretical Translation Studies. Toury (1995, pp.9–10) took it one step further in saying that description was the heart of Translation Studies, and both theory and application are extensions of descriptive observations and insights. In both accounts, Translation Studies can be understood as a dialectic between theory and application, with description offering a useful synthesis.

The diagram in Figure 4.10 merges the Holmes/Toury map of Translation Studies with later mappings by Munday (2016), in line with more contemporary developments within the field, particularly the applied branch. I will use this Figure to locate the current research, offering some reasoning for the selections as we proceed.

Figure 4.10 Holmes/Toury/Munday map of Translation Studies



4.5.1. Describing translation as artefact and as specimen

Holme’s proposal that translation description could be both the vehicle and the goal of Translation Studies was revolutionary in the sense that it is reminiscent of the distinction between *artefacts* and *specimens* (Halliday & Matthiessen, 2014, pp.3–5). As artefact, translations can be seen to represent something of symbolic value in a target culture. In polysystems theory, translations were for the first time defined as having the power to

initiate cultural shifts in a linguaculture (see Literature Review, section 2.1.2), while translators were afforded with agency to act as initiators of change, subversion, manipulation or, alternatively, acquiescence and the propagation of existing hegemonies (Hermanns, 1985; Even-Zohar, 1990; Tymoczko, 2010). By the same token, they can be seen as conveyors of culture, as transmemes (Chesterman, 2013). This idea of translation as artefact is important in my research project, for the reasons mentioned in the previous section (4.4.2). The re-construal of discourses about musical traditions between Korean and English represent an extreme adventure into alternative realities, since they engage with highly restricted cultural domains. The description of translation as artefact encourages contemplation on different ways of being, being therefore useful for theoretical abstractions. Construals and re-construals of musical discourses thus offer area-restricted and text-type-restricted analyses of translation products towards partial theoretical contributions.

However, it is with the description of translation as specimens that this project is most interested. As evidence of linguistic behaviour simultaneously constrained and kindled by bilingual boundaries, it is a phenomenon offering important insights into social and conceptual norms. As mentioned in the Literature Review, House offers reflections on Linguistic-Cultural Relativity as through the re-contextualising procedure of translation (2000, 2011, 2016). I argued there that the notion of translated discourse as covert and overt were both useful in revealing divergences between the co-participant languages. In my project, I have used both. A covert translation approach was taken in generating data for the description of ideational resources as discourse re-construals. This was done by engaging the bilingual-pair translator approach first observed under the supervision of Mira Kim (Macquarie University, 2011). This has been described throughout the paper, but particularly in chapter 3, and is covered briefly again below, section 4.5.2). These translations represented texts that approached the target text norms as much as possible, and so were designed to be as covert as possible (these can be seen in Appendix 2(b) for KE and 2(c) for EK, where parallel texts are provided). The translations were analysed according to the SFL model described above, since the translations were considered artefacts of the (alternative culture), as opposed to say functional approaches which use lesser theories, such as Vermeer and Reiss' Skopos (Munday, 2016). However, for the descriptive analyses of the Korean texts, an overt translation was desirable. In this way, I was able to zero in on features most at odds in experiential and logical meanings (these can be found in appendices 3 and 4 for the experiential and logical analysis of the comparable corpus). Furthermore, revised translations and translation options provided

throughout the Findings chapters were perhaps the more useful than either overly overt or overly covert translations in explaining linguistic divergences.

In these ways, my research covered ground that was descriptive at its essence, of translation as products. The study might have been more process oriented in a number of ways. The first would be to engage a more cognitive approach, such as Translation Process Research (TPR). However, the findings from these are limited to micro-behaviour prioritising cognitive processing, rather than the translation as artefact in its own right (as discussed in the Literature Review, section 2.1.1). A secondary approach might have been to engage interpreting, rather than translation since the processes of the act of linguistic transfer are immediately apparent, recordable and authentic. In this case, the Comparable Corpus itself might have been designed as spoken, rather than written texts. This is an important opportunity as a future project. However, given the comparative lack of description of Korean language, then an interpreting model might have been too big a leap forward. An essential part of this project is establishing generalised principles of Korean from an SFL descriptive perspective, and extending upon the work of Park (2013) and Choi (2013). Thus, the description of written texts was an important intermediary step. A final method that was seriously entertained as a process-oriented approach was the descriptive analysis of multiple versions of the translations. This could have happened in two conceivable ways. The first would be to engage translators to generate multiple versions of the Source Text, which would offer an insight into norms-based multivalencies of the translation process. Thus, this would approach a sub-potential of translated texts, and entail a more social interpretation of translation process. The biggest constraints of this model, however, is accessing resources of translators and time in order to conduct the translation process. One sacrifice might involve the translator-pair configuration, which would impact the capacity to provide covert translations. Another, perhaps more profitable, approach would be to analyse first drafts and second drafts of the translations. In this way, insights might have been gained on the re-construal effort or work done from one draft to the next, with early versions offering more overt instances and final versions more covert samples for analysis of bilingual behaviour in translation. This could feasibly be done as an extended project, since I was both a participant and coordinator of the translation process, and thus am able to track the translation process development through email records. This would offer both translation output (documents) as well as translator interactions for analysis (approval for this was covered in the ethics approval).

It is my contention that description of translation has the unique potential to inform both theory and practice, with potential to reveal some of the distinctiveness of languages and their transmutability, contributing to the construction of the particular world views construed and enacted through text.

4.5.2. Translation as portals between parallel universes

Numerous formative studies reveal complementarities between SFL and translation (Hatim & Mason, 1990; Munday, 1990; Baker, 1992; Teich, 1999; Steiner & Yallop, 2001; Manfredi 2004; House, 2006; Vasconcellos, 2009; Espindola, 2014; Wang Bo, 2017). The purpose for translating the data in the comparable corpus was to verify the findings from the description of ideational resources in the English and Korean comparable corpora – through the investigation of translation shift and meanings at risk in transference. First conceptualised by Catford in the 1950s and similarly by Jakobsen, translation shift entails realignment of lexicogrammatical forms and other linguistic conventions from Source Language norms instantiated in the original texts. The concept has been used productively within SFL by translation and descriptivist scholars alike (Matthiessen, Teruya & Wu, 2011). The idea of translation shift has been particularly in the field of translator training where it has offered important insights into issues for the trainee to be mindful of while going about the task of language transfer (Kim, 2011) as well as in community translation (Kim & Burns, 2011). Kim (2011) reported on using metafunction to provide an alternative assessment framework to the prescriptivist ones engaged by the Australian governing translation qualification body NAATI, National Australian Accreditation of Translators and Interpreters. She applied her interpretation of translation errors by metafunction in both assessing translations, as well as in training translators. The results of the first provide a lucid and meaningful approach to explaining how different translations capture or fail to capture the original meaning in their Source Texts. The results of the latter are given in the form of a delivery of student reflections on the process of translating with conscious reference to metafunction. While the second is quite subjective, it nevertheless provides instructive feedback on the impact of metafunctional perspective on translation. It also shows that the metalanguage of SFL is able to be taught and taken up by tertiary students within a single semester. To a translator, or indeed to a translation client, both of whom have various things at stake in the success of the process, translation shift might represent a lacuna in communication in combination with whatever follows on from such. However, to the one interested in how linguistic cultures differ, these shifts are potential gems in a minefield of conceptual divergence.

The texts were translated using a model of quality control introduced to me by Mira Kim in 2011. Two teams, each consisting of two translators with their dominant language being the alternative to their partner were engaged to translate and check two of the ST Expounding texts and two of the ST Reporting texts, in both directions. Thus, for example, I was paired with a KL1 speaker, while my own L1 is English. The second pair, likewise, consisted of one KL1 and one EL1. Each text underwent a process of translation and checking drafts, where the L1 provided an initial translation into their L1, while the L2 translator gave feedback and provided checks on that translation. The L1 then made adjustments in response to the feedback in order to provide a final version. In addition, I provided editing of the second team's translations based on musical knowledge. These teams of near-bilingual pairs, having complementary strengths in either language, conducted the translations and checks before the analysis was done. As a participant translator, I was the Korean-English translator (and English-Korean checker) for one of the pairs. I also did some editing for the second team, based largely on (mis)interpretations of musical concepts. None of the translators have official translation qualifications and this was important, as the objective was to observe those features of ideational meanings that proved most problematic in re-construal into the other language to the untrained eye.

The translated texts were only analysed after the original texts. Once the translations were finalised, then analysis began on the source texts: the purpose of this was to avoid influence on the resource selections, based on intimate knowledge of the ideational results for the STs. This is particularly true, given that I was involved in the translation process. The same ideational analyses that were conducted on the Source Texts were also done for the Target Texts. Where both experiential and logical analyses were done for the English Target Translations, only logical analysis was done for the Korean Target Translation. The chief reason was that it was clear that the project had expanded beyond saturation point – there was already abundant data in the analysis of the comparable corpus and the ETT parallel corpus.

Now that the methodology has been reasoned and the procedure outlined, we can begin to look at the Findings and potential research contributions from this approach.

5. RESEARCH CONTRIBUTIONS, PART I: EXPERIENCE

The following three chapters discuss the findings from the analysis of ideational meanings in English, Korean and KE translated language in Expounding and Reporting registers. The present chapter covers findings for both languages for experiential meaning (Part I), based on structural evidence in the data, both as prototypes and more hidden reactances evidencing cryptotypes. The concept of axial reasoning is brought to the discussion in proposing and elaborating on systemic resources in both languages, through systems networks that emerge from the data, as well as with reference to relevant principles from existing descriptions of English and Korean. Furthermore, meanings being construed in the data are reasoned from contextual heights, for ways in which the texts that comprise the data instantiate social and cultural motifs in the domain of music.

The approach to English and Korean is somewhat different, given the different SFL histories of the two languages. English has been defined quite extensively and very nicely, so the focus here will be on the distinctive patternment of linguistic resources in socio-semiotic processes utilised in a highly specific field. For Korean, on the other hand, the priority is on applying axial reasoning to my Korean Source Text data to consider categorical possibilities, and then to compare these with the system networks proposed by Park (for experiential resources) and Choi (for logical resources). While some priority is given to the findings for Korean, this is only because of the lacuna of descriptive SFL work for that language. This also does not diminish the contributions from the analysis of English. Rather, the work in both languages is necessary to build a relative baseline for comparison. The different focus being a function of their descriptive status and the alignment of descriptive resources by field and socio-semiotic processes. This contrastive work is done in the summary sections, as well as in the commentary on discourse, where the view from below comprises patterns in the lexis and grammar. This allows some extrapolation to the musical contexts and the larger significances in terms of linguistic relativity.

The following chapter, chapter 5, takes the same approach but for logical resources in both languages (Research Contributions, Part II). Keeping in mind that the project aims to provide a contrastive description of English and Korean, it was considered more important to stage the discussion by metafunction, rather than by language. In this way, the relativity of the linguistic accounts (experiential and logical profiles) can be kept in focus, allowing more immediate comparisons between their accretive collaboration

towards thinking, talking and going about music in the two languages. Chapter 7 presents the findings for the Korean to English (KE) translations, which were also subject to ideational analyses, but with the comparison being between habitual ideational resources in the Source Language descriptions – that is, as a contrast to patterns in both English and Korean. This will be dealt with in Part III of the research contributions.

5.1. Construing experience in language

As mentioned in the Literature Review and Methodology chapters, language is believed to mirror reality semiotically, with Transitivity encoding experience as quanta of change in the flow of events (Halliday, 1971; Martin et al., 2010, p.98). English engages five general categories of processes for representing possible types of semiotic construal of real events: material, relational (including existential), verbal, mental and behavioural. These have attendant participant types, so that these are implicated in the relevant process systems. The other major resource is the system of circumstantiation, which provides the means for expanding background information attendant on the event construed in the clause. Participation and circumstantiation were engaged as additional resources in understanding and depicting the environments of the particular process types, however, these are not the focus of descriptive efforts at the level. Where relevant, interpersonal and textual metafunctions have also been drawn on, particularly in exposing cryptotypic categories. Likewise, resources used below the clause in construing Intransitivity/ Agency will be used in reasoning about the features of Transitivity, such as exploring boundaries between process participants, such as Goal and Scope. While the descriptive outcomes concern processes in the transitivity of the clause, no clue is considered invaluable in reasoning about how the 1,031 clauses in the data *encode* reality, including both prototype evidence and cryptotype reactances and collaborations in meanings being construed.

From an alternative orientation, the grammar of the clause is a mirror of contextual realities extrinsic to text. As Halliday points out, there is a metaphorical relation between the two (1981). This is really no surprise, given that language is a semiotic system, mediating the world or experience (both of the individual and the social) through symbolism. Matthiessen goes further to explain the mapping of language on to context and culture on to lexicogrammar, through shunting between instances and potentials:

The task in registerial cartography is thus to map out a region of semantic space in such a way that the features of this region reflect the diversification of context into institutions and, within these, situation types. Thus registerial cartography needs to be based on considerations of context, which makes excellent sense. At the instance pole of the cline of instantiation, we characterize text by referring to context of situation – a text is language functioning in a situation (see e.g Halliday and Hasan 1976). As we move further up the cline of instantiation, we group the texts that are alike in crucial respects into text types, characterizing a text type as language functioning in a situation type. And if we start from the potential pole of the cline, we relate the semantic system to the context of culture, and if we move down the cline of instantiation, we can identify semantic subsystems or registers within subcultures or institutional domains, characterizing a register as language functioning in an institutional domain. (Matthiessen, 2015, p.5)

Thus, from an alternative orientation to the data, the communicative contexts of Expounding and Reporting in the domain of music *decode* Transitivity in those 1,031 clauses. Such an analysis is provided in the Discourse Summary sections at the end of each of the Research Contributions chapters. The discourses in the text represents language at the content plane of context, and thus an analysis of Field (in this case), Tenor and Mode comprise the perspective from above, as registers. The two angles are complementary and therefore both necessary in this Malinowskian inspired approach to exploring the Linguistic Relativity Principle.

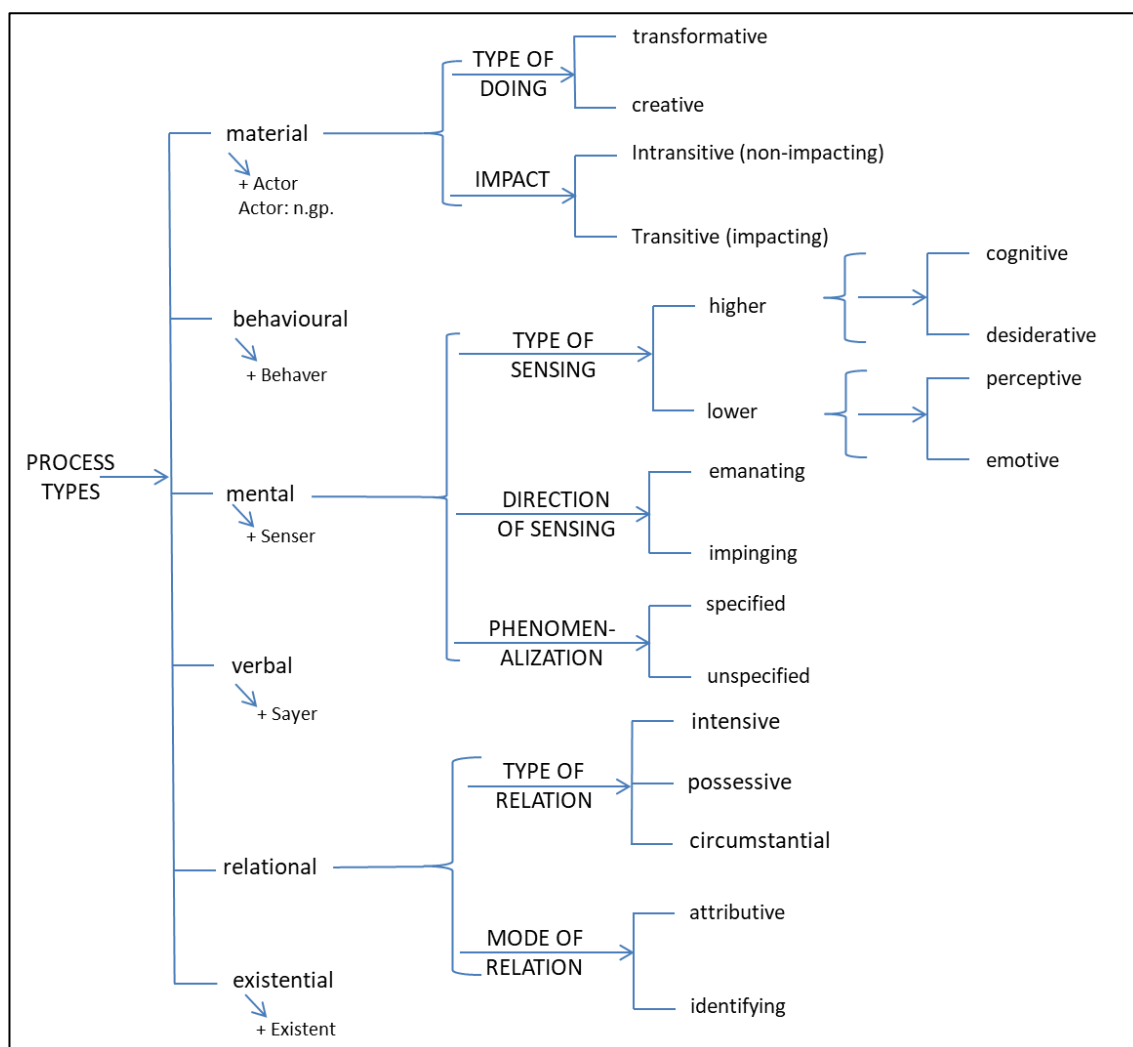
5.2. Describing the English linguistic experience

The findings in this section are based on those phenomena which arose as peculiar features of English experiential meaning, in terms of structure, system and discourse patterns. It also engages existing knowledge of the experiential and logical systems of English (Halliday & Matthiessen, 2009; Martin, Painter & Matthiessen, 2010; Halliday & Matthiessen, 2014). Given the number of cases of the primary processes of material, mental and relating types, the experiential analyses sections are organised around these three general types (Davidse, 1999, p.20; also Martin et al, 2010), first for English and then for Korean. This also suits the logic desired here for representation of the external world, the internal world and the semiotic relations made between the two.

A number of processes, especially in the Expounding texts, were borderline between categories in terms of their function, form and the meanings they expressed. In addition,

some of the texts incorporated different forms of metaphorical representations of processes. This required reconsidering how think about various uses of different process types, participants in those processes and circumstances impingent upon them, within the parameters of the localised co-text. In addition to the trinocular persoective, multiple resources were engaged to assist the analyses. The following system network of process types, Figure 5.1, provided in Halliday & Matthiessen (2014, pp.355), offers a set of coordinates for referencing the descriptive work here. That is, the discussion below will trace this network through three major types of resources: material (and behavioural); semiotic (mental and verbal); and relational (including identifying, attributive and existential).

Figure 5.1 The system of process types in English



5.2.1. Material and behavioural habitual resources in English

Rather than reproducing the more detailed system network for material processes, please refer to that given in the previous chapter (Figure 4.1 in section 4.1.2). This section specifically investigates the system of TYPES OF DOING, and thus is divided into material: creative and material: transformative processes. A table of resources analysed from the data as generally fitting these two kinds has been provided at the end of the section.

Creative material processes are the chief resource in the grammar used in representing events in the external world and this can be done as processes of evolving/emerging or disappearing/ ceasing. In the unfolding of the event, it is either the Actor that emerges or devolves in an intransitive clause, or the Goal in a transitive clause (Halliday & Matthiessen, 2014, p.231).

In expounding and reporting on musical situations, one particular kind of creative process has semantic shadings between creativity and transformative types. These concerned giving performances and renditions of certain composer's works, as *interpret*, *play*, *perform*, *present*. In a transformative interpretation, the performance is analysed as a Scoping clause, such as *playing the piano*. In a creative interpretation, it represents a reinvention, or a recreation, almost as a new composition. This is particularly relevant in the case of performing older works, for which notation conventions for highly differentiating articulations, for example, were not standardised; with pieces composed by musicians with either inconsistent habits, being less prone to elaborate how a piece was to be played or indeed concerned with alternative interpretations. In his lecture, *Knowing the Score*, Bilson talks about the multiplicity of ways of interpreting a musical text, which is very subjective despite the precision of western notation. He compares this subjectivity in musical interpretation with a linguistic example. For the comment, "I cannot recommend Mr X highly enough" offered by a referee 'recommending' a former subaltern (Bilson, 2016), the ambiguity lies in the focus of recommendation: inability of language to match the adequacy of the Target of recommendation for the job; or, the inadequacy of the Target to be recommended. It is the same way with these material processes, both interpretations of *performing*, *presenting*, *providing*, *playing* a musical piece (as a creative act or one of mimesis) could apply. Reasoning on the particular analyses applied in my data referred to interpersonal appraisal, evidentiality, and cumulative meanings in surrounding text to make these judgements. So, an example of the creative: specific type were more like *confer in, in different countries in Europe*

*composers began developing a consciously national tradition, drawing upon folk music historical or legendary figures or other devices to **confer** local colour and individuality* (E3). Whereas for the transformative: scoping kind, it was more like *play* in, *it was the first time I had been able to **play** every note Mozart had written he explained* (EST_R4). In most cases, in consultation with the surrounding text, these were often classified as creative. Interestingly, this same phenomenon of performance as innovation occurred in the Korean texts. However, because of the nature of sanjo and changjak kukak as improvisational genres, this was easier to justify as creative. In terms of sanjo, the measure of ‘scattered melodies’ is not in its accuracy to an original, but in its interpretive distinction; while in Changjak kukak, its aesthetic is in innovative reinterpretation of traditional forms and modes using western, modern or other devices and techniques.

Table 5.1 Creative processes used in musical texts in English

Creative	Intransitive	Transitive
general	spring up, start with, emerge, bring out, born	
	change, derive, grow, come	
		build, make, create, produce, find, use, plan
specific		launch, cultivate, initiate, write, experiment with, engineer, provide for, manufacture, compose, introduce, arrange, resurrect, devise, constructing, release, perform, record, present, read

The most common creative processes across all texts were *make*, *produce*, *write*, *create* and *compose*, with all of these occurring more in the Expounding texts than in Reporting kinds. This was perhaps more a reflection of the total clause count in the two text types (512 and 169 clauses, respectively), increasing the potential incidence of all process types. There were a few specific uses such as *record albums*, *manufacture (period) instruments*, *engineering Erard action*, *arranged in a chromatic configuration*.

Finally, there were less congruent creative processes, such as *cultivate* in, *Romantic orchestration **cultivated** in Wagner a rich smooth sensuous blend...* (EST_E3). Here it is used in a sense of nurturing, which in itself is congruent with creation, but the subject granted responsibility in the clause is an activity associated with the Spirit of an Age, *Romantic orchestration*; and *make*, which is enacted by a country in, *Britain... made its greatest contribution to Romanticism* (EST_E3). Another common metaphorical construal of transformativity in the data was in the depiction of motion. In describing the fortepiano, for example, Bilson talks about *tenor strings **crossing over** bass strings* and

soundboard grains running from treble front to bass rear in EST_E2. In these cases, the enhancing construal of motion is attributed to inanimate Actors. This can be contrasted with uses of the same processes, but in more congruent ways, with human actors, such as in *Steinway crossed the strings back in the 1860s*. another way in which metaphor was used was in the synaesthetic replacement of a concrete result with an abstract one, such as *attenuate*, in *The padding on the hammers attenuates the highest overtones of the metal strings*. The term *attenuate* is a useful one in the musical domain, meaning to reduce the value, force, effect, and can be used to describe a reduction in volume. In this particular instance (in EST_E1), the *padding on the hammers* (themselves inanimate Actors, just as an aside) reduce the force of the hammer action on the strings, but by implication reduces the sharpness in sound quality. Thus, a decision needed to be made as to whether *attenuate* referred to the sound quality, inferring attenuation of the abstract range of sound quality; or whether to code it as exterior/ interior, with its chief semantic domain being the function of striking the strings with an attenuation of force. Either interpretation remain within the realm of elaborating, so it is perhaps not an important distinction, but it may be of particular relevance in the description of semiotically representing sound for the domain of music. Another case is found for example with *silences* in, *the blue felt silences any unwanted overtones*. However, in this case, the result of attenuation is realised in the following infinitive clause, *to produce a strong, yet not overly bright tone*. Thus, as can be seen in the table of resources below, this was coded as transformative: elaborating: amount.

Table 5.1 above sets out the material creative processes identified in such ways in the English corpus; while Table 5.2 below sets out the material: transformative types. Also shown are Behavioural types, in the interests of completion.

Table 5.2 Transformative processes used in musical discourses in English

Transformative	Sub-type	Intransitive	Transitive
elaborating	state	do	experiment with, change, blend
	make-up		do away with
	size		
	amount	increase, diminish, attenuate, silences	
	sound	recede	transform
	exterior (cover)		top off
	interior		restore, convert
	contact		strike, depress
	arperture	drop	
	operation	study, practice, teach, labour	control, operate, execute, moderate
		play, use, do (teach), use, give, perform, deliver, present	
extending	possession	learn (do), vie, confer, extend, bequeath, award, garner, major in, gain (degrees), complete, take home,	supersede, provide, support, prepare, contribute to, encourage, give, distribute, complete, hire, work with
		die out, cut off, achieve, rob, replace, sell, concede, weaken, give way to, drop	
	accompaniment	go, attend, conclude with, collaborate with, reunite, cap with, join, meet	
enhancing	motion: manner	vibrate, fling up, follow, tend towards, tour	
	motion: place	come, go	bring, take
		position, encase, glue, service, loop around, get back to, run, continue, spend (time),	press down on, cross over, drop
Behavioural		respond	

The lexeme *use* was deployed fairly extensively in transformative types, crossing between sub-types depending on whether it was part of an operation impacting on a Goal (as in, *the hammers are used to attenuate the highest tones*) or in the creative example above (Table 5.2), where it was used with a Scope, as in, *Mr Lupu was **using** the wrong instrument and firstly, why not **use** the best instrument available?* (both from EST_E2). Furthermore, the verb was used to realise relational processes of symbolism, meaning something more like ‘take to stand for’, in, *By 1860, the date we are **using** as the beginning of the era of the modern piano*. Verbs expressing different kinds of change were also used across different sub-types, including in transitive as well as intransitive sub-types, as in the following examples:

e.g. 5.1 (a) Elaborating: sound

||| The cross-strung recipe gives a powerful but rather murky base || and *transforms*, for example, many of Beethoven's thick bases into something vastly different [[from what he heard]] |||

e.g. 5.1 (b) Elaborating: state

||| We know that || both Mozart and Verdi *changed* arias || to adapt to the voice of a new singer |||

||| Beethoven *changed* his style of piano writing, often drastically || as the instrument changed || and became larger |||

||| Some makers try their best to make exact copies of surviving instruments in museum collections || some create their own designs [[based on historical principles]] || and some try to *blend* the two approaches |||

e.g. 5.1 (c) Elaborating: interior

Since the 1980's, all pianos [[known to me (certainly Bechstein and Bosendorfer, Yamaha and Kawai)]] *have converted* to the Steinway-type actions |||

This multivalency of the term use and other general verbs is perhaps a function of its openness.

Distinctions between *study/teach* and *learn* were made based on the nature of change brought about in the participant. I have classified the first binary as elaborating: operative, because they capture different sides of a deliberate act of improving (self or others). Thus, *deliver a lecture* and *practice on an electronic keyboard* would both fall into the operating category. However, *learn* is possibly more behavioural, since it infers an internalised extension of knowledge or experience.

Some degree of idiosyncrasy was noted in the writing styles of each of the authors of the texts in the data. In general, more peculiar language was noted in the expounding texts (as in the use of inanimate objects entering processes of motion as the Actor described above), which occurred in the description of fortepianos in EST_E1. Bilson (in EST_E2), was responsible for all uses of the term *execute* in the data to realise processes grading attempts, as in 'attempt to do' in the analogy between driving a dangerous road, *If we need to execute the hairpin curves in the Swiss Alps...* and trying to play a challenging musical technique, in, *But before trying to execute Mozart's clear articulatory*

inflections... (both from EST_E2). Thus, the frequency of his use of this term is perhaps a result of its rhetorical function, rather than idelect.

Finally, there were a limited number of behavioural processes in the English texts. This sub-type crosses the border area between material and mental projecting type processes, since they express internal states that are enacted, for example an emanating process realised by the verb, *responds*, in:

||| In contrast, a hammered chordophone such as a dulcimer *responds* dynamically to the amount of energy || being applied to its string courses resulting in a wide dynamic range |||

In this example, the *dulcimer* is the Behaver, and the process realizes a physiological reaction (that is graded as ‘dynamically’) to energy applied to it externally, which is the Behaviour. The Behaviour thus is an embedded (elaborated) nominalisation of a quite material process, and so the behaviour expressed here is close to material in nature. Other examples include *absorb* (E1), the metaphor *pick up the gauntlet* (as in, take up the challenge), *refuse to play* (both from E2), *welcome*, *tend to manifest* (both in E3) and *listened to* (R2). In all of these, *listened to* in R2 was the closest one to a mental process, while *welcome* is near a verbal process. Thus, the remaining five have been included in counts with material processes.

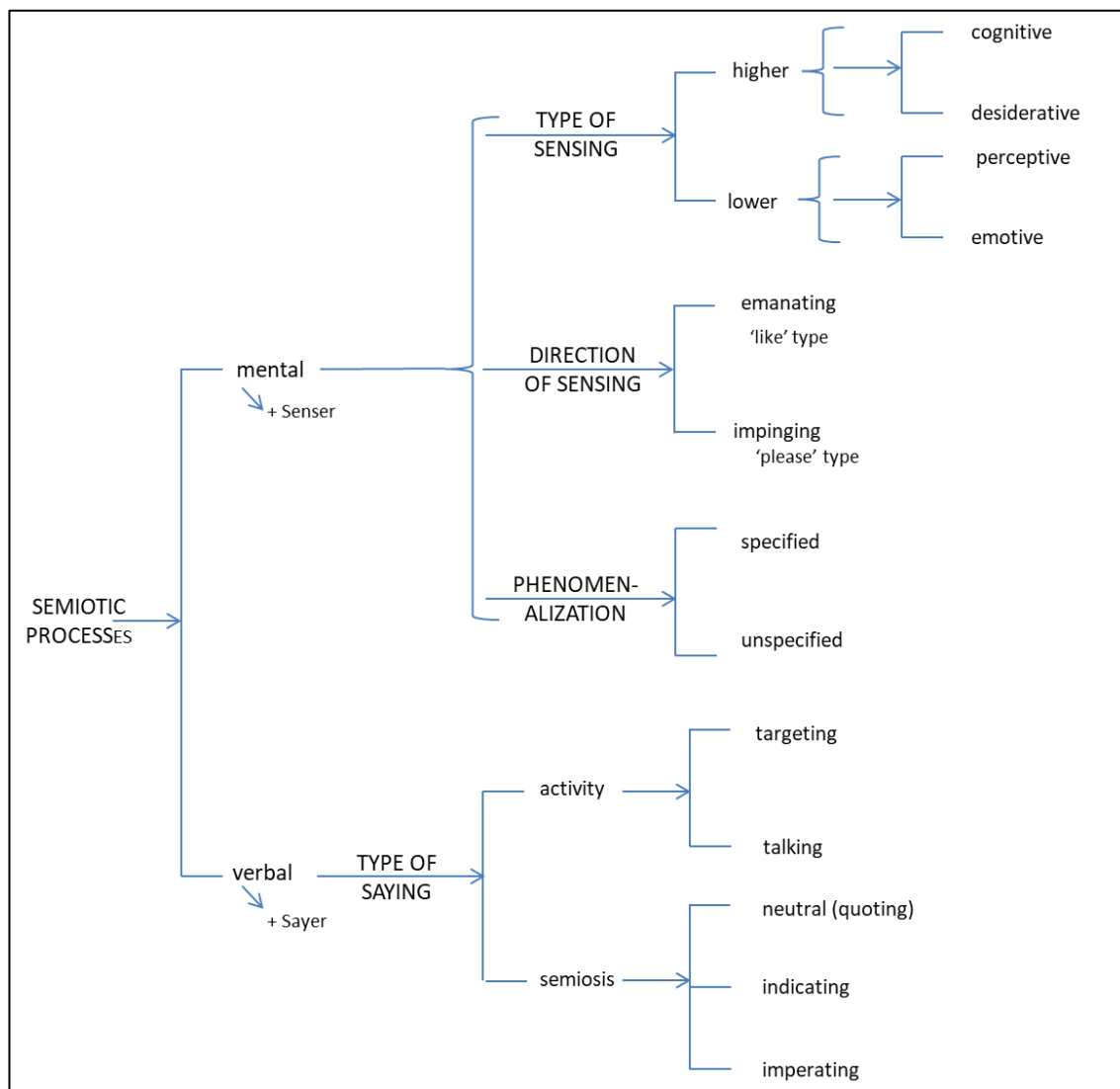
This leads nicely to the discussion of more semiotic processes in the construal of musical contexts of situation.

5.2.2. Semiotic habitual resources in English: mental and verbal processes

The projecting processes in English were generally of the mental or verbal types, with a few occurrences of the relational: intensive subtypes of assignment (neutral, elaborating and projection), as in *called*, *confirm (that)* and *prove*. Also projecting in nature were act and fact clauses, however, as they are not ranked clauses but are rather embedded, then these were not counted in the clause rank observations of projecting clauses. Nevertheless, they are an important resource in the grammar, having functions to expand nominal groups, rather than being projected by projecting clauses. Categorising projection as either hypotaxis or embedding in English has been disputed within SFL, with Matthiessen describing it as hypotaxis (Halliday & Matthiessen, 2014), while Martin has offered that it is embedding (Martin, 2018). This study considers a projecting clause as hypotactic wherever it expands anything said, thought or felt (perceived) and the projecting element is a clause. The following system network in Figure 5.2 will help guide the discussion, which will proceed according to TYPE OF SENSING and DIRECTION OF SENSING

for mental processes, followed by TYPE OF SAYING as activity and semiosis for verbal processes. The diagram has been compiled and summarised from Halliday & Matthiessen, 2014, pp.258, 305.

Figure 5.2 Systems of semiotic processes in English



5.2.2.1. Semiosis as mental resources in English

English divides semiotic responsibility in mental clauses between higher and lower modes of meaning. In the higher abstractions of *cognition* and *desideration*, participation may take the role of facts (realised below the clause with nominal groups, with a fact as qualifier), or ideas. These facts and ideas construe one kind of Phenomenon. However, lower mental processes of *perception* or *emotion* might realise Phenomenalization as an act (generally realised with an embedded clause), as a macro- or metaphenomenon. These four basic kinds of sensing “differ with respect to phenomenality, directionality, gradability, potentiality and ability to serve as metaphors of modality” (Halliday &

Matthiessen, 2014, p.256). The following Table 5.3 sets up a paradigm between type of sensing and directionality; Phenomena are added to the resources in parentheses to show the immediate clause environments from which they were analysed (blue italics is used to highlight the actual processes). These are further divided according to the text type (T.T) they occurred in, as Expounding (E) and Reporting (R), and all cases of mental processes found in the English Source Text corpus are shown here.

Table 5.3 Mental processes used in musical discourses in English

Type of sensing	T.T	Directionality	
		Emanating (like)	Impinging (please)
cognitive	E	(we) <i>continue to accept</i> (the former), (whoever knows no foreign language) <i>will never truly understand</i> (his own), <i>how many of you know</i> (who built~), (modern-day pianists) <i>will have to begin to appreciate</i> (the affettuoso beauty of~), (those) <i>believe</i> (that~), think, (though the movement) <i>is held</i> (to have run its course), (HIP) <i>has made</i> musicians <i>reconsider</i> , (when HIP practices) <i>are taken into account</i> , (Beethoven) <i>is not universally regarded</i> (as~), (we) <i>know</i> (it), <i>to realise</i> (that~), dream, predict, remember,	<i>provoke</i>
	R	(Christoff Wolff~) <i>examining</i> (the revisions of the Rondo~), <i>considering</i> (the fact that~; evidence such as ~), (many listeners) <i>consider</i> (it an alternative~), (the paper) <i>examined</i> (many sets of six~), (some performance practices) <i>taken for granted</i> (today), <i>do we really know</i> (how to read the notation~)	
desiderative	E	(pianists) <i>will want to hear</i> (more of them), <i>had</i> he <i>taken heed</i> , (how many more) <i>do we need</i>	
perceptive	E	<i>Did</i> Beethoven <i>ever see</i> (one), (seem incongruous) <i>to hear</i> (a Medieval mass performed~), <i>having once discovered</i> (the tone colours~), (~composers) <i>found</i> (more instinctively sympathetic), <i>to find out</i> (more about what it means~), (it proved a revolution) <i>to see</i> (how~), (one) <i>will find</i> (no recording of~), <i>see</i> (malcolmbilson.com), (another example) <i>can be found</i> (in the first movement of~), (you) <i>will invariably hear exactly</i> (what is~), (I) <i>have never heard</i> (anything save~), (he) <i>found</i> (it strange to have~), <i>see</i> (malcolmbilson.com), <i>see</i> (first detail image), (an 1824 Graf) <i>is heard</i> , (~ bridges) <i>can be seen</i> , <i>see</i> (fourth detail image), <i>see</i> (the entry for piano~), <i>compare</i>	(I) <i>am greeted</i> (by an awkward silence), (let's) <i>look at</i> , (these attributes) <i>read and listen to</i> , <i>sound</i> ,
	R	(one) <i>hopes</i> (that~), (how revolutionary these works) <i>must have sounded</i> (in their time)	(the instrument) <i>bowled</i> Bilson <i>over musically</i>
emotive	E	(I) <i>find</i> (it quite exhilarating) (I) <i>love</i> (diversity), (I) <i>deplore</i> (uniformity)	(Beethoven's interpretations) <i>have been inspired</i> (by~), <i>encouraging</i> (them), (Beethoven) <i>delighted</i> Rousseau's Romantic admirers)

The number of verbs realising desiderative and emotive processes in the texts were comparatively minimal, but where they did occur, they tended to be in Expounding texts, with emotive configured through the impinging ‘please’ type. Beethoven, for example, induced all of the Phenomena sensed in emotive events construed in the data. Furthermore, Bilson is again responsible for a single category of process types, in this instance, the emotive: like type. He does within a short span of text:

e.g. 5.2, E2, clauses 79–82:

||| I *find* this quite exhilarating ||| The later piano brings out different reactions in me to the music || and contributes much || when I go back and play it on the Walter ||| I *love* diversity || I *deplore* uniformity || and I am certainly not a purist ||| It is clear || that the greatest pianists of the past 100 years <<whose Beethoven interpretations *have been inspired* by the particular qualities of the Steinway-type piano>> have contributed a great deal to our perception of these works |||

In the first clause in example 5.2 (clause 79), the normally perceptive sense of *find* as in discovery is coded as emotive because the finding relates to a highly charged emotive state of exhilaration. Along a similar vein, the relational: circumstance process of causality is one which results in emotional response, as different reactions. Together with love and deplore, this clause creates a prosody of feeling. It is used towards the end of E2 (which has 99 clause complexes in total), as Bilson has finished making his most persuasive points in favour of playing musical works on the instruments they were composed on. The interpersonal metaphor, *it is clear* (in clause 82.1) collaborates in this interpretation of Bilson having made his point. The outburst of emotions seems to come from having reached a safe place in his position and transitioning from discursive reasoning to supplying new and more detailed information on the field of period instruments.

While there were many instances of perceptive types, such use was monopolised by a few productive general verbs realising these processes. For example, the processes *see*, *hear* and *find* were the most common of all the mental processes in the Expounding texts. By contrast, greater lexical density, intensity and diversity of verbs were used to realise emotive and cognitive processes, infusing senses of manner, with *deplore*, *inspire* (emotive: like and please sub-types respectively) *accept*, *appreciate*, *reconsider*, *examine*, *provoke* (for cognitive types of sensing; with the last of the ‘please’ impinging subtype). An innovative recruitment of a (typically) material process to construe cognition in

EST_E3 was the concrete action of *hold* used in terms of containing an idea, grasping a point, in the clause complex:

e.g. 5.3:

||| Though the movement is conveniently *held* [[to have run its course by the outbreak of the First World War]] it has bequeathed much to subsequent composers || to that extent it is still with us |||

This is not uncommon in English use, and it shows that abstraction through metaphor is a common feature in both material and mental processes when construing musical domains. Here, verbal groups aligned with concrete actions, habits and events are engaged in construing the internal world of consciousness and emotion. This is what Matthiessen refers to as the semogenic potential of language, construing abstract experiences through more physically accessible resources (2015). Other metaphorical uses for cognitive processes include: *take account of*, *accept*, *bowl over*. The compound phrase *read and listen to*, comprising a (possibly) [material: creative: specific + mental: perceptive: like], collaborates in an overall mental sense of *discover*, *find out*, as in *Read and listen for yourself*.

Where mental clauses were projecting, as in the cognitive or desiderative types, the projection was only projected hypotactically in the English Source Texts. The perceptive and emotive types did not involve any projection at all. The order of abundance of mental types in the data was cognitive ^ perceptive ^ emotive ^ desiderative (more about this is detailed in the discourse summaries section 5.2.3 below).

5.2.2.2. Semiosis as verbal processes in English

Overall, the contribution of verbal processes to the corpus was relatively low, at just 6.07% with 41 clauses only. The following table sets out the unique instances of verbal processes in English corpus. All other cases were repetitions of the same verbs realising verbal process, with the most common ones being *say*, *suggest*, *discuss*.

Table 5.4 Verbal processes used in musical discourses in English

Type	Sub-type	
activity	targeting	urge, commemorate
	talking	discuss, give
semiosis	quoting	say, answer, tell
	indicating	picture, introduce, explain, muse, suggest, outline, express, lead, claim
	imperating	stress

Many verbal processes were often part way between verbal and relational, having symbolic sense of indicating or pointing to something else, such as uses of, *give* (a talk, presentation), *picture*(d in the gallery), *Malcolm Bilson stressed that~*, *present* (a paper, as a presentation).

There was quite a lot of direct (hence, paratactic) quotation through verbal processes, particularly in the reporting text types. There were a number of cases where direct quotation was given, but without projecting clauses at all, and a few for which the projecting clause applied to strings of direct quotations. In the latter, the projecting clause was applied to the one seemingly without a projecting clause by implication through juxtaposition with a previous quotation, and some also inferred projection through associations indicated with extending conjunctions, such as *and* and *or*.

The Reporting texts in English actually had more reporting than quotation, as in *Wolff suggested that this movement's separate Köchel number be dropped...* (EST_R1). However, there was a strong emphasis on verbal semiosis, where metaphorical signs of projection featured strongly in the data, such as *emphasise*, *stress*, *greet*, *dedicate*. This was very common across Reporting text 1, which used words such as *give* and *present* in depicting oral presentations given during the Bilson Festschrift. No instances of projection occurred in the Reporting texts of the sub-type inventorying.

5.2.3. Relational and existential habitual resources in English

Among the relational processes, there were three key types: identifying, attributive and existential. Both identifying and attributive co-select for TYPE OF RELATION: intensive, possessive and circumstantial.

Relational processes represent the most abundant type of process in both the Expounding and Reporting texts. It is through these types that phasing, gradability and other resources for intersubjective modulation below the clause. Thus, simply for E3, we have for identifying: intensive processes: *came to mean, needed to describe, could play a crucial role*; for identifying possessive sub-types: *could include, could be grafted on to*; and circumstantial: *could give rise to*. Other grading resources are prolific in attributive types, with intensive: *be often more, be primarily, are at least as, is clearly, is more intrinsically*; and for possessive: *have a stronger overtone*.

As mentioned in the SFL literature (Webster, 2003; Martin et al., 2010), only the identifying types were reversible, so that these could occur in combinations of (Identified/Identifier and Token/Value) in active voice and two combinations in passive/causative/ resultative voice. The following table (adapted from Halliday & Matthiessen, 2014, p.282) sets out the different functions of the possible combinations, which imply Given/New and Voice marking:

Table 5.5 Relational identifying paradigms specifying voice and theme marking

1)	Unmarked voice: operative		
Unmarked information	Sam	is	the composer
	Identified/Token	process: active	Identifier/Value
	Subject		Complement
3)	Marked voice: receptive		
Unmarked information	Kim	is/represented by	the tone deaf one
	Identified/Value	process: passive	Identifier/Token
	Subject		Complement
2)	Unmarked voice: operative		
Marked information	The tone deaf one	is	Kim
	Identifier/Token	process: active	Identified/Value
	Subject		Complement
4)	Marked voice: receptive		
Marked information	the composer	is/represented by	Sam
	Identifier/Value	process: passive	Identified/Token
	Subject		Complement

It is worth exploring these a little further, especially given the abundance of relational processes across all of the texts. The most common configuration was for unmarked voice and information; and secondarily for marked voice/unmarked new, as the examples below illustrate (both from EST_E1):

e.g. 5.4 (a)		
Unmarked voice/unmarked new		
2	Identifier/Token ^ Identifier/Value	It is the immediate precursor of the modern-day piano
e.g. 5.4 (b):		
Marked voice/unmarked new		
46.1	Identifier/Value ^ Identifier/Token	From Lebert's time to the present, the Steinway-type piano has been the standard

However, there was a surprising degree of clauses having marked voice and information. This is interesting in the light that this is a comparatively rare configuration. This occurred across the texts, in my data, particularly in the Expounding type (it also occurred relatively frequently across the texts in the parallel corpus of English translations). Some examples follow:

e.g. 5.5 (a) unmarked (R2, clause 23):

||| Anyway here *is* a link |||

e.g. 5.5 (b) marked voice (E4, clause 3):

||| For many years this approach *was applied* primarily to music [[composed before 1750]] from the Medieval Renaissance and Baroque eras] |||

e.g. 5.5 (c) marked new (E3, clause 8):

||| This was often more apparent than real || since the disciplines of Romantic music *needed to be* no less secure than those of Classicism |||

e.g. 5.5 (d) marked voice/ marked new (E1, clause 46):

||| By 1860 <<the date we are using as the beginning of the era of the modern piano>> instruments *were being made* with the Erard action, cast iron string carriers, heavy gauge steel strings, and with no bottom board for their casing |||

By contrast, and as expected from previous accounts of English, the attributive type could only possibly occur in the sequence, [Carrier^Attribute]. Attributive processes were most productive in the texts, and these were generally construed with the verb *be*, as with the copula for identifying types. Given the number of repeat incidents in the data, a table is

not provided here, however, the reader is referred to the analyses in Appendix 1 (b) for evidence of relational process construals both below and at the level of the clause.

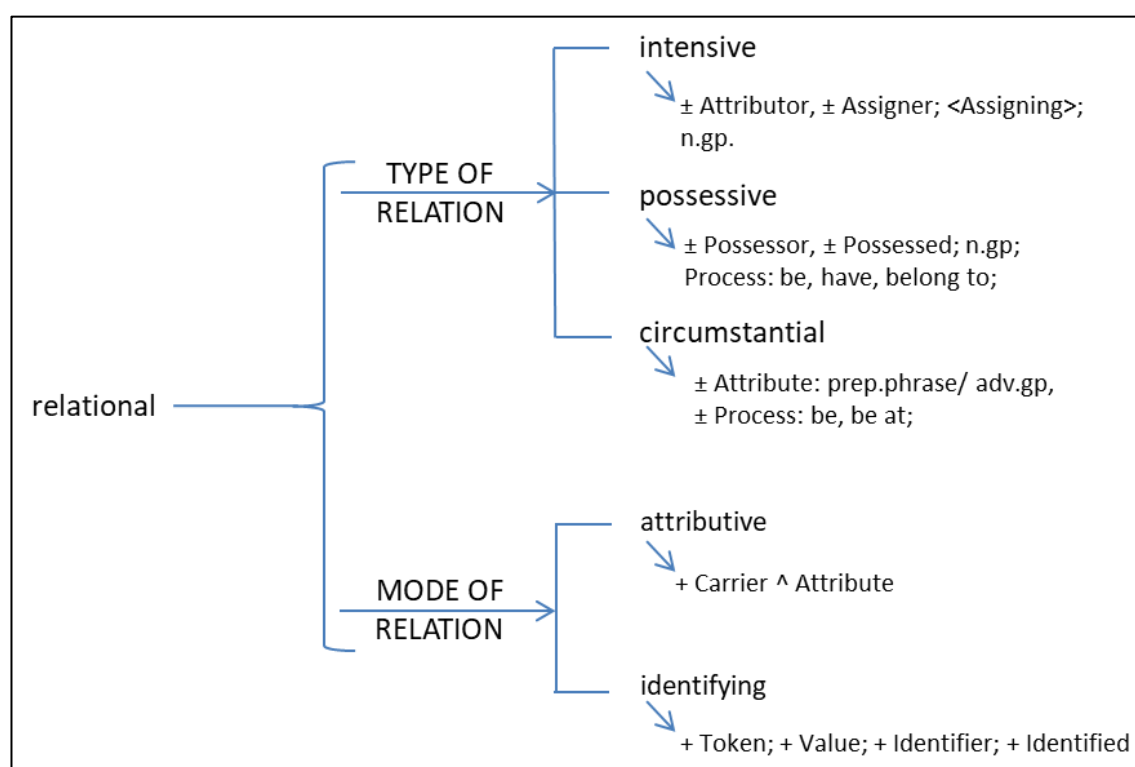
An important feature of attributive processes in the English corpus was co-selection with circumstantiation. Where circumstances were evident in attributive: intensive events, attributive also have the capacity to construe circumstance within the verbal group, or fused to the verbal group as the attributive: circumstantial type, as in, *diverging from accepted norms* (E3). While this sub-type is also a feature of the identifying type, identifying: intensive processes tend to be realised without circumstantiation. Where it was present, it tended to be limited to projecting (‘), accompaniment (+) and comparison (x). Thus, it is more particular to attributive, and in this way, the attributive is more like material processes, which also feature circumstances more than, say the mental or verbal kinds. In particular, enhancing circumstances of place, location and extent were common to both attributive and material processes, *In Germany, the Romantic movement was primarily musical* (place), *It was not until the 19th century, Opera retained its dominant position throughout the century* (extent). Now, circumstances in attributive processes also included other enhancing types, such as manner for comparison, contrast, description of means. Table 5.6 below gives examples of relational processes as” intensive – that is, without circumstantiation – (in the table, these are represented in the left column as ATT/ID: intensive); construal of circumstances in intensive clauses ([ATT + circ, e.g]); and fusion of circumstance with the relating process (Attribute/ID: circumstance):

Table 5.6 Construing circumstances in relational processes

	Expounding	Reporting
ATT: intensive	e.g., <i>Historically Informed Performance is a much-debated term.</i>	e.g. <i>Does that seem outrageous?</i>
[ATT + circ]	e.g. <i>There are many ideas of what HIP consists of.</i>	e.g. <i>and perhaps they are better than you might expect</i>
ATT: circumstance	e.g. <i>where it comes into firm contact with the top of the soundboard bridge</i>	e.g. <i>The repertoire ranged from the 1780s to the 1830s</i>
ID: intensive	e.g. <i>The most important element of historical performance is the musical style.</i>	e.g. <i>this celebratory week marked a mere nominal change</i>
[ID + circ]	e.g. <i>which repeats with every successive octave</i>	e.g. <i>A sequel to Bilson's Beethoven project in 1994, this festival involved all of Bilson's students</i>
ID: circumstance	e.g. <i>which is ideally based on knowledge of primary sources...</i>	e.g. <i>set compellingly to a backdrop of several of John Field's Nocturnes</i>

While it was difficult to find identifying types with circumstances, attributive types were very common in the data. The existential types, on the other hand, generally occurred in backgrounding patterns such circumstances with oblique participants, more like those in material clauses; or also through elaborating asides. These interrupting clauses would add further clarifying, material or related matter to the information in the primary clause.

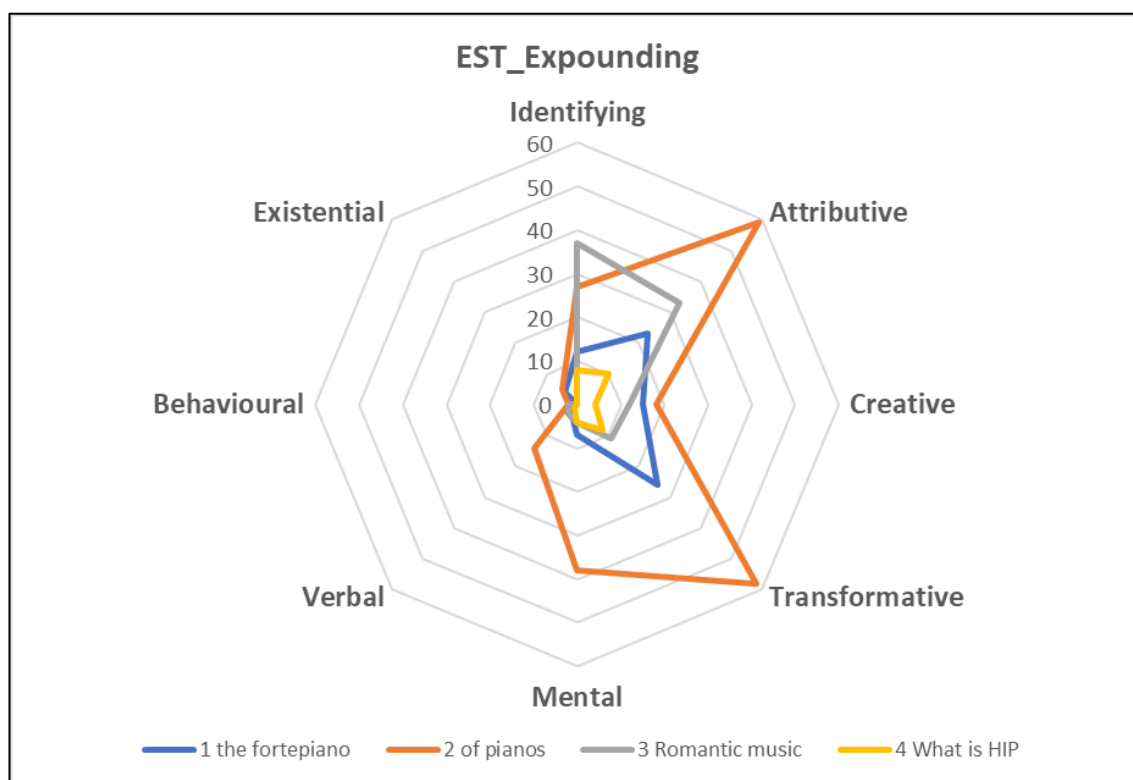
Figure 5.3 System of relational processes in English



5.2.4. Contributions of experience to discourse in English

The following graph in Figure 5.4 displays the relating, material and projecting percentages coded in the data for the complete English texts. Given the limited numbers of Behavioural and Existential clauses in the data, they have been left out of the graph. Relational clauses include identifying and attributive subtypes, while the projecting ones include both mental and verbal sub-categories. Two differences are striking between the texts types, which is that the Expounding texts have more relational processes than other types; and that the reporting texts have more projecting processes than Expounding ones. This is not surprising, given that the purpose of expounding is to relate ideas, categories and groups together, while the nature of reporting includes quoting the authority of others. The following representations show a radial spread of process types in the Expounding texts:

Figure 5.4 Experiential processes in English Expounding texts



In general, it is clear that relational: attributive and material: transformative processes contribute most to the development of the Expounding texts. As the snippets of text used throughout the description of English music experience above attest, resources collaborate towards those things that this language attends to in within certain Fields of Activity. From the discussion above, material processes are deployed metaphorically to explain the details of fortepianos, as animate beings whose parts can include relating

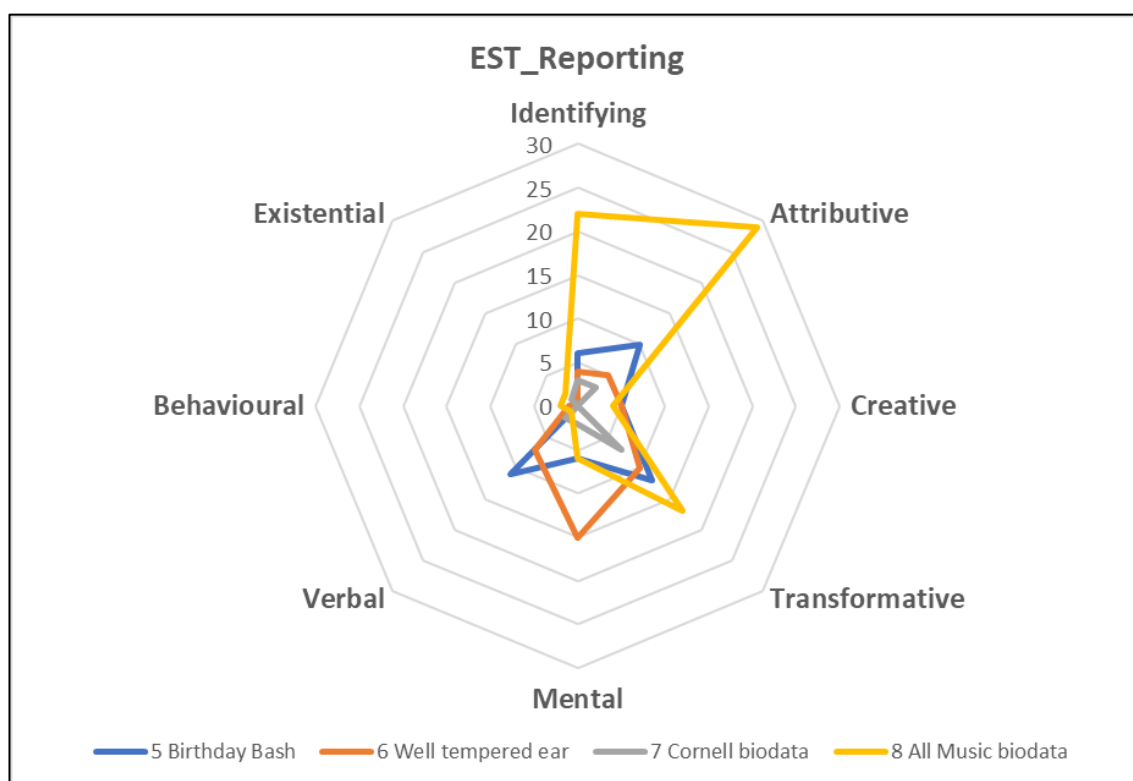
concepts, histories and categories together to expound on music engages a lot of circumstances. This is a device used in the first expounding text E1, *Fortepiano*, where the author ascribes motion to the parts of musical instruments as if they were capable of pressing down on thing, looping around them, crossing over other parts. In this way, incongruent renderings are used to describe a relatively non-abstract entity: the fortepiano. In E2, *Of pianos and fortepianos*, however, the author uses mental processes in non-congruent ways to depict more abstract domains, such as the production and diminishing of sound, as in the use of *attenuate* and *silence* in E1. And in fact mental processes on the whole were more metaphoric in their realisations of abstract experiences.

Now, relational processes seem to be the most abundant in the corpus, and this may be reflected in the fact that these processes are important in the two largest texts, E2, *Of pianos and fortepianos*, and E3, *Romanticism*. E2 uses attributive processes to categorise the diversity of musical literature and the diversity of piano-type instruments, these are then related through identifying processes to each other, contributing to Bilson's thesis that for each category of composition there is an appropriate type of instrument. By contrast, in E3, the author uses attributive processes to relate the epoch of Romanticism to certain kinds of achievement, which are attributed to various regions in Europe, such as music in Germany, politics in Italy and literature in England. Because of this traversal of space and time, circumstantial features within those processes become critical. In many cases, Attributive processes would have multiple circumstances, or be construed through circumstantial attributive processes.

Both E2 and E4, *What is HIP?*, explain the nature of performance and this is done with identifying processes with circumstances of comparison, accompaniment and concession. In fact, the two texts are highly rhetorical and highly structured towards presenting the authentic movement as one which has much to contribute to the modern world of music. As was seen in example 5.5, the author uses interpersonal metaphor and mental processes as a strategy for transitioning from persuasion to explanation. In both instances, description of historical contributions to current music scenes are important, and this brings the representations back full circle to engaging with material creative processes. Studying musical scores, delivering masterclasses, interpreting compositions populating these texts all construe processes of transformation, creation and recreation.

The following graph, Figure 5.5, shows a similar compositional trend in the Reporting texts, with relational and material processes being useful resources for construing experience. One thing needs to be pointed out in the interpretation of this graph, and that is that the ‘axis’ of process count is much smaller than that for Figure 5.4. this is a result of the lower number of clauses in the Reporting text, that were smaller overall. With that in mind, it can be seen that verbal processes and transformative material processes play a larger overall role in developing reports in English.

Figure 5.5 Experiential processes in English Reporting texts



Importantly, there seems to be a more balanced degree of relational identifying and attributive processes of construal across the Reporting texts. The texts which are fit the notion of the secondary delicacy of inventorying, R3 and R4 (*Cornell Institutional Profile* and *All Music Biodata*), employ both types in depicting the identity and achievements of the Malcolm Bilson. In terms of the material and verbal processes, one text that uses material transformative processes extensively is R2, *The Well Tempered Ear*. This text is responsible for four instances of the process *replace*, in all cases with the meaning of substitute and make redundant (see Table 5.2, transformative: extending: possession). This is surprising from the view at and around the clause, especially since the text itself is only 26 clause complexes in length. Each instance is replicated below, to give an idea of how this process contributes to the overall thesis of the text:

e.g. 5.7 (a), clause complex 1:

||| Will electric pianos eventually *replace* Steinway concert grands |||

e.g. 5.7 (b) clause complex 15:

||| He even predicted || that one day the Steinway concert grand may also become a period piano || as electronic digital pianos gradually *replace* acoustic ones |||

e.g. 5.7 (c) clause complex 26:

||| Will the electronic piano some day *replace* the acoustic pianos || the same way the Steinway concert grand *replaced* Beethoven's Broadwood fortepiano |||

These three points in the text mark strategic places where the main idea is 'stated', at the beginning of the text and reiterated at the heart of the text, as a prediction of the interviewee (Professor Malcolm Bilson) and finally in each nexus of the final complex. This gives this 'reporting' text much more of a persuasive tenor. The text itself is a report of an interview with Professor Malcolm Bilson, but in reporting the content of the interview, the author has taken on the rhetoric of the musician, who is a strong advocate for the use of the appropriate instrument for the given composition. Compare, for example, Bilson's negative appraisal of the modern Steinway piano to period instruments, which he compares as modern language is to Ur text, in example 5.8:

e.g. 5.8, from EST_E2:

Due to the slow developing tone of the Steinway model and the efficiency of the damper, the tone of the heavy beats will not recede fast enough to allow the light beats to be played weaker.

Can these things be done satisfactorily on the modern piano? I have two answers: firstly, why not use the best instrument available? If we need to execute the hairpin curves in the Swiss Alps, why take a big Mercedes limousine when Jeeps are now readily accessible? And secondly, the modern piano would probably be far more capable of executing these things were they to become part of our aesthetic vocabulary. The way we hear music must be the basis of how we play. Many of the most important modern-instrument orchestras of the world have learned much from the early music bands; we pianists would do well to follow their example. We must start with the Ur-instrument just as we must start with a good Ur-text edition, and from this beginning each will develop his or her individual artistry.

So it can be seen that the text type boundaries are flexible, and, in this case, it would appear that the opinions of the author/interviewer take on extra weight in the message, through the mouth of the interviewee. Where R2 uses verbal processes of quoting and reporting, R1, *Celebrating a fortepiano legend: Malcolm Bilson's retirement festival*, uses symbolic processes and those of Targeting and Activity. These function to present performances and presentations as verbal acts, indicating significances, and it also functions to recognise the musician at his birthday/ retirement bash.

Returning to the use of external quotation and referencing for a moment, there are a few more interesting points to be made about R2, *The Well Tempered Ear*. The title itself, as a pun on Bach's 'Well Tempered Clavier' (*Das Wohltemperierte Klavier*), this text draws a lot of external reference in to the text to collude towards the evidentiality of facts, and the authority of its claims. Verbal processes here are quite important, and as mentioned above, the author states his authority on the words of Malcolm Bilson. But he also uses external links to a recording by pianist Jenny Lin playing Schubert on an electric keyboard. The fact that she is not even using a higher quality digital piano might not be lost on some readers. So, while the view from below presents rhetorical questions as uncertainty, the view from the lexicogrammar of processes and from above via context results in just the opposite – a sure and opinionated statement about the world of the writer as one for which the Steinway will take a back seat. Such strategies are perhaps a common approach to reporting on the arts, where allusions and extrinsic references are used to build authority and present an image of a world to which one is welcomed, but credentials are expected.

5.3. Describing the Korean linguistic experience

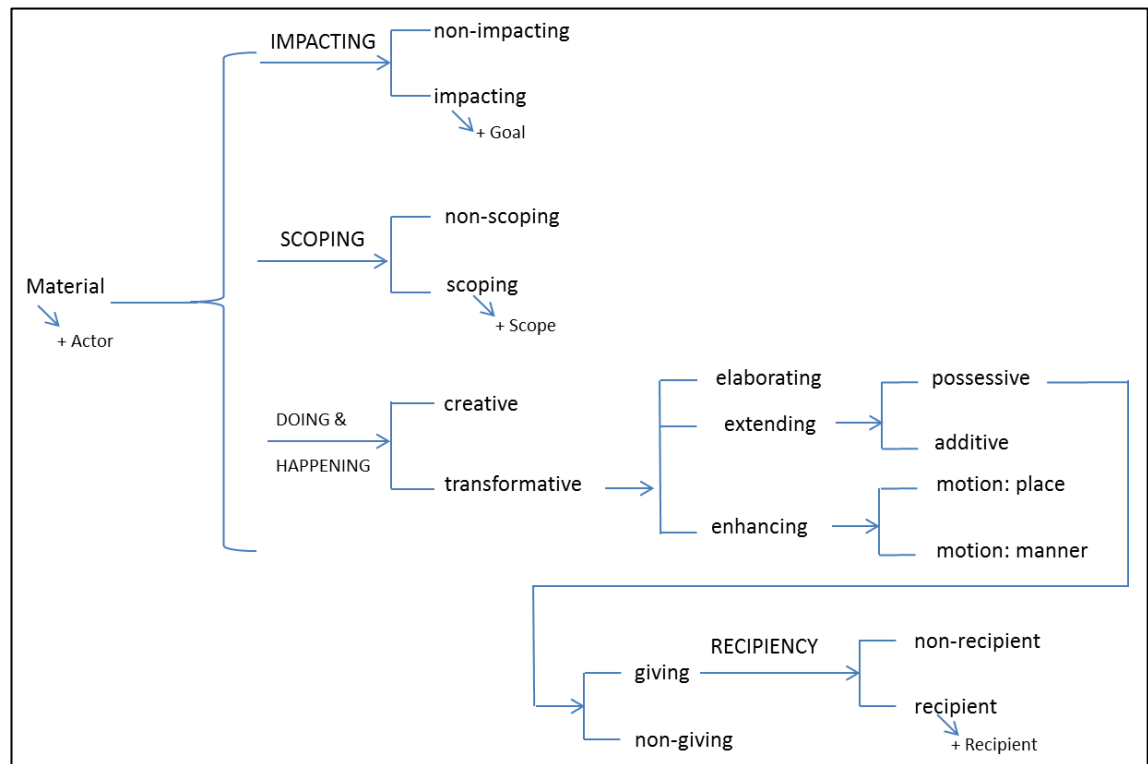
This section overviews the features which emerged from description of experiential meaning in Korean. The systems diagrams presented here are based on the comparable corpus for Korean Expounding and Reporting texts, as well as utilising existing knowledge, specifically from Park (2013) and more generally, Teruya (2011). Like English, Korean has the same general kinds of processes: those of being (relational and existential), doing (material and behavioural) and projecting (mental and verbal). Park has detailed tables of verb resources used in the various process types (2013), and those found in the data here hope both to contribute to extending her profile, as well as validate via interrogation some of the categories in the face of newly examined evidence. Consequently, only resources for the various process types and circumstances found in my data are tabled here. These might be compiled with those of Park at a later date, to build a fuller picture of experiential resources in Korean. Once an initial analysis was

conducted with , then a second analysis was done, but without transfer comparison and with particular attention to understanding what Korean was really doing in dividing up reality, attention to convert categories unobserved in the earlier studies, as well as with consideration of probabilities and measured patterns in the data. The account that follows incorporates all of these approaches to the Korean data.

5.3.1. Habitual material and behavioural resources in Korean

We start off with material processes, as the most aligned with representing concrete events in the real world. According to the description done by Park (2013), 55% of her data was comprised of material processes. Thus, for her, this form of construal was the most representative in her corpus. This finding would support a preferential means of construal in Korean through material processes, considering that relational processes were far more productive in the English texts, as discussed above. However, the nature of Park's data, as few examples across all of the text type categories, is probably a better representation of the full scope of lexicogrammatical resources. Thus, by being limited to one field and only two text types, the chief value in my research is not a challenge so much to the general categories, but to the more specific construals and situations. In this way, my research contributes to Korean in much the same way as my description of English contributes to former ones in English: applying them to a restricted domain of use. Nevertheless, it still remains that much work needs to be done, and motivating these decisions in positioning my project along the cline of delicacy is still the objective of establishing SFL profiles of the general features of process types and circumstances in Korean, so let's get started. Park's system network is reproduced below as Figure 5.6 for material processes in Korean (2013).

Figure 5.6 Park's system for material processes



Park describes the material system as providing simultaneous options for the general features of DOING & HAPPENING, IMPACTING, SCOPING and RECIPIENCY. The first two features are reasoned in terms of the unfolding of the event, while the remaining two are categorised from a consideration of participation in the event. Korean material processes, like those for English, are of the creative (happening) or transformative (doing) types, depending on the material outcome of the clause, with creative being divided into general and specific ones. Therefore, Impacting is a feature that co-selects with Doing & Happening. In the creative process and Actor can bring something into existence (as in, causation, occurrence, making, finding, inception, succession), or, alternatively, it can remove something from existence (as in, disappearing, ceasing, finishing, completing). This constitutes Park's reasoning for non-selection of Impacting. However the participant that an Actor creates or destroys is the Goal, and this leads to her interpretation of Impacting (see Park, 2013, p.107). In this sense, the system of Impacting would appear to be redundant, because participation by either/ and Actor/ Goal establishes the grounds for Impacting. Thus far, the resources for construing material events in Korean is much the same as English, with the view at clause rank.

What seems to motivate Park's analysis is the co-selectability of Scoping, both as an entity or as part of the process in the clause. This unique affinity of Scoping in Korean can be realised below the clause through a light lexical verb, which takes its experiential

meaning from a nominal group acting as Scope. In this case, the composition is: [light verb + nominal group] (Scope as entity). Alternatively, Scoping can participate in the process – as the process, for which scope and process are conflated. This is configured as: [nominal group/ light verb] (Scope as process). This feature is similar to participation options in other process types in Korean, such as behavioural and mental and verbal process types (as well as commonly in relational types). In Park’s network, the Impacting and Scoping features are presented as a binary choice between selection and non-selection, setting up a matrix of four combinations of selections implicating particular participation by Actors and Goals (see her Table 5-3, 2013, p.98).

In my own data, specific creative material processes were characterised by transitivity, where an Actor might be present to bring about the Goal being created, or involve a Scope across which the event occurs (this was common in descriptions of musical instruments, say in KST_E1 and E2). This was the case for processes realised by the verbs *ssuta* ‘write’ or *cakkokhata* ‘compose’, for example, where the outcome is a piece of music and an Actor was either directly explicated or implied (see Table 5.6 below). Alternatively, the outcome was an Actor, that might have been induced into being through a process, like *estabish*, generated by an Initiator. Both types were abundant in E4, *Newly composed Korean Music*, which construed the history of the developing Korean fusion music scene, tracing through historical, national, institutional and aesthetic development in Korea. While the Actor is central to all participant types (Park, 2013, p.97), it is often not explicitly present in the clause under analysis. Its presence may be inferred from either the broader context or surrounding co-text. The total number of Actors participating in material processes across the texts was fairly low, particularly in the expounding text types, which maintained a tight unfolding of logic between expounded events.

Doing and Happening processes segment reality in a similar way to those in English. There are ones more relational in nature, construing the emergence or disappearance of something. This is the creative type, and the main participant may be either an Actor or a Goal, which is being construed as coming into existence or ceasing to be. The following creative material process resources were analysed in the Expounding and Reporting data (in separate tables below). They include some of the immediate resources around the verbs realised as process, as well as the form it occurs in the the data (these tables do not include Scoping forms, which are tabled below):

Table 5.7 Creative processes in all Korean Expounding texts

Expounding	
1	(<i>hyengtay-ka</i>) <i>thansayngtwoymulosse</i> (create); (<i>chelkayakum-i</i>) <i>mantuleciko</i> (make); (<i>sancoumak-i</i>) <i>sayngsengtwoymyense</i> (create); (<i>solil-lul</i>) <i>naynta</i> (emerge); (<i>sanco-lul</i>) <i>piloshayse</i> (compare); (<i>kwuklipkwukakkwanhyenaktan-i</i>) <i>changtantwoymyense</i> (develop); (<i>kayakum-i</i>) <i>mantulechessta</i> (make); (<i>kayakum-i</i>) <i>tungcanghayessnuntey</i> ; (<i>sitay-lul</i>) <i>yenun</i> (open);
2	(<i>kaynyem-ul</i>) <i>peliko</i> (discard); (<i>tayhyenolna</i>) (be born); (<i>i-lul cocha</i>) <i>machonunl</i> (match); (<i>piloso wansengtowyntako</i>) (originate); (<i>yencwu-lul</i>) <i>sicakhanta</i> (begin to perform); (<i>yencwu-ka</i>) <i>kkuthnamyen</i> (finish performing); (<i>pakswu-ka</i>) <i>theciko</i> ; (<i>umak-ul</i>) <i>palphyohaye</i> (as representing music); (<i>naccam-i</i>)
3	<i>Changcaktwoyessnuntey</i> (composed), <i>umakcek epcek-ul cipdaysenghayessta</i> (compiled musical achievements), <i>oumyakpo-lo kipotwoye issnuntaey</i> (being transcribed as 5-scale-tone-system notation), <i>cungsim-i twoye</i> (emerged among), <i>mantulecessta</i> (made), <i>umak sika-wa pisushantey</i> (being similar to lyrics), <i>nacwung-ey ceycaktwoyessta</i> (were produced later), <i>chamkoyongulo ceycaktwoyessta</i> (were made as a reference), <i>seykacilo kipotwoye issko</i> (were recorded as 3 kinds), <i>kulimulo kipotwoye</i> (being recorded as illustrations), <i>hyengtaylo twoe issumye</i> (if taking the shape), <i>caseyhi kiloktwoye issta</i> (was recorded minutely), <i>ney kacika swuloktwoye issta</i> (was recorded as 4 types), <i>ceknunta</i> (being written)
4	<i>yekha-lul hakito hamulo</i> (by being doing formation/ assisting the formation), <i>mantuleciki sicakhayse</i> (since beginning to be made), <i>kelsil-ul ta ilwukito cen-ey</i> (before achieving all results), <i>hankwukcencayng-i palpalhaessta</i> (the Korean war broke out), <i>cencayng-un nampwukpwun tanulo kwikyeltwoyessta</i> (the war concluded with south-north division), <i>sengkwa-lul ilwuessta</i> (achieved success), <i>tokcaycheycey-lul kwuchwukhayessta</i> (established a dictatorial system), <i>enu cengto kanunghakey hayessta</i> (made possible/ enabled to a certain extent), <i>yenghyang-ul kkichessta</i> (caused influence), <i>mantuleciko</i> (caused to make), <i>~ey uyhaye mantulecimye</i> (and made by means of~), 1917-86 <i>pwute sicaktwoyessta</i> (began from 1917-86), <i>kwanhyenakkoktul-ul cakkokhayssta</i> (composed orchestral music), <i>keylyangcakep-ul sicakhakito hayessta</i> (was determined to start improvements), <i>keylyangwiwenhwoy-ka selchitwoykey hayessta</i> (an improvement committee was established), <i>kulemeyto pwulkwuhako</i> (even disregarding this), <i>kwukakkwa-ka selliptwoyessko</i> (established Korean Music Department), <i>umak-ul ssuki sicakhayessumye</i> (and began writing music), <i>kelkwaka kuli sengkongcek ici-nun mothayssta</i> (the result could not bring about this successfully), <i>kongpayk-i sayngkyese</i> (creating a gap), <i>satloun toklipkwukka-lul changchwulhakoca hayessumye</i> (and creating a new independent nation), <i>sahwoy-ka kupkyekhakey pyenhwahamyense</i> (given the speedy changes in society), <i>centhongumak phulokulaym-i selchitwoyessta</i> (established traditional music programs), <i>selliptwoyessta</i> (founded~), <i>kwukak kyoywukto silsitwoynuntey</i> (implementing Korean music education also), <i>cwungyohan pyenhwa-ka sayngkessta</i> (important changes arose), <i>cakphwum-ul mantulenayko issta</i> (generated materials), <i>thumsay-ka cophyeciko issta</i> (caused to close the gap), <i>kultul-ul ssuki sicakhayssta</i> (began writing articles), <i>sicakhayssta</i> (began), <i>mannam-i ilwuecesstko</i> (and encounters arose), <i>thum-to cophecessko</i> (and closed the gap), <i>umakmwunhwa-lul hyengsenghayessta</i> (formed a music culture), <i>noncayng-i kkunaci anhassta</i> (controversy hasn't ended), <i>nolyekhako issta</i> (are efforts)

Table 5.8 Creative processes in all Korean Reporting texts

	Reporting
1	<i>yelyessta</i> (opened), <i>cali-lul katuk maywessta</i> (filled the room), <i>kongkhwulu-ey nakase</i> (succeed/ advance in placing), <i>chihayssciman</i> (achieve), <i>cikep-ul samkeysstanun</i> (make it a job), <i>sayngkyey-lul ieka-l ttay</i> (when earning a living), <i>cakkok hayssko</i> (and composed), <i>umban-ul nayki-ey ilunta</i> (put-out-achieve/ release and album), <i>theyessko</i> (originate), <i>ilwecyesseyo</i> (could have arisen), <i>kangyeni kkuthnako</i> (and finishing the lecture), <i>mak-ul naylinta</i> (closing), <i>thayena</i> (born and), <i>celephayssta</i> (graduate), <i>piloshay</i> (beginning with),
2	<i>yelessta</i> (opened), <i>ssese</i> (as written), <i>kkenase</i> (occur), <i>tyonta</i> (becomes)
3	<i>cakokhaywassta</i> (compositions arose), <i>cimhyangmwu-lul pilothaye</i> (beginning with Dance Among Agarwood Incense), <i>chancakhay wassta</i> (compositions arose), <i>incay-lul yangsenghayessumye</i> (and cultivating talents), <i>seylle-lo kiloktwayko issumye</i> (and recorded as sellers)
4	<i>sewuleyse thayenassta</i> (born in Seoul), <i>tayhak-ul colephaca</i> (as graduate from university), <i>swup-ul nay nohun ihwu</i> (after letting down/ releasing Forest), <i>cakkokhay</i> (composing), <i>ciphyeng-ul yelessta</i> (opened prospects), <i>umban-ul chwiiphayssta</i> (released record)

Proceeding in delicacy at the same level, distinctions between the two languages begin to be made in terms of further selections in elaboration, extension or enhancement for circumstances. Park compares circumstantial resources with logical ones, but restricts extension to a binary opposition between giving or non-giving (+), and enhancement to a binary of motion as motion to/from or motion by manner (x). Thus, enhancement is construed via motion in circumstances, and this can be either spatial or bodily motion (Park, 2013, p.123), accompanied by some kind of change in position – whether of the Actor or the Goal (in an Impacting option). Thus, construing manner in motion seems to take an oblique position in the Korean clause, being developed through circumstances and participants, rather than processes. This contrasts significantly with English, where manner is a more general feature of selection in transformative processes.

Nevertheless, Scoping in Korean is fused more tightly to the process. Scoping thus serves as an instrument not only in motion, but more particularly in realising manner. An impacting process is a way in which the Korean Transitivity system accounts for agency, which is a strong feature of Korean³⁹. In an Impacting selection, the Actor extends an event so that it impacts a Goal, thus it requires both an Actor and a Goal, and may also specify a Scope across which the event occurs, or which plays an oblique role in the event (Park, 2013, p.101). A Scope may be more process-like or entity-like, thus setting up a

³⁹ Agency is a relatively important feature of Korean, in comparison to English. While investigation of agency was originally planned, it could not fit the scope of a project this size and thus was omitted for the time being.

selection between a more verb-like or more nominal participation in the clause. For the process-type of Scope, Park recognises Scope as the actual process in the clause, and it can be expressed with the morpheme, *-hata* that can be used separately with a nominal group having scoping potential. This configuration was very common in the material clauses in my data (see examples 5.9 below).

e.g. 5.9 scoping as entity:				
79.1	material: C: phase of creation: non- impacting	Scope		객석에 불이 <u>꺼지고</u> the lights over the audience turn off , and
79.2β	behavioural	Behaver	x place	무대에 조명이 <u>비치면</u> on stage illumination is shining , when
79.2α	material: T: = altering: state: impacting	Actor ^ Scope		연주자가 치장을 <u>하고</u> the performer does the embellishments, and
79.3β	material: T: x motion: place/ verbal: non- semiotic			* <u>걸어 나와</u> 인사를 <u>하고</u> (*they) walk out and greeting does , and thus
79.3α	material: C: phase of creation: impacting	Goal		연주를 <u>시작한다</u> begins the performance
Translation		When the lights turn off in the audience, and turn on in the stage, performers greet the audience wearing costumes, and the performance begins.		

In clauses 79.2α and 79.3β in example 5.9, the light verb *-hata* (do/ be) gains its meaning from the nominal group, positioned before it in a Scoping clause. In these instances, the nominal groups are *embellishment/ procedures of decorum*, and *greeting*, respectively, realising the process as an entity meaning ‘do.decorum’ and ‘do.greet’. Hwang, the author in this text is depicting the protocol in western recital-type performance, as a comparison to the stillness of the kayagum act of creation. The effect of scoping here may be to realise a set of actions that have little or no impact on the audience, the performer, of indeed the music itself. The example includes both kinds of Scoping, with clause 79.3β fusing Scope and process. That is, the nominal group is positioned within a verbal group complex, ‘come walking out, extending greetings’. Another example of scoping as process, from KST_E1, would be *changcak-toymulosse* (‘create.do’), where the nominal group,

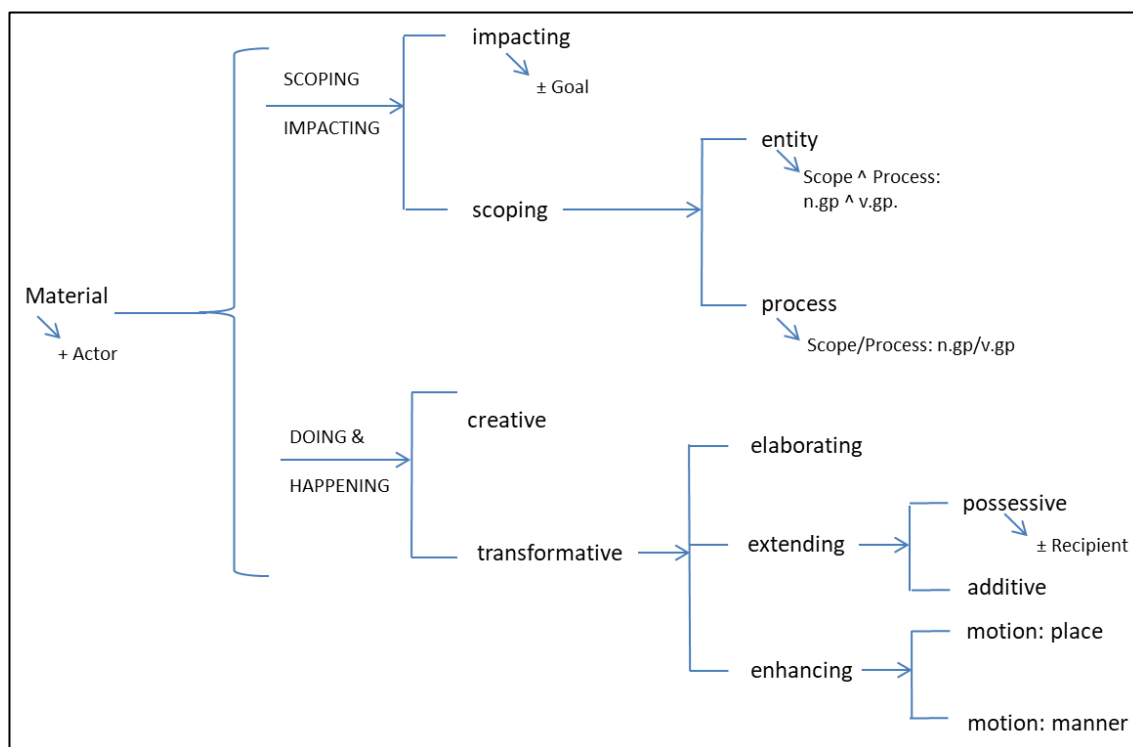
changcak, ‘creation’ (which can also be *changcak-ul*, which is marked for accusative, and could thus be a participant) is fused together with the verb *-hata*, as a single verb.

Where extending transformative material processes realise possession, then the causative form will realise a sense of dispossession, realised with a causative morpheme, such as *-ki-*, as in *calywu-lul ppayat-ki-ta* (‘deprive of freedom’). For other additive types, including both Actor and Goal, then the Goal will be joined with a circumstantial marker to the process, as in *-kwa kyelhonhayssta* (‘married with~’), or to another nominal group, thus extending the participation across the two nominal groups, as in *kunun-kwa senyen-nun kyelhonhayssta* (‘he married with her’). Transformative material processes were seen to bring about events that realised some form of expansion, that is the action itself was elaborating, extending or enhancing in nature.

Another key participant is the Recipient, which occurred in both Doing and Happening clauses, but particularly in the Doing kind, where a Goal was extended from the Actor to the Recipient. The Actor may impact a Goal, with a Recipient being inferred but not present in the clause. Where a Recipient is present, it is marked by *-ey* or *-eykey*, when non-conscious or conscious, respectively. This is the same marking as for circumstances, where the test would be that the circumstance would not have the process extended to it, as would a Goal. A Client can participate in a clause involving Recipency, as the participant on whose behalf the receiving is done, in this case, the process will have the auxiliary *-cwuta* (derived from ‘give’). If there is a Beneficiary, by contrast, then this is realised with a receiving auxiliary, *-etta* (derived from ‘receive’). A feature of the material transformative processes in KST_E1 (which is a description of the musical instrument the *kayagum*) was the selection of non-impacting. This was used particularly in describing the generation and innovation of the instrument, but also in describing its use.

Here again are the system resources for Korean, which summarise the discussion and findings above.

Figure 5.7 System of process types in Korean based on musical discourses



Park essentially found no distinction in Korean between mental processes of perception and behavioural processes, since there are no bi-directional verb-pairs, as in English, based on the direction of the process. Thus, in the *pair see-watch*, the first process represents a mental perception (as perceived by an external source) and *watch* being the internal response, to watch. Korean, however, does not make this distinction, but uses the same process, *pota*, for the two different sources of action-response. On the other hand, she agrees with Teruya (2007, p.257) that there is bi-directionality in mental emotive processes.

For the transformative type the process may be extended across a Scope, or impacting a Goal or Actor as an elaboration, extension or enhancement. The extending and enhancing subtypes were common here. Where English expresses manner directly in the main verb, the enhancing subtype of selection here is where manner is frequently expressed in Korean. That is, it does not belong to the general feature of process selection, but to a more delicate selection in the resource networks. According to Park, the enhancing subtype is restricted to motion. These are the resources Korean uses for expressing manner in spatial motion.

For extending, participation is extended through possession, either giving or receiving, and this allows for additional participation in the clause, as Recipients (who receive what is given) or Clients (for whom giving is done on behalf). These participants are realised with nominal groups marked with -ey/ -eykey, the nominal group expressing the object or event of extension is marked with -ul/lul and the verb realising the process is generally *etta* or *patta*, which realise direction of receipt ('give/ be given'). Alternatively, such extension may be set against a circumstance of accompaniment.

The following slices of transformative processes (involving both participants and processes, where necessary for analysis) in Table 5.9 are profiled just for the Reporting texts 1 and 2. There are many more in the Expounding texts, however, in the interested of brevity, only those in Reporting texts are given here:

Table 5.9 Transformative processes in KSTs R1 and R2

	=	+	x
R1	il-ul <i>hamye</i> (if work), il-ul <i>tahamyesse cinayssciman</i> (although spent time doing many jobs), thul-eyse <i>pesena</i> (break down barriers), thul-ul <i>pwuswuko</i> (demolish molds), <i>pwusweya ilwuecinta</i> (cause to tear down), <i>kumci twayko</i> (and ban), yelki-lul <i>tehayhako issta</i> (the temperature rises), <i>sacenyeyyak-un makamtwoyss-ul cengtota</i> (to the extent closing reservation/ locking booking)	noin-ul <i>mannakey tway-essko</i> (met an old man), <i>payweyakeysstako</i> (must learn), <i>hakkyo tannyessupnita</i> (attend school), <i>kwulke cwukki ttakiessciman</i> (but to keep from dying/ to keep alive), <i>kongpwu-lul hakena</i> (to study or), <i>chwukwuhalye nolyekhayssta</i> (tried to pursue), <i>pangmwunhamyense</i> (when visiting), <i>cikep-to etkey toyessunikkayo</i> (even able to get a job), <i>chamtahayssta</i> (participate in), <i>tullyecwuessko</i> (and granting)	pinan-ul <i>kata</i> (escape), <i>kayakum-ul nohci anhassta</i> (did not put down/ not set aside the kayagum), <i>sayngkimyense</i> (forming), <i>tulewassta</i> (came/ entered), <i>mom-ul tamki-lo</i> (take ones place/ the station/ body), <i>cipcunghay wassta</i> (become centred on), <i>kesulle ollakalyeko</i> (and to retrace further back), <i>pencyessta</i> (spread), <i>tallyewassta</i> (came rushing)
R2	<i>kallyehanunya</i> (harvest or), <i>sico-lul kilkey hanswuppopassta</i> (drew at length on the sijo), <i>ppopstaka olliltus</i> (as raising), <i>kwupwulyese</i> (altering), <i>4to nacun sol-lo ttelecimyense</i> (dropping 4 notes from Sol), <i>yensuphayssta</i> (practice), <i>ecilephiko</i> (agitate), <i>chimye</i> (hit), <i>umkwa yan-ul penkala kamy</i> (and alternating the tone and volume),	<i>yocheng-ul padassta</i> (received an invitation), <i>centhong-ey ttalumyen</i> (according to tradition), <i>kaluchiko</i> (teach), <i>kyehaphaye</i> (combine)	<i>phako tulekamy</i> (and dig down), <i>kuletaka twicipese</i> (continue turning around), <i>cwukwuhanta</i> (pursues)

5.3.2. Semiotic resources in Korean: mental and verbal processes

Projecting in Korean has several distinctions from that in English. One is the use of the same form to project either mental or verbal reports. This is thus a covert category in Korean.

Another feature is the interpersonal category of evidentiality, which is a prototype in Korean. This can be used to reference speakers and speech, diverting from expected norms for projection. This is a special feature of some mental and verbal processes in Korean, for particular rhetorical function. Thus, it tends to occur in certain types of registers, particularly speech. The following table represents the list of resources present in my data for realising mental projection. For space, I have not included those already given by Park in 2013.

5.3.2.1. Mental Processes

The system for realising internal processes of thinking, feeling, wanting can be realised with coselection of systems of Type of Sensing as well as the type of Participation in the different sensing options.

Type of Sensing realises the function of conveying the real of thoughts, as cognitive processes, which leads to further choices between thought, intent and desire. The realm of feeling is conveyed through options for realising emotion. Finally, sensing can also realise more behavioural types, categorised as perceptive. Both the emotional and perceptive sub-types are like behavioural, both in their function and the resources that realise them. To give some examples of the emotive type from the data, *kippe-hata* (to act joyfully), *pwulkway-hay-hata* (to be/act displeased) and so on. What distinguishes them from relational Attributive processes which function to relate emotions between entities is the more action-like verb *-hata* (which in this use means ‘do’, rather than ‘be’), as well as the linking causative morpheme *-e/a*, in the structure, *-e/a hata*. This structure is not used when a relating sense is inferred. Thus, for the earlier options, relational Attributive equivalents take an unmodified form of the adjectival type verbs, *kippu-ta* (be.happy), and *pwulkwayhata* (be.displeased). The following are examples from the data for each of these Types of Sensing:

Evidentiality is a distinct feature of the Korean grammar, both compared to English and in its expression in the clause. According to Park (2013), evidentiality can be visual, auditory or cognitive reasoning. The function of evidentiality may be to either distance the speaker from the content of what is being said (and so state it as an observation or

thinking of others) or to grant authority to the statement that it moderates (thus, to attribute the contents to a more legitimate source), to open up the floor for intersubjectivity to engage in dialogu and meaning exchange. Thus, as visual, it realises the meaning of, *it was observed/noticed that~*; as auditory, evidence is given to something overheard or reported elsewhere, as in *it was heard that~*; finally, as cognitive reasoning, it signals evidence given to justify a position, thought, comment, such as, *it is believed that/held to be~*.

Only the cognitive and perceptive features in the system of Type of Sensing may project. There was no case of projection for an emotive project either in my data, or in that given by Park (2013, p.143). Where the projection is a ranked clause, then Indicative and Imperative Mood may be expressed in the final verb of the projection. Indicative Mood options in Korean include Declarative, Promissive, Interrogative and Exclamative; Imperative types include Jussive and Propositive. Park gives a full list of the paradigms for mood (2013, p.140, Table 5-19). In my data, Mood marking was rarely used on mental processes, mostly due to the low incidence of ranking projection clauses in mental processes.

An example of multiple mental percetive projections through verbal nominalization can be found in KST_E4, clause complex 31, reproduced in full below:

e.g. 5.10:				
31.1ββ	mental: perceptive: projecting	Phenomenon: fact		그가 <<새로운 국악의 개척자로서 인식되고 있기는 >> 하지만 He was << perceived as the pioneer of new Korean Music >>, yet
31.1βα	mental: perceptive	Phenomenon: act	pj matter	창작국악에 대한 그의 기여는 [[때로 의심받고는]] 하는데 his contribution regarding Newly Composed Korean Music is [[being doubted from time to time]], given that
31.1α	relational: ID: intensive		pj matter	이는 그가 서양식의 관현악 작곡을 지나치게 모방하였기 때문이다 this is because excessively imitated the western form of orchestra composition

Translation	Although Kim is recognized as an innovator of new gugak pieces, his contributions to Changjak gugak are sometimes questioned because he excessively mimicked Western orchestral music
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Participation in mental clauses in Korean is realised as a selection between Phenomenalizing and Inducing, with a Senser being a common constituent in both (whether explicitly given, or inferred). The primary participant in either clause functions as the thing sensed by the senser (Phenomenon), or the thing that leads the senser to sense (Inducer). This option is not mutually exclusive, so that a Korean mental clause may have three participants. The structure of a Phenomenon can be either as a regular nominal group, or alternatively as an embedded clause. The Phenomenon can be any object, an animal or person thought of or perceived, an institution, or indeed an abstraction.

The downranked clause is a common way of construing nominal groups in Korean on the whole, but within a mental clause they are particularly common and might be considered as a downranked projection. Where a Phenomenon is modified through an embedded clause, then it expresses a higher order of abstraction, as an act, fact or idea. An act is something done, perhaps a habit, a nominalised event (see clause 31.1β_α in example 5.10, above). A fact, by contrast, is also a nominalised event, characterised as having a state of truth, factuality. An example of Phenomenon as fact is given above, clause 31.1β_β, in example 5.10, where it is an example of perceptive: projecting. An idea arises where there is evidence for a Senser participant, who projects a proposition or proposal. The reduced mental process – *hamye* (and do/hold/believe-) in clause 22.1_α below (e.g. 5.11) illustrates Hyper-phenomenon as projecting.

e.g. 5.11 clause complex 22, E3:				
22.1β	material: C: disappearing: non- impacting	Actor	pj: matter location: duration	<< 대악전보는 [[세종 때의 음악을 모 기록한]] 9 권의 악보집임데 청 전쟁 1894 무렵에 없어졌다 고 >> << For the the Daeakjeonbo (Earlier work the nine volumes of collected mus notations [[recorded and collated from t music of King Sejong's time]] disappea at the end of the 1894 Sino-Japanese war >
22.1 _α	mental: perceptive: projecting	Hyper- phenomenon: idea		<< ... >> 하며 (it) is held that, and

Translation	The earlier work, Daeakjeonbo, contains 9 volumes of musical scores recorded in the Sejong Dynasty, but it is believed to have been lost during the Sino-Japanese War (1894).
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Now, at times, there is ambiguity between projecting as verbal or mental process. This is because the same markers may be used, for example, *-hako*, *-lako*, *-u/ilako*, without further clarification as thought or verbiage. One example of this can be found in KST_E3, clause 22.1, where it could be interpreted as ‘it is said that’ or ‘it is held that’.

The interpretation comes down to how this kind of evidentiality is being used in the discourse. In this case, there is an accusation against the loss of a national treasure during the Sino-Japanese war. Thus, a mental clause would function more indirectly than a verbal one, since to protect anyone (i.e. those included in the ‘mass of silent accusers’) is more in the interest of the author in getting the audience on side (who are Koreans). Another example in the same text, clause complex 44, is analysed as projecting mental, but for a different reason. In this case, the distinction between cognitive reasoning and verbal evidentiality is one for which being known sets up an authoritative position. In this case, it is understood that the name of the type of music notation being defined is *16 cengkan 6 daykang akpo* (‘16 divisions in six streams notation’).

An interesting metaphorical construal of mental cognitive processing is given though verbs expressing vertical motion when these are used together with Phenomena expressing abstract cognitive entities (as in *ywusan-ul tteolliko*, ‘the legacy/memory arises’), or spatial location (as in, *sayngkaki noka isssta*, ‘contain the thought’ – both examples are taken from KST_R1). Another example from the same text uses the spatial verb of motion without an abstract entity expressing the cognitive Phenomenon. In this case, *insayng-ul tolapomyen* (‘life looking back’) represents reflection, while the second example below construes a spatial metaphor with perceptive process:

e.g. 5.12 (a) Spatial metaphor with cognitive process, extract from a sijo (KST_R2, clause 26.1):

ai-nun sangki ani illessnunya
 child-nom thought not matter.arise-INT
 doesn’t the child bring the thought to mind?

e.g 5.12 (b) Spatial metaphor of motion for emotion (KST_R2, clause 53.1):

Chwiha-n kipwun-i tul-myen
 Light.heart-adj mood-nom enter-cond
 When a light hearted feeling enters

As something that is perceived, thought, felt, intended, desired, the Phenomenon is somewhat Goal like in nature (see Material processes below), and thus if it is marked, it takes the *-ul/lul* morpheme, as seen in the following examples: KST_R1, clause 26.2, *sangsang-ul hamyense*, ‘when doing imagination’; also in the same text, *sayngkak-ul haysssupnita*, ‘doing/having the thought’, clause 29.1. This latter second example is an example of this for straightforward quoting of an idea.

A Phenomenon may also be modified by a ranking clause, as a more complex event. This is what Park identifies as the Hyper-phenomenon. These are marked in a number of ways. acts, facts and ideas may be marked with what Park has referred to as ‘pseudo nouns’, but in other literature are called nominalizers (Rhee, 2007, 2011), *-kes* and *-cwul*. They may also be marked with verbal or adjectivizing nominalizers, *-um* or *-ki* (this distinction between pseudo nouns and the latter category give reason for the different labelling, since they are distinct categories, thus, we follow Park). Idea clauses may also take a modal ending for interrogative function, as *-l kka*, *-nka* or *-nci*. The second marking type here is seen in the Korean title of a translation of the English text, EST_E4, What is HIP? (*HIP-un mwueti-nka?*, more directly translated as, ‘What is that thing known as HIP?’). An analysed example is given below, from KST_E2 (clause 30.2), as well as KST_E4 (clause 44.2):

e.g. 5.13 (a):				
30.2	mental: perceptive: phenomenal	Phenomenon: act	x manner: degree	반드시 명인의 연주를 <u>들어야만 한다</u> absolutely (one) must listen to a maestro’s performance
e.g. 5.13 (b):				
44.2α	mental: cognitive: desiderative	Phenomenon: act		[[우리의 것을 <u>만들어내기를</u>]] <u>희망하였으나</u> we hoped to make the thing ours, or

Inducing is often accompanied by causation, since the Inducer is causing a reaction to a Phenomenon. This is expressed as *-key hata* on the verb realising mental process, or otherwise on the general verb, which provides action to a nominal group that represents Phenomenon as an abstraction, such as thought (*sayngkak-ul hakey hata*), hope (*hoymang-ul hakey hata*), disappointment (*silman-gul hakey hata*) and so on.

Causative can also be represented through the addition of the auxiliary *cwuta* (‘to give’) in a verbal group realising mental process, when it is used in a verbal group with an abstract nominal group that construes the Phenomenon, such as *sayngkak* (‘thought’) in, *sayngkak-ul cwuta* (‘cause to think’). This is in fact a case of grammatical metaphor, where a more material-like process is used to indicate causality in association with an abstract Phenomenon. An example for the perceptive sense is given below and comes from KST_E4, clause 32.1. And there are many examples across the texts of causative constructions in Inducing processes, see KST_E2, clauses 22.1 and 27.1, as well as KST_R1 clause 36 (where the Inducer is a photo of a historically significant building for learning, imparting an impression of the masters of the past), all using *-key hata*. Causation can be realised through the causative verb *-sikhita* (‘bring about’, ‘induce’ – see example..., below) and the causative particle, *-e/a*, as in KST_R2, clause 18, *hankwuk salam-un..allyecye issta* (‘Korean people are causing to understand...’). Further examples of causative clause construction in Inducing mental process, realised with the auxiliary *cwuta* (derived from the material verb, ‘to give’). The constituents in this clausal construal include the Phenomenon as an abstract entity of perception, *kphun insang* (‘deep impression’), with the mental process realised by the bleached verb, *cwu-essta* (‘gave’).

The following excerpt from KST_E2 reveals how an Inducer can be involved across an extended stretch of text, despite being implicit across additional non-Inducing clauses. The implicit Inducer can be understood by looking below the clause, at the causative form *-sikhye* – and above the clause, by considering that the ‘electrified emotion’ is induced by something external. In this case, the evidence is found in the preceding clause complexes towards the beginning of the paragraph, as *cakkokcatul* (‘composers’), at clause complex 73 and 74. The full text for this section, with translation is provided below:

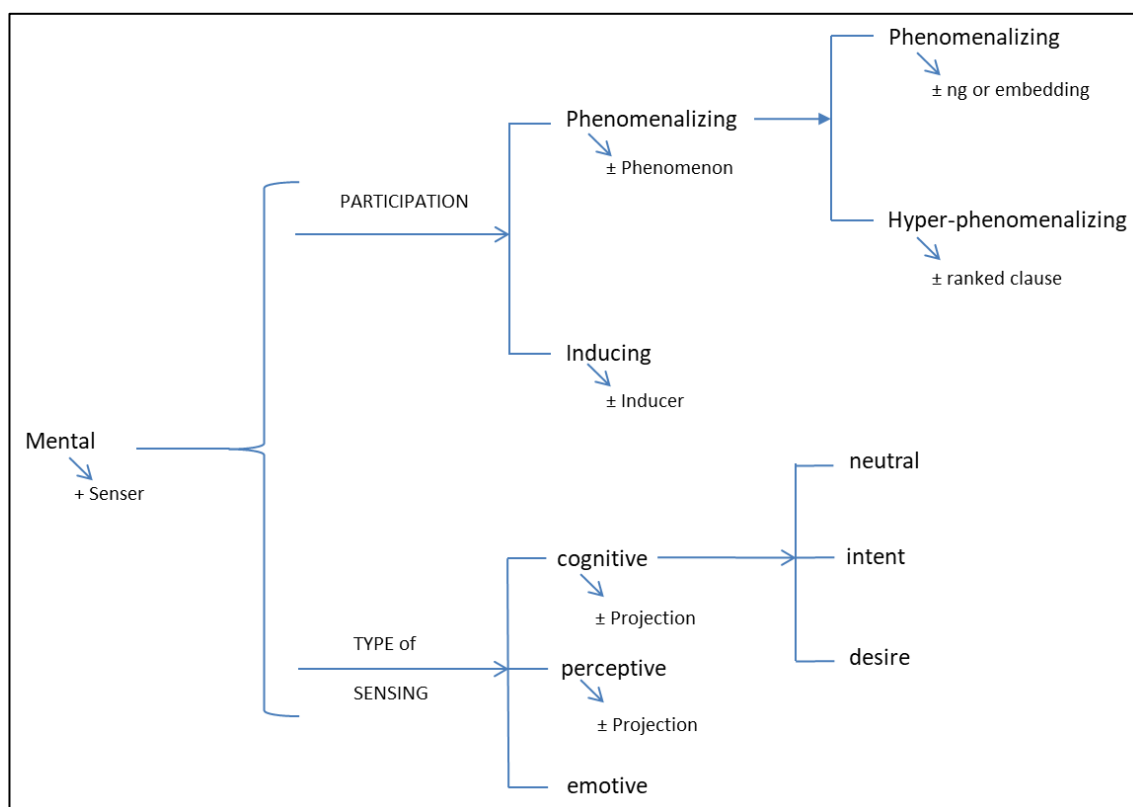
e.g. 5.14, KST_E2, clauses 73–74 showing Inducing reactances across extended text:

73	material: T: x motion: place: non- impacting	Actor	x place x manner: comparison	서양음악에서는 기라성 같은 작곡가들의 이름이 <u>나온다</u> In western music the names of composers <u>emerge</u> like stellar galaxies
74	relational: ID: intensive	Identified/ Token ^ Identifier/ Value		이들 작곡가 대부분은 [[예술가로서의 생애가 희망과 좌절로 <u>얼룩진 고뇌에 찬</u>]] 것 <u>이였다</u> These composers in general <u>were</u> that which [[<u>arising anguish and shame</u> through the hopes and frustrations of the life of an artist]]
75.1γ	material: C: succeeding: non- impacting	Actor ^ Scope		그들의 작품은 그 개인이 <u>성장하고 변화되어</u> their materials they personal <u>being successful and transforming</u> , as
75.1β	verbal: non- semiotic: symbol	Verbiage	x manner: means x extent: frequency	가는 과정에서 그때마다 자신을 <u>표현하기</u> 위한 <u>expressing</u> themselves each time in the process, in order to
75.1α	existential	Existent		몸부림 <u>이었고</u> there <u>is</u> the struggle, and
75.2β	material: T: + possession: receiving: impacting	Actor ^ Scope ^ Goal	x place	예술가로서의 성패는 그들의 음악이 주위 사람들로 부터 얼마나 공감을 <u>얻고</u> the success or failure of an artist surrounding their music how much empathy <u>received</u> from people, and
75.2α	material: T: + possession: receiving: non- impacting	Scope		갈채를 <u>받느냐에 있었다</u> is <u>in receiving</u> applause
76.1	mental: emotive: (inducing)	Senser	x place (x2)	살롱에서 귀족들을 극장에서 청중들을 <u>열광시켜야 했고</u> in the salon (they) <u>would have to electrify</u> the nobility and audiences in the theatres, and
76.2	material: T: + possession: receiving: impacting	Goal		평론가들의 찬사를 <u>얻어야 했다</u> had <u>to receive</u> praise from the critiques
Translation		Western music is full of star composers. These composers were often in distress because their careers as artists were filled with hope and frustration. Their works represented the different stages and changes of life they went through, and their success as artists was dependent on how others were inspired by their words. They had to impress nobles at the salon, the audience in theaters, and earn praise from critics.		

The role of Inducing comes about in clause 76.1, however, the Inducer is mentioned back in clause 73. It can be seen that from clause complex 74 until 76, the key participant is only mentioned early on. By clause 76, the composers are construed as Inducers of the emotion of electrification. This also occurs in the interpretation of a *sijo* in the same text, which begins at clause complex 123 and its interpretation (containing the Inducer) is not given until clause complex 126. This also occurs in KST_R1, clause complex 2, where the perceptive process is given in clause 2.2 (*mayhoktoy*, ‘being fascinated’), but the Inducer is given in clause 2.1 (*kayakum had-en noin-ul*, ‘an elder who played kayakum’). Mental Inducing clauses are also found in KST_E4, clauses 6.1 and 6.2.

Following the criterion of simplicity, the system differs only slightly from that of Park. Park had separated out Phenomenalizing and Inducing as separate features, with each realised as a binary choice between presence or absence of that feature. Thus, the system of Phenomenalizing has a further choice between non-phenomenalizing or phenomenalizing; with Inducing as having the further choice between the mutually excluding non-inducing or inducing. This further distinction becomes redundant, however, and the two have been merged in my system under Participation, which leads to a choice between either Phenomenalizing or Inducing.

Figure 5.8 System of mental resources in Korean musical discourses

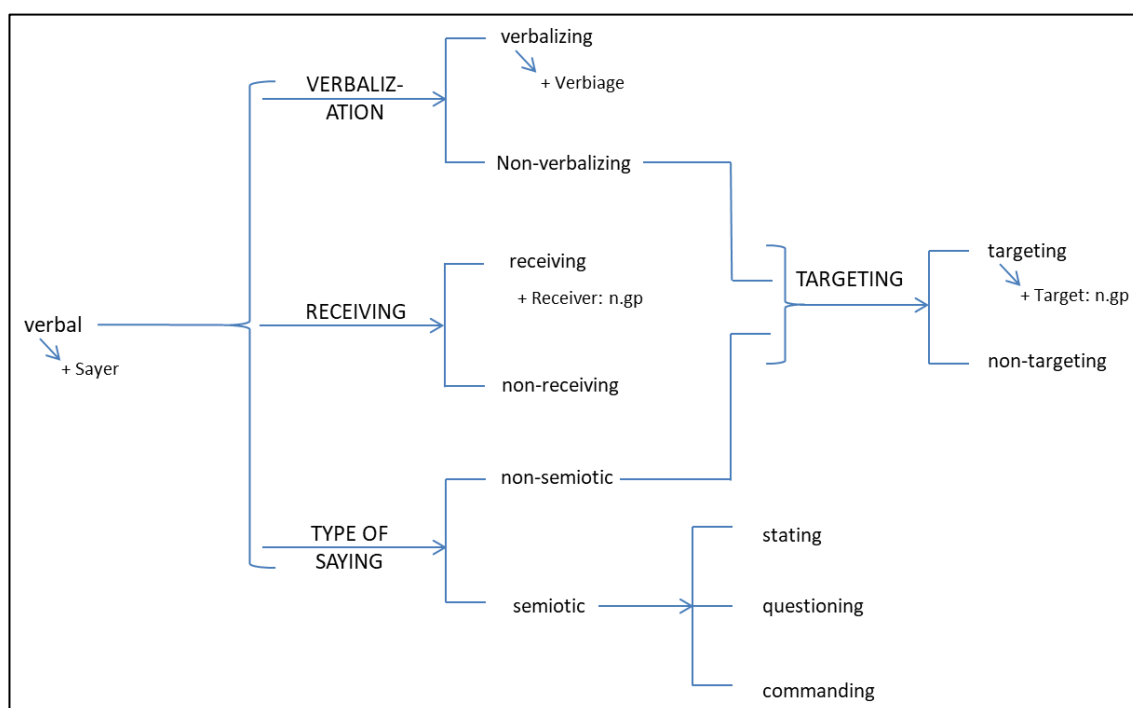


There are only three examples of mental cognitive: intent in the data (*cihyanghako*, ‘and aim for’, in KST_E4, clause 71.1; *tamcimhaysssupnita*, ‘resolved’, in KST_R1, clause 2.2; and *kyelsimhanta*, ‘decide’), thus, there is a very low execution of the construal of intent in the data used for this project.

5.3.2.2. Verbal processes

Verbal processes, much like mental ones, construe semiotic acts and so reach into the heart of linguistic relativity. It is here that we see language in action, as quoted speech and reported accounts. In Park’s experiential account of Korean, verbal processes contributed to 9% of her data set of 1,400 clauses (with 118 cases). For my own data, verbal processes contributed a similar amount at 7.6% for my marginally smaller Korean Source Text data set (1,031 clauses), yielding 79 clauses. Taken together, the number of verbal processes under SFL descriptive review offers a reinforced set. As with the previous cases, resources compiled by Park can be found tabulated in the Appendix, with additions from this project. However, only those directly derived from the current research project will be tabulated through the discussion. Her system network is reproduced below, with some minor additions, in Figure 5.9:

Figure 5.9 Park’s system network for verbal processes in Korean



Park offers three systems for construing verbal processes in Korean (see Park, 2013, p.146), and the current study largely supports this analysis, with some amendments in the

face of both evidence from my data and ethnolinguistically-informed reasoning, as follows.

As with mental processes and for consistency, the system of Participation is added to that of processes, in the absence of a separate description of Participation or Agency. This realigns the system networks so that Verbalizing, Receiving and Targeting are more delicate selections from the general feature of Participation. Park offers these as three separate systems which co-select with Type of Saying. However, this produces some redundancy, since she gives selections as binary contrasts, for example Receiving and non-Receiving, Targeting and non-Targeting, etc. However, this is not only unnecessary, since selection entails non-selection of the opposite, but it also gives the impression that the types of Participation are all always available in the construal of all Types of Sensing. I would argue that this is a misrepresentation of the case. Furthermore, by conflating the various types of Participation at the general level, and including them at the expanded more delicate end of the network of resources, then the overall network is less cluttered and the pathway of options becomes visually clearer. Text E4 offers an example of Targeting (clause 59.1) and Receiving clause types (clause 70.1).

The only distinction here is between semiotic and non-semiotic resources, since non-semiotic leads to further selections according to grammatical metaphor and symbolizing verbal forms (discussed further below).

The largely inferred Participant in a verbal process is the Sayer – the one who offers the Verbiage as a quote or report. In the expounding and reporting genres analysed here, Sayers all have the virtue of consciousness. While this is given as a tighter convention than for English (Park, 2013, p.147), Sayers may yet be construed by conglomerates, institutions, even countries, in addition to humans.

If the Sayer extends participation to a saying or the content of speech, then this enables a selection of Verbiage. As for the Phenomenon in mental processes and the Scope in material processes, simple Verbiage can be realised with a nominal group as an abstract saying – like *taytap* ('answer') and in these cases, the verb realising the verbal process will be the bleached verb *hata* ('do', 'be', 'say'), as in *taytap-ul hata* ('give an answer'). This is what Park describes as 'non-verbalizing' (and likewise for non-phenomenalizing and non-scoping). However, each of these types in Korean may be directly expressed as a deliberate compound construction, where the process is more verbal (and the same argument applies to the mental and material-types). That is, *taytap-ul hata* can be construed as *taytaphata*, with the slight distinction of 'give and answer', verses 'answer',

respectively. The first among these two choices is clearly more participant-like in nature, taking the nominal group marker *-ul/lul*, and also offering the rhetorical variant of increased formality. Park herself, offers a similar argument in identifying a complex clause as a participant, rather than a ranked clause – the nominal accusative marking (2013, p.149). This is a distinct feature of Korean, compared to English, where Verbiage is projected as ranked clauses only – Korean allows both (Park, 2013, p.149). Partly to maintain this distinction, but also, importantly, to maintain a consistent interpretation across the ranks, I interpret *hata* as potentially realising either a doing, sensing or saying process that depends on other selections in the clause in the actual interpretation of its intended meaning.

The following example from KST_E2 at clause 6.1 illustrates the kind of analysis applied:

e.g. 5.15 Korean original and gloss:

/// *Kuliko* [[*kyohyangkok-ul khiphi iss-key kamsaha-nun*]] *salamdul-un* << *ppalu-n cey 1 akcang-pota-to nuli-n cey 2 akcang-i te coh-ta-nun* >>> *maltul-ul manhi hanta* ///

||| Also symphony-ACC deep be-CAUS thanks.do-NOM]] person.PL-NOM << quick-adj count 1 movement-more.than-also slow-adj count 2 movement more good-QUOT-NMZ >> saying-ACC do.PRS

Translation:

Also, people with a deep appreciation for symphonies have often said, ‘the slower 2nd movement is better than the faster 1st movement’.

Most of the verbal processes were of this kind, including clause complex 12.1 KST_E1; KST_E2, clause 82.1; the more complex constructions of Verbiage can function as proposals or propositions. Some examples from the data are given below:

Participation as Reciever or Target construe different directions of Verbiage extension. For Reciever, the saying is directed at them, and can be marked by the dative forms *-eykey*, *-ey*, the formal dative, *-kkey* and postpositional phrases, *-hantay*. The first two of these morphemic options should be recognisable as those marking the Recipient in a material clause. They will reappear in the discussion of circumstances below for construing locations of place and time (see also Park, 2013, p.151).

The following example from KST_E1 shows a clause (24.1) with Recipient of a verbal process:

e.g. 5.16 Korean original and gloss:

||| *Chotay tancangin pakpemhwun-i kayakum kaylyang-ul akkiceycaca-eykey woylwoyha-ye* || ...|||

||| First conductor Pak Bem Hwun-NOM kayakum innovation-ACC music.instrument.producer-DAT commission-as || ...|||

Translation:

||| The first conductor [of the National Orchestra of Korea]⁴⁰ Beom-Hoon Park commissioned an innovated kayakum from musical instrument makers |||

In this illustration, the Recipients (instrument manufacturers) are marked with *-eykey* and the process is realised as a ‘commissioning’ command. There is also a Verbiage participant in this clause, realised as the content of the command, that is, for ‘an improved kayakum’.

By contrast, the Target is one to which the saying is said about. Since the targeted message offers social evaluation, then the kinds of verbs used in clauses with a Target offer some form of appraisal. Because also a Target has this evaluation done upon them, there is no scope for projection – as a rhetorical device, it denies the target its own voice. Where quoting has been observed in such evaluative clauses, Park describes these as material processes, giving the example of *pinanhata* (‘criticise’) for verbal: targeting, to compare with *pinan-ul patta* (‘receive criticism’) for material: reciprocity (2013, pp.153–154). This example itself proves my point, above, that, where the verbal element is conflated with the verb *hata*, then it is more verbal in nature; but, where it stands separately (with nominal marking on the verbal-content), then it can be construed as a participant, with the verb taking on the most likely process type from the particular clause in question.

The following example from KST_E1 exemplifies three of the things just discussed. That is, Verbiage is realised as an abstract nominal group, *cwucang-i* (‘assertion’), which assists the bleached verb *issta* (‘be’) to realise a verbal process. Additionally, the abstract Verbiage is modified by a projected clause, *imi cwungkwuk-ey koywu-uy thochakakki-ka issess-tanun* (‘there was already the original indigenous instrument from China’). Taking past tense, this is analysed as a ranked clause of projection. Another example, clause complex 1.1 from KST_E1 (also below), offers the same logic, but where modality of probability is expressed in the projected clause.

⁴⁰ This elaboration is taken from the previous clause.

e.g. 5.17 (a) KST_E1, clause complex 12.1

<< *imi cwungkwuk-ey koywu-uy thochakakki-ka issess-tanun*>> *cwucang-i issuna*

<< already China-DAT original-POSS native.musical.instrument-NOM is-PST-QUOT-NMLZ >> assertion-NOM be-MOD

the assertion is that there was also the original indigenous instrument already from China

e.g. 5.17 (b) KST_E2, clause complex 1.1

/// *[[kwukak-ul silheha-nun]] salam-tul-un hunhi <<<na-to hankwuk salam-iki ttaymwun-ey || kwukak-ul culkye-ss-myen || haciman tomwuci cilwu-hayse || mos tut-keyss-tala-nun >>> mal-ul handa* ///

[[Korean.music-ACC dislike.do-NMZ]] person-PL-NOM ordinarily <<< I-also Korean person-COP-NMZ because-CON || Korean.music-ACC enjoy-PST-Cond. CON || but entirely dull.be.CON || not listen-FUT-QUOT-NMZ >>> saying-ACC do.PRS ///

Koreans who ordinarily dislike Korean traditional music also say, ‘even though I too can enjoy Korean music, being a Korean person, yet as it is entirely dull, I just cannot listen to it’.

The general feature of Types of Saying offers defines semiotic resources for construing statement (declarative), inquiry (interrogative) or command (imperative). Each of these options are determined through the Interpersonal system of Mood. Park offers an overview of Korean Mood types used in projecting clauses (Park, 2013, Table 5-28), so that won’t be redone here.

Projection in verbal processes is like that with mental ones, as quotes and reports. These are indicated with the same types of projection making as for mental as well, as *-lako*, *-hako* (quotes) and *-ko*, *-(i)lako* (reports), as in KST_E3, clause 30.1.

An example of commanding can be found in KST_E2 at clause complexes 96.1 (below) and also 116.1, 132.1. It occurred mostly in this particular text than others, being used mostly in *sijo* and other reported material.

The *-lako* form can be confused with the *-lako* of a relational Identifying clause, which relates the nominal identity of a participant, as in *ansangpolakoto hamye* (‘said to be **called** the ansang tablature’) in KST_E3, clause 29.1. In the relational sense, *-lako* approaches that of verbal, since it identifies the name used to address a topic. Thus, the way in which these semantic boundaries shade into each other is reflected in the marking associated with the functions used in both relating and verbal processes.

Example 5.18 overleaf, from KST_E2 clause complex 6.1 shows indirect reporting (where those above were examples of quoting).

e.g. 5.18:				
6.1β	relational: ATT: intensive: quality	Carrier ^ Attribute: process	x manner: comparison	<< 빠른 제 1 악장보다도 느린 제 2 악장이 더 좋다는 >> <<more than the quick first movement, the slower second movement is known to be preferred , that>>
6.1α	verbal: semiotic: stating: projecting	Sayer ^ Verbiage: entity: abstract	x manner: degree	그리고 [[교향곡을 깊이 있게 감상하는]] 사람들은 <<...>> 말들을 많이 한다 Also people [[affording deep appreciating of symphony]] do many sayings that <<...>>
Translation		In addition, many experts of the symphonies recognise that it is the slower second movements that are preferred above the faster first movements		

It employs the reporting marking *-tanun*, which conveys neither Tense, Aspect, nor Mood elements. Example clause 17.2 in KST_E2 reveals that the quoting morpheme can be used with the empty *hata* verb, without a more lexical expression of a verbal process, *talun salam-un caymi-iss-tako hata* ('other people say, "it is interesting"'). Other examples include clause complex 45.1 of the same text, as well as clause complex 136.1; there are a number of examples of reporting in one of the *sijo*'s in EST_E2 (clause complex 63.1), but with a lexical verb of saying realising the verbal process.

Given that there is little distinction between the explicit marking of quoting and reporting between verbal and mental processes, it would be interesting to see if the data suggests that the two processes blend into each other in more cryptotypic ways, or otherwise. In both cases, elements of mood and politeness are not given on hypotactic (dependent) clauses (see a fuller description in *Taxis in Korean*, in the Contributions chapter on logical meaning below, chapter 6). Another feature of marking that has multivalency in Korean is the marker *-mye* and *-myense*. These can be used as conjunctive markers in the system of logico-semantic relations (as 'and' and the conditional, 'if', 'when', 'as') – again, see chapter 6 on logical meaning – as well as in projected clauses in verbal processes. In this latter use, it construes the meaning of 'saying that', and can attach to a verb directly to realise the verbal process; or, alternatively, it can stand alone to mean the verbal process itself, with lexical meaning of saying deriving from other elements in the clause, such as

Verbiage or Sayer. In addition to *-hamyense* (‘if say’) clause 29.1 from KST_E3, given above, E3 also has an example of the simple form, *-mye*, with a projecting clause of quoting command, as in KST_E3, clause complex 33; and also R1 clause 44.2 and 47.2.

e.g. 5.19 R1, clause complex 44:			
44.1	material: T: + additive: combining: non- impacting		<< 지난 주 명사특강에 이어 두 번째로 참가했다 >> <<after last week at the maestro special lecture (I) participated for the second time >>
44.2	verbal: semiotic: stating: projecting	Sayer ^ Verbiage: quote	[[맨 앞줄에서 강연을 들은]] 김석문 67 어르신은 <<...>> (*하)며 67 year old respectful man Kim Seok Mun [[listening to the lecture from the middle of the front row]] (*said) <<...>>, and
Translation		From the front row, Mr Seok-moon Kim (67 years old) lightened the mood, “This is the second time in the past week that I have attended the special lectures.	

In R3 at clause 26.3, there is even an example where either *-mye* or *-hata* have been elided, so that there is no actual process.

Straightforward lexical verbs representing verbal processes were actually fairly rare within the texts. One example includes *selmyenghata* (‘explain’), where participation is realised as an musical notation, which might be considered as a text conveying verbal content, such as *umak-uy wenli-lul* (‘music principles’) KST_E3, clause 12.1 and *umak-uy phyeseng pangpep-ul* (‘music arrangement method’) at clause 13.1 of the same text; ‘omit an explanation’ (*selmyeng-ul saynglyakhako*) in E3 clause 41.1; and ‘advocate for nationalism’ (*mincwucwuuy-lul phyopanghayessta*) in E4, clause 10.2.

One final example is the metaphorical use of lexical verb as an adjunct, but which functions as a process, as in *taycheylo malhayse* (‘generally speaking’) in E4, clause 17.1.

With verbal processes in the expounding texts, there were a number of symbolic cases of indicating, showing and displaying. These could be interpreted as relational Attributive symbolizing processes, but that they express a message that can be understood as verbal. One example is clause complex 75.1 in KST_E2:

e.g. 5.20:

Korean original and gloss:

[cakkok]ka-nun kwaceng-eyse kutaymata casin-ul phyohanhaki wihan

[composers]-NOM process-DAT that.tim.each self-ACC express-NOM
benefit.CON

Translation:

During that process, for the composers to express themselves each time

This analysis only applies to expression metaphor. Other examples include the similar verb, *pyohyenhacito anhnunta* ('did not even express') occurs in the same text at clause 114.2, and *doselhako issta* ('illustrating') used twice in KST_E3, clauses 16 and 17; and *iccekhayssdusi* ('as pointed out') in clause 3.1 of KST_E4. Where the sense is more one of meaning in a symbolic or metaphorical way, and where there is a relationship of equating between entities, then this has been interpreted as relational process. Compare the use of the final example here, *iccekhayssdusi* ('as pointed out'), with that of *kalikhinta* ('point out', indicate') in KST_R2, clause 33.2:

e.g. 5.21 (a) (KST_R2, clause 33.2) metaphor as relational symbolism

Korean original and gloss:

/// namchang-un pothong senpi-lul yechang-un pothong kisayng-ul **kalikhinta** ///

||| male.chant-TOP usually scholar-ACC female.chant-TOP usually gisaeng-ACC
indicate.PRS |||

English translation:

Male chant usually *indicates* a scholar, while female chant (is) a gisaeng

e.g. 5.21 (b) (KST_E4, clause 3.1) metaphor as verbal symbolism

Korean original and gloss:

/// Pulaykhing-i **cicekhaysstusi** // umakpyentong-un [[sahwoymwunhwa-uy pyenhwa-lul
panyenghal]] ppwunman anila // yekulo [[salamtul-ul pyenhwasikhi-nun]] yekhal-ul hakito
hamulo // [[cwungyohakey chwikuptyoyeya ha-l]] mwuncey-ita ///

||| Blacking-NOM **indicate**-like.CON || music.change-TOP [[society.culture-POSS change-
ACC reflect-FUT.NMZ]] merely not.CON || inversely [[person.PL-ACC change.cause-
PRS.NMZ]] role-ACC do.NOM.also do-INST || [[important.CAUS handle.must
do.FUT.NMZ]] problem-be |||

English translation:

||| Blacking points out || music adaptation is an important issue [[[that must be handled as
significant || since it not merely reflects change in culture and society || but also brings about
personal change in the individual]]] |||

In the first example, there is an identifying relationship set up between gendered chant (*nam/ye-chang*, ‘male/female song’) and occupation (*senpi/kisayng*, ‘scholar/gisaeng’). Thus, there is no sense of saying, there are two near equivalent entities set up in a relation of indication. Moreover, the clause may be expanded to two clauses, with ‘indicates’ (or ‘is’) being applicable to both. The process is less salient than the entities in these relations and so, the choice here is more clearly an event of relating. While it may be construed with more lexical verbs indicating saying in English translation, as in ‘male song says scholar; female song screams gisaeng’, the relationship is still one of equivalency. This is evident looking below the clause at the grammatical marking, where a topic-accusative contrast is set up between the two entities.

A few more these kinds in the data would be ‘advocate’ (*phyobanghayessta*) in clause 10.1 of E4, *phyochul-ita* (‘is the expression’) in clause 53.1 of R2. Evidence for the interpretation must be scrutinised by looking at other prototypes in the clause (in the last example, the copular *-ita* sets up a relational experience, despite being merged with the verbal like construal of ‘express’). Or otherwise to reactances in and across the surrounding clauses as evidence for the particular function.

Thus, by contrast, the first clause of the second example, *Pulaykhing-i cicekhaysstusi* (‘As Blacking pointed out’), sets up a conscious Sayer (Blacking) offering advice (pointing out) that is reported in the following three clauses (that~). This second case is clearly one where the indicating, realised between the clauses in a relationship of projection, referring a key point in the discussion to a report from a higher authority.

The following table sets out categories of verbal processes for all instances found in my data:

Table 5.10 Resources used in construing verbal processes in Korean

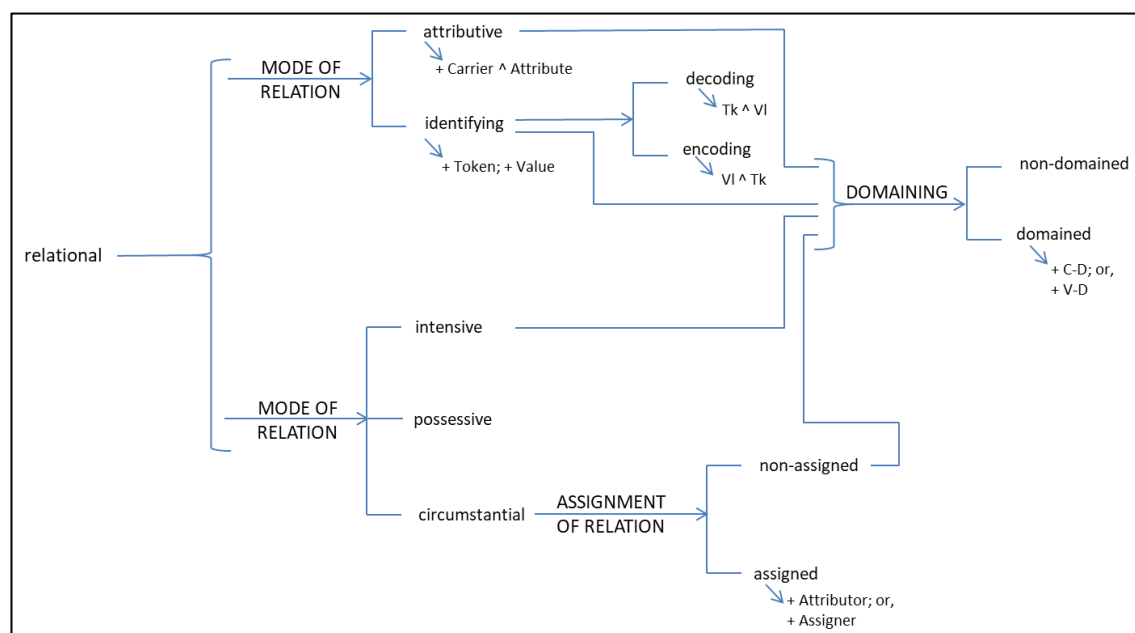
Type	Sub-type	Examples of verbs
Non-semiotic	symbolising	<i>phyopanghayessta</i> (advocate), <i>sisa hatusi</i> (as suggested by)
	abstract/scoping	<i>kepwhako</i> (reject), <i>taytap-ul cwuko issta</i> (give an answer), <i>iyakilul sicakhayssta</i> (began a story),
semiosis	neutral	<i>hayessta</i> (do as/ say), <i>malhayssta</i> (said)
	saying	<i>myengmyenghako sencenhayessta</i> (named in propaganda), <i>kongywuhakey toymyense</i> (make public), <i>hantamyen</i> (if says), <i>kangcohayssta</i> (emphasise), <i>chinghayssta</i> (declare)
	commanding	<i>akkiceycaca-eykey woylwoyha-ye</i> (commissioning music instrument makers)

The resources above also show other considerations in determining these as verbal. Resources around the clause and reasoning above the clause was particularly important in distinguishing reported hypotactic verbalisations from paratactic quoted ones, as well as in distinguishing verbal and mental processes, since below the clause the same morphemic resources are used to construe both.

5.3.3. Relational and existential processes in Korean

Relational processes construe meanings of being and having, where one experience is related to another experience. Relational processes in Park's data comprise 23% of all processes (316 cases of a total of 1400 clauses) (2013, p.165). Whereas for my data, relational processes contributed to 40.5% of processes in the clauses, with material processes at 36.4% (see the analysis tables in Appendix 1(a), Experiential Summary). Relational processes predominated in the Expounding texts more than the Reporting. Following Park, relational systems set up a choice between Mode of Relation and Type of Relation (2013, p.165). For mode, the data suggests two kinds: Attributive (with one step in delicacy offering adjectival, characterizing, and existential); and Identifying (with decoding and encoding functions being possible). With the system of type of relation, then Korean seems to follow English, having intensive, possessive and circumstantial being possible. Two further systems are available for setting up circumstantial participation in the relation represented by the clause. These are Domaining, which is available in Attributive and Existential types; and Assigning, which is a causative participation in an identifying clause. Unlike most other systems for participation in Korean (see mental and verbal processes below), these are included as further steps in delicacy in the two Mode of Relation features.

Figure 5.10 Park's system network for relational processes in Korean



This following sections will only introduce anything that is different from that found in Park (2013). The reasons for this divergence are numerous: they may have emerged through having different, narrower data focus (due to having only two text types, and the technical field of music). They may also diverge from Park through having a stronger focus on interrelatedness resulting in reactances of both cryptotypes and prototypes, as opposed to a transfer analysis approach. Thus, some interpretations rely on looking across the discourses, and considering aspects of the grammar below the rank of the clause and across even metafunctional types. This was felt important in order to have a holistic approach allowing the data to talk for itself. Moreover, it was felt important to be open to potential distinctions unnoticed by Park. This is not to say underscore her descriptions, but to ensure that this description is not blind in its approach. The role of the participant researcher and external facilitator should not be undervalued. Finally, there were a number of cases that were not clear in Park's data, which evidence from my data points to a more clear description. Looking to patterns within the data on these occasions was considered useful in suggesting alternatives in such cases. These are also given in this section. Accordingly, any additions to new lexical items not identified in Park's data are given in tables of resources for realising the different systems of experiential meanings in Korean in expounding and reporting texts.

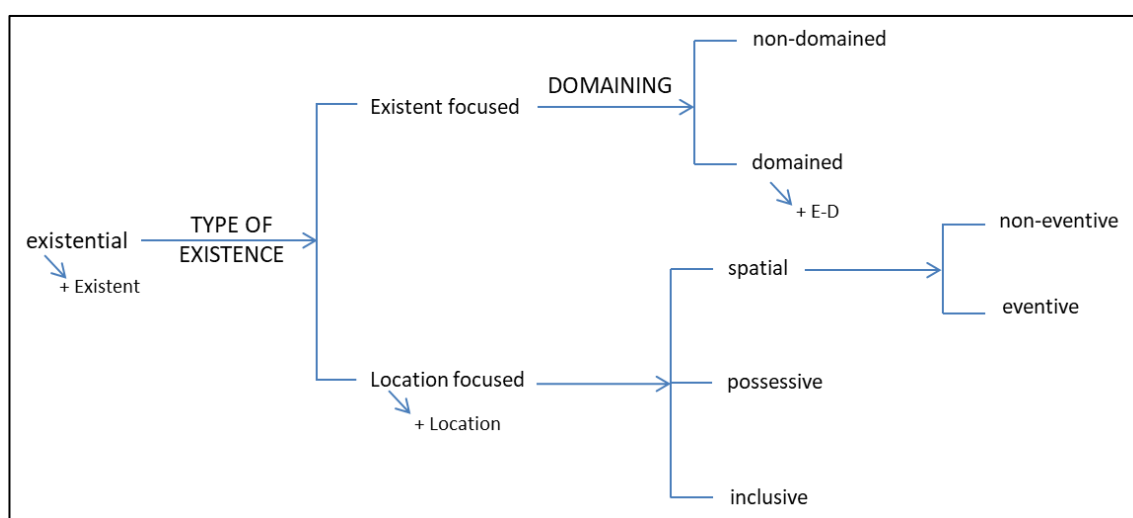
In terms of Mode of Relation, relational processes in Korean are fascinating, particularly because of the adjectival verbs realising attributive type processes. Scholars in the past have been divided as to whether to categorise these as a separate category of verb. There

is valid reason for doing so, as the analysis to be presented here will suggest. These Attributive types were most abundant in the comparable corpus data. In these types, the Participant role of Attribute is conflated with the process, or sometimes a circumstance. Despite the Attribute being expressed in the process, these types typically had a Carrier-domain (Park, 2013), expressing background circumstantial information in a more prominent way than had they been expressed as a circumstance.

The identifying relational process type was far more prominent in the expounding texts, with one reporting text (KST_R2) also having many identifying relations. Unlike the Attributive type, these ones are reversible and therefore capable of a greater degree of flexibility in ways in which to construe events.

Another feature of relational processes is that the existential type, while functioning differently to the relational: attributive: intensive: neutral subtype, actually takes the same form, *issta*. In Park's description, she identifies Existential as a separate category.

Figure 5.11 Park's system for Existential processes in Korean



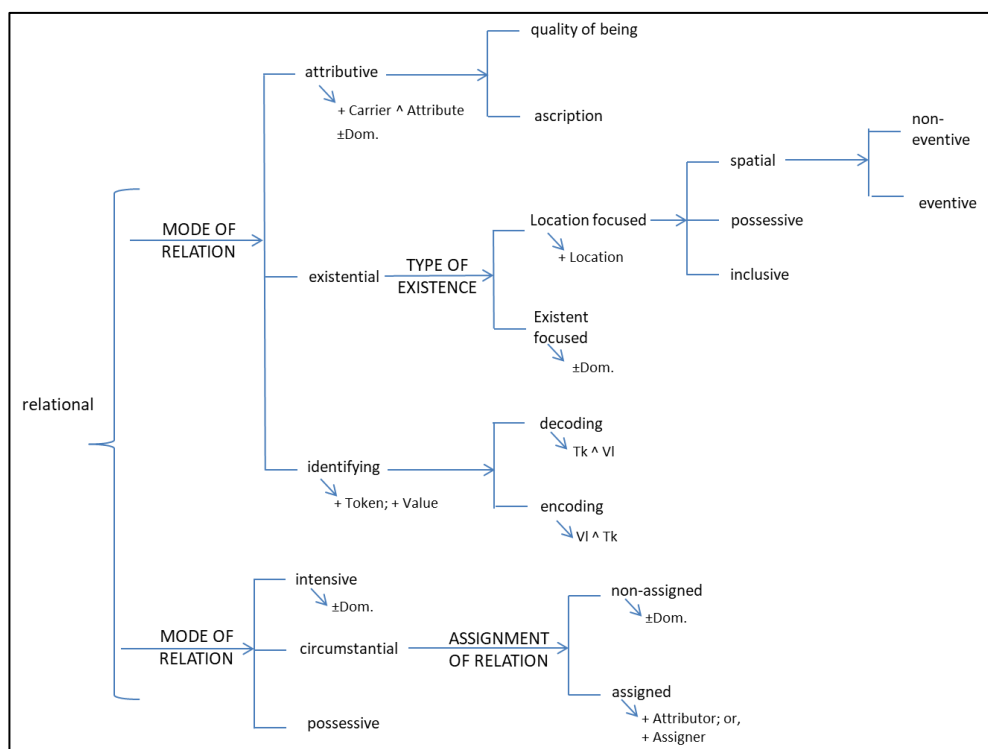
This form may be taken by both the attributive and the existential. Nevertheless, I would argue here that having the different function constitutes more grounds for separation of category than identical form, in the same way that the relational: identifying processes are identified in English as separate from the attributive type. The existential also had a domain type entity, coded in the data as the Existential-domain, and identified by Park as the participant, Location (2013). Her reasoning here was because the Existent-domain generally gives location information of time or place.

Because of this domaining, the existential type is much like the attributive one, which also has the function of including an additional participant, which is backgrounding in

nature. In addition, the *issta* form is very similar to other attributive types, particularly ones which act in a scoping manner. Thus, I propose that the existential should be including as a subcategory of mode of relation, and one nearer to attributive: neutral types, than to identifying ones.

It is hard to critique Park's system networks of processes of relating in Korean. Given the feature of domaining, I would tend towards including existential processes within the relating category. This is also because of the fact that existential clauses use similar verbs in the realisation of the sense of existing, *issta*. This is used in attributive types, but then it is also used in mental and verbal process types in construing reports through evidentiality, as well as quotes. There is a difficulty in merging the two networks, however, because the functions of assigning and domaining allow some features to co-select but not others, in such a way that a network might be compromised by complexity. This might simply require a little more effort to work out the best compromise between exhaustiveness and simplicity. One solution is to remove participation from the network, adding them to realisation statements instead. The following network in Figure 5.12 offers such an interpretation. However, this is also not satisfactory, since Domaining is common to so many selection types, that it does deserve its own place as a feature in the system. In the interpretation in Figure 5.12, it is more properly considered a circumstantial feature, rather than one of participation. This perhaps fits with the function of domaining in Korean clauses, as focusing on background elements.

Figure 5.12 Proposed relational system network for Korean



5.4. Contributions of experience to discourse in Korean

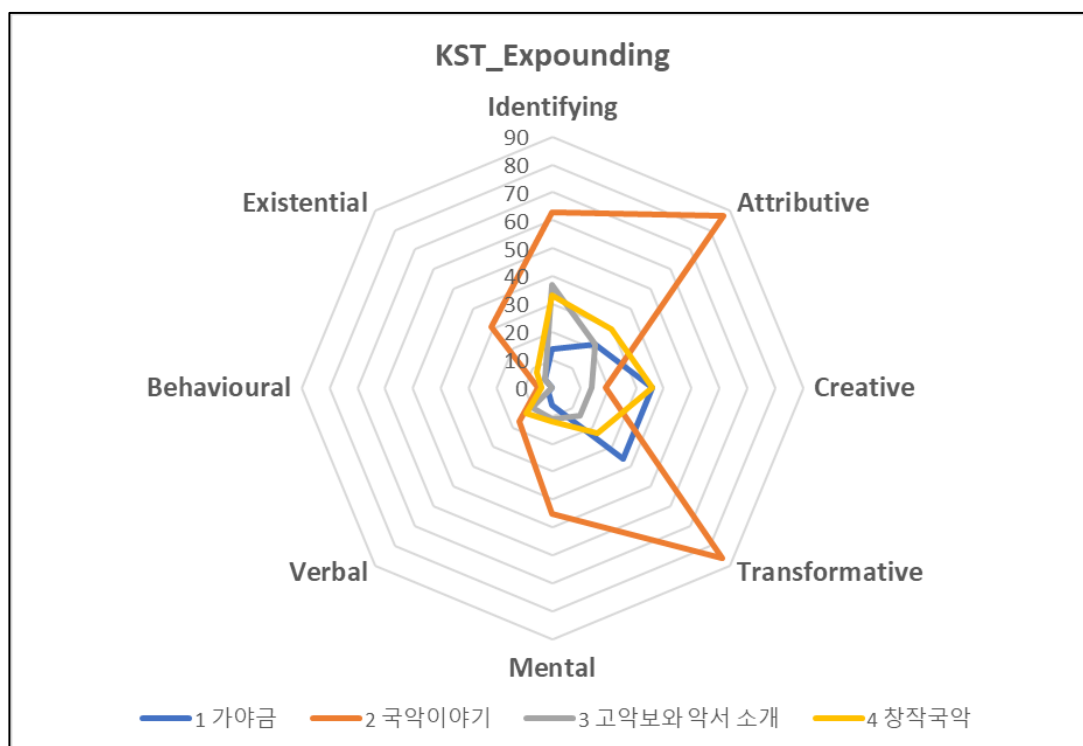
Part of the issue with Park's network diagrams is that they include some degree of redundancy. For each feature, it is an option between that feature and not that feature. This is not necessary in every case. These can be conflated with realisation statements for the feature that is represented, as opposed to the closest feature, but having an alternative realisation. For example, the systems of Targeting emerges as a choice between non-verbalisation (from the system of Verbalization) and non-semiotic (from Type of Saying). The issue is the focus on what is not there in disjunction, as opposed to what is there in disjunction. In fact, it is in the system of verbal processes that Park differs most from those of English in Halliday & Matthiessen (2014). One key difference is that Verbiage can occur as embedded clause, whereas in English, projections are either hypotactic or paratactic ranked clauses (Park, 2013, p.149; Halliday & Matthiessen, 2014, p.303). Such examples are symptomatic of the very different ways in which processes capable of projecting behave in the two languages. Thus, this area is a key focus of the descriptive effort in this project.

For relational processes, Park identifies two systems at stake in the selection of options: mode of relation (identifying or attributive), and type of relation (intensive, possessive and circumstantial). Again, these are direct categories taken from Halliday & Matthiessen, 2004 (Park, 2013, p.165), and she simply defines the differences in the way Korean construes these relations differently than English. Now, relational Attributive types may be very similar to Behavioural, Material and Mental ones. One way in which they differ is that the former three will all be involved in more of an active manner, which may be indicated by the verbal morphemes *-hata* (do/be) / *-toyta* (become), whereas the relational counterpart will be construed more as being, stative, relative through the attachment of *-ita/-issta* (be) and also *-toyta* and other morphemes of aspectual realisation, such as *-cinta* (showing a metamorphosis in state). This is partly because of the lightness of the verb, in all process types, to take on the character of the nominal group that precedes it, or indeed for the nominal range to be fused with the verb itself. In the case of relational Attributive types, the Attribute was frequently expressed as the process. An example here, which was quite abundant in the data, was that of the Attributive: quality, state and sensing subtypes. In the analysis, it was sometimes difficult to draw the line between nominal and verbal units. This was where the interpretation from above, with consideration of semantics was most useful. The identifying relation, like attributive may select for the types of relations system of intensive, possessive and circumstantial. Unlike Attributive, for Identifying,

these relations are reversible in construing more passive voice, where Token is decoded, rather than encoded (as for English). The interesting thing about the system of type of relation is that it construes processes in a similar way to how circumstances are construed, as well as how logical meanings are expanded at the clause complex level.

Finally, for existential processes, these construe an entity with respect to a circumstantial feature, notably spatial environment or otherwise the focus on the Existent itself (Park, 2013, pp.202–203). While Park claims that these are two types of existential construals, she also says that spatial circumstance can always be inferred and she gives examples in her explanation of the Existent-focused type. Therefore, in this thesis, I will regard these as simply cryptotypic features of the existential type – that is, that circumstance: location: place can be inserted. The fact of its absence in a particular clause can then be used as a description of motivation (which Park gives as her reasoning for her dual categorisation), without the need to identify two separate types of the existential. As for Attributive processes, existential has the potential to be domained, that is, having another participant which functions only to ‘set the scene’. This in fact, is a clear distinction between existential types, since it gives other semantic roles, such as possessive, inclusive in addition to locative (Park, 2013, p.204, p.207). Thus, whether an existential type has merely locative circumstance, or domaining participant is the key selection distinction in my analysis. The following graph illustrates compositional spread of process type across the Korean Expounding texts:

Figure 5.13 Radial distribution of process types in the Korean Expounding texts

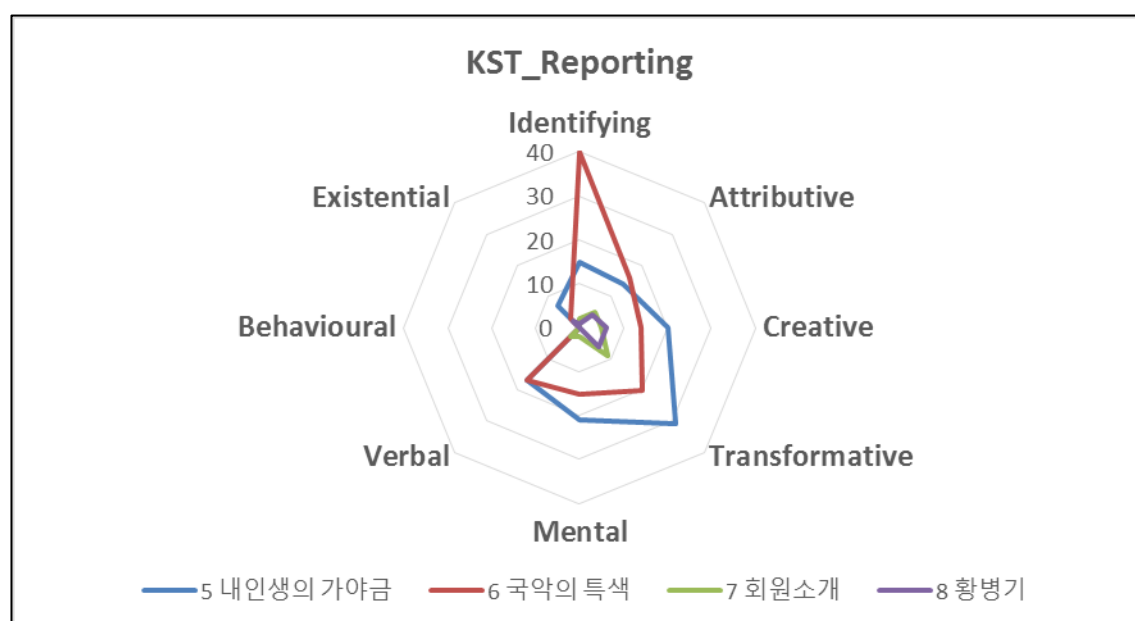


Interestingly, Korean Source Text 2 shows a similar radial spread as the English texts. This was the text composed by the musician, Byungki Hwang – the centre of the musical domain. This text is additionally the longest one and it might be therefore that the length allows for greater representations of expounding in Korean. Alternatively, it could be that the text itself is either idiosyncratic – revealing the particular writing style of Hwang – or that this particular text sample conforms more to English rhetoric. The remaining three Expounding texts are skewed more towards material: creative and transformative process types.

Although this diagram does not depict it too well, one text had an extensive use of material: creative processes, E4, Newly composed Korean music: the creation of a Koreanised Korean music, which had 36 instances in a total of 168 clauses. Given the context being construed, this was not surprising. The text explains the historical development of Korean music in Korea following the Japanese colonisation. Tracing national and global events as developing and ending (the Korean War), it also depicts the establishment of regimes, institutions and the rising influence of western music in Korea for their influence on the emergence of New Korean Music Compositions.

Scoping in Korean material processes can be realised in a verbal group manner (scoping as process), or in a more nominal manner (scoping as entity). This represents an interesting difference in the construal of scope between the two languages, particularly given that it is common both in my data and Parks, as well as the fact that the same phenomenon of construal is found in other process types. This trend is seen in the Korean Reporting texts, as shown below:

Figure 5.14 Radial distribution of process types in the Korean Reporting texts



As mentioned above, some Inducing mental clauses often involved grammatical metaphor. Now, this trend was more noticeable in the Expounding text type, than in Reporting. This was common in Expounding ETT_E4, and one example is given here to further elaborate the significance of this to the overall discourse, as this may influence its probability within the system of expounding text types in Korean, as a whole. Another example is *ilponceykwukcwuuy-uy chimlyak-ul kyekkumyense* ('experiencing Japanese imperialism'), in KST_E4. It should be kept in mind, however, that this particular text is the only one for which the target audience (as Korean or English speaking academic) is not clear. Thus, the prevalence of grammatical metaphor here may be due to the discourse type – expounding for academia, or interference from English (with both factors being possible explanations).

5.5. Reinterpreting experience by Linguistic Relativity

To complete this analysis, the features of experiential meanings in both languages will be compared and contrasted, to bring into sharper relief the essence of lived experience that each language affords. It can be seen that there are some significant differences in the general features of Korean processes, between near similar categories in English. An example would be evidentiality in mental projection of reporting. In terms of the potential of evidentiality in the system of projection, it occurred in 15% of all incidents of reporting in the expounding texts, with only 5% in the reporting texts. Thus, it is a useful way of framing explanations and perhaps persuasive rhetoric. Unfortunately, there was not sufficient time to give a decent view in terms of register, because of the level of detail

that needed to be explored below, at and around the clause. This is something that will need to be followed up later.

Each of the texts were populated by relational: attributive, as well as material: transformative process types, with some degree of mental processes (see radial diagrams in Figure 5.4, Figure 5.5 and Figure 5.13). While verbal processes occurred, they were limited to a few realisational devices (*say, tell; -hata*) and restricted to a few texts, but without preference for either both Expounding or Reporting types. This is possibly because the socio-semiotic Fields of expounding and reporting activities are very closely related, being mostly semiotic in nature. Identifying processes dominated a single text, *kukakuy thuksayk* (specialties of Korean music), which was about identifying what is unique in Korean music, with some minor comparison with western music. Hence, this skewed Figure 5.14 towards identifying processes, masking the fact that material processes of both creative and transformative types contributed significantly to the other reporting texts (with some of these profiled in Table 5.7 and Table 5.8, for creative types; and Table 5.9 for transformative).

Interestingly, Hwang Byungi, in describing his experience with pioneering in the development of new music that held fast to age old traditions, uses material processes of destruction (see Table 5.9, which shows the transformative resources used in two Reporting Texts in Korean), breaking down mold and casts, demolishing barriers to thought and innovation.

The relational processes were predominant in the Expounding texts, as mentioned, particularly attributive, but in equal measure identifying. Interestingly, Korean identifying processes seemed more flexible in terms of markedness of new and voice. All combinations of patterns given in Table 5.5 were possible, including numerous construals with both marked voice and marked new. Processes of relating things together, to other categories, as parts of larger wholes is particularly pertinent to this thesis of investigating the Linguistic Relativity Principle. Thus, the particular texts comprising the data were profitable towards this goal. This is potentially because relational processes are quite useful across register types and institutional settings, however, it is also perhaps relevant to the depiction of the alternative human semiotic of music that lends itself to modes of relating. Thus, both the registers of Reporting and Expounding as well as the particular field of music make this a useful study.

One grammatical issue that had an impact on the discourse as a whole is that of evidentiality in Korean. This meant that the reporting texts in Korean had less overall

quotation. Also, where there was paratactic quotation, then these were offered without projecting clauses, as stand-alone quotes. While this happened on a few occasions in English, it was much more common in the Korean reports.

In construing manner through circumstancy, rather than process types, the concept of manner becomes peripheral to the main event of the clause. Contrasted with English, which promotes manner in direct expressions in the process, this aligns with work in cognitive linguistics by Slobin and company for English speakers to attend to manner in recalling, describing or translating visual or read narratives (Slobin, 1991, 2001, 2003).

Furthermore, Bowerman and Choi have noted the early acquisition of causative verbs by Korean infants compared to English speaking ones (1991). This agrees with findings in this description on the construal of causation in identifying processes in Korean. The explicit marking of causation also makes the [Identified/Token: Identifier/Value] configurations more flexible in Korean, with even [Identifier/Value^Identifier/Token] realisation being considerably common in the Korean texts.

An interesting feature of Korean which perhaps skewed the interpretation – when just figures are taken into account – is that the Korean texts had far more clauses. Thus, the number of processes was greater for all types due to logical considerations. Thus, this is the focus of the next chapter.

6. RESEARCH CONTRIBUTIONS, PART II: LOGIC

Where the experiential metafunction dealt with how language semiotically construes real events, the logical one relates one event to another reflecting the unfolding of events or in constructing a discourse of a particular function, such as rhetoric or report. Thus, the grammar of logic moves the description towards building a picture of the higher, speech moves and discourse levels of language. In this section, findings from the analysis of first English and then Korean are presented for the level of lexicogrammar, as both structural realisations and depictions of systemic resources. Following such descriptions for each language, there are summative descriptions of logical patterns in expounding and reporting texts for both languages. In this way, a trinocular approach is taken to the description of clause complexing and logico-semantic relations for each language. These logical meaning profiles are then used as a below the text perspective contributing to how the two text types encode contextual meanings, with a comparison being offered between divergences in English and Korean across the two text types.

6.1. Describing English linguistic logic through logico-semantic relations

The findings in this section are based on those phenomena which arose as peculiar features of English logical meaning. Attention is given to strictly linguistic features of the language, particularly where these can furnish or contribute to existing logical descriptions of English. Systems diagrams are compiled from data of both text types to represent the experiential and logical systems evident from this comparable corpus.

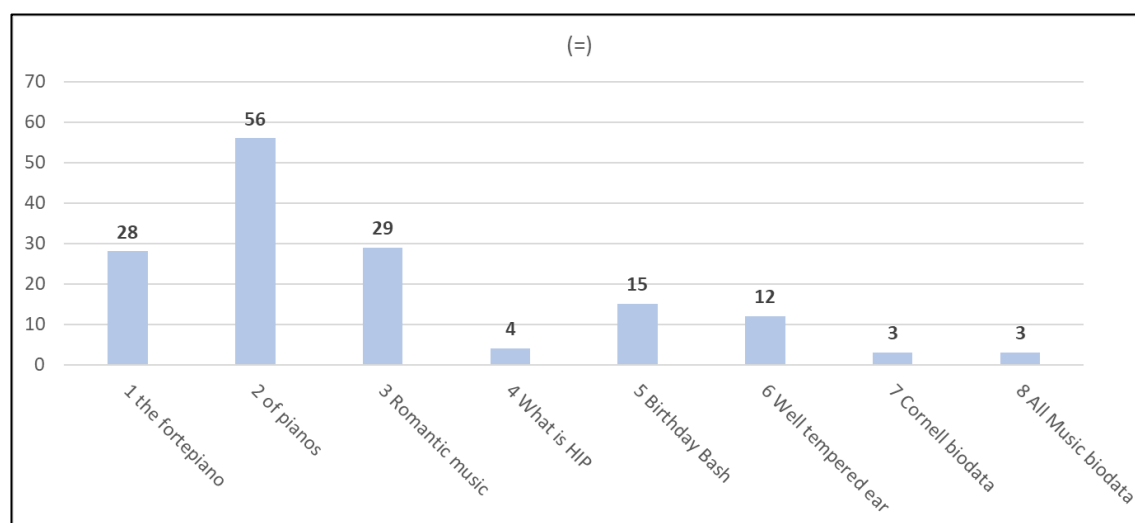
The following patterns of logical resource types and subtypes manifested themselves in the English Source texts for both expounding and reporting texts. In terms of expansion resource types, the order of frequency was elaborating, followed by enhancing, followed by extending. For projection, indirect reporting was most common, followed by embedded clauses representing facts/acts, with direct paratactic quoting being the least abundant. The resources of expansion include logico-semantic relations of elaboration (=), extending (+) and enhancement (x).

6.1.1. Elaborating relations in English

There were 150 cases of elaboration identified in the eight English Source Texts. Of these, 48.67% were expository, 31.33% were exemplifying, and 20% were clarifying. Following that order of abundance, the following discussion covers findings from the

analysis that extends upon previous descriptions within SFL. The following graph illustrates the contribution of elaborating processes to the English corpora:

Figure 6.1 Instances of elaboration in the English Source Text corpus



The clearest case of elaborating: expository sub-type relations are indicated as relative and defining relative clauses, especially where they are signalled by clause-initial *which/that*. Another clear case is finite and non-finite clauses without the initial *wh*-element, as in, *having once discovered the tone colours and clarity... in the time will come when audience, having once discovered the tone colours and clarity and alertness of wooden-framed pianos with thin strings and buckskin-covered hammers, and new makers of instruments will spring up...* (EST_E2).

A final clear type of expository relation is that formulated as a rhetorical question. These were common in the expounding texts, but particularly by the text written by Malcolm Bilson, as in *Did Beethoven ever see one?*, *Is it really legitimate to..?*, *How many more do we need?*, and a sub-argument closing comment, *'Has anyone asked them to?* (EST_E2). But it was also present in other texts, the short reporting text EST_R2 for example had three rhetorical questions (see Discourse section for more on these).

There were many examples without explicit markers, which function in an expository elaborating nature. In general, these have either an introductive or summative function. These terms were used by Teruya in his description of elaborating resources in the grammar of Japanese (2006, Volume II). Looking from below the clause, they were also found to operate in the Korean texts (see below). These are agnate with the introductive comment such as, *'it is that/this is..'* (Halliday & Matthiessen, 2014, p.465), realised at the clause as interpersonal metaphor. The four construals of the same context below

(where example 6.1 (a) comes from EST_E3) illustrates alternative arrangements whereby interpersonal metaphor functions as an elaborating property, although it comes in my data:

e.g. 6.1 (a):

||| *It was* in part the observation of some of these strains in Beethoven || *that* led the writer and composer E.T.A Hoffman [[to claim him as a Romantic]] |||

e.g. 6.1 (b):

||| *It was* the writer and composer E.T.A Hoffman's claim of him as a Romantic || *that* came in part from observation of some of these strains in Beethoven |||

e.g. 6.1 (c):

||| Coming in part from the observations of some of these strains in Beethoven || the writer and composer E.T.A Hoffman claimed him as a Romantic |||

e.g. 6.1 (d):

||| Coming in part from the observations of some of these strains in Beethoven || *it was* the writer and composer E.T.A Hoffman [[who claimed him as a Romantic]] |||

The first two agnate examples employ *it was* in the primary clause, and a defining relative device initiated by the expansion marker *that* in the secondary (hypotactic) clause. Thus, switching the two clauses around reveals that both patterns are expository in nature. Option 6.1 (c) has no explicit marker of elaboration, however, this can be understood through adding the interpersonal metaphor, *it was*, as a probe, as in example 6.1 (d), which prompts the relative clause elaborating the statement made by E.T.A Hoffman. The agnate arrangements above are useful for testing their potential to elaborate, where no other explicit indication is present.

However, those identified as either introductive or summative are construed as independent clauses. So, the possibilities for these sub-types are constrained by paratactic tendencies: that is, as the primary clauses in a clause nexus; or otherwise, as stand-alone independent clauses. Now, the following examples show the function of summative sub-types in elaborating: expository relations.

6.2 (a) Summative, EST_R1:

||| In the end one hopes || *this celebratory week marked a mere nominal change in Bilson's active and influential career in teaching and performance* |||

6.2 (b) EST_E3:

||| Though the movement is conveniently held || to have run its course by the outbreak of the first world war || *it has bequeathed much to subsequent composers* || to that extent, it is still with us |||

Both of these cases include projecting in the clause complex, where in 6.2 (a), the projected clause is elaborating, with the projecting clause setting up a summative expectation; while in 6.2 (b), a projecting aside is given as a qualification to the elaborating summary statement, it has bequeathed much to subsequent composers. The important point to note here being that the expository: summative sub-types of elaboration are construed as primary paratactic clauses. The alternative case of introductive subtypes, were restricted to opening clause complexes to the entire text, sometimes followed by a complex that is more clarifying in nature, as in EST_R1:

6.3 (a) Expository: introductive (clause complex 1):

||| The festival was devised by Bilson himself as a way [[x to showcase a wide variety of lesser-known early Romantic piano music]] |||

6.3 (b) Clarifying (clause complex 2):

||| A sequel to Bilson's Beethoven project in 1994, this festival involved all of Bilson's current graduate students, including Augustus Arnone, Francesca Brittan, Blaise Bryski, Emily Green, Eveliina Kytömäki, Frederic Lacroix, Shane Levesque, Stefania Neonato, and Sezi Seskir |||

The clarifying qualifier in example 6.3 (b) above shows the function of clarifying from the perspective of below the clause. In fact, the qualifier, a sequel to Bilson's Beethoven project in 1994, could be regarded either as circumstance, through initiating it with *as*, in *as a sequel to...*; or as an embedded clause headed by the non-finite imperfective *being* as in, *being a sequel to...*. This is confirmed with the view from above. One of the major accomplishments of Bilson was performing the entire where such examples work with the meanings being accomplished with reference to surrounding co-text.

The exemplifying type of elaboration was also fairly common among the elaborating types (comprising a third of all logico-semantic relations), in both expounding and reporting data. Prototypes of the exemplifying relation includes things like for example, *in the example*, *in the first/second picture/image detail*. Finite and non-finite examples

take their relation more from views from above, as in *consisting of, such as, among the works*. Examples were identified through hyponymy and meronymy (Halliday & Matthiessen, 2014, p.463), for example, EST_E1:

e.g. 6.4:

||| The intervening mechanism between a note's key and its hammer << called its action >> is quite complex || consisting of levers, springs, pads, bars, rods and dampers all engineered into a narrow structure [[that is 0.5 inch in width]] |||

The secondary dependent clause provides a list of meronyms of the 'intervening mechanism' – levers, springs, pads, bars, rods and dampers. Another example, which is common in EST_E3 is of countries being exemplified for the features that they are most recognised as contributing to in the Romantic movement. Along with examples of composers typical of musical eras or innovations; or musical works comprising genres, these are identified as *representative, inclusive* (alternative, in Teruya, 2006) or *generalising*, where the elaboration is the reversed relation of a holonym.

Examples and illustrations are often signalled by ordinals, cardinals, pictures and references for further information. These I have identified as having either a directive or an illustrative sub-type function (see Appendix 2).

The ways in which the grammar clarified information, was less common than the two other sub-types of elaboration, and when used, it was also less explicitly signalled. The most apparent form of clarification was through elaborating interrupting clauses, such as <<called its action>> from EST_E1. However, not all interrupting clauses are necessarily clarifying. In the example, *The moment of exquisite sensibility <<deriving from a mood, an image or a nervous sensation>> could give rise to Romantic miniatures and to the short pieces by Schumann and Chopin |||*, where the interrupting clause has more of an enhancing function, as the means or inspiring sentiment through which a minuet or prelude is composed.

Some were illustrated through defining relative wh- clauses (as for the expository type), and their identification from below was usually confirmed with other indicators such as *indeed, in fact, actually, at least* (as in Halliday & Matthiessen, 201, p.464). The following clause complex from EST_E2 shows how interrupting clauses can be used to clarify the main point:

e.g. 6.5:

||| But the time will come << *I believe* >> when audiences and pianists << *having once discovered the tone colours and clarity and alertness of wooden-framed pianos with thin strings and buckskin covered hammers* >> will want to hear more of them |||

An in some cases clarifying relations need to be interpreted within the clause complex environment, through juxtaposition of clarifying content. The following example, from EST_R4, is clarifying in nature, but without any explicit indicator of such:

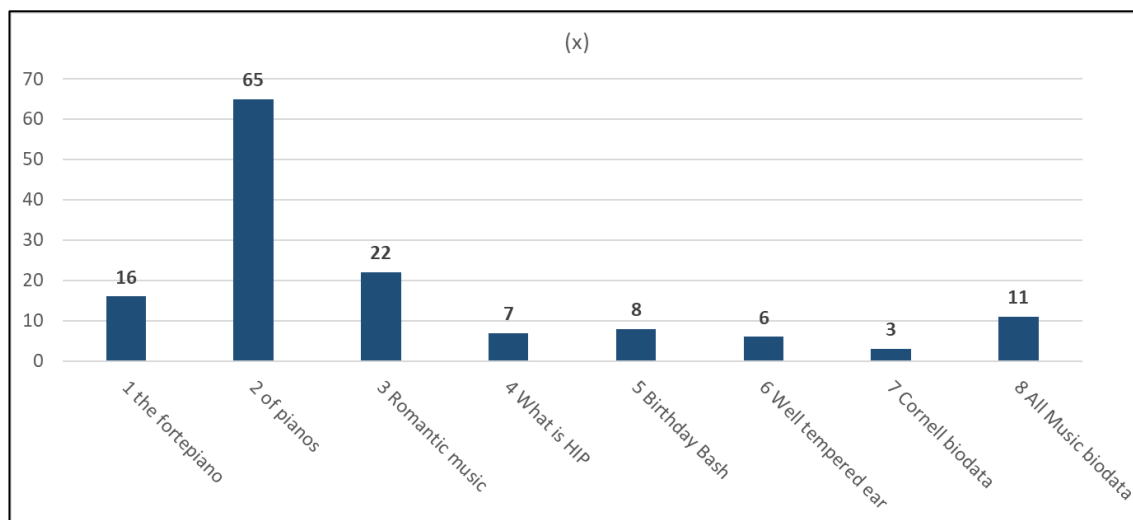
e.g. 6.6:

||| Belt introduced Bilson to the fortepiano || the instrument for which Mozart's sonatas and concertos were written |||

6.1.2. Enhancing relations in English

Enhancement relations in the data were perhaps more common than the extension type, which is why they are dealt here first. The following graph represents the degree of enhancement relations in the English corpora:

Figure 6.2 Logico-semantic relations of enhancement in the English Source Texts



6.1.2.1. Enhancing resources of cause-reason

Semantic differences between reason, result and purpose are very slight, taking their meaning from the source or destination of the event. Explicit markers peculiar to these distinctions were infrequent overall in the data. Clauses of reason were occasionally marked with *because* (E1), *about why*, *Due to*, *because of* (E2), *since*, *for* (total of four occasions in E3, E4 and R1) and *so* (R2). These contrasted with *as a result of* (in E1) for

result. Even less clear were those realised in the grammar in finite and non-finite forms. The following examples all come from E2:

6.7 x: causal: reason:

||| Many of our most talented students go to big international competitions || **xß hoping** || ‘ that an important prize will help launch their career |||

6.8 x: causal: result:

||| In my own case, I was lucky enough, in 1970 || **xß to acquire** a first class ‘Mozart piano’ [[as it was called then]] <<< it was in the 1950s that the term fortepiano was coined [[to distinguish the 18th century Viennese instrument from the modern piano]] >>> by the brilliant fortepiano builder Philip Belt |||

6.9 x: causal: purpose:

||| Due to the slow developing tone of the Steinway model and the efficacy of the damper, the tone of the heavy beats will not recede fast enough || **xß to allow** the light beats **to be played weaker** |||

There are many more examples of this kind for each enhancement subtype, even within the same text. The final example above is a complex which expresses reason in the independent primary clause, realised through *Due to*; and a purpose for a desired effect (quickly receding tone) in the dependent secondary clause, which is agnate with the more prototypical purposive form *in order to (allow the light beats to be played weaker)*.

Perhaps a more useful resource to use in combination with any of the more general expressions was that of temporal succession, as in causes of events (reasons, purposes), or consequences of events (results). In these cases, clauses which stand in a consequential or resultant relationship tended to be expressed as irrealis, with prospective aspect referencing the consequence in terms of time or prevailing condition at its cause. So, in the following example from E2, the result will come about from an obligation to start from a certain position:

e.g. 6.10

||| We must start with the Ur-instrument || just as we must start with a good Ur-text edition || and (so) from this beginning each will develop his or her individual artistry |||

Another clue for purposive relations is a strong binding between the primary and secondary clauses, where the purpose relation can only be understood as a quality of the preceding information. So, for example, in *it is early days to insist* (E2), the purpose is qualified as too early – in other words, it is too early to have an intention of insisting. Other examples include, *it is hard to imagine*, *we would do well to follow*, *it is time to do away with*, *it is important to realise* (all from E2). These all rhetorically achieve a form of recommendation, as discussed further in the Discourse Summaries section below.

While there are a number of resources in English for implying concession in English, the particular choices made seemed to be idiosyncratic according to the author, and possibly also the text type. Where *although* and *though* might be used interchangeably to represent concession^consequence, the author of E1 only used *although* on the concession clause, while that of E3 opted for *though* with the same function. Moreover, the author of E3 only represented concessive types of meanings with one clause complex juxtaposed to another, and linked by *Yet*. This is discussed further in the Discourse section below, along with the findings in terms of text type patterns.

6.1.2.2. Enhancing resources of manner

Logico-semantic relations of manner: means were typically realised with finite forms, since they appeared in hypotactic relations. In order to highlight the semantic sense, these were distinguished from other logico-semantic types by agnation with *by*, *by means of*, *through* or *via*.

Somewhat interestingly, means relations occurred in Material processes, as well as mental or verbal projecting ones. The following are examples of Material: creative processes where a relation of means is accomplished in the grammar with intransitive verbs: *(by) combining as it did with separate arts*, *(by) studying and playing these works*, *(by) taking different forms* (all from E2); *(through) Examining the revisions of the rondo*, *In comparing the autograph* (R1). To discuss the projecting types of manner clauses, it will be useful to provide more complete examples. Consider the different process types given in the examples below:

e.g. 6.11 Mental-Behavioural:

||But Bilson <<..>> mused aloud at one point || do you really think || Beethoven composed his sonatas || **(by) dreaming** of a Steinway concert grand [[that was 200 years into the future]] || as some people say |||

e.g. 6.12 Mental:

||| We have to go to the builders of Erards, Streichers and Walters || **(by) encouraging them** || **(and through) learning** with them |||

e.g. 6.13 Verbal:

||| Nowhere will you read me or any of my best colleagues || **(through) advocating** || abandoning the modern piano for any repertoire |||

These types were abundant in E2, where they occurred on six of the total seven occasions. Two more examples can be seen in clause complex 71, reproduced below at Figure 6.3.

There were as many manner: comparison subtypes in the expounding as in the reporting texts, occurring on four occasions in each text type. The comparison subtypes explicitly came with two forms of realisation. In parataxis, it may be initiated, or mentioned anywhere in the primary clause, by a phrase indicating sameness of way or manner, along the lines of *in the same way*, *the same* (both from E2), *the same way* (R2), *Like other* (R4). Another common way was with the use of *as* to compare one event or theme with another previously mentioned, as in, and new makers of such instruments will spring up, *as new harpsichord builders have done* (E2).

Comparison might also be interpreted as the overriding logico-semantic theme of a clause where comparatives are strongly salient, as in, *where the second and third beats of bars three and four should be weaker still* (E2). The use of *where* here is also a call to consider a comparative situation, in this case the dynamics of particular beats in the bars specified.

6.1.2.3. Enhancement construals of time and space

Temporal types generally occurred as circumstances of time, indicating a period of time in which to locate events. Such phrases were always used in independent clauses, whether that clause was primary or secondary, as the following indicate:

e.g. 6.14 (a):

||| **1 α Around the same time**, makers started experimenting with the metal frame string carriers || 1 β that would absorb the pressure [[resulting from the use of higher gauge strings [[held at greater tension]]]] a combination necessary to meet 19th century performers' demands for louder instruments |||

e.g. 6.14 (b):

||| **1 For many years**, this approach was applied primarily to music [[composed before 1750 from the Medieval Renaissance and Baroque eras]] |||

e.g. 6.14 (c):

||| **1 In general**, classical subjects were dropped in favour of settings remote in time or place || 2 *at the same time*, the immediate dangers and horrors of revolution and war produced a genre, Rescue Opera |||

Hypotactic clauses were marked by temporal binders such as *since then*, *since they were composed* (R3 and R4), *when* (three times in E2, E3) and *until* (E2). The temporal enhancing types were far more common than spatial ones, which occurred only on six occasions as cohesive ties between clauses complexes (in text E1, E3 and R4). Circumstances of location in place were sometimes present in clauses marked with temporal relations, however, by being sequenced later in the clause, the spatial element is not foregrounded in relating complexes together. Thus temporal location had more significance in all of the texts. Given that the discourses are about period music and instruments, then foregrounding the temporal relation is appropriate to the field.

In addition, some cases which would appear to be interpretable as spatial were used in an abstract sense. In fact, of the six spatial logico-semantic relations, two were metaphorical uses, as *In its original meaning* and *where local colour could be grafted*.

As a final point on enhancement in the English data, there were numerous examples where enhancement subtypes are either repeated or recycled within single extended hypotactic chains. The following example has been chosen as it includes the three subtypes of enhancement discussed above (clause complex 71 from E2):

e.g. 6.15:

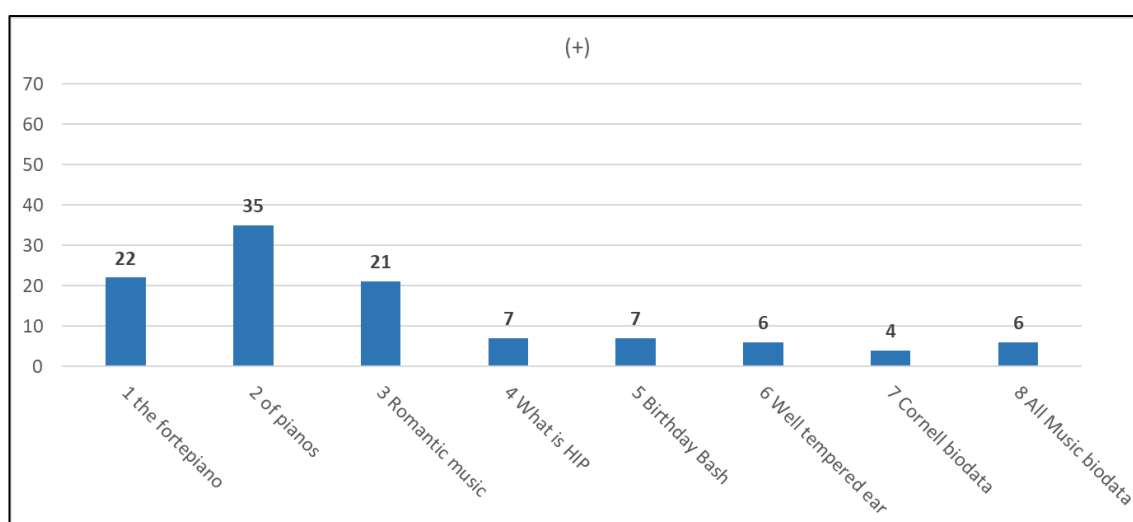
||| x In the ensuing years, a great deal of my own work was perforce pioneering ||
x commissioning pianos ||
x to be built or restored ||
x learning to work with them ||
x to make them optimal [[x to compete with the high quality of today's Steinways
or Bosendorfers]] ||
+ and, of course, cultivating a new musical language [[= that had been obscured for
more than 100 years]] |||

This aligns with claims made by Halliday & Matthiessen on the potential for logico-semantic types and subtypes to recur or shift within a single complex (2014, p.476).

6.1.3. Extending relations in English

The additive types found in the data also matched those described in various SFL manuals, and included additive: positive, negative and adversative, as well as alternative subtypes. On the whole, this resource was not relied on too heavily in the texts and was most frequently represented in paratactic relations, in ratios that align with the 94:6 ratio given by Halliday & Matthiessen (2014, p.471). The following graph gives a visual representation of extending relation contributions to each of the English Source Texts:

Figure 6.3 Logico-semantic relations of extending in the English Source Texts



There were not too many extending resources on the whole, and the composition displayed here reflects the comparative length of the texts themselves.

6.1.3.1. Extending relations of addition

The additive type was by far the most common type of extending relation represented in the data, particularly additive: positive; followed by adversative; with only five examples of additive: negative. Beginning with prototypes, the conjunction *and* was used most frequently to join secondary additive clauses with a positive connotation. Where the additive: positive type was engaged in the primary clause, then it occurred as *In addition* (EST_E2, R3), *Aside from... also included* (EST_E4), *also* and the form, *not only... but also* (both on multiple occasions). On some occasions, the *and* was inferable from the co-text of listing, being elided. On other occasions, the nominal group realising the key participant of the additive clause was elided, being inferable earlier in the clause complex.

One hypotactic version of this conjunction occurred on three occasions in the whole comparable corpus, all in the environment of hypotactic finite clause and headed with the conjunction *with*, as in, *with the tenor strings crossing over the bass strings* (EST_E2).

The additive: adversative type occurred on 21 occasions, with only two of those being in the reporting text type. Two key indicators were *However/but* (mostly depending on taxis) and *while* (in hyoptaxis).

Three cases of adversative relations were inferable from semantics and co-text, and these all occurred in EST_E1. These are all given below. In the first example, the conjunctive Binder, *while*, can be inferred to contrast the purpose of two bridges in a fortepiano:

e.g. 6.16 (a):

||| One bridge services the heavier bass string courses (C1 to G-sharp 2) || + the other bridge services the remaining string courses (A2 – F7) |||

e.g. 6.16 (b):

||| The end of each string [= that is closest to the keyboard] is wound around a metal tuning friction pin [= that is imbedded in a wooden pin block] ||| + The other end of each string is looped around a metal hitch pin on the curved side of the string carrier frame [= that is opposite its pin-block side] |||

e.g. 6.16 (c):

||| Its string coursing and string design are as follows || = the five lowest notes have double-course strings || that have a steel wire core [[x wound with copper wire]] || + the next 16 notes have triple-course strings of brass || + and the final 47 notes have triple-course steel strings |||

In this set of adjacent clause complexes, the first additive relation in complex 6.16 (a) gives information about 16 notes, that is juxtaposed to the previous discussion on the lower 5 notes. The second additive relation in the set, example 6.16 (b), might also be inferred as adverse to the previous clause, with elided *yet*, as in *and yet*. This is a result of contrasting two independent clauses. The final example, 6.16 (c) comes as part of an elaborating list of features of the design of strings in the fortepiano.

Finally, the additive: negative sub-types occurred on five occasions. The most easily recognisable were those signalled by negatives like *neither*, *nor*, *none*, to express inclusively negative events. Perhaps less conspicuously, other major indicators even within such clauses was negation expressed elsewhere in the clause, such as in the combinations *nowhere... any* (EST_E2) or *and were unreliable and certainly not very beautiful* (EST_E2).

6.1.3.2. Extending relations of variation

The variation form is counter expectative, so can be indicated with *but* or *except*, *only*, where one statement is used instead of (as replative) or other than (subtractive) a previous statement or argument. The sub-type variation: replative occurred in the text EST_E2, on five occasions, as well twice in EST_R4. Meanwhile the subtractive sub-type only occurred in the text E3. There were no variation types in the reporting texts. In E2, the replative types were reinforced by counter expecting Adjuncts like *merely*, or phrases like *before doing* and preceding rhetorical questions, as in the following examples:

e.g. 6.17 (a):

||| This short article cannot describe in any detail || **but merely** wants to highlight the enormous variety in the instrument we call the piano |||

e.g. 6.17 (b):

||| I claim || that one will find no recording of this work on a modern piano || that doesn't follow version B ||| **But before** trying to execute Mozart's clear articulatory inflections || modern day pianists will first have to begin to appreciate the affettuoso beauty of his language, so different from the smooth, unarticulated language valued by Sigmund Lebert |||

In these, the underlined lexical groups and phrases represent an alternative valency, which sets up counter expectancy. The conjunctive phrase in bold acts as a hinge between their divergent polarities. Now, the rhetorical question may be used to challenge an idea or position, and when it is preceded by a but, then the reader/listener is can anticipate that

this challenge stands opposed to what has been mentioned previously. This happens on two occasions in E2, at clause 60 and clause complex 62. The following stretch of passage, however, shows that reference had to be made to surrounding discourse to crystalize this sense of variation.

e.g. 6.18:

*It is early days perhaps to insist that Beethoven's sonatas should be played on the kind of piano for which they were composed. **But the time will come, I believe, when** audiences and pianists, having once discovered the tone colours and clarity and alertness of wooden-framed pianos with thin string and buckskin-covered hammers, will want to hear more of them, and new makers of such instruments will spring up, as harpsichord builders have done.*

The section in bold functions to replace the notion expressed in the opening clause complex, with a belief that there is less time than expected before an alternative situation is more commonplace. One example from R4 which also required reference to surrounding text and to implication, where an expectancy is set up by the term *seemed* in *Bilson seemed well on the way to a strong piano career*, juxtaposed in the following complex by *In 1968 however Bilson was hired at Cornell University* – and that event changed the anticipated fate mentioned earlier. The other example here is understood through reverse polarity, particularly since the verb in the negative clause is elided as, *The modern piano develops the tone slowly, and is ideal for long gradually unfolding lines but (is) poor for phrases containing frequent changes in stress.*

Finally, the subtractive sub-type was barely noted in the data, the only case being in E3, clause complex 32:

e.g. 6.19:

||| **Except** in Italy [[x where the voice continued to reign supreme]] the orchestra assumed a more important role in opera || providing more sensational and descriptive elements in the drama || the development of the Leitmotiv provided not only graphic illustration but new dramatic coherence|| at a time when the old formal number opera was weakening |||

6.1.3.3. Extending relations construing alternatives

The final category of English logic is the alternative type of extension. There was only a single case of alternation in all the data, *or is cut off by a damper*, which occurs in the following complex in E2:

e.g. 6.20:

||| The basic recipe of all pianos is identical || a hammer is flung up at a string || setting it vibrating || until it either dies out || **or** is cut off by a damper |||

Here it is an alternative option in the diminishing vibration of the string of a piano.

6.1.4. Projection realisations and resources in the English corpus

As a quick reference, projection was discussed in the Methodology section, chapter 4. The ideas and the networks previewed there will be examined in this section.

6.1.4.1. Indirect reporting

Indirect mental and verbal projecting was present in three of the expounding texts (E2, E3 and E4) and two of the reporting texts (R1 and R2). The expounding texts were characterised by mental projections offering propositions, which function to steer the thesis in a certain direction. While most of these were offered as statements, the following examples express question type propositions:

e.g. 6.21 (a) from E2, complex 7:

||| But let's consider || ' **what** Lupu might have done at the time || had he taken heed |||

e.g. 6.21 (b) from E2, complex 18:

||| I do masterclasses all over the world || and one of the first questions [[I invariably ask]] is || how many of you know || ' **who** built the first instrument [[we now call the modern piano]] when and where? |||

e.g. 6.21 (c) from E2, complex 85:

||| And just think || ' **what** revelations remain to be brought to the light of day by the next Alfred Brendel or Richard Goode || studying and playing these works on the pianos [[that Beethoven had in his ears and in his fingers]] |||

e.g. 6.21 (d) from E4, complex 4:

||| In recent years, however, the drive towards historically improved performance has made musicians reconsider || ' **how** they perform Classical- and Romantic repertoire as well |||

While presenting in question form, as propositions, these constructions are rhetorical, or unquestionable. The majority of mental projecting propositions throughout the corpus, however, are those of statements, taking more standard forms: *claiming that he found it strange, it is important to realise that it is we pianists, I don't believe any musical person* (E2), *those who perform early music generally believe that the experience is* (E4), *he even predicted that one day, you might want to remember that keyboard titan* (R2). There were also four examples of verbal projections in E2 using insist, said and claim to project various propositions. However, it is the examples of verbal projection in R1 which are interesting, not only because they are the only proposals in the corpus, but also for the fact that all three examples are found in the single short text and use the single verbal process, *suggest*. Indeed, a mental projecting proposal is also present in this text – the only one in the corpus. One example of the proposal subtypes from this text are reproduced below:

e.g. 6.22 complex 17, verbal projecting proposal:

||| Considering evidence such as Haydn's Entwurf Katalog, as well as key-relations and the organization effects || Sisman suggested || ' that the works internal to several Haydn opus numbers may be "in conversation", or "for a single setting", or, in effect, part of a multi-work opus |||

e.g. 6.23 complex 27, mental projecting proposal:

||| In the end, one hopes || the celebratory week marked a mere nominal change in Bilson's active and influential career in teaching and performance |||

The text itself is a report on a retirement/birthday festival, which included the presentation of various research papers, along with a moderated panel discussion, which goes some way to explaining the role of proposals in the text.

There is one example of mental projection where the quote is borderline between direct quoting and indirect reporting, *I believe it is time* (E2). In this case, the projection is not signalled in the text with quotation marks. So, although the projection could function independently, it should be assumed that the projecting binder *that* has been elided.

6.1.4.2. Projection construing direct quotation

Finally, perhaps the least abundant logico-semantic type in the entire corpus were examples of direct quoting, occurring on eight occasions throughout the data. Two expounding texts had no direct quotation, with the same being absent from one reporting

text. There is nothing remarkable in the way nor frequency that direct quoting appears in the data.

6.1.5. Contributions of logic to discourse in English

As mentioned above, conditional: concessive resources exhibited tendencies both by author and text type. It was pointed out there that one author preferred *although* (E1) and another *though* (E3) for representing concession^consequence. In fact there was one author who only used the resource *Yet*, and this was done in a way that stretched across clause complex boundaries (E3). That is, in the text E3, concessive types of meanings were expressed with one clause complex juxtaposed to another, and linked by *Yet*. The first complex in the pair would be a consequence of an earlier argument or stage of thesis development; with the following concessive clause complex, introduced with *Yet* providing a conceding point, or leading to a new thesis. There are three examples of this in the text, and in each case, the new thesis that follows is a temporary one which is used as a devil's advocate type of argument. That is, it provides a minor opportunity to contemplate an alternative perspective, before later returning to the original thesis. The following passage includes clause complexes 32 – 34, showing thesis 1^concession temporary thesis 2^clarification of thesis 1:

e.g. 6.24:

The crispness of the fugato beginning of the second movement of Op 10 loses much of its incisiveness if played on the Graff Beethoven had in his last years. Yet playing the passage opposite (example 1) from Beethoven's last period on an early Walter would rob it of its 'romantic haze'. Indeed, it is hard to imagine Beethoven writing something of this type had he still had a Walter.

Another observation in terms of text types, was that concessive relations were only realised with *but* in the reporting texts. Another option found only in reporting texts were concessive asides as finite clauses, such as *considering evidence such as* (R1). While the former type (*but*) was used in R2 and R4, this latter option was only used by the author of R1 (where it was used twice in a total of 19 hypotactic clauses).

There is an interesting use of resources of manner: comparison in the text, The Well-Tempered Ear (R2). Firstly, the purpose of the text is to compare whether the advance of technology realised in the electric piano will mirror the ascendancy of the Steinway over the earlier fortepianos. The author makes two comparative statements, which make this

claim apparent. The first is given in the dependent manner: comparison form, and the paper itself concludes with it in the same way independent form, as below:

e.g. 6.25 (a) clause complex 15:

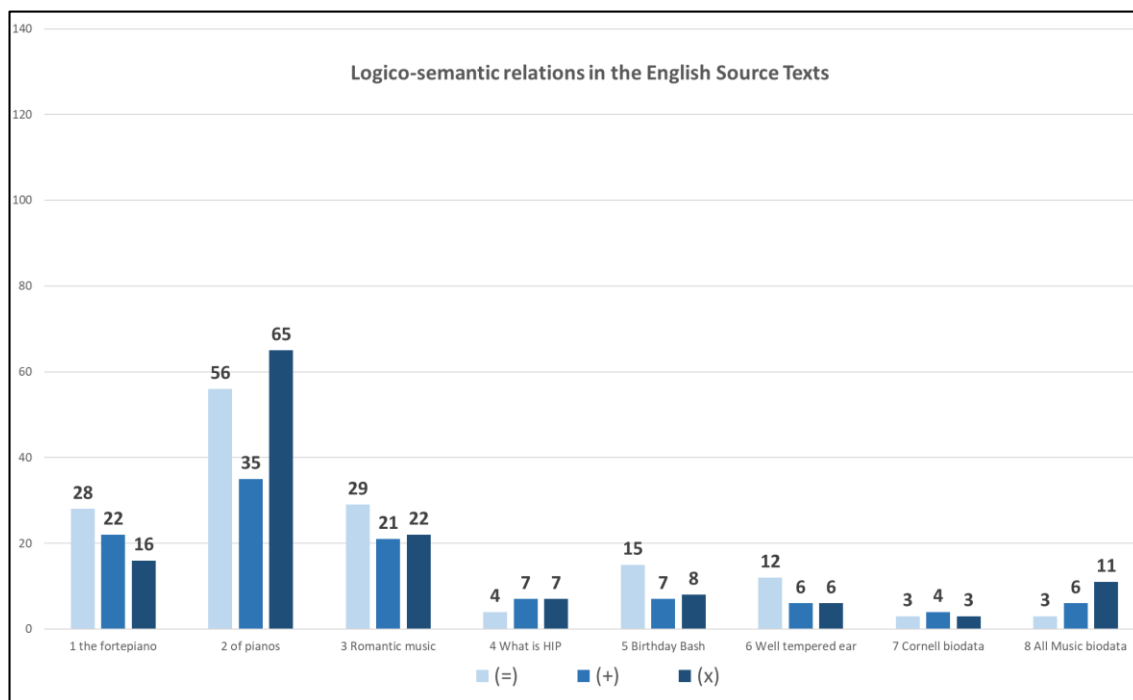
||| He even predicted that one day the Steinway concert grand may also become a period piano || x as electronic digital pianos gradually replace acoustic ones |||

e.g. 6.25 (b) clause complex 25:

||| Will the electronic piano some day replace the acoustic pianos || the same way the Steinway concert grand replaced Beethoven's Broadwood fortepiano |||

The text itself has only 25 clause complexes, so these manner: comparison clauses are strategically placed as the key thread through the discourse. Importantly, also, is the fact that the first use of a comparative clause in the text is as a hypotactic one. Since the information in a hypotactic clause is less foregrounded than that of a paratactic one, then this choice seems to hint at the main thesis to come. The second use is also in a hypotactic backgrounding clause – this time as background to a rhetorical question. However, it uses the form found elsewhere in independent clauses, *the same way*. Thus, this background information is offered as factual evidence from the past, which leads the reader towards a decided direction in resolving the rhetorical question: that it is a historically given certainty. Recall that in the previous chapter that the reporting text types had a greater degree of projecting clauses than was found in the expounding texts. The construal of projection and parataxis are not unrelated, since the majority of verbal projection was done so as parataxis. The following graph represents the spread of logico-semantic types across all of the English texts in the Source Text corpus:

Figure 6.4 Logico-semantic relations of expansion in the EST corpus



In the English texts, elaborating relations seem to play an important role, particularly in the Expounding texts (predominating EST_E1 and E3), and the two longer Reporting texts (EST_R1 and R2).

6.2. Describing Korean linguistic logic

This section overviews the features which emerged from description of experiential meaning in Korean. The systems diagrams presented here are based on the comparable corpus for Korean Expounding and Reporting texts, as well as utilising existing knowledge from Teruya (2011), Choi (2012), and Choi (2013). Structure-System Analysis of logical metafunction resources in Korean.

This section elaborates the logical meaning patterns manifested in the Korean Source texts. As for English, the abundance of expansion type resources drawn in both Expounding and Reporting texts remained unchanged. However, unlike English, the most common in both text types was enhancing relations, followed by elaborating and then extending. Also, unlike the English texts, the frequency of projecting types in Korean varied by text type. So, for expounding texts, the most common form of projection was indirect reporting, followed by Facts/Acts, and finally direct quotations. In this regard, the Korean Expounding texts manifested the same trends as the English Expounding texts. Yet, the Korean Reporting texts differed both from the Korean Expounding texts, and the

consistency of the English across text types, by having a different preference in projection. Here, direct quotation was more abundant, followed by indirect and finally facts/acts.

6.2.1. Clause delineation in Korean

In order to discuss expansion systems in Korean, it is important first to determine what ‘ranks’ as a clause; and then to determine between paratactic and hypotactic clause relations within a clause nexus. Operating from written texts only, clause complex boundary identification was fairly straightforward, with sentence ending punctuation, as well as logical cohesive devices (often) marking complexes out at the onset of clause complexes; with binders indicating logico-semantic relations between clauses, and linkers connecting clause complexes (linking and binding markers appear within the verbal group in the clause-ending position). Initially, determining ranked clauses within the complexes required attention to some guidelines offered by SFL scholars for English, Korean and Japanese, as well as Korean language grammarians from functional and other traditions. I also engaged one native Korean speaker in recording herself reading the texts, as a reference for double checking clause boundaries by tone groups within and across clauses. These principles were carried into the exploration of expansion and projection as well (below). However, as will hopefully become clear in the discussion of enhancement resources in Korean, it was useful to pay close attention to the evidence of other elements in the structure of the clause, as they collaborate in building overall meanings in the clause and clause complex. Furthermore, where such evidence was lacking (particularly with elaboration, for example), it became necessary to explore reactances through substitution, probes and other strategies, thus engaging systemic resources in establishing a depiction of Korean logical meaning, as one which delves deeper than what is explicitly expressed in the clause. This ‘trinocular principle’ of SFL, while not new, is defined nicely by Quiroz (in press, pp.1, 2–3) as, “*clause types are first looked at in terms of their contribution to the dialogic negotiation ‘from above’; they are then approached in terms of the paradigmatic environment they define from ‘around’ in close relation to the structural patterns motivating paradigmatic choices ‘from below’*”.

Following a discussion on issues in Korean coordination, subordination and adverbial group definitions from traditional and functional grammarians, Choi compares Korean clause delineation to English criteria outlined by Martin et al (1997/2010). She comes up with six criteria for consideration in demarcating clause boundaries in Korean (2013, pp.73–79). It would be useful to refer to her criteria for an understanding of the full scope

of what is at stake in clause delineation in Korean, however, I have distilled these down to just three that pertain to identifying ranked clauses, as follows:

1. Nominalised clause (as opposed to nominalisation that is non-ranking, and defining relative clauses, which are embedding);
2. Pre-modifier and noun or bound-noun constructions (as opposed to circumstantial configurations, such as postpositional phrases, and other fixed constructions);
3. Verbal group complex (whether realising a single ranked clause; or contributing to clause complexes);

The basis for simplifying the criteria offered by Choi is the principle of rank: anything not in this list belongs to non-ranking constructions, such as embedding, circumstances or other constructions (although I have shown these above in parentheses, by way of illustration). A final criterion includes those clauses that can interrupt other clauses, nominal groups or be enclosed by other clauses. In Korean, interrupting clauses are generally of two types: elaboration or projection (more discussed on this point in the logico-semantic section below).

6.2.2. Taxis

In Korean, pairs of clauses may combine into a clause nexus; while a clause complex may consist of a number of these clause nexus' sequenced and bound together. Whether the status of the clause is relatively equal (parataxis) or unequal (hypotaxis), the primary clause always occurs in the final position. This is defined as the primary clause, since most information that completes the clause is offered on the final verb that realises the primary process⁴¹. In particular, interpersonal features of a clause nexus, such as tense, aspect, mood (TAM marking), politeness and polarity are given on the final clause. Interestingly, the nominal group realising the interpersonal function of Subject in a clause nexus may occur in initial position in either the secondary or the primary clause (thus, be elided from the alternative clause). Whether it occurs only in the secondary or primary clause can be used to some degree in determining the status of interdependency for a given nexus, as indicative of parataxis or hypotaxis respectively (see Choi's discussion

⁴¹ This is one reason Korean is known in traditional grammars as a Head-final language. This feature is reflected at lower ranks of clause constituents and word groups/ phrases in Korean. For example, qualification and modifying of nominal groups occur before the Head noun.

on ‘forward substitution⁴²’ and ‘backward substitution⁴³’, 2013, pp.55–58)⁴⁴. In any case, Teruya, working in Japanese which behaves in a similar way in terms of interdependency, and Park, working on Korean, reflect the status of the primary clause in the following notational conventions (contrasted with English):

Table 6.1 On the best convention for taxis in Korean

	Korean and Japanese		Korean		English	
	Teruya (2006, p.331), Park (2013, p.81)		Choi (2013, p.80)		Halliday & Matthiessen (2014, p.442)	
	Secondary	Primary	Primary/ Secondary	Primary/ Secondary	Primary	Secondary
parataxis	1 (initiating)	2 (continuing)	1 (initiating)	2 (continuing)	1 (initiating)	2 (continuing)
hypotaxis	β (dependent)	α (independent)	β (dependent)	α (dominant)	α (dominant)	β (dependent)

In my analysis, paratactic relations in Korean seem to be slightly less symmetrical than those in English. While the initiating clause in a paratactic relation can take all the tense, aspect mood elements of the final clause, only the final clause has the potential to offer all that information to the initiating one. It is possible that this asymmetry in parataxis is reflected in Choi’s indecision between Primary and Secondary clauses in the table above (offered as Primary/Secondary). As Matthiessen has noted (personal communication), the primary (last) clause in Korean parataxis marks for mood, speech level (and also polarity), while *only* tense can appear on both secondary and primary clauses in a hypotactic nexus. Kwon and Polinsky (2008) concur with this, arguing that ‘Korean differs from English in that it has very little true coordination’⁴⁵. Using the complementizer *-ko* (meaning, *and*, among other senses), they show that it can have properties of either coordination or subordination. They additionally argue from a semantic perspective that: the coordination option lends to a ‘temporal co-extensive interpretation’ (p.12); while the subordinate option gives a ‘cause-and-effect reading’ (p.12) in addition to sequence (i.e. coordinating

⁴² That is, substituting pronouns, reflexive pronouns or empty words (dummy subjects) forward into the primary (continuing) clause.

⁴³ That is, substituting pronouns, reflexive pronouns or empty words (dummy subjects) backwards into the secondary (initiating) clause.

⁴⁴ Symmetry is another criterion used by Choi to distinguish hypotaxis and parataxis (2013, p.83). I also use tone group concurrence in determining embedding, hypotaxis and parataxis.

⁴⁵ This phenomenon is noted in other languages that are described as ‘Head-final’ or ‘Media-final’, which exhibit clause chaining (Longacre, 1985/ 2007).

is +, while subordinating is x). So, the final clause seems to really be the main gist of the whole complex – the focus to which the whole thing is directed. It is, rather than ‘continuing’ more ‘completing’ of the information in the complex, as per the convention I propose below.

Table 6.2 Reasoned notation conventions for taxis in Korean

	Notation conventions for TAXIS types in Korean		
	Secondary	Primary	Enclosing
parataxis	1 (initiating)	2 (completing)	<<1>>2
hypotaxis	β (dependent)	α (dominant)	<< β >> α

Although ‘completing’ has a sense of finality to it, this is only in terms of the experiential and interpersonal message contained within that clause complex. In the continuing discourse, completed clauses are chained together to achieve the overall message of the text. Similarly, within the clause complex, logico-semantic relations unfold the message from the expanded information towards the main idea. In other words, where clause complexes are in an unequal hypotactic relation, the dependent clause always precedes the independent one. In this sense, it is unlike English, for which the unmarked sequence is independent^dependent (Halliday & Matthiessen, 2014, p.460), but where the dependent can also precede the independent clause. Following Teruya (2006, p.331), Park (2013, p.81) and Choi (2013, p.80) hypotactic relations are notated and sequenced as $\beta^{\wedge}\alpha$, where β is dependent (expanding) and α is independent (or, dominant) (and so, dependent^dominant, since α just reeks of dominance).

Finally, interrupting clauses can also be identified in Korean grammar, and these can be either hypotactically or paratactically related to the clause that they interrupt. In parataxis, the clause is a fully independent clause capable of taking all the interpersonal functions of a clause. Interrupting clauses (as well as interrupting clause complexes) may function as an aside to either elaborate or extend the information of a nominal group or other element (including a full clause) in the complex; or they may be a projected locution, idea or as a downranked act/fact. In the case of projection, these will often be sequenced between the speaker/senser (who is speaking, thinking, reporting or quoting) and the projecting clause. Park calls the projecting clause ‘enclosing’ and the projected clause ‘enclosed’ (2013, p.80), following Halliday & Matthiessen (2004). Participant and circumstantial information may initiate the projection (enclosing from the start of the

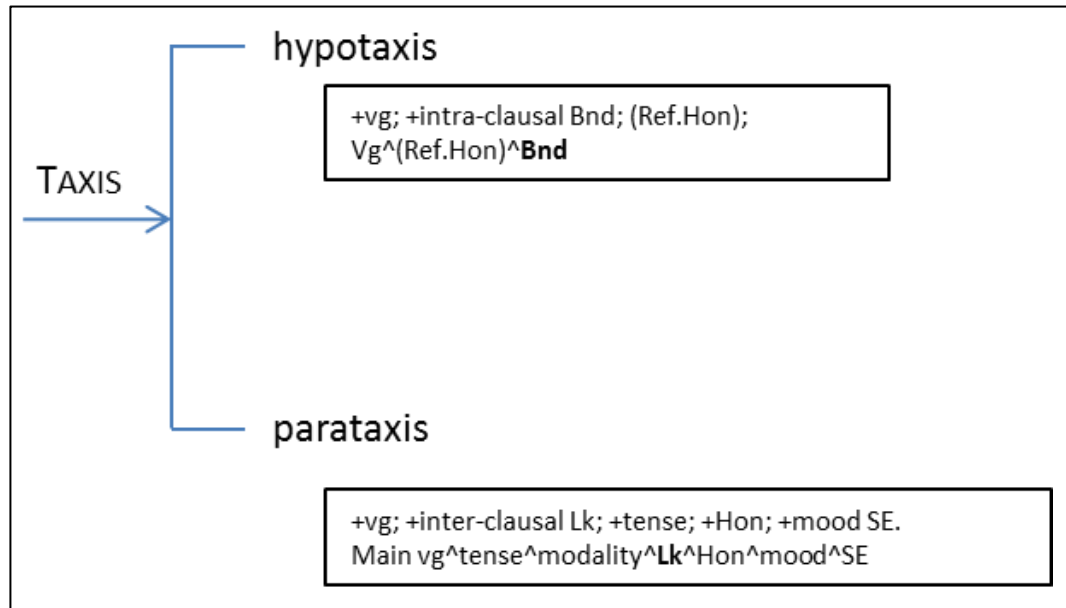
complex), while the process of projection and other referential information indexed on the verbal group will complete the enclosure from the final end of the complex. In my data, paratactic projection only occurs with locution, as directly quoted speech or quotations from authors or other authorities (such as music manuscripts and even Confucius, for instance). Hypotactic clauses can also be projected, as locutions or ideas, and these will generally be sequenced as a regular hypotactic clause in Korean, that is, with the idea or locution being the secondary clause. They tend not to be enclosing, as the originator of the thought/verbiage is generally not specified in the nexus. In terms of labelling projection, I have gone with the interrupting clause symbols used by Teruya (2006) and Park (2013), <<..>>. This also follows Halliday's conventions for included clauses, with <<<..>>> for included clause complex and <<..>> for included clause. So paratactic projection is represented as 1<<2>>1, and hypotactic as <<β>>α (Halliday & Matthiessen, 2014).

In addition to finiteness, politeness, modality and TAM marking, the key explicit features that indicate interdependency status in a Korean nexus are structural conjunctions. Park and Choi call these Linkers, as they serve to link clauses together. Choi gives a useful illustration of where Linkers may appear on the verbal group (2013, p.69, from Lee, 2000), showing the position where intra-clausal morphemes attach to the non-finite stem of the verb realising the process in a hypotactic clause; and the inter-clausal morphemes attaching in a position that allows for tense and modality to be expressed first. I have added these as realisation statements to her system network for taxis in Korean in Figure 1 below. With one alteration: to be clear in the discussion on the structural features that motivate taxis, I have distinguished between paratactic Linkers (Lk) and those used in hypotaxis, as Binders (Bnd), following Halliday & Matthiessen (2004/2014).

Park (2013, pp.84–88) further distinguishes four kinds of conjunctive constructions, which contribute to the selection of hypotactic enhancement relations and which impact the meanings realised at the level of the clause. These are as follows:

1. Constructive-Conjunctions (C-Constructions);
2. Verbal conjunctive constructions;
3. Conjunctive particle constructions;
4. Mixed conjunctive constructions ([n+particle+v], [particle+v] types).

Figure 6.5 Adaptation of system network for taxis in Korean with realisation statements

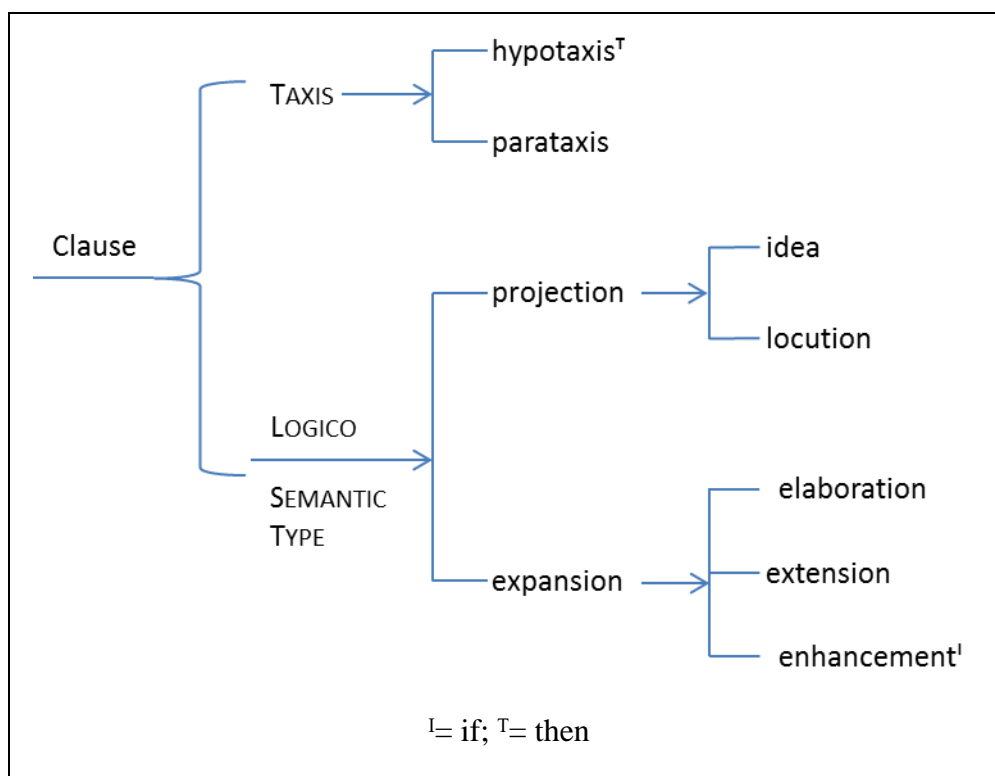


These Binders and Linkers encode logical meanings of expansion and projection, which leads to our discussion on logico-semantic relations.

6.2.3. Logico-semantic Relations in Korean

As for English, Korean has two systems which operate and select at the same time: [taxis] and [logico-semantic relations]. Thus, wherever there is a selection of either parataxis or hypotaxis, then there is also a selection for [logico-semantic type]. Logico-semantic relations occur as two kinds in Korean: expansion and projection. While Choi takes into consideration both structural features and semantic actualisations, her account of Korean is offered chiefly through what is observable in the grammar, specifically as structural conjunctions. She offers a paradigm based on logico-semantic categories, according to their tactic tendencies (2013, pp.100–101), from which a system network could be devised. Choi supplies the following very general system network for logical meaning in Korean, (2013, p.82):

Figure 6.6 Choi's system network of logical resources in Korean



While resembling logical resources in English, there are two distinctions in Choi's depiction above of logical resources in Korean. The first is that enhancement relations only select for hypotactic interdependency, which will be discussed below. This idea is represented in Figure 6.6 by the I=if and T=then conventions. The second is that the system of [recursion] is conspicuously absent from this network. Thus, the claim would seem to be that the logical metafunction in Korean is not iterative (compare with the English system network in section 6.2). It cannot be denied that the system of [taxis] is iterative, as the following extract from text KST_E4 (Korean Source Text_Expounding 4) proves:

Figure 6.7 Text extract showing the potential for iteration in Korean

5	1+	비서구 문화에서의 음악변동의 문제가 [[흔히 서구화 현대화 <u>라는</u>]] 견지에서 <u>규정되지만</u> the problem of musical changes for the culture of non-western (societies) is defined from the perspective [[stated ordinarily of western contemporary society]], however
	2βx	그 음악변동의 속구조-사회 정치적 상황 작곡가의 태도나 목적의식 등-를 <u>살펴보면</u> considering the structure of the musical variation – such as socio-political situation, composer’s attitude or types of objectives, if then
	2α	우리는 사뭇 다른 조망을 <u>얻게 된다</u> we can receive quite a different perspective
Translation: <i>The problem of music change in non-Western cultures is often defined in western and modern terms. However, when examining the underlying social and political situation of musical changes, as well as the attitudes of composers and their sense of purpose in music, we can see something different.</i>		
6	1=	이 논문은 한국 현대 특히 1950 년대로부터 1970 년대에 이르기까지의 한국에서의 음악변동 가운데 창작국악의 문제를 사회 정치적 변화와 <u>연관시켜서 검토하는데</u> This paper examines associating between socio-political change and the problems of Newly Created Korean Music to changes in Korean music in contemporary Korea, particularly between the decades of the 1950s to 1970s, where
	2β+	이러한 검토를 통해서 우리는 한국의 창작국악이 서구화 현대화를 지향한 결과가 <u>아니라</u> through this kind of research, our Korean Newly Created Korean Music is not the result of westernization nor modernization, rather
	2α	[[[[한국문화의 정체성을 <u>표현하는</u>]] 이상적인 음악을 <u>찾으려는</u>]] 노력의 결과임을 <u>알게 된다</u> (it) can be understood to be the result of efforts for [[finding the ideal music for [[expressing Korean cultural identity]]]]
Translation: <i>This paper examines the change in Korean music, particularly from the 1950s to the 1970s, and how social and political changes affected the music. When examined, it is clear that Changjak Gugak [Newly Composed Korean Music] is not a result of westernization nor modernization, but a result of Korean culture striving to find its own identity in music.</i>		

Here, the text selects the structure $1^2(\beta^2\alpha)$ in clause complex 5 and this is repeated in the following complex, complex 6. In fact, it would be possible to have a structure of $1(\beta^2\alpha)^2(\beta^2\alpha)$, which occurs at clause complexes 24 and 34 in KST_R2. The following iterations are also found in the data: $1^2\alpha^3\alpha^4$ (KST_Expounding 3, clause complex5),

$1(\gamma^{\beta\alpha})$ in KST_Expounding 2, clause complex 7, $1(\beta^{\alpha})^2((\beta^{\alpha}(\beta^{\alpha}))$, in KST_Expounding 1, clause complex 14 – as just a few examples. Since taxis is univariate, the implication is that features of expansion and projection are not univariate in their selection within and across clause complexes. Thus, it is important to turn to these systems to look not only for evidence of recursion, but also to explore how it is that Korean language distinctively expresses logico-semantic relations for its speakers. While there is evidence for all three systems of expansion in Korean, to give a meaningful overview, the remainder of this paper will aim to show just the system of enhancement.

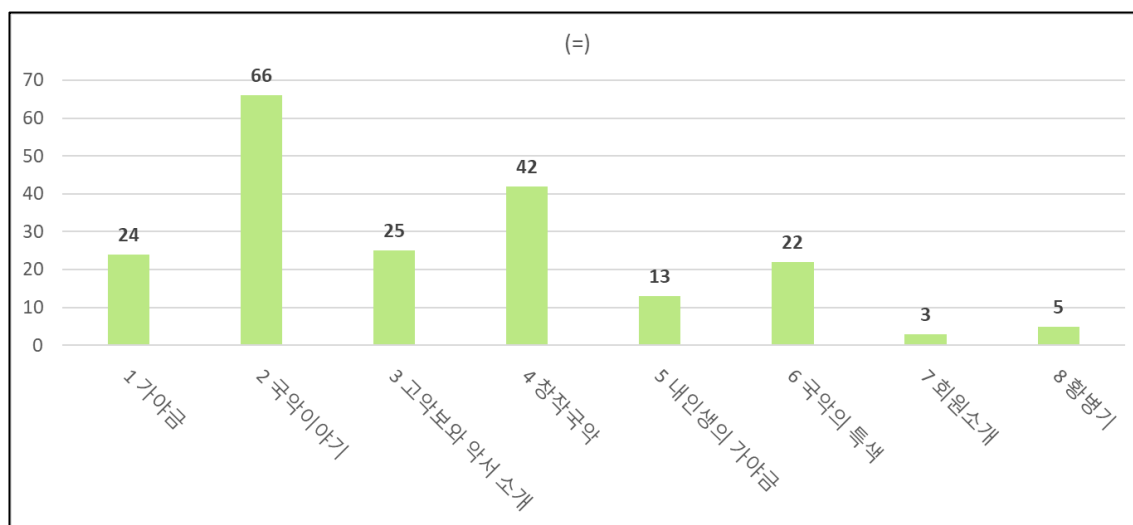
6.2.4. How Korean is used to construe elaboration

I disagree with both Park and Choi that elaboration is not a key logico-semantic resource in Korean, based on my analysis of expounding texts. Perhaps what is different is that there are few explicit linkers used within a verbal group, which indicate in a way that elaborates, or which chain clauses together in relations of elaboration. Indeed, I would propose that there are four ways in which elaboration occurs in Korean:

1. Contextual ideational evidence;
2. Textual and cohesive clues;
3. Cumulative expository elaboration;
4. Elaboration as embedding.

Using this logic to identify the function of elaboration in the Korean Source Texts, the following contributions of elaborating relations were identified in the KSTs:

Figure 6.8 Instances of elaboration in the Korean Source Text corpus



Elaborating seemed more important in the Expounding texts, but interestingly, the text most like an English text type, KST_E4, has a comparatively important contribution in this text.

6.2.4.1. Contextual ideational evidence of elaboration

In both hypotaxis and parataxis, the preceding clauses build to the elaboration of a key point. This is particularly the case where relations of enhancement (generally hypotactic) and also extension lead up to the final independent clause. This makes sense, given that the function of hypotactic enhancement in Korean is to provide background information for the primary clause (Choi, 2013, p.85). In functioning to background information (corresponding to ‘adverbials’ of functional grammar and ‘subordinate clauses’ of formal grammars), it follows that it must therefore function to foreground the important point of the independent clause. It would be completely strange to consider there to be no elaborating clauses in a text that was expounding or expository in nature, and Choi concedes only that the two hypotactic types of elaboration are found only in text books and news reports. And her point is made chiefly on the grounds of what is syntactically covert in the grammar. Now, where the preceding enhancing clauses work to build a ‘case’ that exposts or clarifies, then it seems that the process of the elaborating (final) clause will be relational, or other clauses with some degree of aspect. Please see example below.

6.2.4.2. Textual and cohesive clues of elaboration

Another way that the nature of the semantic meaning of a final clause can be interpreted as elaborating is indexed in textual themes or cohesive markers at the beginning of the clause, for example... This can happen in English as well, as evidenced from the English Translated Text (ETT):

e.g. 6.26:

||| ‘**In particular**, one of the major themes in the study of world music since the 1970s has been how music changes when non-western cultures come into contact with western cultures’ |||

With ‘In particular’ hinting at the clarifying nature of this clause, and ‘one of the major themes’ verifying the elaborating nature of this clause in relation to the previous one, but with ‘one of the major themes in the study..’ signalling that this is in fact an exemplifying elaboration.

This potential to double code, through reference to thematic and cohesive markers offers the proviso that some caution should be exercised with employing them in logical analysis, especially in the case of Textual theme. Even in the English example, ‘However, due to...’. In this example, the clause complex might be added as extending the previous clause (as signalled by ‘However’) yet the immediate clause is linked through ‘due to’, which is enhancing through a relation of cause as reason.

6.2.4.3. Cumulative expository elaboration

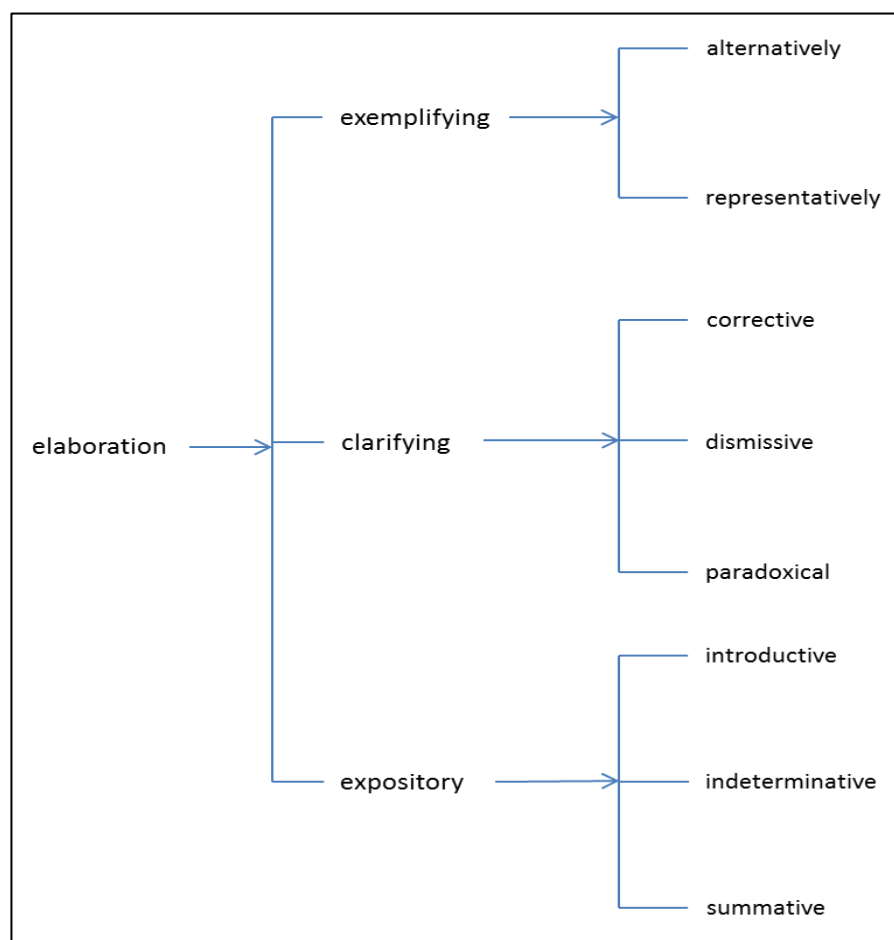
Elaborating: expository clauses may be similar to fact clauses, except that in the latter, a fact clause complex is comprised of a single, non-projecting clause, where the elaboration type is the culmination of a clause nexus. An example from KST_E1 can be found in clause complexes 1 and 12, compared to fact clauses and 34 from the same text.

6.2.4.4. Embedding as elaboration

Finally, elaborating clauses can and also tend to be down-ranked to the level of embedding. For example, . Yet this happens below the rank of the clause. Thus, this type of elaborating is not accounted for in the analyses done by Choi and Park. Given that the verbal group carries so much responsibility for meanings in the Korean clause, it may not so surprising that elaboration of nominal groups are demoted below the rank of the clause.

Indeed, if we look to the grammar provided by Teruya, we can see that in a similar language as Japanese, there are many grounds for elaboration. Teruya provides the following system network, Figure 6.9, for the system of elaboration, with examples on the following pages (2013, p.p.367–369):

Figure 6.9 Teruya's system network for elaboration in Japanese (2006)



In my analysis of my data to date, I have found clues in the grammar, in conjunction with other metafunctions, and with consideration of semantics and reactances to propose something similar. There certainly seems no reason to abandon the category of elaboration in Korean. This is particularly the case in expounding texts, as in the majority of my data. However, it is perhaps important to be aware that elaboration is a covert category in Korean. It functions in collaboration with other logical resources in the grammar.

-nun tey is a special Korean case of ‘backgrounding’ elaboration, and is paratactic (Park, 2013, p.82). While Park reveals that for her the evidence for hypotaxis or parataxis comes from investigation of ‘grammatical evidence’, pointing to an approach largely concerned with overt categories, it may be necessary at this point (or at least at the point to which there is no further overt grammatical evidence) to investigate covert categories. This indeed has been done to some extent by Kwon and Polinski (2008), by considering semantic implications, it may also be considered through contrasting reactances, as done at the later Sydney School (Martin et al, 2013; Quiroz, in press). While Park considers this to be paratactic and the argument for this might be because of its capacity to take

tense (Park, 2013, p.82), Choi argues that it is an example of hypotaxis as it is unable to take mood, nor does it meet the criteria for symmetry without a change in meaning (Choi, 2013, p.87). In any case, Choi assigns the semantic label of ‘backgrounding’ to this item, which aptly captures its overall function. While she does not expand the resources for elaboration, nor provide a system network, I would propose that this item could realise two separate functions within elaboration: 1. Exemplifying: alternatively; and, 2. Expository: introductory. In the first instance, *-nun tey* can introduce a contrast, which sets up the background for further elaboration. See example below... In fact, Park categorises *-nun tey* as both elaborating: backgrounding and extending: but. I believe that what it is capable of doing is preferable considered backgrounding, with the potential for contrast, hence my choice of Exemplifying: alternatively for the contrast, but Expository: introductory for backgrounding potential.

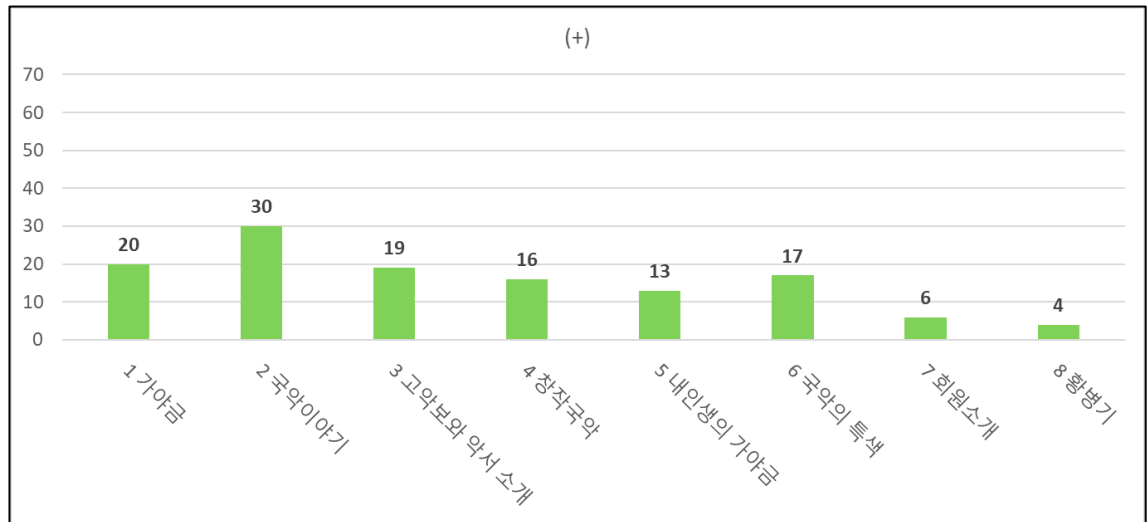
The only other item given by Choi for elaboration is *-nun tung* (including, such as, for example), which is used to list examples, in a sense that is inclusive of a point being elaborated (2013, pp.87, 100). From my data, the following could be added, [vg+*tung-ey*]. These would certainly fall under what Teruya classifies as exemplifying: representatively, since they function to elaborate and inclusive sample of items (*nun tung*) and events (*tungey*). Strangely, Choi suggests that only clarification and exposition subtypes exist in Korean (as parataxis), yet the only example she offers for either category is the comma (see Choi, 2013, pp.86, 100 and 112 for this defence).

6.2.5. Korean resources for construing relations of extension

Extending is another logico-semantic resource in Korean. While Choi did not reveal extensive resources for extension, the findings from analysis here suggest that it is a more common resource than suspected, particularly for parataxis.

The following graph, Figure 6.10, allows a window into the extent of extending relations in the Korean Source Texts:

Figure 6.10 Instances of extending relations in the Korean Source Text corpus

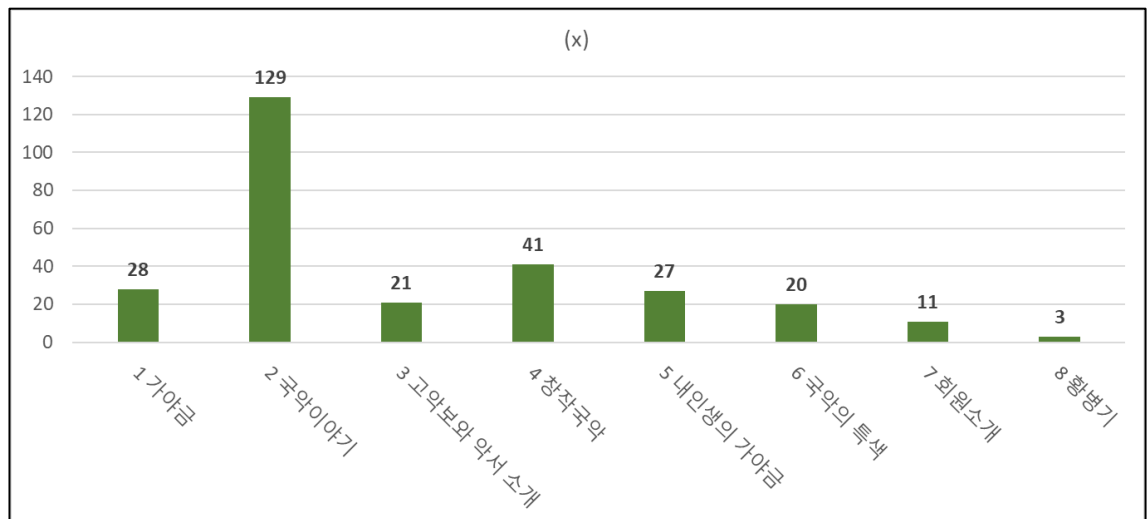


Extending played a comparatively minor role in logico-semantic relations in Korean, where for English it seemed more useful. What was more significant, both in terms of prototypes and cryptotypes in the data were relations of enhancement, which we turn to next.

6.2.6. Abundant resources for construing enhancement in Korean

Enhancing relations were the most productive type of logico-semantic relation in the Korean data, as the following graph illustrates:

Figure 6.11 Instances of enhancing relations in the Korean Source Text corpus



In interpreting this particular graph, it needs to be pointed out that the scale of is skewed to accommodate the extent of enhancement in the second Expounding text (where all the previous graphs have been scaled to a count of 70, here 140 was required). Let's begin with the opening to the text, KST_Reporting 1, clause complex 2, in Figure 6.12 below:

Figure 6.12 Enhancing relations in the opening of Korean reporting text 1

Korean original:

경복궁 수정전 목요특장 4] 황병기 국악인

[서울]

“제가 가야금을 시작한 것은 1951 년, 열다섯 살의 나이였습니다. 부산으로 피난을 가 천막 학교에서 공부하던 시절, 우연히 학교 근처의 고전무용 연구소에서 가야금을 하던 노인을 만나게 되었고, 그 자리에서 완전히 매혹돼 무슨 일이 있어도 가야금을 배워야겠다고 다짐했습니다.”

가야금 명인 황병기 선생이 차분한 목소리로 본인의 가야금과 국악 인생에 대한 이야기를 시작했다.

English translation:

[Gyeongbok Palace learning centre, Thursday Special Lecture number 4] Classical musician, Byung-ki Hwang.

[Seoul]

“I was 15 years old when I began learning the kayagum in 1951. We had fled to Pusan, and nearby the makeshift school that I attended in my school days, there was by chance a classical dance institute. I met an old (man) there who played the kayagum and being in his presence was captivating. I resolved that, no matter what, I must learn the kayagum”.

Thus, in a calm voice, virtuoso Byung-ki Hwang began the story of his life of the kayagum and Korean classical music.

6.2.6.1. Construing temporal relations in Korean

This brief snippet (just three clause complexes in the Korean original text)⁴⁶ comes from a report on a lecture given by the musician, Professor Byungki Hwang. Thus, the introductory comments provide the setting for the lecture, whereas the quoted section is the musician’s own introduction to his life and career. The second (quite lengthy) clause complex of this quote provides the circumstances, logic and conditions that facilitated the musician’s decision to learn the kayagum (Korean zither). This decision is packaged as a directly quoted idea within the quoted locution itself. As this section is ‘spoken text’ there are a number of grammatical features that have been elided, thus semantic and reactance-based reasoning is critical in trying to make sense of how the information is being relayed to the audience. The previous clause offers temporal information, which, for anyone with knowledge of Korean modern history, places his actions towards the beginning of the

⁴⁶ Five clause complexes in the English translation.

Korean War (25/06/1950 – 27/07/1953), in particular, following either the third or the fourth invasions of Seoul. The clause nexus shown in example 6.27 below begins with the hypotactic opening clause (1 β , in e.g. 6.27 (a)) followed by the paratactic primary clause (1 α , in e.g. 6.27 (b)) – with three lines showing Korean original, gloss and translation, respectively:

e.g. 6.27 (a):

1β	Pusan-ulo pinan-ul ka (*se)
	Pusan-towards fled-OBJ go (*since)
	Since having fled to Pusan

Example 6.27 b

1α	[[Chenmak hakkyo-eyse kongpwuhate-n]] sice(*-eyse) wuyenhi [[hakkyo kunche-uy kocenmwuyong yenkwuso-eyse kayakum-ul ha-te-n]] noin-ul mana- key toy-ess-ko
	[[makeshift school-LOC study-ADN.PST]] town (*-LOC) luckily [[school nearby-POSS classical dance research place-LOC kayakum-OBJ do-PST-AND]] old person meet- CAUS-TRANS-PAST -and
	(*at the) town where I studied in a makeshift school, luckily I could meet there an accomplished man who played the kayakum at the research centre for classical dance in the school vicinity, and

In example 6.27 (a), the (*) represents an elipsed item, which should be a structural conjunction binding the incomplete verbal group –*ka*- (go) to the following clause. There are a number of possible solutions to the missing structural conjunction binding the secondary clause (β) to the primary one (α). Binders expressing time might be expected, as in: *after fleeing Seoul, I met the old musician...* (for temporal: different time), or *fleeing Seoul and meeting the old musician...* (for temporal: same time). In either case, a number of other temporal conjunctions might be substituted in. Table 6.3 below lists possibilities, which have been compiled from my data and a number of other sources (Martin, 1992; Choi, 2013, pp.100–101; King & Yeon, 2002) to give a more complete account:

Table 6.3 Resources for accounting for temporal relations in Korean

	same time	different time	extent
conjunctive markers	-ko (and); -mye (and, while); -myense(to) (notwithstanding); -a (and); -keniwa (as well as); -myense (yet); -taka (at the same time, transfer); -l ttay (at that time)	-ko(nun) (and then); -a/e (after); -ye (then); -taka (but then); -ca (as soon as); -camaca (no sooner); -kenul (since, now, upon); -ki myechil cen/whu (some days before/after); -n twui-ey(ya) (after that); -n taum (next, then); -ci (from the time when, since then); -toy/haki (i)ceney (before becoming/doing (this)); -nun tey (when ~ing)	-n tongan (during); -n sai (during the times); -n etyey (within that location, for time: abstract); -eyse..-kkaci (from~until~)

But it is important to look for clues in the surrounding text. This is reasonable for logical meaning, given that clauses combine to create units of meaning in the representation of experiential events and states. Proceeding accordingly, temporal information is given as background to Example 6.27a in the previous opening clause (see full translation), as, *kayakumul sicakhan kesun 1951 nyen* (beginning kayagum in 1951), which providing temporal location in history; and, *yeltaset saluy nayiyessupnita* (I was 15 years old), which provides a temporal location in the speaker's life. The second clause complex moves on from background provided in time, and so *following the time we fled from Seoul* becomes redundant. The selection of same time is less appealing, as it can be used with relational and mental processes in deliberating about general states, concepts and principles, rather than the unfolding of events in time. While this cannot be the sole grounds for dismissal, the presence of the translative aspect marker, -toy (generating, becoming) on the main verb realising the process in the primary clause (in bold in Example 6.27b) further diminishes the case for a same-time relation. In fact, it hints at a relation of result from a process of change. Table 6.4 below offers an account in addition to the conjunctive markers in Table 6.3, based on these various reactances, and others discovered in the data.

Table 6.4 Reactances indicating temporal relations in Korean

	same time	different time	extent
Paratactic markers	<i>-toy-</i> (β) (becoming);	<i>-ciko</i> (and then);	<i>cengdoita</i> (this is the extent of~)
nominal groups	<i>ittay</i> (β) (at this time);	<i>ilay</i> (since then, in future, hereafter); <i>ku/i ttay-ey</i> (after that/this time); <i>encenka</i> (some time ago); <i>ku ihwu</i> (α) (after this); <i>yeyceney</i> (times past)	<i>-pute...-kkaci</i> (from-until-)
tense	present; as per process type	variable, expressed on primary clause; tense contrast	present
aspect/case		<i>-toy-</i> (α) (becoming)	<i>-toy-</i> (α) (becoming)
Process types	material; mental; relational	material	material
Clues across clauses	statement of generalisations, rather than events	tense unfolding across clauses	<i>ku ihwu</i> (β) – <i>hyenday kkaci</i> (α)(after this – even until today); <i>koryositaywa josensitay</i> (β).. <i>hyentay</i> (α) (through the Koryo and Joseon dynasties and to today)

6.2.6.2. Construing spatial relations in Korean

Given that spatial relations may be signalled with very similar conjunctions to those for temporal, I have added Table 6.5 below to complete my observations at this point on temporal-spatial relations. In the same way, it includes both prototypes and cryptotypes reasoned from the data.

Table 6.5 Linkers and binders expressing spatial relations in Korean

	concrete	abstract
conjunctive markers	-ey (at); -eyse (at, from); -ey sai (between the places)	-l ttay (time for space); -tey (metaphorical place, point, location); -ey sai (between the abstract spaces);
paratactic markers		
verbal groups		
nominal groups	ku kos-ey(se) (at/from that place); dey (place, location); etise (wherever);	etise (wherever);
tense	varied	varied
Process types	material	relational; verbal; mental
Participants		
Clues across clauses		

6.2.6.3. Construing clausal relations in Korean

To return to the example, a more reasonable solution is achieved by considering the hypotactic clause as providing a causal relation for the protagonists meeting the kayagum virtuoso, who inspired his career. The fact that this is a causal relation can be observed from explicit structural features in the primary clause. Chiefly, the causative marking -*key* in the main verb realising the Material process of ‘meeting’, in bold in Example 6.27b, infers a causal relationship between (β) and (α). That is, it was because the Korean war led (them) away from Seoul, which caused him to end up at a random school nearby the classical dance institute. Thus, a causal-reason conjunction, such as -*se* (as, since, from *kulayse*, meaning ‘therefore, so’) or -*ni* (result, from *kulenikka*, ‘therefore’), can be argued for as missing grammatical information in the secondary clause. Table 6.6 below lists other causal conjunctions which might be substituted in the original Korean text. This table also presents other features that collaborate in building causal backgrounds in other clause complexes in my data.

Table 6.6 Resources accounting for causal relations in Korean

	cause	reason	result	purpose
conjunctive markers	<i>-a/e</i> (as); <i>-ye</i> (since); <i>-haye</i> (on the grounds of); <i>-l seyla</i> (in case)	<i>-a/e</i> (due to doing/being); <i>-e/ase</i> (since); <i>-ye/yese</i> (since, because); <i>-ni</i> (thus); <i>-nulako</i> (since); <i>-ini</i> (as it is, as since); <i>-nikka</i> (because); <i>-nun ci</i> (whether this..or..); <i>-umulo</i> (due to, since, because); <i>-i/ha ki ttaymwuney</i> (because it is/does); <i>-ki ey</i> (in doing)	<i>-key</i> (so); <i>-se</i> (as, so); <i>-l swulok</i> (more or less); <i>-nikka</i> (therefore);	<i>-tolok</i> (so that, in order to); <i>-lyeko</i> , <i>-lyemyen</i> (intent); <i>-ule</i> (purposive); <i>-haye</i> (on the grounds of); <i>-ki wuihay(se)</i> (in order to)
Paratactic markers		<i>isse</i> (since there is); <i>ttaymwunita</i> (this is because)	<i>hatolok toye issta</i> (in order to generate~); <i>poye cwuessta</i> (revealed α as a result of β)	
verbal groups		<i>kathese</i> (being in this way)		
nominal groups		<i>silceylo...tungi</i> (β) (in fact...including...)		
tense	non-finite	finite or non-finite	non-finite	non-finite
aspect/case	<i>-key</i> (causative)	<i>-key</i> (causative)	<i>-key toye</i> (causative, cause to become)	
Clues across clauses	later time expressed in the primary clause	<i>-se...haysstako</i> (because it is, it is said to be..)	<i>..-a</i> (β).. <i>acik misangita</i> (α) (as/so.. it is still a mystery); <i>-a</i> (β).. <i>toyta</i> (α) (as a result.. becomes..)	later time expressed in the primary clause

Since the structural conjunctions realising cause, result and reason are identical (*-a/e*, *-se*, *-ese*), then it could be conjectured that Korean makes no distinction between these causal meanings. Yet, besides the fact that there are other causal conjunctions that are quite distinct (*-ttaymwuney*, *-l seyla*, *-nikka*, for example), it is important to look at other features in surrounding structures, and to consider what might be implied but not explicitly expressed in Hwang's account. And in fact the case can be argued for 'reason' over 'result' by continuing to analyse the same clause complex and its surroundings. The

clause complex following Examples 6.28 a – b initiate a second clause complex, which contains two hypotactic clauses (2 γ and 2 β), the second of which is part of a directly quoted idea (2 α), having the structure 2<<< $\beta^{\wedge}\alpha$ >>> α .

e.g. 6.28 (a):

2 γ Ku cali-eyse wancenhi mayhok-t(ay-e)

That position-LOC completely fascinate-ASP-Bnd

so from that moment, being completely enthralled,

e.g. 6.28 (b):

2 $\beta\beta$ <<<mwusun il-i iss-eto ||

<<< whatever matter-SBJ be-Bnd

nevertheless, no matter what situation occurred

e.g. 6.28 (c):

2 $\beta\alpha$ kayagum-ul paywuyakeyys-tako >>>

kayagum-OBJ learn-OBL-MOD-QUOT>>>

that (I) must learn the kayagum

e.g. 6.28 (d):

2 α (*) <<<..>>> tacimha-yss-ta

<<<..>>> resolve-PST-DEC

(*I) *resolved*

Example 6.28 (a) can be understood as an outcome of the previous text, ‘I met an old musician, so I could become enthralled listening at his side’. Thus, fleeing to Pusan becomes the reason for meeting the old musician (example 6.27); which becomes the reason (or, cause) for becoming bewitched with his music, example 6.28 (a). Now, as a result of this, Hwang makes the decision to learn kayagum. That is, Hwang’s experience of being able to listen to the kayagum master’s music led to his resolution to learn how to play. A causal relation of result seems like a good fit for 6.28 (b). A Binder inferring causal-reason is indeed present, but has been cliticised on the auxiliary *-tay*. This is understood from the aspectual marker seen earlier, *-toy* – actually, this is the same item but differs only in that the structural conjunction *-e* has been fused to it, converting the

spelling to *-tay*. This *-e* (as well as its phonetic pair *-a*, whose selection depends on whether the rhyme of the previous syllable is a consonant or a vowel), and *-se*, seem to realise many different enhancement relations (this idea is discussed more below). Given that *-e*, *-se* are only ever as hypotactic markers, then the taxis for the entire clause is presented as: $1(\beta^{\alpha})^2\gamma<<<\beta^{\alpha}>>>\alpha$.

As one brief example, *-a/-e* and *-se* all infer same time, cause-reason and cause-result relations. In the distinction between causal and same time, the tense on the main verb in the primary clause may be used to eliminate ‘same time’ as the option. This is seen in many instances in the data: for example, KST_E1, clause complexes 14 and 20, as well as KST_E2, clause complex 122, each of the primary clauses are stating general concepts, where time is irrelevant and, in each case, the primary process selects present tense at the word rank (see Table 2 above). With respect to causal relations of reason and result however, time is essential in orienting preconditions and outcomes. This is the case both on a concrete level (as experiences unfolding in real time), or with respect to more negotiatory abstract reasoning (as logic and reasoning impinging on rationale and conclusions). Yet time is not only indicated through tense. In the following clause from KST_Expounding 1, time is coded in the lexical choice for the verb realising the process, *piloyhata* (to originate). The action that began in the past (signalled by the lexical verb) is seen as having a lasting impact on the present (no time expressed).

e.g. 6.29 (a):

1β Kiaktokcwukokin sanjo-lul **pilosh**a(-y)se

Instrument-music-composition-AND sanjo-OBJ **begin**-Bnd

*Instrumental solo music composition for sanjo [musical genre] **began**, so*

e.g. 6.29 (b):

1α Minyopancwu sinawi pyengchang mwuyong pancwu changcakkok yencwu dung-ey nelli ssu-**in**-ta

Folk-song, shaman-chant, dance-accompaniment, New Composition performance examples-LOC widely use-**ASP**-DEC

*it **came to be used** widely for example in Changjak [Newly Composed genre] performance, for dance accompaniment, shaman worship and folk songs*

In this example, causal-result can be interpreted rather than same time, despite the apparent lack of a past tense. This is due to the time encoded in the verbal selection for the process in the secondary clause providing the reason, as *piloshata* (originating, earlier

beginning, arising). Further evidence can be gleaned from the primary clause, where aspect conveys habitual activity, rather than present tense temporality.

While these examples are all hypotactic, there was one example of the use of *-ni* for causal-reason which is in paratactic relation to the following clause. In this case, it occurs as a translation of an old *sijo* [lyrical poem]:

e.g. 6.30 (a):

[[pangawu-n pesi o-n]] moyang-ila

[[welcome-ADN friend come-ADNZ]] form-be-Bnd

As this is the form of a welcome friend

e.g. 6.30 (b):

Cemsim-to cwunpiha-ye-keyss-uni

Lunch-also prepare-PST-OBL-Lk

One supposes that lunch must also have to be prepared, so

One cryptotype which brings out the paratactic nature of this example are phonological features, such as pause and tone sequencing across the two clauses. There is a distinct pause between 6.30a and 6.30b in its reading, with the tone rising on (a) and falling from the start of (b). This intonation functions to separate the clauses as distinct chunks of experience, despite being related through a reason relationship. Perhaps a stronger argument, however, is the TAM marking on the verb in 6.30b. The verb realising the Material process ‘prepare’ has both tense (-ye) and aspect (*keyss*) markings, expressing ‘should probably be prepared’. Thus, there is at least some evidence in the data that enhancement relations can be joined paratactically, conferring with Park’s observations.

So, it is important to look at those instances that Park identifies as structural conjunctions which select for both enhancement and parataxis (2013, p.82). She gives three relations of temporality *-ko* (and then), *-mye* and *-mense* (while); one relation of concession (*-ciman*, but) and one relation of reason, *-nikka* (so, therefore). The *-ni* in the example above can be understood as a reduced version of *-nikka*, from *kulonikka* (therefore). So this would support Park’s claim further. In each of these cases, the logico-semantic construction impinges on meanings of extending. The *-ko* in the primary clause of Example 6.27b uses *-ko*. This is undoubtedly paratactic, since the verbal group expresses

–*key*^–*toy*^–*yess* (aspect and tense). I would assign it an extending relation, given the logic expressed earlier for determining causal-reason relation on its secondary clause (Example 6.27a). Rather than depicting a moment by moment account, Hwang is instead combining one reason upon another. However, there does not seem to be sufficient evidence to dismiss a temporal: different time reading either. Looking to Choi, however, she considers *-myense(to)* as encoding paratactic extending relations, rather than enhancement. Thus, this matter cannot be resolved in such a short space and the evidence will have to be examined more closely and extensively.

6.2.6.4. Construing terms of condition in Korean enhancement

Finally, another prominent resource in Korean enhancement, as explicit structural conjunctions are those realising condition. The chief of these are *-myen* (if, where) and *-lato* (despite, nevertheless). The second of these occurs in example 6.28b, above. This clause provides the provisional context behind Hwang’s decision to learn kayagum. In addition to *-ilato* (despite being) binding the secondary and primary clauses, this meaning is reinforced by the nominal group realising the only participant in the clause, *mwusun il* (whatever matter). The combined effect is one whereby no situation that could be contemplated could distract Hwang from his decision. Thus, the evidence in the nominal group selections, as well as the structural conjunctions combine to give the strong justification for Hwang’s learning kayagum. The following Table 6.7 sets out some of the criteria that can be used in creating conditional relations in Korean. It should be noted that, while not discussed here, there seems to be evidence in the data for paratactic relations of condition.

Table 6.7 Resources expressing conditional relations in Korean

	concessive	potential	paradoxical	factual	hypothetical
conjunctive markers	- <i>una</i> (although, yet even though); - <i>keniwa</i> (admitting that, not only but also); - <i>ciman</i> (yet); - <i>a/eto</i> (even as); - <i>una</i> (even so, still); - <i>telato</i> (even given; even if); - <i>n tey(to)</i> (in spite of); - <i>myense(to)</i> (still, notwithstanding); - <i>cilato</i> (even though); - <i>denci</i> (whether it was); - <i>nun dey(to)</i> (in spite of (even)); - <i>e issciman</i> (as~ yet~); - <i>epskeniwa</i> (regardless)	provisional: - <i>eya</i> (if not, unless); - <i>issnolamyen</i> (where being/ doing); - <i>halyemyen</i> (as if to do)	<i>nun tey panhamye</i> (contrary to ~ing)	tendency: - <i>l ttaymata</i> (whenever ~ing); - <i>umyen</i> (if, as); - <i>nun tey tayhaye</i> (regarding~) recurrent: [- <i>kenul</i> (whenever)]	- <i>l ttay</i> (if at that time); - <i>kathta</i> (seeming as); - <i>umyen</i> (if as)
paratactic markers	- <i>myense(to)</i> (even given, notwithstanding)			- <i>mye</i> (and)	
verbal groups	<i>pwulkwuhata</i> (disregard)			<i>cinita</i> (carry, keep); <i>tayanghata</i> (being various kinds)	<i>nukkita</i> (feels like)
nominal groups	wh- words: <i>ettehkey</i> (how); <i>amato</i> (however, in any case); <i>encenka/na</i> (whenever); <i>encedunci</i> (whenever); <i>mwuesinka</i> (no matter what); <i>enu cengto</i> (to a certain degree). Additional terms: <i>ttohan</i> (also);	<i>ettehan</i> (certain, whatever)		<i>conglywu</i> (kind, type), <i>tongsiey</i> (during that time); <i>enu – iken</i> (in whatever~)	<i>tus</i> (seeming, an appearance); <i>ehilye</i> (absolutely); <i>chelem</i> (like, as)
tense		provisional: present		tendency: present	
aspect/case		- <i>hakey</i> (causative)			- <i>key+-ci-</i> (causative)

6.2.6.5. Construing manner relations in Korean

Considering enhancement relations in English, we might expect there also to be relations of manner. In fact, this seems to be the case. One point I would make is that where the structural conjunctions realising manner: means relations appear quite different to those of causal-reason, the semantic distinction between the two types is quite grey. Thus, relations realised through *-ulo*, *-umulosse* (through, via, by means of) can express cause

and effect in Relational processes, but manner: means in Material processes. Another kind, used for comparison, has a more distinct semantic motivation, but is realised with the same structural conjunctions as those used for hypothetical comparisons, or in other words, conditional enhancement conjunctions, that is, *-myen*. The structural distinction is that manner relation conjunctions co-occur with an auxiliary, as *-pomyen*, *-toymyen*. And other forms are also possible, including *-l tarra* (literally, following~, but with the metaphorical meaning akin to when considering~), *iss/ha dusi* (as it seems to be/do). There are also arguments for manner: degree, but this has already been argued for by Choi (2013), and it appears to be the clearest case for logical resources of manner in Korean (see table below). The overall verdict seems to point to there being a system for realising enhancement relations of manner in Korean, in addition to causal-reason and causal-condition. However, because the semantics for manner: means shades into that of causal: reason, and because the resources for manner: comparison resemble those for causal: condition, then a decision might have to be made as to where these overlaps become redundant and where they are more valuable. For now, Table 6.8 offers examples of manner enhancement resources from my own data, and a table for spatial relations, to complete the picture.

Table 6.8 Resources and reactances indicating manner relations in Korean

	means	degree	comparison
conjunctive markers	<i>-ulo</i> (through, via); <i>-a/e</i> (by); <i>-mulosse</i> (by doing); <i>toymulo</i> (by becoming); <i>-ye</i> (by doing);	<i>-taka</i> (at the same time, transfer); <i>-ye</i> (moreover, over and above); <i>-kkaci</i> (to the point); <i>-l cilato</i> (even though, regardless); <i>-l mankhum</i> (to the extent of~);	<i>-l tarra</i> (according to); <i>-n tey tayhaye</i> (regarding~); <i>-iss/ha dusi</i> , <i>-dus</i> (as does, seemingly, seems to be); <i>-l pomyen</i> (when considering~); <i>-chelem..- (ha/ta)tunka</i> (as doing..like~); <i>ilehan..-toymyen</i> (where being like this)
verbal groups	<i>poye cwuessta</i> (revealed α by β)		<i>kathhta</i> (as, like); <i>panmyeney</i> (by contrast); <i>piyuhata</i> (compare)
nominal groups		<i>cengto(lo)</i> (to the degree, extent); intensifiers: <i>nemwu</i> (too/so much); generalisers: <i>cwungey</i> (in the middle)	<i>ilehan</i> (in this way)
aspect/case	<i>toyessta</i> (α) (generating)		
mood/modality	<i>-hakido hayssta</i> (α) (even resulting in~)		
Process types	open, material	relational	relational

I would like to close the discussion by returning to the case that opened it: clause complex discussed above (Examples 1 (a) – Example 2 (d)). To assist, I have reproduced this below, as a logical analysis, $1(\beta^{\wedge}\alpha)^{\wedge}2\gamma<<<(\beta^{\wedge}\alpha)>>>\alpha>>>$, as Figure 6.13. This example comes from clause complex 2 in KST_R2.

Figure 6.13 Enhancement iteration in Korean clause complexing

2	1 β x	causal: reason	부산으로 피난을 가*(서) fleeing to Pusan, as
	1 α +	additive: positive	[[천막 학교에서 공부하던]] 시절 우연히 [[학교 근처의 고전무용 연구소에서 가야금을 하던]] 노인을 만나게 되었고 fortunately (in the) small town where [[studied at a makeshift school]] (I) had met an old man who [[played kayagum at the classical dance institute research centre near our school]], and
	2 γ x	causal: result	그 자리에서 완전히 매혹돼 there and then completely being fascinated, so
	2 $\beta\beta$ x	conditional: concessive	<<<무슨 일이 있어도 <<whatever matter there is, even despite
	2 $\beta\alpha$ 1'	projection: idea: direct	가야금을 배워야겠다고 >>> (I) must learn kayagum >>>
	2 α "	projection: locution: direct	* <<<...>>> 다짐했습니다 >>> (*I) resolved
Translation		“We had fled to Pusan, and nearby the makeshift school that I attended in my school days, there was by chance a classical dance institute. I met an old (man) there who played the kayagum and being in his presence was captivating. I resolved, “no matter what, I must learn the kayagum” ”	

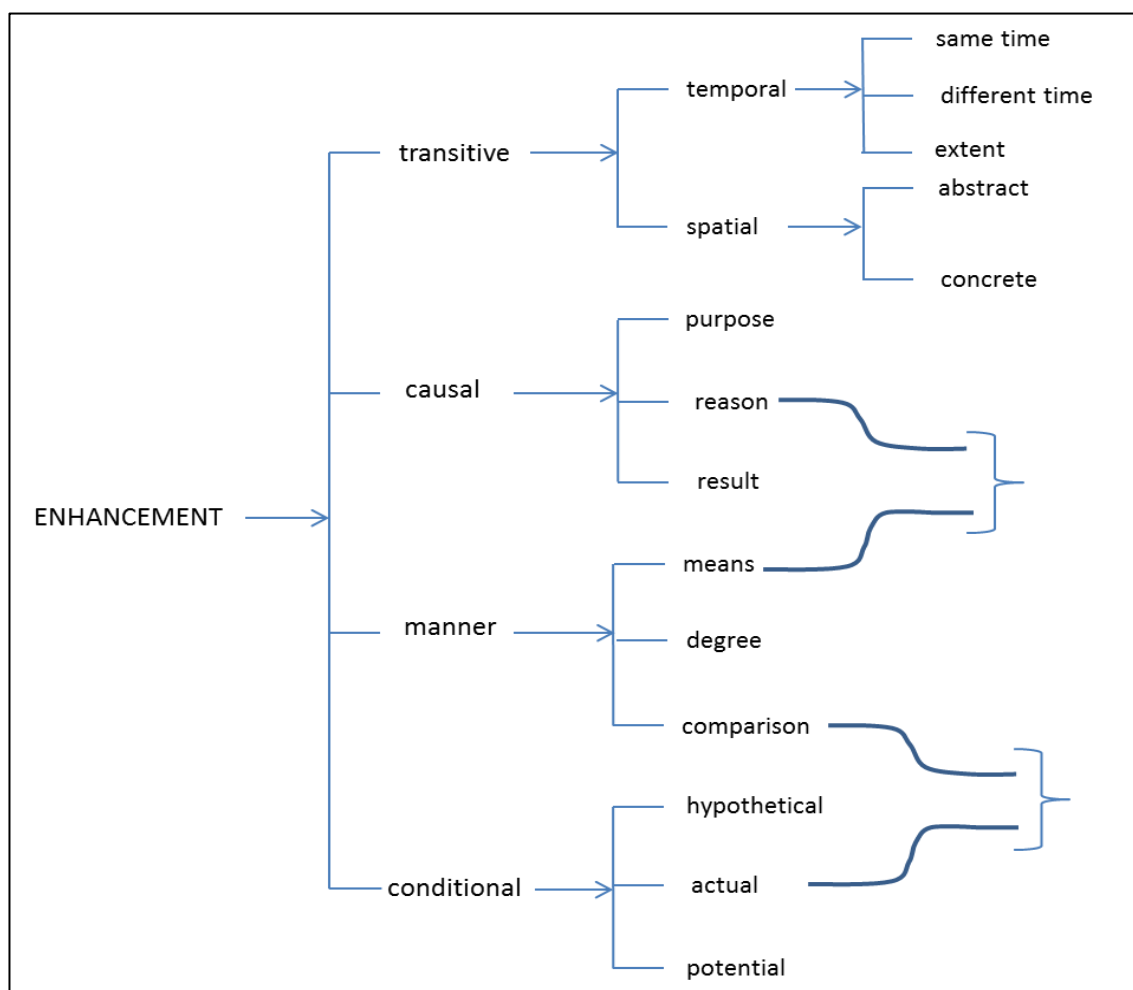
In this, enhancement causal relations of reason and result are represented, as well as condition: concession. The effect when viewing this construction from above is to present the unfolding of events which naturally lead from causal-reason to causal-result, followed by a resolution that defies all circumstances, using a conditional relation of concession. Importantly, this iteration of enhancement relations within a single clause complex demonstrates that logico-semantic relations may co-select along with the system of recursion. The discussion has also presented at least one case (possibly two) of enhancement relations occurring in paratactic relation, *-ni*, with more being observed in the data. However, two things must be conceded in this case: firstly, such instances were

not extensively represented in the data; and secondly, the most convincing instance was a Korean translation from older Korean literature, and thus may be a very marked case. Nevertheless, given that it was possible, then it makes a case in support of Park's observation that enhancement can co-occur with parataxis.

Although this discussion has been too brief, I have covered some of the major resources in Korean. Although not mentioned above, one reason for choosing this topic was that enhancement relations were the most abundant logico-semantic resources in my data – occurring on 280 occasions in the Korean texts of a total 605 instances (46.3%). Part of the reason for this abundance is the manner in which they provide important circumstantial information to set the scene for the key argument of the clause nexus. It is as if the logical evidence is laid out before the case elaborated in the primary clause can be negotiated. This includes circumstantial evidence colluding in terms of time and space, cause and reasons, conditions and comparisons. Some tentative findings include that enhancement relations are the most abundant in the data of all the logico-semantic relations. Despite this abundance, structural conjunctions functioning as Binders, can realise different relations while taking the same form, for example *-a/-e* (temporal same time; or, cause/reason/means), *-umulo* (reason; or, means) *-myense* (extending, while; or, conditional, if). Conversely, some Binders may have different forms, but realise similar relations, such as *-umulo*, *-nulako* and *-nikka* (since, because). Moreover, similar looking structural conjunctions may be functioning as either hypotaxis or parataxis. It is important therefore to consider reactances which certain relations may anticipate (such as the passing of time between cause and effects in causal relations). In this case tense is considered, as well as lexical items which encode a distinction of time. The tables offered throughout this discussion hint at some reactances to consider in each case.

Where I have not extended the discussion in terms of delicacy, the tables have provided this to some extent, and these are represented in the system network for enhancement below, Figure 6.14. The gates are given in those cases which are ambiguous between meanings and structural realisations. This will have to be developed further.

Figure 6.14 System network of enhancement relations in Korean



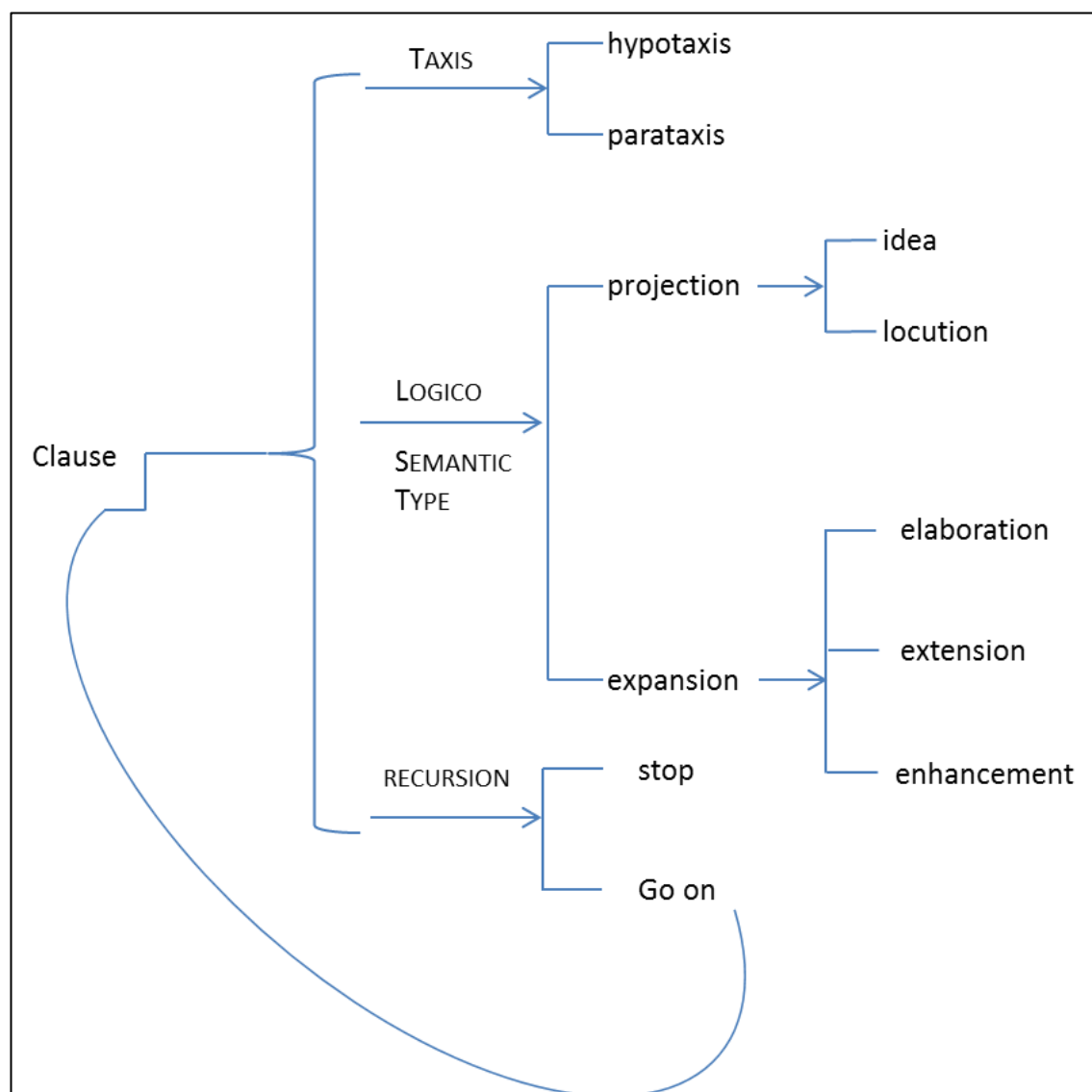
These tables are a step towards realisation statements that go beyond structural conjunctions, as developed in the literature so far on SFL description of Korean.

6.2.7. Projection realisations and resources in the Korean corpus

Parataxis in projection in Korean seems to be a far more difficult thing to gauge than for English. This is partly because the morphemes used for direct and indirect quoting being similar, which makes taxis difficult to interpret without context. Logico-semantic relations are further obfuscated by taking similar forms for mental, verbal projection as well as for facts and acts. With these things in mind, the following discussion presents an interpretation based on the data engaged.

The following system network, Figure 6.15, is based on this study. It allows for enhancement to select for parataxis. Furthermore, it includes the systems of recursion. In addition, it is proposed in this thesis that selection of enhancement relations in Korean are not conditional on expression through hypotaxis.

Figure 6.15 General model of logical meaning resources in Korean

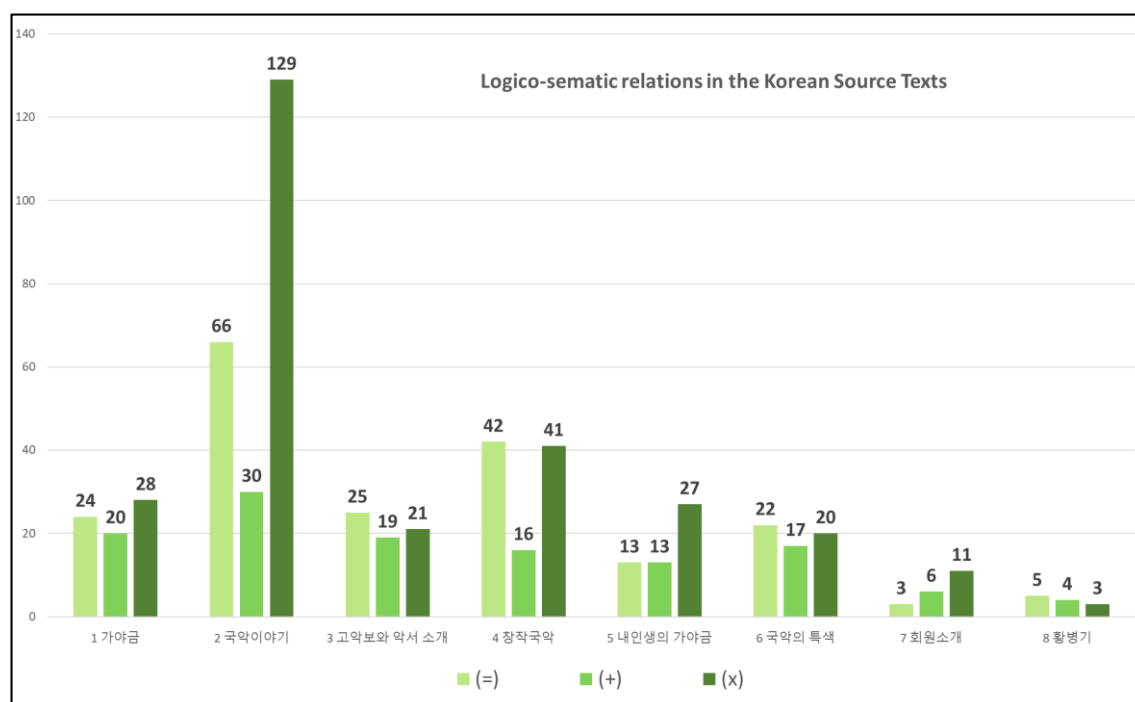


6.3. Discourse summaries

It is not surprising that Choi should find so much enhancement in her texts, given the relative weight of narrative texts in the total composition of her corpora. Stories make up 63% of her comparative data set, and her entire translation corpus is based on biblical narratives. As this study shows, the different text types privilege different lexico-semantic relations. It was discovered, for example that enhancement types of relating did indeed occur in parataxis. More importantly, though, the types of relations identified in the current study defy the English categories of enhancement. As Choi alluded to, much more is going on in the grammar of enhancement that requires definition at greater delicacy. Teruya does do this in his description of ideational resources in Japanese, yet there is little reasoning from both the grammar and discourse semantics to allow non-Japanese speakers to critique his work.

The following graph represents the logico-semantic relations found across all of the Korean Source Texts, KST 1–8:

Figure 6.16 Logico-semantic relations in KST



Now, unlike the English Source Texts (if you recall were dominated by elaborating relations), the predominant logico-semantic relation across the Korean Source Texts are enhancing relations. This occurred in three of the Expounding texts (KST_E1, E2 and E4, which are texts 1, 2 and 4 in the graph); and three of the Reporting texts (KST_R1 and R3, texts 5 and 7 in the graph), with a comparatively substantial contribution to KST_R2 (text 6).

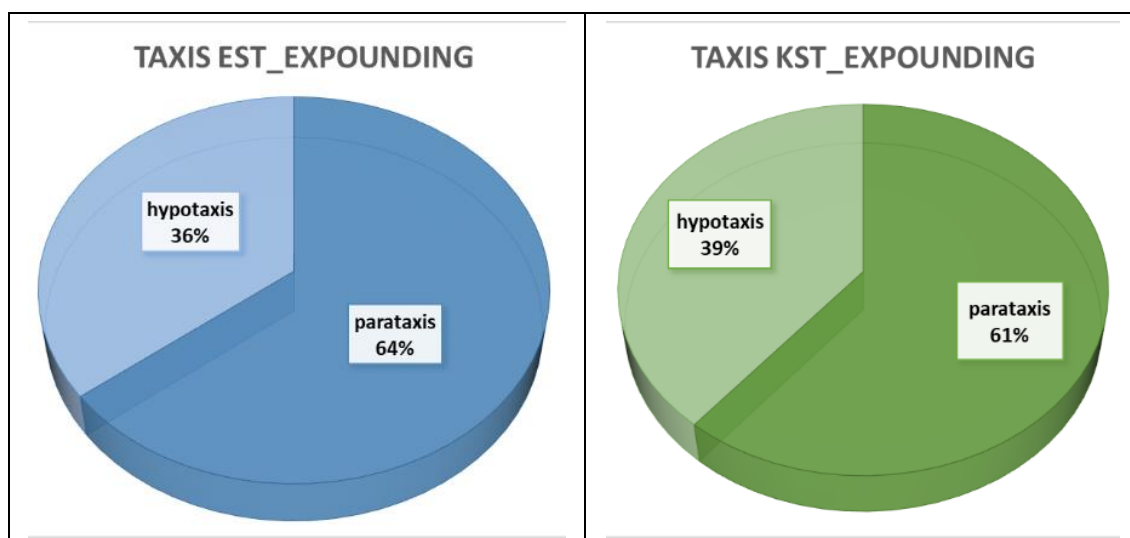
6.4. Contrastive summary of English and Korean musical discourse logic

To complete this analysis, the features of experiential meanings in both languages will be compared and contrasted, to bring into sharper relief the essence of lived experience that each language affords. Of 681 clauses in the English Source Texts (ESTs), 65.64% were paratactic, with 34.36% being hypotactic. Similarly, of the 1031 clauses in the comparative Korean Source Texts (KSTs), 62.08% were paratactic, with 37.92% being hypotactic. However, when you break down the difference by text type, then there is a greater degree of parataxis in the reporting texts than expounding ones for English.

6.4.1. Expounding logic in English and Korean

Korean and English expressed similar degrees of hypotaxis and parataxis in their expounding texts, with slightly more overall hypotaxis in the Korean (39%) than English (36%), as Figure 6.17 shows below.

Figure 6.17 Comparison of taxis in EST and KST Expounding texts



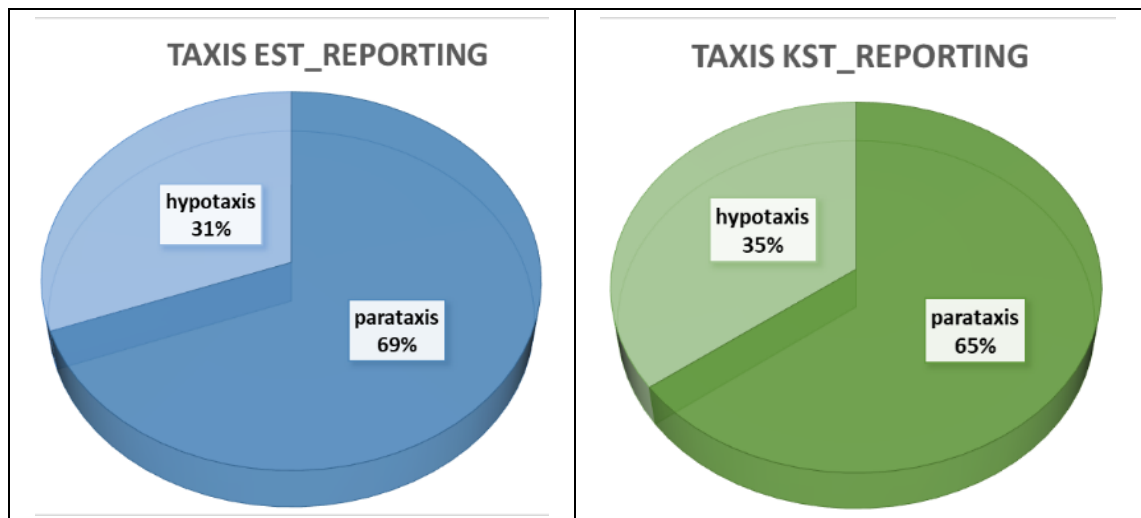
The feature of hypotactic elaboration in the clause nexus was reflected very strongly in Korean Expounding texts as well. Thus, the text was truly seen to be an abstraction of the clause. By contrast, the English texts reflected not the clause complex, but the experiential representation of the clause.

To elaborate, English nuclear configuration of circumstance[^]participant[^]process[^] circumstance can be seen at the level of discourse too. However, this was more the case for reporting texts than expounding ones (see section 6.4.2 below).

6.4.2. Reporting logic in English and Korean

The segmenting of texts in Korean and English was quite different in the Reporting texts, however on the surface not too much looks different. Similar engagement with hypotaxis and parataxis was found for to those in the Expounding texts, with Korean having more hypotactic packaging (35%) than English (31%):

Figure 6.18 Comparison of taxis in EST and KST Reporting texts



However, hypotaxis in the English Reporting texts was more consistent with that in the Expounding texts, whereas for the Korean text types, hypotaxis was engaged more in the Expounding texts, rather than Reporting. This is strange, given the more spoken nature of reporting in general (more reports and quotes in verbal processes overall).

Furthermore, the reporting texts also had a strong persuasive element compared to the expounding texts. It might be argued that this rhetorical strength was more explicit in the Korean texts, but just as pervasive in the English ones, where it tended to be more covert.

6.4.3. Linguistic Relativity interpretation and predictions on logic

Based on these discussions, it would be likely that logical relations might have a strong influence in trying to construe a reality given in on language in the terms and obligations provided through the alternative language. The next section will compare how experience and logic are influenced in the reisters of Expounding and Reporting in this process of reconstrual.

7. RESEARCH CONTRIBUTIONS, PART III:

TRANSLATING IDEATIONAL MEANINGS

In order to test whether and to identify how the linguistic patterns for the Source Languages identified in chapters 5 and 6 might distort re-construals into the alternative language, a parallel corpus of translations of the texts in the comparable corpus were generated and described. The description of the translations replicated the ideational dimension exploring the texts from a trinocular perspective at the level of the clause and clause complex and then extracting out the same procedure to the more contextualised level of discourse. This chief reason for this was to be able to compare texts meaningfully with the typological analysis of the comparable corpus. The earlier typologies in chapter 5 and 6 were used to predict areas where meanings might be sacrificed, or, ‘at risk’ of being less essential to the process of making meaning within this restricted domain of music. It should be noted that the translation project for the English Target Translations (ETTs) in the parallel corpus was completed before the analyses were done for both the Comparable and Parallel corpora (see chapter 3, section 3.2.2 for a fuller account of these procedures). It is important to mention this in order to highlight that the translations were not under the influence of the SFL analysis.

The findings in this section arise from patterns in the Korean-English (KE) translated data, as a first step from a comparative description of musical discourses in Korean and English. The descriptive findings found the two languages will be used as far as possible to compare the effects of language patterns on reconstruing a reality first perceived in one language (Korean) in terms of a new linguistic framework. The realities depicted in English Source Texts will also be used to compare predictions with realities under the influence of the alternative language. Taking the discourse level as the Translation Unit (TU, as per House, 2016, this chapter is organised according to text type (thus, Expounding and Reporting), with sub-sections organised according to more experiential or more logical construals. The discussion weaves between comparisons of norms and shifts in ETTs from the Korean originals, and the noted tendencies observed in the English Sources Texts (as described above).

The following summaries therefore emphasise those features of greatest divergence, taken with respect to impact on re-construal (seen in, for example, translation shifts), frequencies of occurrence (as anticipated and actual probabilities) in the data. Principles for the expression of meaning in Expounding and Reporting registers of music are then

proposed. Some implications are drawn out in terms of linguistic realities shaped by habitual language choices (see Reality, section 6.1.3.1), as well as implications for Translation Studies Description and Theory (see Epistemology, section 6.1.3.2).

7.1. Re-construing Expounding musical meanings from Korean into English

This section explores differences in ideational representations between the Korean Source Texts and the English Target Texts, in terms of logical and experiential meanings, with discourse as the Translation Unit for guidance. Reference, where relevant and interesting, will be made to findings observed and expectations noted for the ESTs. Section 7.2 will take the same approach but with the Reporting text type. Now, unlike with the Source Text lexicogrammatical analyses, the discussion of findings from translation departs with logical meanings. This is because the clause analyses were the initial way in to the texts. As such, it offers a general approach to identifying points of departure between the Source and Target Texts. Moving from clause counts to specific construals of logic in terms of parataxis and hypotaxis, the exploration follows the most distinctive divergences through to their logico-semantic end. The discussion then proceeds to the micro levels of lexicogrammar as experiential divergencies, before returning to the registerial contexts for air.

7.1.1. Logical musical meanings reconstrued across realities

To begin with, the English Target Translations all had higher word counts than their Korean originals. This has been noted before in the literature, as a phenomenon of translated language in general. This could be a matter of explication or commentary. The following example from ETT1 offers examples of both:

e.g. 7.1: Translation

<the 25-stringed kayagum>

The performer, Il-Ryun Kim brought about this advancement when he commissioned manufacturers to add three tones to the 22-stringed kayagum. In contrast to the traditional instrument, it is both wider and longer and does not use *dolkwae* [tuning pegs, at the back of the instrument]. Its cover can be opened and closed with a latch and uses fasteners to assist tuning. Synthetic material is now used for the strings: the polyester produces more accurate reverberation and a smoother timbre. It can be tuned for the **heptatonic scale** (*seven tone-interval scale*) over the range of the **pentatonic scale** (*five tone-interval*). Both hands can be used to have a broader command of harmony. Creative compositions are possible by performers in a variety of musical genres, as transitioning between volume and register is amenable to the performer's technique.

Back translation:

the 25 string kayagum is the modified kayagum [[[made by commissioning instrument makers (by) the performer Kim Il Ryun as the thing [[constructed by adding 3 more tones to the advanced 22 string-gum]]]]

(it's) depth is broader than the traditional kayagum, and ||

(it's) length is longer, while ||

the dolgwe <traditional kayagum joimsoe [clamp] [[that joined strings [[being on the reverse side]]> is not used, but ||

an opening and closing cover that can be closed and opened, and ||

in order to tune (it) via the Joimsoe [fastener] |||

For the string, synthetic material [[made with polyester]] is used |||

the vibration of the note is clear, and ||

the tone colour is soft, and ||

being tuned for the 7 tone tone-system [heptatonic] across the range of the 5 tone tone-system [pentatonic], through ||

both hands are used, which ||

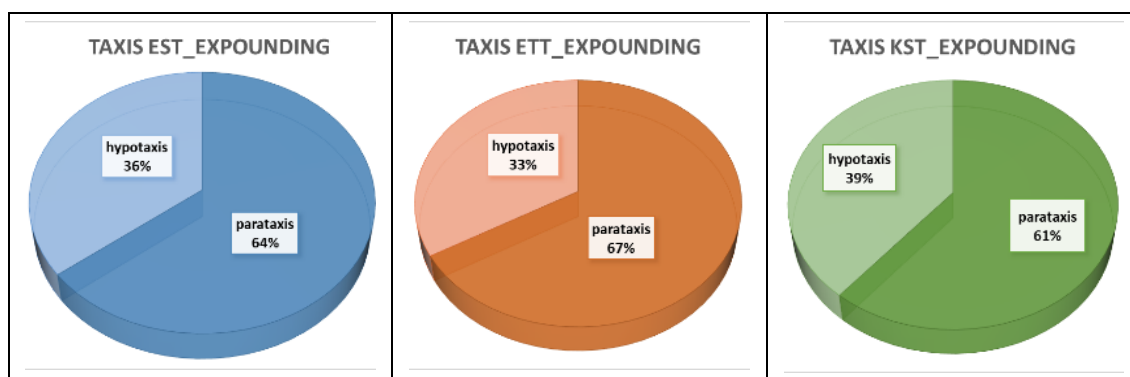
broadly facilitates [command of] chords |||

For the Korean term, *dolkwae*, the translation offers an explanatory note in brackets, [*tuning pegs, at the back of the instrument*]. By contrast, the word count is also increased by the translator offering insights into the Korean Source Text construal with the revised overt meanings, *seven tone-interval scale* (for the KST back translation 7-tone tone-system) for the musical norm, heptatonic scale.

In any case, the trend has been noted before in the literature, as a phenomenon of translated language in general. However, where the trend has been reported for the Korean-English pair, regardless of the translation direction, English is noted as being wordier than its Korean counterpart (Kim, 2011). In the Expounding texts, the word length increase ranged from 4.4% (for KST_E1 → ETT_E1) to 12.23% increase (for KST_E2 → ETT_E2), with an overall average increase for the four texts of 8.01% (please refer to Appendices 3 and 4 for summaries of analysis figures). The texts with the greatest degree of difference were ETT_E2, *Korean music story*, and ETT_E3, *Introduction to music manuscripts and scores*. Now, this is more interesting when we drill down into clause complex and clause counts. For all expounding texts, the English texts had more clause complexes, with 15+, 12+, 13+ and 9+ for texts ETT_E1, E2, E3 and E4, respectively. However, the reverse trend was noted for clauses, with -6, -40, +5 and -7 for ETT_E1 – E4, respectively. Only ETT_E3, *Introduction to music manuscripts and scores*, had more clauses than its Korean original. Therefore, this indicates that Korean engages more hypotaxis than English. Now, it was noted in chapter 6 and also in the

literature, that coordination is ‘less equal’ in Korean than perhaps in some other languages (Kwon & Polinski, 2008). This is because of the lack of TAM marking between secondary and primary clauses, regardless of whether the relation is one of subordination or coordination. Comparing taxis in the ETTS at the macro-level, the Expounding texts appeared to be situated at a mid-way point between the English Source Texts and the Korean Source Texts:

Figure 7.1 Taxis comparisons in Expounding texts



It is indeed the case that there was more hypotaxis in the Korean texts than their English translated versions, but something not reflected in these figures is the comparative abundance of embedded in the Korean Source Texts, compared to either the texts in the parallel corpus, or even the English Source Texts. The difference between Korean and English ranged from 10 more instances for E4 up to a difference of 92 more cases of embedding in E2. The following table sets out all of these figures. Significant differences are shown by shaded cells in Table 7.1:

Table 7.1 Overview of taxis in parallel Expounding texts

KOREAN - Expounding		words	complexes	clauses	parataxis	hypotaxis	embedding
E1	가야금	593	34	85	52	33	42
E2	국악이야기	2,091	146	363	202	161	197
E3	고악보와 악서 소개	1,011	51	118	82	36	73
E4	창작국악	1,417	83	168	112	56	107

KE - Expounding		word	complexes	clauses	parataxis	hypotaxis	embedding
E1	Kayagum	1,033	49	79	56	24	20
E2	Korean music story	3,314	158	321	208	113	104
E3	Early monographs	1,952	64	124	78	46	39
E4	New Korean music	2,018	92	161	115	46	46

It can be seen that, for all categories of taxis, E2, *Korean music story*, stands out as being construed very differently in the two languages. It is at this deeper level of analysis that the real differences between the languages begin to be seen, and this was anticipated in the depiction of Korean logical resources in chapter 6.

So, it is important to look in a little more detail about what is going on. The default relation of taxis in Korean is [secondary^primary], where the secondary clause can be either ‘independent’ or dependent, with an affinity to be more hypotactic in general in comparison to English. However, where English in the Source Texts construed taxis as [independent ^dependent] as the default, and even though the reverse is possible, the English Target Texts preferred this reversal of construal. The texts, thus, followed the Korean arrangement. The translations into English from Korean retained the Korean tendency for expansion before the main point of a clause complex. That is, patterns of dependent clauses initiating independent ones were more frequent in the Korean to English translations than might be anticipated from probabilities given for English as the Source Language (SL).

You may recall that patterns for logical meaning resources noted for the Source Languages (SLs) in both text types were as follows:

Figure 7.2 Expansion resources preference in the Comparable corpus

<p>English:</p> <p>Expansion: elaborating > enhancing > extending.</p> <p>Projection: indirect reporting > direct quoting being the least abundant.</p>
<p>Korean:</p> <p>Expansion: enhancement > elaborating > extending.</p> <p>Projection: indirect reporting > direct quotation (Expounding); direct quoting > indirect reporting > Facts/ Acts (Reporting)</p>

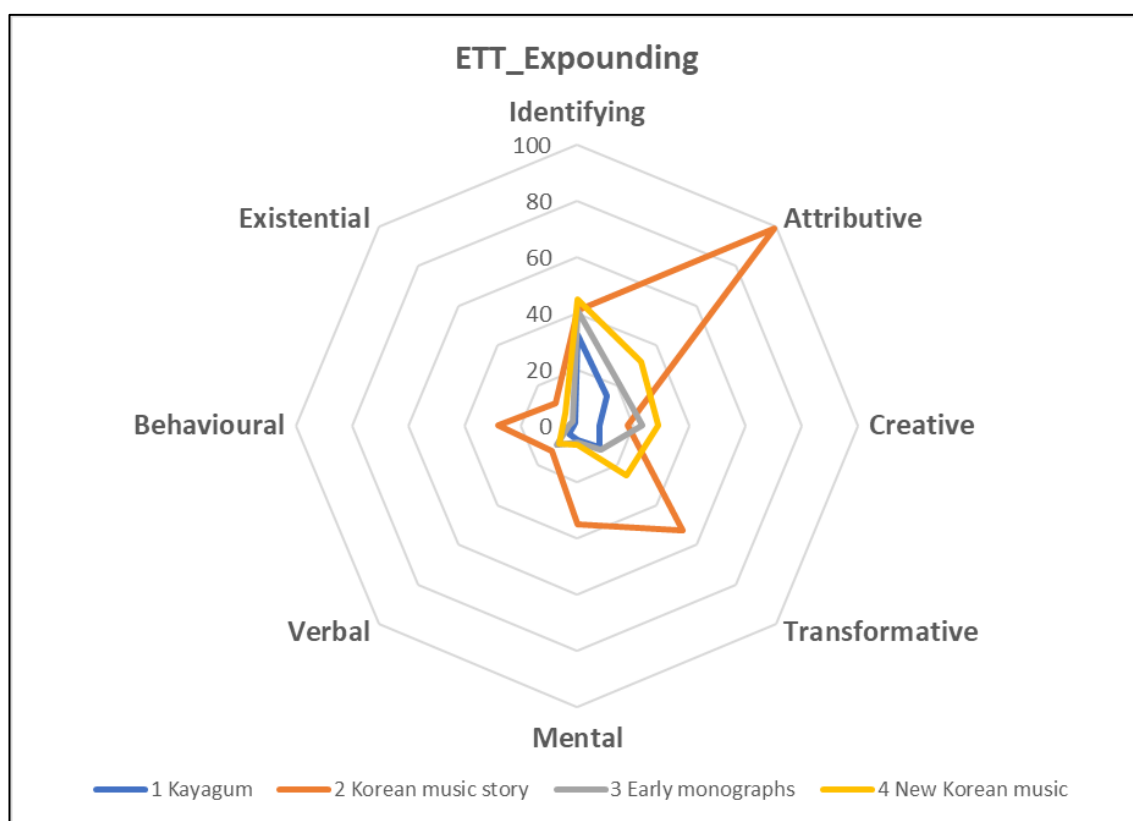
As a reminder, in both Reporting and Expounding text types, English had more elaborating relations than enhancing, and more enhancing than extending; while Korean preferred enhancing relations by a substantial degree over elaborating, with extending also being less common. Now, when it came to the Korean to English translations, the expected trends for English logico-semantic relations were variable. Somewhat more like

the Korean texts, the KE translations were most abundant in enhancing relations for both Expounding and Reporting texts. The second most abundant expansion relation was then extending for expounding texts, but elaborating for reporting texts. For both text types the projection preferences were indirect reporting > direct quotation. Thus, projection in translation was aberrant from both the English Source Texts and the Korean Source Texts.

7.1.2. Experiential musical meanings reconstrued across realities

To begin with, the following graphs represent the radial spread of processes in the English Target Translations of the Korean Expounding texts:

Figure 7.3 Experiential resources in KE translation of Expounding texts



Like the patterns observed in the English Source Texts, there is a skew towards relational: attribute processes (in particular) and transformative material ones for KST_E2. However, there are less material: transformative types but the introduction of Behavioural processes, not noticed in the Korean texts.

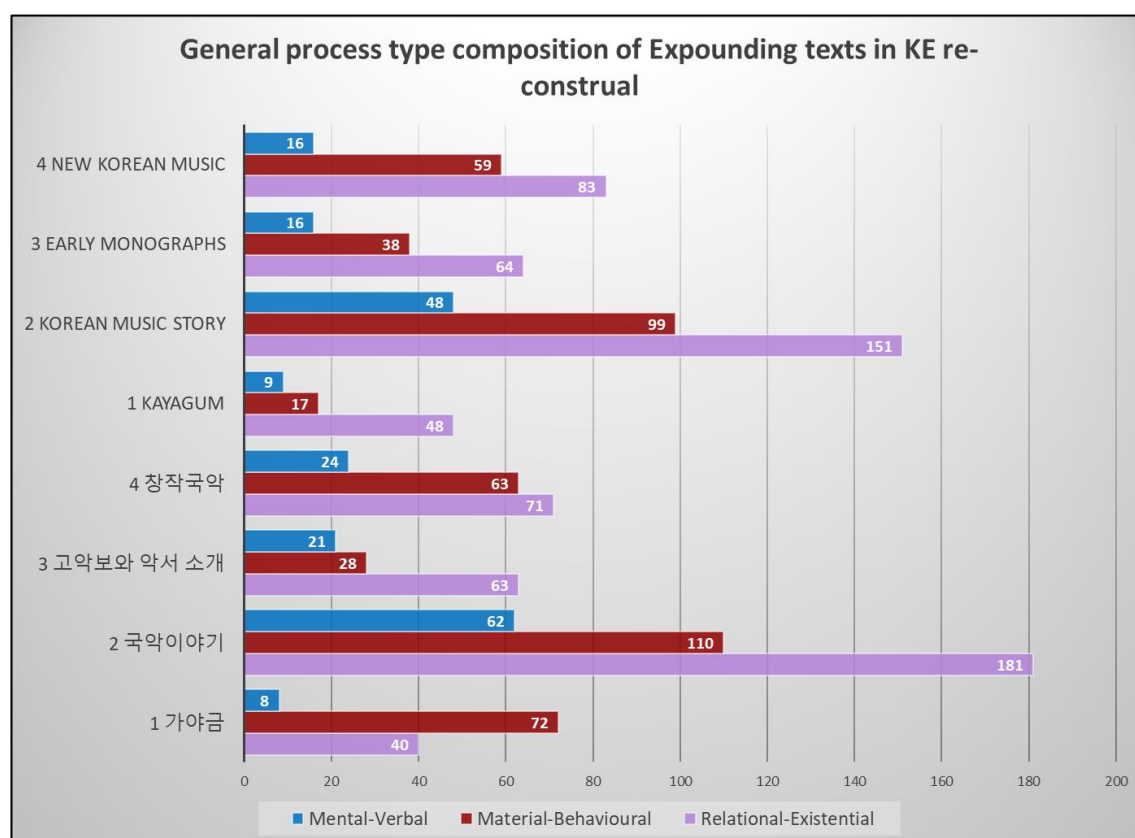
One thing that was noticeable in the Korean to English translations was a predilection for certain process types, which differed from those that were used in the construal of the Romantic scene in English as a SL. In particular, the English Target Translations used a degree of metaphor in process types, which made them difficult to code since such uses

are not recorded in existing descriptions in English. Metaphor occurred in the Expounding texts, especially ETT_E2 and ETT_E4. It will be remembered that ETT_E2 was the text authored by Professor Hwang and in it, he uses extensive ascription to describe and compare features of Korean traditional music.

In text E4 metaphors are used to efficiently describe the historical and political landscape from which Changjak Kukak emerged. The written style of the texts has a strong persuasive rhetoric that borders on exposition. It can be seen that metaphoric use of processes was more prevalent in those texts having a more formal register. For these, gateways have been proposed in the existing system networks for English experiential resources in chapter 5. The reason that I raise this again here, however, is that it is perfectly reasonable that some of these metaphorical options could have been used in the English Source Texts, particularly in Bilson's persuasive article on the implications of not having a clear and nuanced understanding of 'fortepiano' types and their distinctiveness from the Steinway model. Yet, these were not the choices made by Bilson, nor any of the authors of the English Source Texts. Metaphors of mental processes for material ones, as in attract/garner/ receive; or with processes implying different senses of possession, were limited to the English Target Translations (KE translation).

The following graphs presents a parallel comparison of process types in the English TTs with their Korean ST originals:

Figure 7.4 General process type contributions in parallel Expounding texts



To some extent, the numbers here reflect the overall preference for higher clauses in the Korean texts. Since there were fewer clauses overall in English, then these numbers had to reduce in English re-construal.

7.2. Re-construing Reporting musical meanings from Korean into English

7.2.1. Logical re-construals

As with the Expounding texts, a greater overall word count was observed for each of the KE versions of the Reporting texts. However, there was a slightly smaller margin of difference for the reporting texts, with word count increases ranging from 2.65% (for KE_R4) to 6.37% (for KE_R1), and an average increase of word count in English translation of 4.43% for the Reporting texts. Both KE_R2 and KE_R3 had less clauses overall than their Korean originals, despite KE_R2 having the same number of clause complexes (57). The table below (from Appendices 3 and 4) sets out some of these differences.

Table 7.2 Overview of taxis in parallel Reporting texts

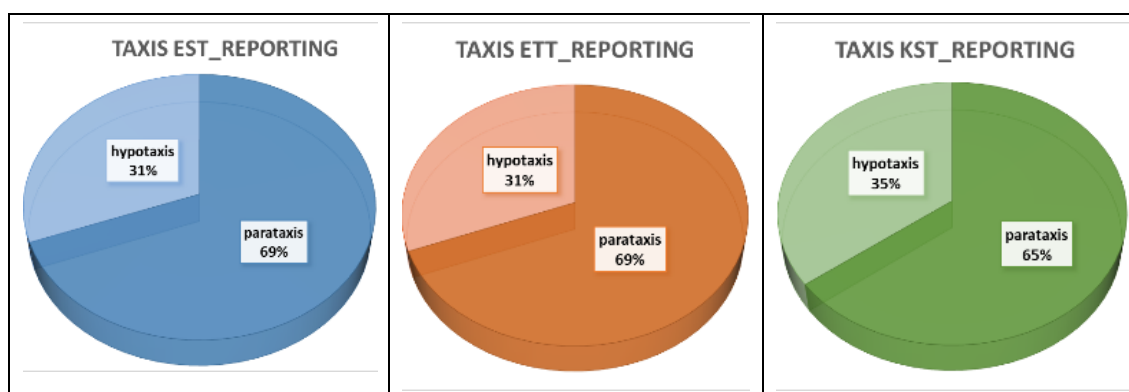
KOREAN - Reporting	words	complexes	clauses	parataxis	hypotaxis	embedding
내인생의 가야금	846	54	126	84	42	66
국악의 특색	681	57	124	77	47	52
회원소개	575	6	28	15	13	5
황병기	158	9	19	16	3	2

KE - Reporting	words	complexes	clauses	parataxis	hypotaxis	embedding
My life kayagum	1,483	70	143	84	59	30
Music specialities	1,038	57	104	84	20	18
HBK profile	1,043	11	21	14	7	1
HBK biodata	423	14	23	19	4	2

Again, the greatest degree of difference was in the degree of embedding. For example, there were 30+ more instances of embedding in the KST_R1 and R2, despite having a lower word count. KE_R1, *My life the kayagum* (which is a report on a workshop given by Professor Hwang), was quite interesting in that it had both more clauses and more complexes than its Korean original. Now, part of the reason for this can be explained in the abundance of relational:identifying processes in all of the texts. Embedded is a feature of the identifying clause.

Again, comparing taxis in the ETTs, but for the Reporting texts, the ETTs were more similar to those found in the English Source Texts:

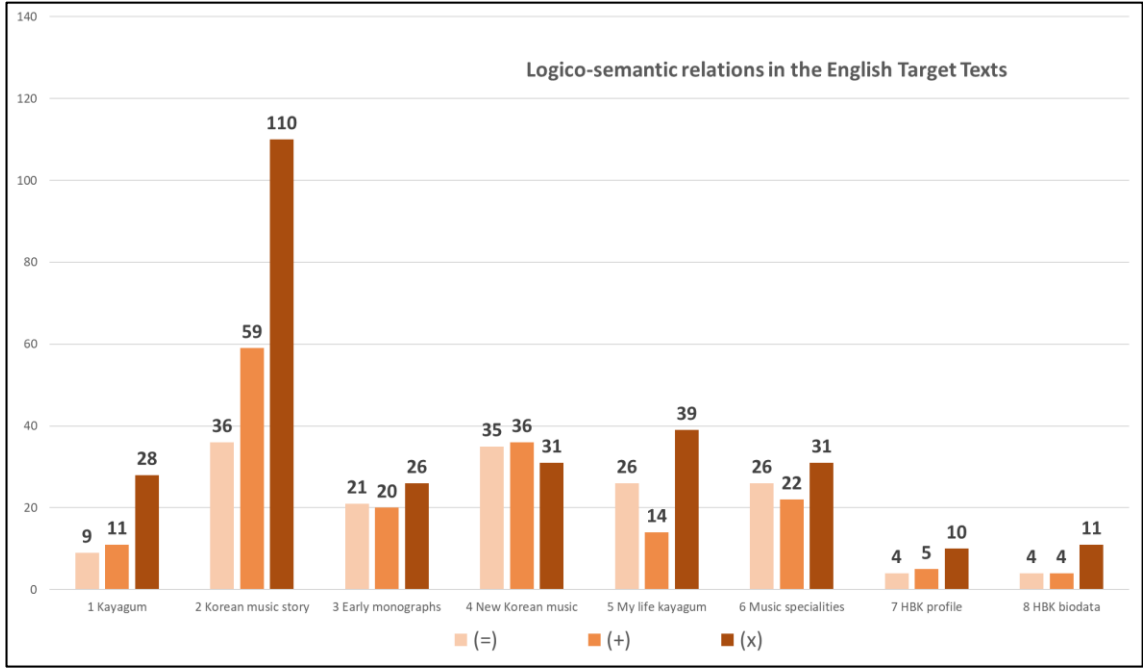
Figure 7.5 Taxis compared across EST, ETT and KST corpora



This is a significant finding, because it means that it was possible to obtain taxis expected of the English Source Language (reminder that I am only taking here the data from a limited set of patterns) in the Reporting text type, rather than in Expounding.

In terms of the logico-semantic trends across the English Translated data, the following graph shows how each contributes to the discourse for each. Very interestingly, unlike the English Source Texts, which built arguments through elaborating relations, with additive and extending relations being relatively useful, the ETTs reflected the enhancing type present in the Korean Source Texts. In fact, this corpus had comparatively more enhancing relations than the Korean texts overall, with seven texts of the eight being predominated by this relation type:

Figure 7.6 Logico-semantic relations in ETTs

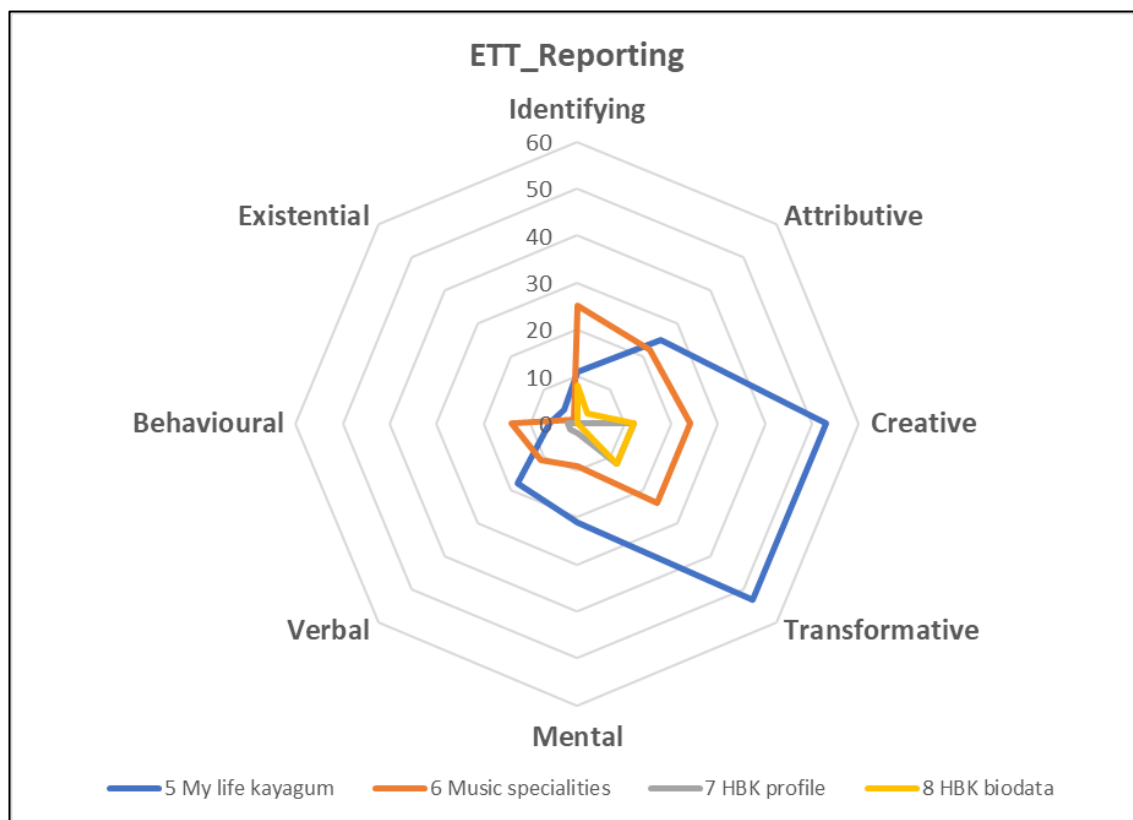


What is more important in here, however, is that for four of the ETTs, there were more enhancing relations than their Korean versions: ETT_E3, which had 26 (where KST_E3 had 21); ETT_R1, which had 39 (as opposed to 27 in KST_R1); ETT_R3, which had 31 (as opposed to its KST version with 20); and ETT_R4, which had 11 (where its KST had only 3).

7.2.2. Experiential re-construals in reporting on musical domains

This was also noted in the Reporting texts, as seen below:

Figure 7.7 Experiential resources in KE translation of Reporting texts

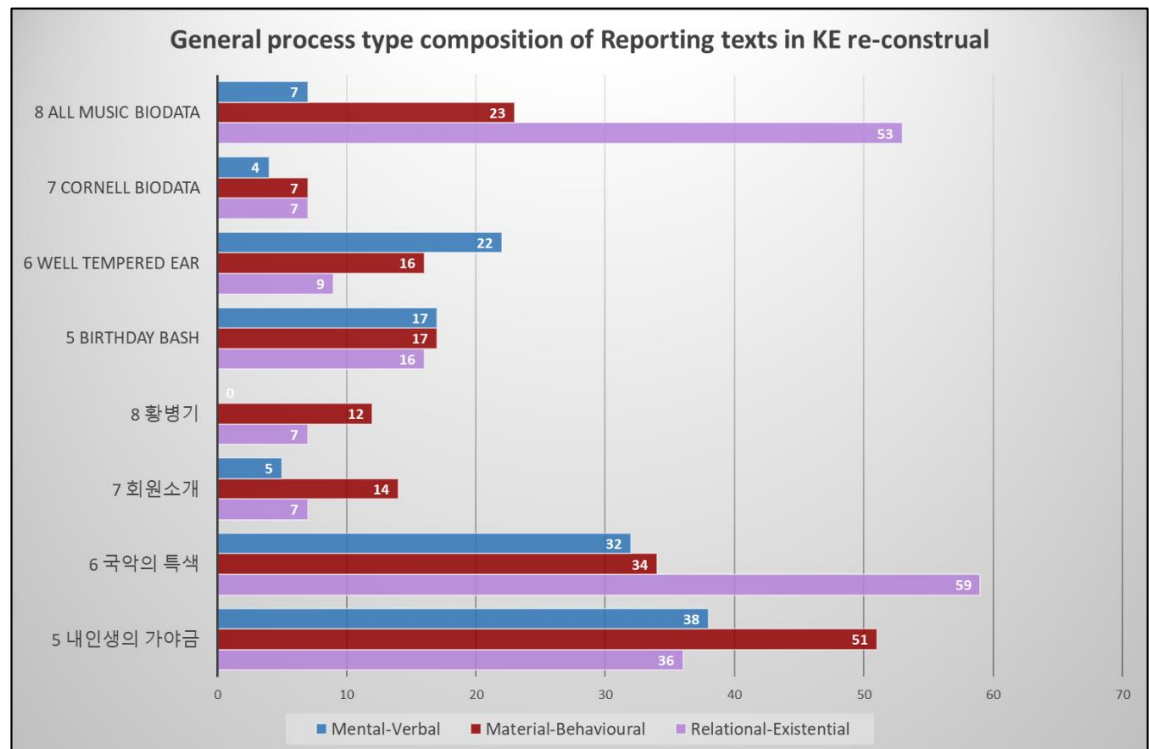


The Behavioural type might indicate more responsibility for construing the world, that is reflective of control of individual fate in the world. However, this is not present in the English Source Texts either. In a way, it may be an overcompensation in the translated texts, however, they do not represent what is impossible in English.

A similar strategy of experiential metaphor occurs in ETT_R2, which is a report on a lecture that Professor Hwang gave at the College of Advanced Mathematics and Science. The lecture had a similar objective to Hwang's authored work (ETT_E2), even though in the latter case, it was a report on such.

Another difference was a greater degree of idiom in the English Target Translations. The difference was slight, as it occurred only on a handful of occasions. However, it is worth exploring further because of the lack of idiomatic language in the English Source Texts. Compare the re-construals in process types for the Reporting text types:

Figure 7.8 General process type contributions in parallel Reporting texts



The format for this graph is slightly different, just to distinguish between the Expounding and Reporting representations.

7.3. Reinterpretation of the Linguistic Relativity Principle

Now that some comparison has been done at the more micro-level of lexicogrammar, it is useful to return to the higher levels of context, for implications for the Linguistic Relativity Principle.

7.3.1. Social norms reconstrued from Korean to English

Social norms can thus be drawn in to a more general discussion of the texts. In order to do this, it will be meaningful to compare differences between the Korean Source and English Target Translations in terms of social mores that are shifted, reconfigured, using a perspective from above. Containing the discussion to the texts available, it is time to let the texts speak across into interpretations of each other.

7.3.2. Translation implications

This remaining section draws together the findings from above, interpreting their implication particularly on the boundaries English and Korean impose on language speakers in terms of what is translatable, which features of the source language remain in

re-construal to the other language, and what patterns and norms of shifts are recognisable in the data.

7.3.2.1. The impact of habitual linguistic patterns reconstruing musical realities

To summarise the most significant findings we can look to the system networks developed in the major findings sections. Those which diverged with sufficient frequency in form and function to justify additional general features in the network were those that resulted in shifts in translation.

It should be noted here however that there were some features that were dydtemically untranslatable. These were technical terms, especially those with historical or cultural significance to the musical field. These terms were thus far from redundant in the alternative musical reality. Furthermore, they were far from insignificant features of the texts – being direct labels for music, instruments, institutions, songs, musicians and so on. To this extent, they force the reader to take note. In this way, the uninitiated speaker of the Source Language is alerted to something very different in their construal of the world, despite being only the matter of a word. Thus not only the grammar, but words too matter.

7.3.2.2. Significance of translation description for theory and epistemology

This section draws together the findings above in a summative discourse of those features most significant to expressing a divergent experience in Korean and English when focussing on musical discourses, where the socio-semiotic process is expounding or reporting. It would be useful to vary the parameters that were used in the study in obtaining the translations in the first place. For example, perhaps if the translations were not done in pairs, but were samples of second language translation only (that is translation only into B language), then this might have yielded more apparent divergences between the data in translated and source language. Another approach might have been having professional translators do the work, to increase the precision with which the researcher can distinguish between simple mistakes or more critical errors in language transfer. Other things to consider would be varying the number of drafts or other feedback given in the translation process, obtaining existing published translations and comparing them with source language, or engaging some kind of feedback from the translators on the process themselves, whether that is more technological feedback (as in eye tracking), or more subjective (as in translator journals). Obviously, there are limitations to all of these approaches, and some of these limitations were played some role in the scope of the current research. Given the right conditions, however, these would contribute much more to these findings.

8. CONCLUSION AND CONTINUING DISCUSSION

This thesis set out to investigate relations between language, thought and behaviour in terms of whether knowledge of different languages helps formulate a divergent experience of reality. Given that morphosyntactic approaches are considered most useful for such an endeavour (Lucy, 1992, 1996), the study looked at lexis, grammar and discourse as evidence for how English and Korean tend to package content of expounding or reporting in a musical context. The patterns that emerged in contrastive description were then tested through the linguistic behaviour of reconstruing that same language content and communicative function in the other language. That is, through the analysis of translations.

Systemic Functional Linguistics was suited to the task of accounting for how reality is represented in language, whether external reality or internal, given its experiential categories of language. Evolving from the description of languages in parallel with English, and with attention to principles of linguistic relativity such as patterning, connections and cryptotypes, the particular categories were malleable to the phenomena observable in both English and Korean. Consequently, new categories have been proposed here for English to ascribe to uses of verbs that realise various processes which are metaphorical. These have been added to existing lists of resources for the categories they most apply to, that is Material, Relational and Mental. In addition, a number of new general sub-categories have been proposed for Korean experiential resources, in order to account for the emergent pattern for construing relational attributive and other events. These are based on a minimal data set and it would be fascinating for future research to further investigate the validity of these proposals.

In particular, while investigations into the Linguistic Relativity Principle in cognitive linguistics has focused on aspects of the spatial and temporal domains, these can be seen from an analysis of experiential meaning as fairly restricted to that within the material process type (particularly for spatial conceptualisation). This of course is important and insightful into how experience is realised differently in different languages. In terms of scoping, how this is realised is quite different at the lower ranks – in Korean, the meaning is expressed more on the nominal group acting as Scope, while the verbal group has quite a light meaning. In English, by contrast, then the verb may have quite a dense lexical meaning, particularly in terms of manner. In any case, however, I propose from this contrastive investigation, that these spatial domains remain at the more prototypical and

concrete level, and that perhaps deeper insights might be gained through deeper exploration of other process types, in domains of relating and sensing. Both more important and more divergent ways of construing the world are to be found in the semiotic processes of mental (internal saying) and verbal (external saying) process types for this language pair. Moreover, the two languages reveal quite distinct ways of expressing relations between phenomena in the external and internal worlds. The Korean attributive processes which conflate Attribute and process, or indeed the identifying kind, for which embedding is endemic and functions much like the scoping type in material processes reveal very different ways of segmenting reality. Perhaps the more interesting example here is with domaining in attributive (Carrier-domain) and existential (Existent-domain) processes, which reflects what is occurring across clauses in the complex. Taxis in Korean is always sequenced with dependent clauses before the main independent clause. This provides backgrounding first, before the main element of negotiation in the complex. In the same way, these domaining resources allow for ‘scene setting’ (backgrounding, evidence providing) within the experiential nexus of the clause. These domains of experience and logic are also worth investigating as potential sources of significant divergence in the representation of the world and semiotic experience.

SFL was also useful in describing the logic encountered in the construal of events both at the level of the clause and across to higher levels of discourse. The feature of taxis was used distinctly in the two languages and exhibited a significant degree of shift in translation. In developing an explanation of a musical instrument, genre or theme, the Korean authors systematically sequenced hypotactic clauses (in a complex) in chains before the key thesis was expounded in the primary clause. The majority of such complexing was through circumstantial type clauses having enhancing relations. In this way, background evidence to the claims made in the primary clause are used to build towards this before any negotiation or stance can be taken on the primary clause – whether by the speaker or listeners. Given that the data were written texts, then this effect provides sufficient logic before making any claims. Within the context of an entire stretch of discourse, the Korean reader is bound to continue reading before being able to take any clear position in the subject matter.

None of this is surprising given that SFL accounts for those notions set out by Sapir and Whorf, as inherited in part from the empirical anthropological work of Franz Boas. However, this is perhaps the first account of SFL that deliberately attends to how SFL might assist in the question of linguistic relativity. In addition, this study is among only a

few which engage translation as a means to furthering linguistic theory, indeed, the majority take from linguistic theory in order to develop Translation Studies or to apply to translation and interpreting practice. Contrastingly, translation was able to emphasise the impact of linguistic difference on the impacts on relating one context in the language of the other.

As such, it is important to return to the question of how the differences described in this account of English and Korean contribute to the relations between speakers of these languages and their perceived reality. To return to the observation about Korean clause sequencing, the β^{α} structure preference was observed to occur in translation into English, testifying to the strength of this behaviour.

It remains only to be said that all of these observations cannot be confirmed without further testing, ideally with a less limited data set. So long as the data can be coded efficiently and accurately for both languages, then big corpus studies might be a strategic way to test these findings. Another suggestion for future work would be utilising participant reflection on the translation process. While there was not the scope to include such in this project, it is recognised that this would make an invaluable contribution to understanding the perceived difficulties in translating between Korean and English. This would potentially offer more insights on the impact of language, thought and perceived reality. In addition, the dimension of language in relation to thought might be tested during the translation process, using such technologies as eye tracking and key-stroke logging.

APPENDICES

Appendix 1: Comparable corpus texts

Appendix 1(a): Experiential analysis summary

Experiential summary

#	Base text		Clause comple x	clause	para taxi s	hypot axis	Embed clause	Process Types								#	Base text		Clause comple x	clause	para taxi s	hypo taxi s	Embe d clause	Process Types								
Comparable corpus		word						ID	ATT	M:C	M:T	Mtl	Verbal	Behv	E	Parallel corpus		word							ID	ATT	M:C	M:T	Mtl	Verbal	Behv	E
ENGLISH - Expounding																EK - Expounding																
1	the fortepiano	1650	46	112	72	40	47	12	23	15	26	7	2	0	4	1	포르테 피아노	1074	53	117	82	35	75									
2	of pianos	2447	99	251	159	92	41	27	59	18	58	38	14	2	5	2	피아노에 관해	1781	128	209	144	65	101									
3	Romantic music	1708	55	107	74	33	31	37	33	12	11	4	3	2	0	3	낭만주의 음악	1168	68	109	86	23	62									
4	What is HIP	477	16	39	24	15	17	8	10	4	8	4	1	0	0	4	HIP은 무엇인가	332	20	35	21	14	15									
Total EST Expounding		6282	216	509	329	180	136	84	125	49	103	53	20	4	9	Total KTT Expounding																
ENGLISH - Reporting																EK - Reporting																
5	Birthday Bash	1004	30	56	36	20	10	6	10	5	12	6	11	0	0	5	빌슨의 은퇴 축제	713	33	47	32	15	26									
6	Well tempered ear	480	25	50	33	17	7	4	5	5	10	15	7	1	0	6	평균을 취	345	26	39	29	10	16									
7	Cornell biodata	428	14	23	19	4	5	3	3	0	7	2	2	0	1	7	빌슨 회원소개	310	15	22	19	3	8									
8	All Music biodata	491	17	38	28	10	5	22	29	4	17	6	1	2	2	8	빌슨 비오	358	17	39	29	10	13									
Total EST Reporting		2403	86	167	116	51	27	35	47	14	46	29	21	3	3	Total KTT Reporting																
GRAND TOTAL		8685	302	676	445	231	163	119	172	63	149	82	41	7	12	GRAND TOTAL		6081	360	617	442	175	316									
KOREAN - Expounding																KE - Expounding																
1	가야금	593	34	85	52	33	42	14	22	36	36	6	2	0	4	1	Kayagum	1033	49	79	56	24	20	32	15	8	11	5	4	1	1	
2	국악이야기	2091	146	363	202	161	197	63	87	19	86	45	17	5	31	2	Korean music story	3314	158	325	208	117	105	41	99	18	53	35	13	28	11	
3	고악보와 악서 소개	1011	51	118	82	36	73	37	22	14	14	11	10	0	4	3	Early monographs	1952	64	123	75	48	30	41	21	23	12	6	10	3	2	
4	창작국악	1417	83	168	112	56	107	33	30	36	23	12	13	4	8	4	New Korean music	2018	92	161	115	46	46	45	32	29	25	7	9	5	6	
Total KST Expounding		5112	314	734	448	286	419	147	161	105	159	74	42	9	47	Total ETT Expounding								159	167	78	101	53	36	37	20	
KOREAN - Reporting																KE - Reporting																
5	내 인생의 가야금	846	54	126	84	42	66	15	14	20	31	21	17	0	7	5	My life kayagum	1483	70	144	84	60	28	11	25	53	53	21	18	6	4	
6	국악의 특색	681	57	124	77	47	52	40	16	14	20	15	17	0	3	6	Music specialties	1038	57	103	84	19	19	25	22	24	24	9	11	14	1	
7	회원소개	575	6	28	15	13	5	2	5	5	9	2	3	0	0	7	HBK profile	1043	11	21	14	7	1	3	0	12	12	2	2	0	0	
8	활병기	158	9	19	16	3	2	1	4	6	6	0	0	0	2	8	HBK biodata	423	14	23	19	4	2	8	3	12	12	0	0	0	0	
Total KST Reporting		2260	126	297	192	105	125	58	39	45	66	38	37	0	12	Total ETT Reporting								47	50	101	101	32	31	22	5	
GRAND TOTAL		7372	440	1031	640	391	544	205	200	150	225	112	79	9	59	GRAND TOTAL		12304	515	979	655	325	251	206	217	179	202	85	67	59	25	
Grand Total		16057															Grand Total		18385													

Logical summary

#	Base text		Clause complex	clause	parataxis	hypotaxis	Embed clause	Expansion			Projection			#	Base text		Clause complex	clause	parataxis	hypotaxis	Embed clause	Expansion			Projection		
		word						(=)	(+)	(x)	(")	(')	Fact			word						(=)	(+)	(x)	(")	(')	Fact
Comparable corpus														Parallel corpus													
ENGLISH - Expounding														EK - Expounding													
1	the fortepiano	1650	46	112	72	40	47	28	22	16	0	0	3	1	포르테 피아노	1074	53	117	82	35	75	32	17	18	0	1	1
2	of pianos	2447	99	251	159	92	41	56	35	65	2	14	7	2	피아노에 관해	1781	128	209	144	65	101	47	10	35	0	12	1
3	Romantic music	1708	56	107	74	33	31	29	21	22	0	0	3	3	낭만주의 음악	1168	68	109	86	23	62	24	15	15	0	0	0
4	What is HIP	477	16	42	25	17	17	4	7	7	0	2	2	4	HIP은 무엇인가	332	20	38	27	11	24	8	5	9	0	1	0
Total EST Expounding		6282	217	512	330	182	136	117	85	110	2	16	15	Total KTT Expounding		4355	269	473	339	134	262	111	47	77	0	14	2
ENGLISH - Reporting														EK - Reporting													
5	Birthday Bash	1004	31	55	36	19	12	15	7	8	0	4	4	5	빌슨의 은퇴 축제	713	32	52	36	16	29	11	3	9	0	2	0
6	Well tempered ear	480	25	53	34	19	6	12	6	6	3	5	2	6	평균을 취	345	26	38	30	8	17	8	3	6	3	2	0
7	Cornell biodata	428	14	23	19	4	5	3	4	3	1	1	1	7	빌슨 회원소개	310	15	22	19	3	8	3	5	2	1	1	1
8	All Music biodata	491	17	38	28	10	5	3	6	11	2	0	3	8	빌슨 비오	358	17	40	27	13	16	4	7	9	3	0	0
Total EST Reporting		2403	87	169	117	52	28	33	23	28	6	10	10	Total KTT Reporting		1726	90	152	112	40	70	26	18	26	7	5	1
GRAND TOTAL ESTs		8685	304	681	447	234	164	150	108	138	8	26	25	GRAND TOTAL KTTs		6081	359	625	451	174	332	137	65	103	7	19	3
KOREAN - Expounding														KE - Expounding													
1	가야금	593	34	85	52	33	42	24	20	28	0	1	3	1	Kayagum	1033	49	79	56	24	20	9	11	28	0	0	3
2	국악이야기	2091	146	363	202	161	197	66	30	129	3	13	7	2	Korean music story	3314	158	208	113	104	36	59	110	2	10	6	
3	고악보와 악서 소개	1011	51	118	82	36	73	25	19	21	2	7	5	3	Early monographs	1952	64	124	78	46	39	21	20	26	1	4	2
4	창작국악	1417	83	168	112	56	107	42	16	41	0	4	0	4	New Korean music	2018	92	161	115	46	46	35	36	31	0	1	5
Total KST Expounding		5112	314	734	448	286	419	157	85	219	5	25	15	Total ETT Expounding		8317	363	364	457	229	209	101	126	195	3	15	16
KOREAN - Reporting														KE - Reporting													
5	내 인생의 가야금	846	54	126	84	42	66	13	13	27	14	11	4	5	My life kayagum	1483	70	143	84	59	30	26	14	39	11	12	10
6	국악의 특색	681	57	124	77	47	52	22	17	20	14	1	3	6	Music specialties	1038	57	104	84	20	18	26	22	31	0	0	5
7	회원소개	575	6	28	15	13	5	3	6	11	0	1	0	7	HBK profile	1043	11	21	14	7	1	4	5	10	0	0	1
8	황병기	158	9	19	16	3	2	5	4	3	0	0	0	8	HBK biodata	423	14	23	19	4	2	4	4	11	0	0	0
Total KST Reporting		2260	126	297	192	105	125	43	40	61	28	13	7	Total ETT Reporting		3987	152	291	201	90	51	60	45	91	11	12	16
GRAND TOTAL KSTs		7372	440	1031	640	391	544	200	125	280	33	38	22	GRAND TOTAL ETTs		12304	515	655	658	319	260	161	171	286	14	27	32

Appendix 1(b): English comparable texts, showing experiential analysis

English Source Text – Expounding 2: experiential analysis

Key:

clause complex	[[[rankshifted (embedded) clause complex]]]	<<<interrupting complex clauses>>>	<u>Main Processes</u> in complex
clause	[[rankshifted (embedded) clause]]	<< interrupting clauses >>	<u>Other Processes</u> in complex

Other conventions: * *recovered ellipted text*

	Function	Circumstance	Logical
Expansion	Elaborating	elab	=
	Enhancing	enh	x
	Extending	ext	+
Projection	Locution	pj	“
	Reporting	pj	‘
	Idea	pj	‘

Of Pianos and fortepianos

CC	Process type	Participants	Circumstances	Text
1.1	existential	Existent	x location: time pj angle: source pj angle: viewpoint	In March 1976, there was a rather astonishing review in the New Yorker by critic Andrew Porter of the young Rada Lupu in Carnegie Hall
1.2	material: T: = operation	Actor	x manner: comparison x location: time	‘Mr Lupu is playing like an angel these days
2	material: T: = operation	Actor	x manner: comparison x manner: means	But <i>*he</i> *is playing like an angel with a flugel a size too big [...]
3	material: T: = operation	Actor ^ Scope	x manner: degree pj: matter	In fact, for this particular program, of Viennese music from 1793 to 1828, Mr Lupu was using the wrong instrument
4.1α	relational: ATT: intensive	Carrier ^ Attribute: quality: material	x manner: comparison	It is early days perhaps
4.1βα	verbal: semiosis: imperating	Verbiage		to insist
4.1ββ	material: T: = operation	Goal ^ Scope		that Beethoven’s sonatas should be played on the kind of piano [[x for which they <i>were composed</i>]]
4.2	relational: ATT: intensive	Carrier ^ Attribute: quality: material	x manner: comparison	we are not yet so nice about classical music as about Baroque
4.3	mental: cognitive: like: meta-phenomenal	Phenomenon: idea		and continue to accept the former [[= <i>rendered</i> on Romantic instruments]]
5.1α	material: C: general	Actor		But the time will come <<...>>
5.2	mental: cognitive: like	Senser		<< I believe >>
5.1βα	mental: perceptive: like: phenomenal	Senser ^ Phenomenon: thing		when audiences – and pianists <<...>> will want to hear more of them
5.1ββ	mental: perceptive: like: phenomenal	Phenomenon: thing		<< having once discovered the tone colours and clarity and alertness of wooden-framed pianos with thin strings and buckskin-covered hammers >>
5.3α	material: C: general	Actor		and new makers of such instruments will spring up
5.3β	material: C: general		x manner: comparison	as new harpsichord builders have done
6	relational: ATT: intensive	Carrier ^ Attribute: quality: semiotic	x manner: comparison	This point of view would likely be as controversial today [[x as it <i>was</i> almost 40 years ago]]
7.1α	mental: cognitive: like: meta-phenomenal	Senser ^ Phenomenon: idea: proposition		But let’s consider what
7.1βα	material: T: = state	Scope ^ Actor		Lupu might have done at the time
7.1ββ	mental: desiderative: like	Senser		had he taken heed
8	relational: ID: possessive: neutral	Identified/ Token ^ Identifier/ Value	x location: place	Where could he have found such an instrument
9.1α	relational: ATT: intensive	Carrier ^ Attribute: circumstantial: x: location: place	x location: time	At that point, only the restored early 19 th century Viennese pianos <<...>> were in museums or private collections,
9.1β	relational: ID intensive	Identified/ Token ^ Identifier/ Value		<< for that is [[= what Porter <i>recommends</i>]] >>
9.2	material: T: = interior	Goal	x manner: quality	and most of these had been restored superficially at best
10.1	material: C: specific	Goal	x location: time	The first working replicas began to be built in the 1980s

CC	Process type	Participants	Circumstances	Text
10.2	relational: ATT: intensive	Attribute: quality: material		and were unreliable and certainly not very beautiful
11.1	relational: ATT: intensive: phase: reality: realized	Carrier ^ Attribute		Ten minutes on one of these could prove instructive, even inspiring
11.2 α	relational: ATT: intensive	Carrier ^ Attribute: quality: semiotic		but one would be relieved
11.2 β	material: T: x motion	Scope		to get back to a well-tuned, well-regulated modern instrument
12	relational: ATT: intensive: phase: reality: realized	Carrier ^ Attribute		Yet Porter proved keenly prescient
13.1	material: C: general	Actor	x location: time x location: place	In the ensuing 37 years, excellent builders have sprung up on virtually every continent
13.2	relational: ATT: circumstantial: spatial	Carrier ^ Attribute: entity: material		and restoration of historic instruments has reached a level [[=hardly even dreamed of in 1976]]
14	relational: ATT: possessive: neutral	Carrier ^ Attribute: entity: material		A young pianist [[= wishing to play Chopin on a Pleyel, Schubert or Schumann on a Graf or Listz on an Erard]] has a vast number of first-class, genuinely beautiful instruments [[x from which to choose]]
15.1 α	verbal: semiosis: neutral	Sayer		The German writer Goethe said
15.1 β	mental: cognitive: like: phenomenal	Senser ^ Phenomenon: thing		that [[= whoever knows no foreign language]] will never really understand his own
15.2	verbal: semiosis: netral	Verbiage ^ Target		and the same can be said about pianos
16	mental: cognitive: like: meta-phenomenal	Sernser ^ Phenomenon: idea: proposition		Anyone [[= who knows the Steinway model exclusively]] will not understand the basics [[= of what a piano is]]
17.1 α	mental: cognitive: like: meta-phenomenal	Senser		One [[= who knows Broadwoods, Erards and Streichers in addition to Steinways]] will understand
17.1 β 1	relational: ATT: intensive	Carrier ^ Attribute: quality: semiotic	pj idea	that the sound and touch of each is individual
17.1 β 2 α	relational: ATT: possessive	Carrier: possessor ^ Attribute: possessed: entity: semiotic	pj idea	and that the character of each will have a significant effect on performance
17.1 β 2 β	relational: ID: circumstantial: causal: condition	Identifier/ Token ^ Identified/ Value	x manner: comparison	in the same way that each singer's voice influences his or her musicality
18.1	material: T: = operation	Actor ^ Scope	x extent: distance	I do many masterclasses all over the world
18.2	relational: ID: intensive	Identifier/ Token		and one of the first questions [[= I invariably ask a piano class]] is
18.3	mental: cognitive: like: meta-phenomenal	Senser ^ Phenomenon: idea: proposition (x3)		How many of you know who [/when/where] [[= built the first instrument [[= we now call the modern piano]] when and where?
19	mental: perceptive: like: phenomenal	Senser ^ Phenomenon: thing		Did Beethoven ever see one
20.1	mental: perceptive: like: phenomenal	Senser ^ Phenomenon: thing		Did Chopin
20.2	mental: perceptive: like: phenomenal	Senser ^ Phenomenon: thing		did Debussy
21.1 α	mental: perceptive: please	Senser ^ Phenomenon: thing		I am generally greeted by an awkward silence

CC	Process type	Participants	Circumstances	Text
21.1β	mental: perceptive: like	Senser ^ Phenomenon: semiotic		which I find discouraging
22	relational: ATT: intensive	Carriers ^ Attribute: quality: semiotic		Are answers to this and related questions not essential for a thorough understanding [[= of what we as pianists <i>are doing</i>]]
23.1β	relational: ATT: possessive	Carrier: possessor ^ Attribute: possessed: entity: material		If Beethoven had a different piano from ours
23.1α	relational: ATT: possessive	Carrier: possessor ^ Attribute: possessed: quality: semiotic	pj angle: viewpoint	might a sforzando have had a different meaning to him
24.1β	relational: ATT: possessive	Carrier: possessor ^ Attribute: possessed: entity: material	x manner: comparison	And if Chopin had a different piano from ours
24.1α	relational: ID: intensive	Identified/ Token ^ Identifier/ Value		might those often seemingly odd yet so meticulous pedal markings mean something different as well
25.1	relational: ATT: intensive	Attribute: entity: semiotic		Isn't a pianist's first responsibility [[x <i>to understand</i> the works [[= they <i>play</i>]] as deeply as possible]]
25.2	relational: ID: possessive: containment	Identified/ Token: possessor ^ Identifier/ Value: possessed		and doesn't that include both the notation and its particular relation to the sound world [[x for which the work <i>was created</i>]]
26.1	relational: ATT: intensive	Carrier ^ Attribute		The basic recipe of all pianos is identical
26.2α	material: T: x: motion	Goal	x location: place	a hammer is flung up at a string
26.2βα	material: T: x: motion	Goal		setting it vibrating
26.2ββ	material: T: =: make-up	Goal		until it either dies out
26.2γγ	material: T: =: make-up	Agent		or is cut off by a damper
27.1α	material: T: +: possession	Goal	x manner: means	Through this basic concept, an astonishing variety of sounds and gestures can be achieved
27.1β	material: T: = sound	Goal		by varying basic aesthetics: thicker or thinner strings on thicker or thinner soundboards. Large hammers, small hammers, leather covered, felt covered < Wooden frame, metal frame, cross stringing. Double escapement action, single action, single escapement action, and so on >
28.1	verbal: semiosis: indicating	Sayer ^ Target	x manner: degree	This short article cannot describe pianos in any detail
28.2	relational: ID: intensive: sign	Identifier/ Value	x manner: degree	but merely wants to highlight the enormous variety in the instrument [[= we <i>call</i> the piano]]
29	material: T: = operation	Actors	x location: time x location: place	In the 1990s, six young colleagues and I played in New York and a few other venues
30	material: T: = operation	Actor ^ Scopes		We used three pianos: a five-octave 1795 Walter type for the sonatas up to and including Op 31; a six-octave 1815 Nanette Streicher type for Opp 53 – 90; and a six-and-a-half octave 1825 Graf type for Opp 101 – 111
31.1α	relational: ATT: intensive: phased: reality: realized	Carrier ^ Attribute: quality: semiotic		It proved a revelation
31.1βα	mental: perceptive: like: meta-phenomenal		Phenomenon: fact	to see how

CC	Process type	Participants	Circumstances	Text
31.1ββa	material: T: = state	Actor ^ Goal	x manner: degree	Beethoven changed his style of piano writing, often drastically
31.1ββ1	material: C: general		= role: product	as the instrument changed
31.1ββ2	relational: ATT: intensive: phase: time	Attribute: quality: material		and became larger
32.1a	relational: ID: possessive: feature	Identified/ Token ^ Identifier/ Value		The crispness of the fugato beginning of the second movement of Op 10 loses much of its incisiveness
32.1β	material: T: = operation	Scope		if played on the Graff [[= Beethoven had in his last years]]
33.1β	material: T: = operation	Scope: entity/ Goal	x extent: duration x contingency: condition	Yet playing the passage opposite (example 1) from Beethoven's last period on an early Walter
33.1a	material: T: + possession	Goal	pj matter x manner: quality	would rob it of its 'romantic haze', so essential to its meaning
34.1a	relational: ATT: intensive: neutral	Carrier ^ Attribute: quality: semiotic		Indeed, it is hard
34.1βa	mental: cognitive: like: macro-phenomenal	Phenomenon: act/ thing		to imagine Beethoven
34.1ββa	material: creative: specific	Scope: entity		writing something of this type
34.1βββ	relational: ATT: possessive	Carrier: possessor ^ Attribute: possessed	x manner: degree	had he still had only a Walter
35.1a	mental: cognitive: like: meta-phenomenal	Senser ^ Phenomenon: idea: proposition		We know that
35.1βa	material: T: = state	Actor ^ Goal		both Mozart and Verdi changed arias
35.1ββ	relational: ID: circumstantial: comparative	Identifier/ Value		to adapt to the voice of a new singer
36.1	relational: ID: circumstantial: comparative	Identified/ Value ^ Identifier/ Token	x location: time	All modern pianos, whether upright or grand, American, German or Japanese, are modelled on the Steinway recipe of the 1870s
36.2a	material: T: + possession	Goal ^ Actor		string tension supported by a large cast-iron frame
36.2β	material: T: x motion	Goal ^ Scope: entity		with the tenor strings crossing over the bass strings
37	material: T: x motion	Goal ^ Scope: entity	x manner: means	The grain of the soundboard runs from treble front to bass rear, with Erard repetition action and large felt-covered hammers
38	existential	existent	x contingency: condition	There are no exceptions to these basic parameters in any of the important pianos of the world
39	mental: cognitive: like: phenomenal	Senser ^ Phenomenon: thing	x manner: degree x extent: duration	Let's look at these particular attributes briefly for a moment
40	material: T: = operation	Actor ^ Scope		Crossed stringing: neither Mozart, Beethoven, nor Chopin ever played a piano [[= that was not straight-strung (all strings parallel)]]
41.1a	existential	Existent	x extent: duration	There are to this day various theories
41.1β	material: T: x motion	Actor ^ Goal	x cause: reason	about why Steinway crossed the strings back in the 1860s
41.2	relational: ATT: intensive: neutral	Carrier ^ Attribute: quality: semiotic	x location: time	it was a controversial thing to do at the time <<...>>
41.3	relational: ATT: intensive: phase: time	Attribute: quality: semiotic	pj angle: viewpoint	<< and in my opinion remains so >>
41.4	material: T: + possession	Actor ^ Scope	+ accompaniment: additive	and many important artists, Louis Moreau Gottschalk among them, refused to play on such instruments <<...>>

CC	Process type	Participants	Circumstances	Text
41.5	mental: emotive: like: phenomenal	Senser ^ Phenomenon: thing		<< Gottschalk favoured the straight-strung Chickering >>
42.1	relational: ATT: intensive: phase: reality: perceptive	Carrier ^ Attribute: quality: semiotic		The cross-strung recipe gives a powerful but rather murky bass
42.2	material: T: = sound	Goal	x manner: comparison = role: product	and transforms , for example, many of Beethoven's thick basses into something vastly different [[x from what he heard]]
43.1	relational: ID: intensive: sign	Identified/ Token ^ Identifier/ Value		Examples 2 and 3 on the right show two different versions of the second movement of Mozart's Sonata in C, K 545
44.1 α	verbal: semiosis: indicating	Sayer ^ Verbiage		I claim that
44.1 $\beta\alpha$	mental: perceptive: like: macro-phenomenal	Senser ^ Phenomenon: act	pj: matter	one will find no recording of this work on a modern piano
44. $\beta\beta$	relational: ID: intensive: example	Identifier/ Value		that doesn't follow version B
45.1 β	material: T: = operation	Scope: process	x location: time	But before trying to execute Mozart's clear articulatory inflections
45.1 α	mental: emotive/ cognitive: like: phenomenal	Senser ^ Phenomenon: thing	x manner: degree	modern-day pianists will first have to begin to appreciate the affettuoso beauty of his language, so different from the smooth, unarticulated language [[= valued by Sigmund Lebert]]
46.1	relational: ID: intensive	Identifier/ Value ^ Identified/ Token	x extent; duration	From Lebert's time to the present, the Steinway-type piano has been the standard
46.2	verbal: semiosis: imperating	Sayer ^ Verbiage		and every teacher [[= I had as a young man]] stressed this smooth, long-line approach <<<...>>>
46.3	verbal: activity: talking	Sayer ^ Verbiage	x location: place	<<< I discuss this in my DVD Knowing the Score
46.4	mental: perceptive: like: phenomenal	Phenomenon: thing		see malcolmbilson.com/featured Videos >>>
47	mental: perceptive: like: phenomenal	Phenomenon: thing	pj: angle: source	Another example can be found in the first movement of Schubert's 'Wanderer' Fantasy (Example 4)
48.1	verbal: semiosis: imperating	Target ^ Verbiage	pj: matter	Ask anyone to sing the beginning of this work
48.2	mental: perceptive: like: meta-phenomenal	Senser ^ Phenomenon: fact		and you will invariably hear exactly [[= what is on the page: DUM, duh, duh, DUM, duh, duh, DUM, etc]]
49	mental: perceptive: like: meta-phenomenal	Senser ^ Phenomenon: fact	x contingency: condition	I have never heard anything on a modern piano save DUM, DUM, DUM, DUM, DUM, DUM, DUM, etc
50.1 β	material: T: = operation	Scope: entity	x manner: quality x manner: means	Playing beats two and four weaker on a modern piano
50.1 α	relational: ATT: intensive: phase: reality: perceptive	Attribute: quality: semiotic	x manner: comparison	sounds rather like High Tide, Low Tide in some sort of time warp
50.2 α	mental: cognitive: like: meta-phenomenal	Senser		and I don't believe
50.2 β	material: T: = state	Actor ^ Scope		any musical person would do that
51.1 α	relational: ATT: intensive: neutral	Carrier ^ Attribute	pj: angle: source	The situation is similar in the Presto Scherzo (Example 5)
51.1 β	relational: ATT: intensive: neutral	Carrier ^ Attribute: quality: semiotic		where the second and third beats of bars 3 and 4 should be weaker still
51.1 γ	material: T: + possession	Goal	= role: guise	here, the down beat stress is replaced by the more emphatic sf.

CC	Process type	Participants	Circumstances	Text
			x manner: means	
52.1 α	material: T: = sound	Actor	x cause: reason x manner: degree	Due to the slow developing tone of the Steinway model and the efficiency of the damper the tone of the heavy beats will not recede fast enough
52.1 β	material: T: = sound	Goal ^ Attribute		to allow the light beats to be played weaker
53	relational: ATT: intensive: quality	Carrier ^ Attribute: quality	x location: place	Can these things be done satisfactorily on the modern piano
54	relational: ID: possessive	Identified/ Token ^ Identifier/ Value		I have two answers
55.1	material: T: = operation	Scope: entity	x manner: quality	firstly, why not use the best instrument available
55.2 β	material: T: = operation	Actor ^ Scope: process		If we need to execute the hairpin curves in the Swiss Alps
55.2 $\alpha\alpha$	material: T: x motion	Scope: entity		why take a big Mercedes limousine
55.2 $\alpha\beta$	relational: ATT: intensive: neutral	Carrier ^ Attribute: quality: material		when Jeeps are now readily accessible
56	relational: ATT: intensive: neutral	Carrier ^ Attribute: quality: material		And secondly, the modern piano would probably be far more capable [[[x of <i>executing</i> these things x were they to become part of our aesthetic vocabulary]]]
57	relational: ID: intensive: neutral	Identifier/ Token ^ Identified/ Value		The way [[= we <i>hear</i> music]] must be the basis [[x of how we <i>play</i>]]
58.1	material: T: + possession	Actor ^ Attribute	pj: matter	Many of the most important modern-instrument orchestras of the world have learned much from the early music bands
58.2 α	relational: ATT: intensive: neutral	Carrier ^ Attribute: quality: material		we pianists would do well
58.2 β	material: T: x motion: manner	Goal		to follow their example
59.1 α	material: C: general	Actor	pj: matter	We must start with the Ur-instrument
59.1 β	material: C: general	Actor	x manner: comparison pj: matter	just as we must start with a good Ur-text edition
59.2	relational: ATT: intensive	Carrier ^ Attribute: quality: semiotic	= role: guise	and from this beginning each will develop his or her individual artistry
60	material: C: general	Goal		But what about making a career
61.1 α	material: T: + accompaniment	Actor ^ Scope		Many of our most talented pianists go to big international competitions
61.1 $\beta\alpha$	mental: desiderative: like: meta-phenomenal		Phenomenon: idea	hoping that
61.1 $\beta\beta$ 1	material: C: specific	Actor ^ Scope: process		an important prize will help launch their career
61.1 $\beta\beta$ 2	material: C: general	Actor		and on occasion it does
62.1	existential	Existent: entity	x location: place	But isn't there an oversupply of fine pianists on every continent
62.2	relational: ID: possessive: ownership	Identifier/ Value		how many more are needed
63	material: creative: specific	Actor ^ Goal	= role: product	The burgeoning of first-class historic instruments, on the other hand, has created a genuine need for the best talents [[x of which there <i>are</i> as yet only a handful on the international stage]]
64.1 α	material: C: general	Actor ^ Scope	= role: guise	Kristian Bezuidenhout is making a stellar career as a fortepianist

CC	Process type	Participants	Circumstances	Text
64.1β	material: T: + possession	Actor ^ Goal		with all the early instrument orchestras vying for an engagement with him
65	material: T: = operation	Actor ^ Scope		The Dutch pianist Ronald Brautigam and the Russian Alexy Ljubimov play every kind of piano: Haydn, Mozart and Beethoven on a Walter replica, the Brahms B flat Concerto on an early Steinway, Debussy on a straight-strung Bechstein, etc
66	material: C: general	Actor ^ Scope: process	pj: matter	The young German pianist Hardy Rittner has been making widely praised recordings of Brahms on late Streicher pianos
67.1	relational: ATT: intensive: neutral	Carrier ^ Attribute		These are but a few
67.2	relational: ATT: intensive: neutral	Carrier ^ Attribute		the field is wide open
68.1α	relational: ATT: intensive: neutral	Carrier ^ Attribute	x location: time	In my own case, I was lucky enough, in 1970
68.1β	relational: ATT: possessive	Attribute: possessed		to acquire a first-class ‘Mozart piano’ [[x as it <i>was called</i> then]] <<<...>>> by the brilliant fortepiano builder Philip Belt
68.2α	relational: ATT: circumstantial	Attribute: circumstantial: x location: time		<<< It was in the 1950s
68.2β	relational: ID: assignment: elaborating	Identified/ Value		that the term fortepiano was coined [[x <i>to distinguish</i> the 18 th century Viennese instrument from the modern piano]]
69.1	mental: cognitive: like: meta-phenomenal	Senser		I believe
69.2α	relational: ID: intensive: neutral	Identified/ Token ^ Identifier/ Value		it is time
69.2β	material: T: = make-up	Goal		to do away with this artificial term
69.3	relational: ID: intensive: neutral	Identifier/ Token ^ Identified/ Value		is Listz’s Erard a fortepiano
70	verbal: semiosis: indicate	Sayer ^ Target	= role: guise	In my concert programmes I now list the instrument as, for example: Piano by Thomas and Barbara Wolf, 1998, after Nannette Streicher, Vienna, 1814 >>>
71.1α	relational: ATT: intensive: neutral	Carrier ^ Attribute	x extent: duration	In the ensuing years, a great deal of my own work was perforce pioneering
71.1βαα	verbal: semiosis: imperating	Verbiage		commissioning pianos
71.1βαβ	material: C: general			to be built or restored
71.1ββα	material: C: specific		+ accompaniment: comitative	learning to work with them
71.1βββ	relational: ATT: intensive: assignment: neutral	Carrier ^ Attribute		to make them optimal [[x <i>to compete</i> with the high quality of today’s Steinways or Bosendorfers]]
71.1βγα	material: C: specific	Goal		and, of course, cultivating a new musical language [[= that <i>had been obscured</i> for more than 100 years]]
71.1βγβ	relational: ATT: intensive: neutral	Attribute: quality: semiotic	x manner: comparison	*which *is so different from the traditions [[= my teachers <i>had handed down</i> to me]]
72.1	relational: ATT: intensive: neutral	Carrier ^ Attribute: quality: material ^ Beneficiary: recipient		But now everything is available to any young artist

CC	Process type	Participants	Circumstances	Text
72.2	relational: ID: intensive: neutral	Identifier/ Token ^ Identified/ Value		[[= all it <i>takes</i>]] is serious study and devotion
73	relational: ID: intensive: sign	Identified/ Value ^ Identifier/ Token	pj: matter x manner: means	What might be revealed in a fresh performance on a Graf or Streicher of Beethoven's 'Appassionata'
74.1α	existential	Existent: entity	x location: time	Is there a young Rada Lupu today
74.1β	behavioural	Behaviour		to pick up the gauntlet [[= <i>thrown down</i> by Andrew Porter almost 40 years ago]]
75	material: T: + possession	Actor ^ Goal	x location: time	I am currently preparing a programme on an 1835 Graf-type piano
76	material: T: = operation	Actor ^ Scope: process	x extent: duration	In the first half I will play the Beethoven A flat Sonata, Op 26
77.1α	relational: ID: intensive: neutral	Identified/ Token ^ Identifier/ Value		This is a piece
77.1β	material: T: + possession	Actor ^ Scope		I originally learned on a 1795 Walter type
78.1α	relational: ATT: intensive: neutral	Carrier ^ Attribute: quality: semiotic		Is it really 'legitimate'
78.1β	material: T: = operation	Scope: process	+ accompaniment: comitative	to play it on this later piano [[[= *which <i>*was clearly not</i> [[= what Beethoven <i>knew</i> at the time of its conception]]]]]
79	mental: perceptive: like: phenomenal	Senser ^ Phenomenon: thing	x manner: quality	I find it quite exhilarating
80.1	relational: ID: circumstantial: causal: reason	Identified/ Token ^ Identifier/ Value		The later piano brings out different reactions in me to the music
80.2α	relational: ATT: intensive: assignment: neutral	Attribute		and contributes much
80.2β	material: T: = operation	Actor ^ Scope: process ^ Scope: entity		when I go back and play it on the Walter
81.1	mental: emotive: like: phenomenal	Senser ^ Phenomenon: thing		I love diversity
81.2	mental: emotive: like: phenomenal	Senser ^ Phenomenon: thing		I deplore uniformity
81.3	relational: ID: intensive: neutral	Identified/ Token ^ Identifier/ Value		and I am certainly not a purist
82.1α	relational: ATT: intensive: neutral	Carrier ^ Attribute		It is clear
82.1βα	material: T: + possession	Actors ^ Goal ^ Beneficiary: recipient	x extent: duration	that the greatest pianists of the past 100 years <<...>> have contributed a great deal to our perception of these works
82.1ββ	mental: emotive: please: macro-phenomenal	Phenomenon: act ^ Agent	pj: matter	<< whose Beethoven interpretations have been inspired by the particular qualities of the Steinway-type piano >>
83.1α	material: creative: specific	Scope ^ Actor		Nowhere will you read me or any of my best colleagues
83.1β	verbal: semiosis: imperating			advocating [[= <i>abandoning</i> the modern piano for any repertoire]]
84.1	existential	Existent: entity	x manner: means	But there are now over 100 complete Beethoven Sonata recordings on Steinway types
84.2	mental: desiderative: like: phenomenal	Phenomenon: thing		how many more do we need

CC	Process type	Participants	Circumstances	Text
85.1 α	mental: cognitive: like: meta-phenomenal	Phenomenon: idea: proposition		And just think what
85.1 $\beta\alpha$	relational: ATT: intensive: phase: time + Attribute: circumstantial: x cause: purpose	Carrier	x manner: means	revelations remain to be brought to the light of day by the next Alfred Brendel or Richard Goode
85.1 $\beta\beta$	material: T: + possession/ = operation	Scope: process ^ Scope: entity		studying and playing these works on the pianos [[= that Beethoven had in his ears and in his fingers]]
86	verbal: matter	Sayer ^ Verbiage	+ accompaniment: comitative	I cannot end this short article without a word about the modern piano
87.1 β	mental: perceptive: like: phenomenal	Senser ^ Phenomenon: thing	x manner: comparison	As we see ever greater variety in early pianos, from Christofori copies to restored late Streichers (Brahm's last instrument)
87.1 α	material: T: = amount	Actor	x manner: quality	the modern piano continues to diminish in diversity
88	relational: ID: intensive: sign	Identified/ Value ^ Identifier/ Token	x manner: quality	Before the Second World War, the Steinway, Bechstein, Bluthner and Bosendorfer represented genuine alternatives, not merely in sound quality, and timbre, but in the action as well
89.1 β	material: C: general	Actor ^ Scope	x location place x location: time	When Arthur Schnabel made his first trip to America in the 1930s
89.1 $\alpha\alpha$	behavioural/ material: T	Behavior		he refused to play the Steinway due to the action
89.1 $\alpha\beta\alpha$	verbal: semiosis: indicating	Verbiage		claiming that
89.1 $\alpha\beta\beta\alpha$	mental: cognitive: like: macro-phenomenal	Senser ^ Phenomenon: act ^ Attribute		he found it strange
89.1 $\alpha\beta\beta\beta\alpha$	relational: ATT: possessive	Attribute: possessed		to have a piano
89.1 $\alpha\beta\beta\beta\beta 1$	relational: ATT: intensive: neutral	Carrier ^ Attribute		where it is very easy [[x to play loudly]]
89.1 $\alpha\beta\beta\beta\beta 2$	relational: ATT: intensive: neutral	Carrier ^ Attribute		and *is very difficult [[x to play softly <<...>>]]
89.2	relational: ATT: intensive: phase: time	Carrier ^ Attribute	x extent: duration	<< this remains true to this day >>
90.1 α	material: T: = interior	Goal	x extent: duration = role: product	Yet since the 1980s, all pianos [[= known to me (certainly Bechstein and Bosendorfer, Yamaha and Kawai)]] have converted to the Steinway-type actions
90.1 β	relational: ATT: possessive	Carrier: possessor ^ Attribute: possessed	x location: place	so that young pianists never get anything but one type under their fingers
91.1 α	relational: ID: intensive: neutral	Identifier/ Value ^ Identified/ Token		And the ultimate insult is the now ever more prevalent all-Steinway school
91.1 $\beta\alpha$	relational: ATT: intensive: assignment: neutral	Attribute		assuring that
91.1 $\beta\beta$	relational: ATT: intensive: phase: time	Carrier		[[= what little variety is left in the modern piano world]] is excluded
92.1 α	relational: ATT: intensive: neutral	Carrier ^ Attribute		For those [[[= who love pianos x as much as I do]]] <<...>> it is important
92.2	mental: perceptive: like: phenomenal	Phenomenon: thing	x cause: reason	<< see www.malcolmbilson.com for examples of pianos from 1795 – 1935 >>

CC	Process type	Participants	Circumstances	Text
92.1β _α	mental: cognitive: like: meta-phenomenal	Phenomenon: idea: proposition		to realise that
92.1ββ _α	relational: ID: intensive: neutral	Identifier/ Token ^ Identified/ Value/ Identified		it is we pianists
92.1βββ	relational: ATT: intensive: neutral	Carrier ^ Attribute: circumstantial: x cause: reason		who are at fault
93.1 _α	material: T: x motion: place	Actor	x location: place	We have to go to the builders of Erards, Streichers and Walters
93.1β	mental: emotive: please: macrophenomenal	Senser		encouraging them
93.1γ	material: T: + possession		+ accompaniment: comitative	learning with them
94.1	material: T: =	Actor ^ Scope: process ^ Beneficiary: client		But we must do the same for Bechsteins, Bluthners and Bosendorfers
94.2 _α	material: C: specific	Actor ^ Goal	x extent: frequency	can these factories produce , once again, those gorgeous pianos of the past
94.2β	relational: ATT: intensive: neutral	Attribute: entity: material		that were a clear alternative to the Steinway
95	verbal: semiosis: imperating	Sayer ^ Receiver		Has anyone asked them to
96	relational: ATT: intensive: neutral	Carrier ^ Attribute: circumstantial: x manner: quality	pj: matter x extent: duration	Malcolm Bilson has been at the forefront of the period instrument revival for more than 30 years
97.1	material: T: + possession	Actor	x location: time + accompaniment: comitative pj: matter x extent: duration	His period-instrument traversal of the Mozart Concertos in the 1980s with Sir John Eliot Gardiner, the first complete recording of that series, continues to sell today
97.2	relational: ATT: intensive: phase: time	Attribute: entity: semiotic		and remains a landmark
98	material: creative: specific	Actor ^ Scope: process	x manner: means	In addition he has recorded the complete Mozart, Beethoven and Schubert solo sonatas and much of the chamber music on a variety of period pianos
99.1	relational: ATT: possessive	Carrier: possessor ^ Attribute: possessed	= role: guise	Frederick J. Whiton Professor of Music since 1968 at Cornell University, Bilson has had many important disciples
99.2	material: T: + possession	Scope	x extent: distance	and gives masterclasses all over the world

Reference:

Bilson, Malcolm. (2013). Of Pianos and Fortepianos. In, *International Piano, the Stephen Hough edition*, November/ December, pp. 32 – 35.

English Source Text – Expounding 4: experiential analysis

Key:

clause complex	[[[rankshifted (embedded) clause complex]]]	<<<interrupting complex clauses>>>	<u>Main Processes</u> in complex
clause	[[rankshifted (embedded) clause]]	<< interrupting clauses >>	Other Processes in complex

Other conventions: * *recovered ellipted text*

	Function	Circumstance	Logical
Expansion	Elaborating	elab	=
	Enhancing	enh	x
	Extending	ext	+
Projection	Locution	pj	“
	Reporting	pj	‘
	Idea	pj	‘

What is Historically Informed Performance?

CC	Process types	Participants	Circumstances	Text
1.1	relational: ATT: intensive: neutral	Carrier ^ Attribute		Historically Informed Performance is a much-debated term
1.2	relational: ATT: possessive: neutral	Carrier ^ Attribute	x manner: degree	and both music historians and performers have difficulty defining it exactly
2.1	relational: ATT: intensive: neutral	Carrier ^ Attribute	pj: matter	There are many ideas [[= of what HIP consists of]]
2.1α	relational: ID: intensive: sign	Identified/ Token		but at its most basic level it means
2.2β	material: T: + operation	Scope: process	+ accompaniment: comitative	performing music with special attention to the technology and performance conventions [[[= that were present x when a piece of music was composed]]]]]
3	relational: ID: intensive: equation	Identified/ Value ^ Identifier/ Token	x extent: duration	For many years this approach was applied primarily to music [[= composed before 1750 from the Medieval Renaissance and Baroque eras]]
4.1α	mental: cognitive: please: macrophenomenal	Phenomenon: fact ^ Sensor	x extent: duration	In recent years however the drive towards historically informed performance has made musicians reconsider
4.1β	material: T: + operation	Actor ^ Scope: process	+ accompaniment: additive	how they perform Classical- and Romantic-era repertoire as well
5.1α	relational: ID: intensive: symbol	Identified/ Token		[[x With instrumental music being historically informed]] often means
5.1β	material: T: + operation		x manner: means + accompaniment: additive	playing on instruments such as Baroque oboe recorder harpsichord or viola da gamba
6.1β	material: T: + operation	Actor	x manner: means	While some musicians primarily string players perform on antiques
6.1α	material: T: + operation	Actor	pj: matter	most early music performers use instruments [[[= that were made relatively recently by modern makers [[= who have a variety of ideas [[about what an early instrument should be]]]]]
7.1	material: C: general	Inducer ^ Goal	x location: place	Some makers try their best to make exact copies of surviving instruments in museum collections
7.2	material: C: general	Inducer ^ Goal		some create their own designs [[x based on historical principles]]
7.3	material: T: = state	Actor ^ Goal		and some try to blend the two approaches
8	material: C: general	Inducer ^ Goal	+ accompaniment: additive	The particular tonal characteristics of early music instruments as well as their inherent strengths and limitations help to create a historically informed sound
9.1α	relational: ID: intensive: neutral	Identifier/ Token ^ Identified/ Value		The most important element of historical performance is the musical style
9.1β	relational: ID: circumstantial: causal: reason	Identified/ Value ^ Identifier/ Token		which is ideally based on knowledge of primary sources and other reference materials from the era of the music being performed for example the writings of Johann Joachim Quantz above and Leopold Mozart Wolfgang's father below

CC	Process types	Participants	Circumstances	Text
10.1α	relational: ID: circumstantial: causal: reason	Identified/ Value ^ Identifier/ Token		Of course it is also based on modern pedagogy and performance conventions
10.1β	material: C: specific	Inducer ^ Goal	x cause: reason	since in many cases the early music performers of the 20 th and 21 st centuries have resurrected musical instruments and traditions [[= that lay dormant for centuries]]
11.1α	relational: ATT: intensive: quality	Carrier ^ Attribute		It might seem incongruous
11.1β	mental: perceptive: like: phenomenal	Phenomenon: act	pj: matter (x2)	to hear a Medieval mass [[= performed in a concert hall]] or a Renaissance drinking song [[= performed in a church]]
11.2	relational: ATT: intensive: neutral	Carrier ^ Attribute	x location: place	but neither of these are uncommon in the early music world
12.1α	relational: ID: intensive: neutral	Identifier/ Token ^ Identified/ Value		The truth is that
12.1β	relational: ATT: intensive: neutral	Carrier ^ Attribute	pj: matter	the majority [[x of what we consider historically informed performance practices]] are speculative
12.2	relational: ID: circumstantial: causal: reason	Identifier/ Value	pj: matter	and based on the best information [[= available to the musicians and scholars of our era]]
13	material: T: = state	Goal	x manner: means pj: matter	Much has changed in the way [[[= that we perform early music since the beginning of the historical performance revival + and that was only 60 years ago]]]
14.1α	mental: cognitive: like	Senser	pj: matter	Those [[= who perform early music]] though <<..>> generally believe
14.1αβ	relational: ATT: intensive: neutral	Carrier ^ Attribute		that the experience of the music for both performers and audience is a richer one
14.1ββ	mental: cognitive: like: macrophenomenal	Phenomenon: fact		when historical performance practices are taken into account
14.2	relational: ATT: intensive: neutral	Carrier ^ Attribute	x location: place	<< and there are more bright sparks on the horizon all the time >>
15.1	relational: ATT: intensive: neutral	Carrier ^ Attribute		Boston has long been an important center for early music
15.2	verbal: semiosis: indicating	Sayer ^ Verbiage	x extent: duration	and SoHIP is committed to showcasing the best early music performers in the era
16.1β	mental: cognitive: like: phenomenal	Phenomenon: act		To find out more [[[x about what it means x to be historically informed]]]
16.1α	material: T: + accompaniment	Scope: entity		try attending one of our summer concerts

Source:

<https://sohipboston.squarespace.com/what-is-hip/>

English Source Text – Reporting 1: experiential analysis

Key:

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	Idea	pj	‘

NEWSLETTER

APRIL 2006

ISSUE NO. 8

Celebrating a Fortepiano Legend: Malcolm Bilson's Retirement Festival

Emily Green

CC	Process type	Participants	Circumstance	Clause
1	verbal: activity: targeting	Sayer ^ Target	x extent: duration x manner: means pj: matter	From October 20–26, 2005, Cornell University commemorated Malcolm Bilson's seventieth birthday and retirement with several celebratory events a festival of early Romantic piano music, a symposium on late-eighteenth-century keyboard music, and a birthday concert
2	material: creative: specific	Actor ^ Agent	= role: guise	The festival was devised by Bilson himself as a way [[x to showcase a wide variety of lesser-known early Romantic piano music]]
3	relational: ID: possession: containment	Identified/Token: possessor ^ Identifier/Value: possessed	= role: guise	A sequel to Bilson's Beethoven project in 1994, this festival involved all of Bilson's current graduate students, including Augustus Arnone, Francesca Brittan, Blaise Bryski, Emily Green, Eveliina Kytömäki, Frederic Lacroix, Shane Levesque, Stefania Neonato, and Sezi Seskir
4.1	relational: ATT: circumstantial: spatio-temporal	Carrier	x extent: duration	The repertoire ranged from the 1780s to the 1830s,
4.2	material: C: general	Actor	+ accompaniment: additive	and several gems emerged from this group, including Weber's A-flat major and E minor sonatas (opp. 39 and 70), Clementi's D minor and F minor sonatas (op. 50, no. 2 and op. 13, no. 6), Czerny's A-flat major sonata (op. 7), Hummel's A-flat major sonata for four-hands, as well as Kozwara's popular "Battle of Prague," and Ferdinand Ries's enigmatic fantasy, "The Dream."
5.1α	relational: ID: possessive: containment	Identified/Token ^ Identifier/Value	pj: matter	Aside from five concerts, the festival also included two spectacular post-concert events: the performance of Friedrich Kunzen's Lenore by Reinmar Seidler, Rebecca Plack, Scott Tucker, Loralyn Light, and Francesca Brittan; and a dramatic reading of Coleridge's "Ode to the Nightingale"
5.1β	relational: ID: circumstantial: accompaniment	Identifier/Token	x manner: degree	set compellingly to a backdrop of several of John Field's Nocturnes
5.2	material: T: = operation	Agent	+ accompaniment: comitative	played by Francesca Brittan with recitation by Gary Mouldsdale
6	relational: ATT: intensive: phase: reality: realized	Carrier ^ Attribute	x manner: means + accompaniment: additive	This variety of repertoire was rendered all the more vivid through the use of six very different pianos [[= owned by Cornell and Bilson]] an 1830 Simon, an 1827 Broadwood, a Maene reproduction of a 1799 Clementi, a McNulty reproduction of an 1805 Walter, a Wolf reproduction of an 1814 Streicher, and a Regier reproduction of an 1824 Graf
7	material: C: specific	Goal ^ Beneficiary: client	= role: guise	The remaining events were planned as two oral "Festschrifts" for Bilson
8	relational: ATT: intensive: neutral	Carrier ^ Attribute	x location: time	First was a symposium on Sunday, October 23, [[= entitled "Haydn and Beethoven: Piano Music and Piano Culture in the 1790s"]]
9	verbal: activity: talking	Sayer ^ Verbiage	pj: matter	Christoph Wolff of Harvard University gave the first paper of the morning: "On the Threshold of the 1790s: Mozart's Piano Sonata K. 533 and the Gigue K. 574."

CC	Process type	Participants	Circumstance	Clause
10.1β	mental: cognitive: like: macro-phenomenal	Phenomenon: act		Examining the revisions of the Rondo of the F-major Sonata (K. 533/494),
10.1αα	verbal: semiosis: indicating	Sayer		Wolff <u>suggested</u>
10.1αβ	material: T: + possession: accompaniment	Goal	x cause: reason	that this movement's separate Köchel number be dropped because of the subtle compositional unity of the sonata
11	verbal: activity: talking	Sayer ^ Verbiage	pj: matter	László Somfai, of the Liszt Academy in Budapest, <u>presented</u> a paper on "Inconsistent Notation or Incongruous Editions: Joseph Haydn's Two 'London' Sonatas [[= <i>Dedicated</i> to Mrs. Bartolozzi.]]"
12.1	relational: ID: example	Identified/ Token ^ Identifier/ Value	x manner: comparison	In comparing the autograph and subsequent editions of the E-flat major sonata in particular, Somfai <u>illustrated</u> the ambiguity of some of Haydn's markings
12.2α	verbal: semiosis: indicating			and also <u>suggested</u>
12.2ββ	mental: cognitive: like	Phenomenon: act	x location: time	that some performance practices taken for granted today, such as the placement of page-turns,
12.2βα	relational: ATT: intensive: neutral	Attribute: quality: material		may in fact have been compositional
13	verbal: activity: talking	Verbiage ^ Sayer	pj: matter	The final paper of the morning, "A Contract with Posterity: Haydn's London Piano Works and their Viennese Afterlife," was (*presented) by Tom Beghin, one of Bilson's former DMA students [[= who now <i>teaches</i> at McGill University]]
14.1α	verbal: semiosis: indicating	Sayer ^ Verbiage		This paper <u>discussed</u> the ways [[x in which one <i>may hear</i> a dialogue between composer and dedicatee in these same E-flat and C major sonatas]]
14.1β	mental: cognitive: like: meta-phenomenal	Phenomenon: fact	x manner: degree	particularly considering the fact [[that the E-flat sonata <i>was re-dedicated</i> in its second edition]]
15	verbal: activity: talking	Sayer ^ Verbiage	pj: matter	Katalin Komlós, another former student of Bilson's now at the Liszt Academy in Budapest, <u>gave</u> the first paper in the afternoon session: "After Mozart: the Viennese Piano Scene in the 1790s."
16	relational: ATT: intensive: neutral	Carrier ^ Attribute: entity: material	pj: matter + accompaniment: additive	This was a thorough report of the many active piano composers and performers during the period, including Wölfl, Hummel, Vogler, Steibelt, and Gelinek
17.1α	verbal: activity: talking	Sayer ^ Verbiage		Elaine Sisman, one of Bilson's former undergraduate students [[= now <i>teaching</i> at Columbia University]] <u>presented</u> the final paper of the day
17.1β	material: C: general	Goal		" Constructing the Sonata Opus."
18.1β	mental: cognitive: like: meta-phenomenal	Phenomenon: fact		Considering evidence such as Haydn's Entwurf Katalog, as well as key-relations and the organization of affects
18.1αα	verbal: semiosis: indicating	Sayer ^ Verbiage: proposition		Sisman suggested that
18.1αβ	relational: ATT: intensive: phased: reality: apparent	Carrier ^ Attribute		the works internal to several Haydn opus numbers may be "in conversation," or "for a single sitting," or, in effect, part of a multi-work opus
19.1	mental: cognitive	Senser ^	+ accompaniment: additive	The paper <u>examined</u> many sets of six, including Haydn's string quartets op. 9, op. 20, and op. 76, the "Auenbrugger" piano sonatas (Hob. XVI:35–39, 20), the piano sonatas Hob. XVI: 21–26 and 27–32,

CC	Process type	Participants	Circumstance	Clause
19.2	relational: ID: intensive: assignment: projection	Identifier/ Value		and also <u>considered</u> a relationship between Beethoven's op. 10, no. 3, and op. 13
20.1 α	material: T: + accompaniment	Goal	x manner: means	The symposium <u>concluded</u> with a panel discussion,
20.1 β	material: T: = operation	Goal ^ Actor	x accompaniment: comitative	[[x " <i>How to Read</i> Music,"]] <u>moderated</u> by Neal Zaslaw with Gretchen Wheelock of the Eastman School of Music, and David Rosen, David Yearsley, and James Webster of Cornell
21.1	material: T: + possession	Agent ^ Beneficiary: recipient ^ Goal		This forum <u>not only gave</u> Bilson a chance [[x <i>to explain</i> some of his ideas regarding the interpretation of eighteenth-century music]]
21.2	material: T: + possession	Agent ^ Goal		it also <u>provided</u> an opportunity [[x for Bilson's colleagues and former students in attendance <i>to explain</i> the effect of these ideas on their own teaching
22.1 β	relational: ATT: intensive: neutral	Carrier ^ Attribute: quality: material	x cause: behalf	<<< For those who <u>are interested</u> ,
22.1 $\alpha\alpha$	verbal: semiosis: indicating	Verbiage	x location: place	many of these ideas <u>are outlined</u> on Bilson's new DVD, [[= " <i>Knowing</i> the Score,"]]
22.1 $\alpha\beta$	material: creative: specific		x location: time	<u>released</u> just days before the festival,
22.1 $\alpha\gamma$	material: T: + possession	Agent		<u>distributed</u> by Cornell University Press. >>>
23	material: T: x: motion: place		x location: place	<u>continued</u> on page 12
24	relational: ATT: intensive: neutral	Carrier ^ Attribute: circumstantial: = role: guise		The second retirement tribute <u>was</u> in the form of a concert [[= <i>presented</i> by six former students on Bilson's birthday, October 24]]
25.1 α	material: T: + accompaniment	Actors	x accompaniment: comitative x location: time	This group, [[= <i>including</i> Tom Beghin, David Breitman, Ursula Dütschler, Zvi Meniker, Bart van Oort, and Andrew Willis]] <u>had collaborated</u> with Bilson in 1994
25.1 β	material: C: specific	Scope: process	x manner: means	<u>to perform and record</u> all 32 Beethoven sonatas on several period instruments
26.1 α	material: T: + accompaniment	Actor	x location: place	They <u>reunited</u> here
26.1 β	material: C: specific	Scope: process		<u>to present</u> several of Beethoven's shorter piano pieces, including several Bagatelles, the Rondos, op. 51, and "The Rage over a Lost Penny," op. 129
27	material: T: + accompaniment	Scope: process	x manner: means	The concert <u>was affectionately capped</u> with an improvisatory, round-robin version of "Happy Birthday" by all six performers
28.1 α	mental: desiderative: like	Senser	Phenomenon: act	In the end, one <u>hopes</u> (*that)
28.1 β	relational: ID: intensive: sign	Identified/ Token ^ Identifier/ Value		this celebratory week <u>marked</u> a mere nominal change in Bilson's active and influential career in teaching and performance
29	relational: ATT: intensive: phased: reality	Attribute: circumstance: x cause: reason		Evident from the enthusiasm of his colleagues' remarks and students' playing, as well as the sheer number of friends in attendance, this festival <u>was</u> a heartfelt and truly merited sign of affection and gratitude
30.1	relational: ATT: intensive: neutral	Carrier ^ Attribute: entity: material	pj: matter	Editor's note: Malcolm Bilson <u>is</u> an honorary member of SECM

CC	Process type	Participants	Circumstance	Clause
30.2	material: T: + possession	Scope: process	x location: time = role: product	and <u>will give</u> a concert on April 22 as part of the conference in Williamsburg, Virginia
31				<<< <u>See</u> pp. 2–3 for details >>>

Sourced, 18/05/2016 at:

<http://www.secm.org/newsletter/volume8.pdf>

Society for Eighteenth-Century Music (SECM), published in April 2006, Vol 8, pp. 1 & 12.

Emily Green

English Source Text – Reporting 3: experiential analysis

Key:

clause complex	[[[rankshifted (embedded) clause complex]]]	<<<interrupting complex clauses>>>	<u>Main Processes</u> in complex
clause	[[rankshifted (embedded) clause]]	<< interrupting clauses >>	<u>Other Processes</u> in complex

Other conventions: * *recovered ellipted text*

	Function	Circumstance	Logical
Expansion	Elaborating	elab	=
	Enhancing	enh	x
	Extending	ext	+
Projection	Locution	pj	“
	Reporting	pj	‘
	Idea	pj	‘

Malcolm Bilson

Frederick J. Whiton Professor of Music

Emeritus Professor

Performance

keyboard/fortepiano

D.M.A., University of Illinois

Tel#: 607-273-5911

CC	Process type	Participants	Circumstances	Text
1	relational: ATT: intensive: neutral	Carrier ^ Attribute: circumstantial: x: location	x extent: duration	Malcolm Bilson <u>has been</u> in the forefront of the period-instrument movement for over thirty years
2	material: creative: general	Actor ^ Scope	= role: guise x location: time = role: guise	A member of the Cornell Music Department since 1968, he <u>began</u> his pioneering activity in the early 1970s as a performer of Haydn, Mozart, Beethoven and Schubert on late 18th- and early 19th-century pianos
3	relational: ATT: intensive: phase: reality	Carrier ^ Attribute: entity: material	x extent: duration pj: matter	Since then he <u>has proven to be</u> a key contributor to the restoration of the fortepiano to the concert stage and to fresh recordings of the “mainstream” repertory
4	material: T: x: motion: place	Actor	+ accompaniment: additive + accompaniment: comitative x extent: distance	In addition to an extensive career as a soloist and chamber player, Bilson <u>has toured</u> with the English Baroque Soloists with John Eliot Gardiner, the Academy of Ancient Music with Christopher Hogwood, the Philharmonia Baroque under Nicholas McGegan, Tafelmusik of Toronto, Concerto Köln and other early and modern instrument orchestras around the world
5.1	material: T: +: possession	Actor ^ Goal ^ Agent		He <u>was awarded</u> an honorary doctorate by Bard College
5.2	relational: ATT: intensive: neutral	Attribute: entity: material		and <u>is</u> a Fellow of the American Academy of Arts and Sciences
6	material: creative: specific	Actor ^ Scope: process	pj: matter	Mr. Bilson <u>has recorded</u> the three most important complete cycles of works for piano by Mozart: the piano concertos with John Eliot Gardiner and the English Baroque Soloists, the piano-violin Sonatas with Sergiu Luca, and the solo piano sonatas
7.1	material: T: +: possession	Goal	+ accompaniment: additive x location: time	His traversal on period pianos of the Schubert piano sonatas (including the so-called incomplete sonatas) <u>was completed</u> in 2003
7.2	existential	Existent	x location: time x location: place	and in 2005 a single CD of Haydn sonatas <u>will appear</u> on the Claves label
8.1	material: T: = operation	Actor ^ Scope: process	x location: time x location: place	In the fall of 1994 Bilson and six of his former artist-pupils from Cornell’s D.M.A. program in historical performance practice <u>presented</u> the 32 piano sonatas of Beethoven in New York City,

CC	Process type	Participants	Circumstances	Text
8.2 α	relational: ID: intensive: neutral	Identifier/ Token ^ Identified/ Value		*this *was the first time ever
8.2 β	material: T: possession	Goal	pj: matter = role: product x location: place	that these works had been given as a cycle on period instruments
9.1 α	verbal: activity: talking	Sayer ^ Verbiage		The New York Times said that
9.1 $\beta\alpha$	relational: ID: intensive: neutral	Identifier/ Token ^ Identified/ Value		[[= what emerged in these performances]] was an unusually clear sense
9.1 $\beta\beta$	mental: perceptive: like	Phenomenon: macrophenomenon	x location: time	of how revolutionary these works must have sounded in their time
10.1	material: T: + possession	Beneficiary: recipient ^ Goal		The recording of this series garnered over fifty very positive reviews
10.2	material: creative: specific			and has recently been reissued
11	material: T: + possession	Actor ^ Scope ^ Beneficiary: recipient	+ accompaniment: additive	In addition to his activities in Cornell's performance-practice program, Professor Bilson teaches piano to both graduate and undergraduate students
12	relational: ID: intensive: neutral	Identified/ Token ^ Identifier/ Value	x location: place	He is also adjunct professor at the Eastman School of Music
13	material: T: + possession	Scope: process	x location: place + accompaniment: additive x extent: distance	He gives annual summer fortepiano workshops at various locations in the United States and Europe, as well as master classes and lectures (generally in conjunction with solo performances) around the world
14.1	verbal: activity: talking	Sayer ^ Verbiage: proposition: question	x location: place	In his educational video [[[= entitled "Knowing the Score,"] = released in 2005]], Bilson discusses the question:
14.2	mental: cognitive: like	Senser ^ Phenomenon		Do we really know how [[x to read the notation of the so-called 'classical' masters?]]

Sourced 21/10/2015, at Cornell University Music Department website:

<http://music.cornell.edu/people/faculty/profile/malcom-bilson/>

Updated 2016. No author listed.

Appendix 1(c): Korean comparable texts, showing clause analysis

Korean Source Text – Expounding 2: experiential analysis

Key:

clause complex	[[[rankshifted (embedded) clause complex]]]	<<<interrupting complex clauses>>>	<u>Main Processes</u> in complex
clause	[[rankshifted (embedded) clause]]	<< interrupting clauses >>	<u>Other Processes</u> in complex

Other conventions: * *recovered ellipted text*

	Function	Circumstance	Logical
Expansion	Elaborating	elab	=
	Enhancing	enh	x
	Extending	ext	+
Projection	Locution	pj	“
	Reporting	pj	‘
	Idea	pj	‘

국악이야기 Korean Music Story

CC	Processes	Participants	Circumstances	Clause
1.1γ	mental: emotive	Phenomenon		국악의 참맛. 양악은 좋아하면서도 Appreciation of Korean Music. Western music like, even if
1.1ββγ	relational: ID: intensive	Identified/ Token	x cause: reason	<<< 나도 한국 사람이기 때문에 << I too because I am a Korean person
1.1βββ	mental: emotive: phenomenal	Phenomenon		국악을 즐겼으면 if made to enjoy Korean music
1.1ββα	mental: emotive		x manner: degree	하지만 도무지 지루해서 yet entirely is dull, as
1.1βα	mental: perceptive: hyper-phenomenal			못 들겠더라는 >>> that cannot listen to >>>
1.1α	verbal: semiotic: stating: projecting	Sayer ^ Verbiage: process	x manner: quality	[[국악을 싫어하는]] 사람들은 흔히 <<<...>>> 말을 한다 [[Korean music disliking]] people ordinarily do speak that <<<...>>>
2.1β	relational: ATT: intensive: quality	Carrier ^ Attribute: process	x manner: comparison	무엇보다도 국악은 느려서 More than anything Korean music is slow, since
2.1α	mental: emotive			지루하다고 >> it is said to be boring >>
2.2	mental: cognitive: neutral: projecting	Hyper-phenomenon: idea		<<...>> 한다 does
3.1ββ	existential	E-domain ^ E		국악에도 빠른 곡들이 있지만 Even in Korean traditional music (there) being quick pieces, despite
3.1βα	relational: ATT: intensive: quality	Carrier ^ Attribute: process		[[양악보다 느린]] 것이 많은게 >> [[western music than being slower]] those things are much more >>
3.1α	relational: ID: intensive	Identifier/ Value		사실 이다 fact is
4	mental: cognitive: neutral: projecting	Phenomenon: idea		그러나 [[[[음악은 느리면 * 지루하고 빠르면]] 재미있는]] 것이 아님을]] 알아야 한다 However (we) must understand that [[not being the thing [[of being interesting [[[whether it is monotonous or fast if music is slow]]]]]
5.1β	Existential: inclusive	E-domain ^ Existent		서양음악에서도 바흐 G 선상의 아리아 슈베르트의 아베 마리아 새뮤얼 바버의 현을 위한 아다지오 등 느리면서도 Even in western music there are also slow examples, including Bach aria of G-string, Schubert's Ave Maria, Samuel Baber's String Adagio, yet
5.1α	relational: ATT: intensive: quality	Carrier ^ Attribute: process		[[대중들이 좋아하는]] 곡들이 얼마든지 있다 these works in [[being favoured by the general public]] is inestimable
6.1β	relational: ATT: intensive: quality	Carrier ^ Attribute: process	x manner: comparison	<< 빠른 제 1 악장보다도 느린 제 2 악장이 더 좋다는 >> <<more than the quick first movement, the slower second movement is known to be preferred, that>>

CC	Processes	Participants	Circumstances	Clause
6.1α	verbal: semiotic: stating: projecting	Sayer ^ Verbiage: entity: abstract	x manner: degree	그리고 [[교향곡을 깊이 있게 감상하는]] 사람들은 <<..>> 말들을 많이 한다 Also people [[affording deep appreciating of symphony]] do many sayings that <<..>>
7.1γ	material: T: x motion: manner: NI	Scope: entity: place	x manner: comparison	[[빠른 음악을 즐기는]] 것을 고속도로를 달리면서 the thing [[enjoying quick music]] is traveling along the highway, as
7.1β	relational: ATT: circumstantial	Attribute: comparison		[[차창의 풍경을 즐기는]] 것에 비유한다면 if (you) can liken to the thing [[of enjoying the scenery from the window]]
7.1α	relational: ATT: circumstantial	Carrier ^ Attribute: comparison		[[느린 음악을 듣는]] 것은 [[아름다운 풍경 속을 걸어가면서 즐기는]] 것에 비유할 수 있다 (you) can compare to the thing [[of listening to slow music]] to the thing [[of enjoying the passing beautiful scenery]]
8	relational: ATT: circumstantial: reason	C-domain ^ Carrier ^ Attribute	x manner: comparison	[[국악에 느린 곡이 많다는]] 것은 우리 민족이 하나하나의 음을 서양 사람들보다 깊이 있게 음미했기 때문이다 That [[there are many slow songs in Korean music]] is because more than western people our citizens deeply savouring single tones
9.1ββ	material: T: x motion: centripetal: non-impacting	Actor		<<< 여러 음이 모여 <<< gather several tones, so
9.1βα	material: C: occurring: non-impacting	Actor		어떤 모양을 이루느냐가 >>> certain shape should arise, whether >>>
9.1α	relational: ATT: assigned: projecting	Carrier-domain ^ Carrier: quote ^ Attribute: process		빠른 음악에서는 <<<..>>> 중요하지만 With regards to fast music it is important to <<<..>>>, although
9.2	relational: ATT: intensive: quality	Carrier-domain ^ Carrier ^ Attribute: process		느린 음악에서는 한 음의 모습과 가치가 중요하다 regarding slow music the form and value of a single tone is important
10.1βββ	relational: ATT: circumstantial: comparison material: T: possessive: non-giving	Carrier: domain ^ Carrier ^ Attribute: comparison	x manner: comparison	그래서 양악에서는 음들이 일정한 규격의 벽돌처럼 취급되어 Therefore the tones in western music are treated like uniform fixed bricks, so
10.1ββα	material: T: = operating: impacting	Goal	x cause: reason	[[여러 음으로 건축물을 쌓아 올리는]] 방법을 사용하는 데 대하여 [[in this way accumulating structures of tones]] method using, in contrast to
10.1βα	existential	E-domain ^ E	x manner: comparison	국악에서는 음들이 각기 특이한 형태의 자연석처럼 존재하기 때문에 In Korean music tones exist like natural shapes, because of
10.1α	relational: ID: intensive	Identified/ Value ^ Identifier/ Token	x manner: comparison x manner: means	이러한 [[자연적으로 정원을 꾸미는]] 식으로 음악을 만드는 것 이다 this is that [[making music the method [[decorating the garden through naturally in this way]]]]
11.1β	existential	Existent	x contingency: concession	판소리나 산조에서도 [[빠른 자진모리장단보다 느린 진양조장단이 훨씬 들을]] 맛이 있고 The appreciation of pansori and even sanjo is in [[listening completely to the slow jinyang rhythm the quick jajinmori]], and

CC	Processes	Participants	Circumstances	Clause
11.1α	material: T: = operating: NI			연주하기도 어렵다 even performing is difficult
12	relational: ATT: circumstantial: projection	Carrier-domain (x7) ^ Attribute: guise		영산회상靈山會相에서는 상령산 가곡에서는 편編보다는 작대엽數大葉 서도 민요에서는 수심가 경기 소리에서는 긴잡가 남도 민요에서는 육자배기 등 느린 음악을 으뜸으로 꼽는다 Regarding the Yeongsagn Heesang work, the Korean music work, Sangryeong Mountain, more than the work Pyeon, is counted among the best from examples of slow music such as Seokdaeyeop from the west for folk song, the Gyeonggi (province) song Sushim for the voice, Kinkap song for folk song, Yukjabaeki from the south
13	existential	Existent ^ Existent- domain		국악의 참맛은 느린 음악에 있다 The appreciation of Korean music is in slow music
14.1ββ	relational: ATT: intensive	Carrier ^ Attribute: process	+ accompaniment: additive x extent: frequency	<<< [[[국악에서는 [[변화가 없이 꼭 같은 것이 자주 반복되는]] 것 같아서 <<< [[[regarding Korean music it is like [[repeating often the same thing without change]], as
14.1βα	mental: emotive hyper- phenomenal: act			지루하다는]]] >>> it is said to be tedious]]] >>>
14.1α	existential	Existent		불평도 있다 there is the complaint
15.1β	verbal: semiotic: stating	Verbiage: entity: abstract		그러나 이러한 불평을 하기 에 앞서 However this kind of complaint do in front of, so
15.1α	relational: ID: intensive	Identifier/ Value	x manner: comparison	[[[[변화란]] 무엇인가부터 다시 생각해야 할]] 것 이다 this is that which [[must be thought about again whatever that [[changes]]]]]
16.1	material: T: + possession: giving: non-impacting	Scope		꼭 같은 사물을 놓고 Laying out the exact same matter, yet
16.2ββ	existential	Existent		<<< 아무 변화가 없어서 <<< as there is no change, so
16.2βα	mental: emotive	Attribute: process		지루하다고 >>> (it) is said to be boring >>>
16.2α	verbal: semiotic: stating: projecting	Sayer ^ Verbiage: quote		어떤 사람은 <<<...>>> 하고 certain people <<<...>>> say , while
16.3ββ	material: T: = altering state: non-impacting			<<< 계속 변화해서 <<< keep changing , as
16.3βα	mental: emotive			재미있다고 >>> is said to be interesting, that>>>
16.3α	verbal: semiotic: stating: projecting	Sayer ^ Verbiage: quote		다른 사람은 <<<...>>> 하기 other people say <<<...>>>
16.4	relational: ID: circumstantial: reason	Token: process		때문 이다 this is because
17.1βγ	behavioural	Behaviour: process		<<< 바다가 언제나 보아도

CC	Processes	Participants	Circumstances	Clause
				whenever watching the ocean, even
17.1ββ	relational: ID: intensive	Identified/ Value	x manner: quality x cause: reason	변함없이 몰이기 때문에
17.1βα	mental: emotive			재미있다고 >>> because [[the water is without change]] it is said to be interesting >>>
17.1α	verbal: semiotic: stating: projecting	Sayer ^ Verbiage: quote		가령 어떤 사람은 <<<...>>> (*하 고) supposing certain people <<<...>>> (*say)
17.2ββ	material: T: = state: non- impacting	Actor	+ accompaniment: comitative	<< 바다가 끊임없이 이 변화하기 때문에 << because the ocean is changing without ceasing, so
17.2βα	mental: emotive			재미있다고 >> it is said to be interesting >>
17.2α	verbal: semiotic: stating: projecting	Sayer ^ Verbiage: quote		다른 사람은 <<...>> 한다 other people <<...>> say
18.1	relational: ID: possessive: containment	Identified/ Token ^ Identifier/ Value	x contingency: condition	무릇 사물은 [[변화하지 않는]] 면과 [[변화하는]] 면을 동시에 지니며 Things in general carry at the same time things [[without changing]] and things that [[are changing]], and
18.2	relational: ATT: circumstantial	Carrier ^ Attribute: role	= role: guise	그 변화의 종류도 각각각색으로 다양하다 The type of change through diverse manifestations are various
19.1βββ	relational: ATT: assigned: projecting	Carrier-domain ^ Carrier ^ Attribute	x place	국악에 서양음악식 변화는 적을 지라도 In Korean music, the type of variation in western music is considered to be small, even
19.1ββα	relational: ATT: intensive: state	Carrier ^ Attribute: process	x cause: reason	국악식 변화는 풍부하기 때문에 because there are abundant changes in the Korean music form
19.1βα	material: C: disappearing: impacting	Goal	x time	[[국악을 들을]] 때에는 서양식 변화의 개념을 버리고 at the time [[when listening to Korean music]] throwing away the concept of western form variation, rather
19.1α	mental: cognitive: neutral	Phenomenon: entity		국악 고유의 변화성을 이해해야 한다 (one) must understand the uniqueness of changes in Korean music
20	relational: ATT: intensive: quality	Carrier-domain ^ Carrier ^ Attribute: process	x place x manner: comparison	가령 국악에는 서양음악에서 처럼 [[[갑자기 빨라졌다 느려졌다]] 하는]] 변화는 적다 For instance in Korean music like in western music there are changes that [[happen that [[suddenly became fast and slow]]
21.1ββ	material: T: = interior	Actor ^ Goal	pj: matter	그러나 서양음악의 대표적인 악곡 형식인 소나타가 주제 선율을 계속 재현해 반복하는 데 대하여 However the Sonata form being representative of western music continuously repeating and copying the main motif and melody, regarding
21.1βα	relational: ATT: intensive: state	Carrier-domain ^ Carrier ^ Attribute: process	x extent: frequency	우리의 산조에서는 같은 선율이 다시는 반복되지 않고 regarding our sanjo the same melody does not repeat , rather
21.1α	relational: ATT: circumstantial: projecting	Carrier ^ Attribute: process		[[끊임없이 새로운 선율로 발전되어 간다는]] 점에서 변화무쌍하다 is kaleidoscopic in the point of [[developing as new tunes without end]]
22.1β	mental: perceptive: phenomenal	Phenomenon: entity		산조를 듣노라면

CC	Processes	Participants	Circumstances	Clause
				when listening to sanjo, if
22.1α	mental: perceptive	Inducer ^ Phenomenon: entity	x contingency: concession	무엇보다도 그 풍부한 변화성에 희열을 느끼게 된다 more than anything in the rich variability (one) is made to feel joy
23.1β	material: T: = altering: state: non-impacting	Actor ^ Scope		서양의 유절 형식의 노래들은 절이 바뀌어도 in the western articulation type of songs changing the verse, even
23.1α	relational: ATT: intensive: state	Carrier ^ Attribute: process		계속 같은 선율을 반복하지만 the same tune repeating , yet
23.2β	material: T: = altering: state: non-impacting	Actor	x place x extent: frequency	우리의 민요는 절이 바뀔 때마다 whenever the verse of our folk song changes
23.2α	existential	Existent	x time	[[메기는 사람이 선율을 변화시키는]] 데 묘미가 있다 there is charm when the leading person [[causes changing the tune]]
24.1β	existential	Existent	x manner: quality	극적인 판소리의 폭넓은 변화성은 새삼스럽게 이야기할 필요도 없거니와 while there is no need to talk anew of the broad variety of changes in spectacular Pansori, as
24.1α	material: T: = blocking: impacting	Goal	x manner: comparison	가곡이나 시조와 같은 서정적인 노래들도 표면적인 변화는 절제하지만 in things like kakok [songs] or sijo [three verse poem] also the lyrical songs surface changes are restrained , while
24.2	relational: ATT: intensive: quality	Carrier ^ Attribute: process	x manner: degree	내적인 섬세한 변화는 오히려 풍부하다 internal delicate changes wholly are abundant
25.1β	relational: ID: possessive: containment	Identifier/ Token	x manner: comparison	합리적이고 객관적인 듯한 이유를 들어 rational and objective appearing reason carry , while
25.1α	relational: ID: intensive: definite	Identified/ Token ^ Identifier/ Value		[[국악은 지루한 음악 이라고 단정하는]] 사람들은 [[개화 이후 우리의 타율적인 사회에서 자신도 모르게 길들여진]] 서양음악의 식민지인 이거나 this is western musical colonization [[domesticating without being made aware our heteronomously after the enlightenment]] people [[who conclude by saying Korean music is boring music]] , or
25.2	relational: ID: intensive	Value: process		[[[[편협된 음악 정서를 지닌]] 사람 일]] 것 이다 this is that [[person who will [[keep a narrow music sentiment]]]]
26	relational: ATT: intensive: aspect	Carrier ^ Attribute		이러한 사람들은 [[모든 음악을 서양의 18 세기와 19 세기 음악의 잣대로만 재려는]] 아집을 버리기 어렵다 In this way it is difficult for people to throw away the obstinacy of [[measuring standards only from all the western music of 18th and 19th centuries]]
26.1β	mental: perceptive	Phenomenon: entity	pj: angle: viewpoint	이러한 음악적인 편협성은 서양음악의 입장에서 보아도 In this way, musical intolerance seen from the position of western music, even as
26.1α	relational: ID: intensive	Value		시대착오적 이다 (it) is anachronistic
27.1β	material: T: x motion: place		x cause: reason	왜냐하면 서양도 20 세기에 들어서면서

CC	Processes	Participants	Circumstances	Clause
			x place/ time x contingency: condition	Because even when entering of the 20 th century of the west, as
27.1α	mental: emotive (inducing)	Phenomenon: entity	x manner: degree	차츰 [[서양적인 잣대로 펼 수 없는]] 동양음악의 독자적인 가치성을 인정하게 되었고 gradually will make appreciating for the independent value of Eastern music [[without gauging by western standards]]
27.2β	material: T: + possessive: non-giving: non-impacting	Goal	pj: matter x extent: scope	우리 전통음악도 현재 구미의 음악학자와 음악인들로부터 절찬을 받고 있기 even our traditional music having received admiration from contemporary EuroAmerican musicologists and musicians
27.2α	relational: ID: circumstantial: reason	Token		때문 이다 This is because
28.1β	mental: emotive	Phenomenon: entity	x time	국악을 감상할 때 appreciating Korean music, when
28.1α	relational: ID: intensive	Identified/ Value ^ Identifier/ Token		[[두 가지 점을 유의하는]] 것이 좋을]] 것 같다 (it) would be [[good to [[regard two points]]]]
29.1	existential	Existent-domain ^ Existent		첫째는 국악에도 많은 분야가 있고 First even in Korean music there are many branches, and
29.2β	existential	Existent-domain ^ Existent	x cause: reason	각 분야는 독특한 양식과 특색이 있기 때문에 because in each branch there are being distinctive forms, thus
29.2α	mental: cognitive: desiderative	Phenomenon: idea		[[국악 중 어느 한 분야만 좋아하는]] 것은 바람직하지 못하다 the thing of [[preferring one certain field among Korean music]] is not desirable
30.1γ	relational: ID: circumstantial: assigned	Value: quote		둘째는 같은 국악곡 이라도 Secondly what is known as Korean music songs, even
30.1ββ	relational: ATT: assigned: projecting	Carrier ^ Attribute: quality	x manner: quality pj: angle: source	연주를 어떻게 하느냐에 따라 how do performance, according to
30.1βα	relational: ATT: intensive	Attribute: process	x cause: reason	판이해지기 때문에 being diametrically opposed , because
30.1β	mental: perceptive: phenomenal	Phenomenon: act		어설픈 연주를 듣고 listen to a poor performance, and then
30.1α	relational: ATT: intensive: sensing	Carrier ^ Attribute: process		국악에 실망하기 쉬우니 (it) would be easy being disappointed in Korean music, so
30.2	mental: perceptive: phenomenal	Phenomenon: act	x manner: degree	반드시 평인의 연주를 들어야만 한다 absolutely (one) must listen to a maestro's performance
31	relational: ATT: intensive: senser-phenomenon	Carrier-domain ^ Carrier ^ Attribute: process		[[국악 중에서 어느 곡보다도 느리고 지루하게 들리는]] 곡은 <여민락與民樂> 일지 모른다 (it) may be the matter the song Yeomilak [a Joseon court music piece] that [[sounds to be boring and slow even the one song among Korean music]]

CC	Processes	Participants	Circumstances	Clause
32.1β	relational: ID: intensive	Identified/ Token ^ Identifier/ Value: process	x extent: scope	[[1 시간 30 분이나 결리는]] 이 대곡은 1 장에서 3 장까지는 20 박자 인데 this great piece [[taking 1 hour and 30 minutes]] is being 20 beats across one to three pages, given
32.1α	relational: ATT: intensive: quality	Carrier ^ Attribute: process	x manner: degree	[[양악에서 보통 느리다고 하는]] 템포의 두 배쯤 더 느리고 (it) is slower by two times the tempo [[being known as slow in normal western music]], and also
32.2	relational: ID: circumstantial	Identified/ Value ^ Identifier/ Token	x extent: scope = role: product	후반부인 4 장에서 7 장까지가 10 박자로 [[양악의 느린 템포와 흡사한]] 정도 이다 the second part, with 10 beats across four to seven pages in (its) second half, is to the extent of [[being similar with the slow tempo of western music]]
33.1β	relational: ID: circumstantial: assigned	Value: quote		[[국악을 어느 정도 애향하는]] 사람 이라도 for those people known even to [[appreciate certain points of Korean music]], yet
33.1α	relational: ATT: intensive	Carrier ^ Attribute		[[여민락을 즐거 듣는]] 사람은 극히 드물 것 이다 this is extremely rare for people [[to enjoy listening to Yeonmilak]]
34	existential	Existent-domain ^ Existent		그러나 여민락은 [[어느 음악에서도 찾기 힘든]] 독특한 아름다운이 있다 However in Yeonmilak [a Joseon court music piece] there is distinct beauty [[being difficult to catch even in certain music]]
35	relational: ATT: intensive	Attribute		* 푸른 바다의 아름다움 같다 고나 할까 shall (*we) equal (*it) to the beauty of the blue sea?
36.1	relational: ATT: intensive: quality	Attribute: process	+ accompaniment: comitative	한없이 넓고 (it) is broad like nothing else, and
36.2β	mental: emotive: phenomenal	Inducer ^ Phenomenon: act	= role: guise	[[우주의 신비를 말해 주는]] 듯 [[푸르른 바다처럼 펼쳐지는]] 여민락의 음악 세계는 우리의 가슴을 열어 주고 appearing [[to speak giving the universe's mystery]] the world of the music of Yeonmilak [a Joseon court music piece] [[spreading out like the blue seas]] makes open our hearts, and also
36.2α	relational: ATT: intensive: senser-phenomenon	Carrier ^ Attribute: process		1 시간 30 분의 시간이 오�히려 짧게 느껴진다 the time in one hour and 30 minutes absolutely feels to be short
37.1	relational: ID: intensive: symbol	Identifier/ Value: quote		[[바다에는 빨강고 노란 빛은 없이 푸른 물밖에 없어서]] 재미가 없다는 말이나 It is a saying that [[[the ocean is uninteresting since there is no red nor yellow light outside of the blue water]]], or yet
37.2	relational: ID: intensive: symbol	Identified/ Token ^ Identifier/ Value		여민락은 [[느리고 단조로워 재미가 없다는]] 말이나 it is a saying that Yeonmilak [a Joseon court music piece] [[is uninteresting boring and slow]], or
37.3	relational: ATT: intensive: senser-phenomenon	Carrier ^ Attribute: process		유사한 난센스 일지 모른다 (it) may be the matter of similar nonsense

CC	Processes	Participants	Circumstances	Clause
38.1β	material: T: + causative possession: non-impacting	Scope	x cause: reason	자연에 동화되어 being assimilating in nature, as
38.1α	mental: perceptive	Phenomenon: fact		[[[[은은히 일렁이는]] 흥취는 영산회상이 아니고서는]] 맛볼 수 없다 (we) could not appreciate [[without Yeongsanheesang [Recollections of the Sacred]]] the joy of [[rolling roaring sounds]]
39.1β	mental: perceptive: phenomenal	Phenomenon: act	x contingency: condition	표정만방表正萬方을 들으면 listening to Pyejeongmanbang [Suite of the Sacred], when
39.1α	relational: ID: intensive: equivalence	Identifier/ Value		[[[[유구히 흐르는]] 시간의 진리를 깨닫는]] 것 같다 (it) is like the thing of [[awakening to the truth of time [[flowing eternally]]]]
40	relational: ATT: intensive: state	Carrier ^ Attribute: process	+ accompaniment: comitative	가곡은 우리 선인들의 고박古朴한 시정詩情에 넘치고 있다 Korean songs are overflowing with the poetry of the time-honoured simplicity of our ancestors
41	mental: emotive	Inducer ^ Phenomenon: act	x manner: comparison	그러나 이러한 정악正樂과는 달리 민속음악은 한층 회로애락의 걱정을 일으킨다 However in this way Changak [traditional court music] causes still more passion unlike Folk Music
42	relational: ATT: intensive: quality	Carrier ^ Attribute: process		빠르고 변화로운 가락도 풍성하다 there are abundant fast and varied melodies
43.1γ	mental: perceptive	Phenomenon: act	x extent: duration x time	예전에는 면창의 판소리를 계속 들을 때에는 In times of the past continuously listening to original Pansori [narrative song], when
43.1β	relational: ATT: intensive: quality	Carrier ^ Attribute: process		[[변소에 가는]] 시간이 아까워 the time [[going to the toilet]] being precious, as
43.1α	existential	Existent		[[요강을 준비하는]] 사람도 있었다 there were even people who [[were preparing chamber pots]]
44	material: T: x motion: manner: impacting	Actor ^ Goal		[[남도의 흥타령을 들으면]] 지금도 좋아하는]] 사람들은 눈물을 흘린다 there are shedding tears people who [[[preferring even today to listen to the southern Hungtalyeong [humming ballad] style]]]
45.1β	existential	Existent	x time x manner: means	[[[[가야금 인간문화재 죽파류 김난초 여사는 잘 부르는]] 흥타령을 듣고는]] 머리를 바위에 짓이겨 죽고 싶도록 좋았던]] 때도 있었다고 >> there were even times when (the audience) [[[had enjoyed in order to die smash head with a rock [[listening to the Hyungtalyeong [humming melody] [[being sung so wells by female singer Kim Nan Cho from the natural cultural asset of the Kayagum school Juk Pa Ryu [Jukpa School]]]]
45.1α	verbal: semiotic: stating: projecting	Verbiage: quote		<<...>> 한다 says
46	relational: ID: intensive: equivalence	Identified/ Token ^ Identifier/ Value		아마도 민속음악의 청중들은 [[요즈음 팝 음악의 젊은 청중들보다도 더 열광적으로 감상을 했던]] 것 같다

CC	Processes	Participants	Circumstances	Clause
				even so (it) was like the audience of folk music [[had appreciation more ardent than the young audiences of today's pop music]]
47.1	relational: ATT: intensive	Attribute		국악뿐만 아니라 this was not merely Korean music
47.2β	mental: cognitive: neutral	Phenomenon: entity	x manner: comparison	어느 음악이건 그 음악의 독특한 양식과 어법을 모르면 in whatever music, for that music's distinct style and form not know , if
47.2α	mental: emotive			즐길 수 없다 cannot enjoy
48.1β	relational: ATT: assigned	C-domain ^ Attribute: process	x extent: scope	[[어떤 때는 느리고 단조로워]] 졸리고 [[at certain times (it) being slow or monotonous]] makes sleepy , and yet
48.1α	relational: ATT: intensive	Carrier ^ Attribute	+ accompaniment: additive	또 [[어떤 때는 복잡하고 시끄러워서]] 골치만 아플 뿐 이다 also [[at certain times being complicated and boisterous]] just makes the head hurt
49.1β	mental: perceptive	Senser ^ Phenomenon	+ accompaniment: comitative x contingency: concession	하기는 [[서양 음악을 좋아하는]] 사람 중에도 어떤 사람은 클래식만 듣고 In fact, among people who [[love western music]] certain people listen only to classic, and
49.2α	mental: emotive	Phenomenon: entity		팝은 싫어하지만 (they) hate pop, yet
49.2	relational: ATT: intensive: quality	Carrier ^ Attribute: process	x manner: comparison	반대로 [[[팝만 즐기고]] 클래식은 모르겠다는]] 사람이 많다 by contrast, there are many people who [[[don't know classic enjoying only pop]]]
50.1ββ	mental: cognitive: neutral	Senser ^ Inducer		사실 [[국악을 싫어하는]] 사람은 자신이 생각하듯 In fact you seem to think yourself a person [[hating Korean music]], as
50.1βγ	relational: ATT: intensive: quality	Carrier ^ Attribute: process		국악이 느리고 단조로워서 가 아니라 it is not that Korean music is dull nor slow , but
50.1βα	mental: cognitive: neutral	Phenomenon: entity		사실은 국악의 독특한 점을 모르기 actually (you) are not knowing the distinct points of Korean music
50.1α	relational: ID: circumstantial: reason	Token		때문 이다 It is because
51	existential	Existent		무위자연의 음악, 정악(正樂). [[정철(鄭澈)의 시조에 다음과 같은]] 것이 있다 It is the thing [[being like in the following sijo [three verse poem] of Jeong Cheol]]
52.1	material: C: occurring: non-impacting	Actor		고문고 대현(大絃) 올나 the (sound from the) great string of the komungo arises , where
52.2γ	relational: ATT: intensive	Carrier ^ Attribute: process		한 괘(榘) 받글 디퍼시니 one gwe [tuning peg] (key) lower as beneath a stream, as
52.2β	material: T: x motion: manner	Actor		[[여름의 마낀]] 물 여흘 이셔 우니는듯 (like) water [[being under the ice]] rushing about to continue into silence , seems

CC	Processes	Participants	Circumstances	Clause
52.2α	material: C: finding: impacting	Goal	x extent: distance x manner: degree	어디서 [[년넝피 타는]] 비술이는 이를 조차 마초느니 wherever the sound of rain [[falling on lotus leaves]] this additionally is found
53	existential	Existent	+ accompaniment: comitative	거문고에는 여섯 개의 명주실로 끈 줄이 있다 For the komungo, there are six entwined strings of silk thread
54.1	relational: ID: intensive	Identified/ Token ^ Identifier/ Value	+ accompaniment: comitative	이중에서 [[선율을 타는]] 줄은 둘째 줄과 셋째 줄이며 Among these the second and third are the strings [[carrying the melody]], and
54.1β	material: T: = altering: sound	Actor ^ Goal	x cause: purpose	나머지 줄들은 선율을 장식하기 위한 the remaining strings ornamenting the melody, in order to
54.1α	material: T: = altering: operating: impacting		x cause: behalf	저음으로만 사용된다 are only used for low frequency tones
55.1α	relational: ID: circumstantial: assigned	Identifier/ Value ^ Identified/ Token		둘째 줄과 셋째 줄을 각기 유현遊絃遊를<<..>>과 대현大絃 이라 하는데 the second string and the third string each are called the Yuhyeon [Yu String] <<..>> and the Daehyeon [Great String], where
55.1β	relational: ID: circumstantial: non-assigned	Token: role		<< 약자로 주로 표기하기도 한다 >> <<weak person (boy child) is determined to be representing , as>>
55.2β	relational: ATT: intensive: quality	Carrier ^ Attribute: process		유현은 가늘어서 the Yu string is slender, so
55.2α	relational: ATT: intensive	Carrier ^ Attribute	x manner: comparison + accompaniment: comitative x extent: scope	소리가 [[맑고 부드러운]] (*) 반면 대현은 어느 나라의 악기에서도 없으리 만큼 줄이 굵다 the sound (*is) [[being weak and soft]] whereas the great string is so thick even unlike the instrument of any country
56	material: T: + possession: receiving: impacting	Actor ^ Goal	x time	이 굵은 줄은 [[보통 현악기처럼 손가락으로 뜯어서는]] 제 소리를 얻을 수가 없다 This thick string cannot obtain sound when [[plucking with the fingers like normal stringed instruments]]
57.1β	relational: ATT: intensive: quality	Carrier ^ Attribute: process		줄이 너무 투박하여 the string is too coarse , as
57.1α	relational: ATT: intensive: quality	Attribute: process	x manner: comparison	[[[[손가락으로 뜯어서는]] 줄을 견드리는]] 데 불과하다 even just being nothing more than [[to touch the string [[plucking with the fingers]]
58.1βα	material: T: + causative possession: impacting	Goal	x cause: reason x place x manner: quality	그렇게 때문에 [[해죽海竹으로 만든]] 술대시툼을 오른손에 단단히 거머쥐고 because of this, grab securely in the right hand the plectrum [[made of grass bamboo]], and then
58.1ββ	material: T: x motion: place: vertical: impacting	Goal	x place	줄을 위에서부터 내려쳐야 must bring down strike the string, unless
58.1βα	material: T: x motion: place: non-impacting	Actor		[[대현 특유의 검고 깊이 있는]] 소리가 울려 나온다 the sound that [[is the deep and black distinctive of the Daehyeon]] arises

CC	Processes	Participants	Circumstances	Clause
59.1	relational: ATT: intensive	C-domain ^ Carrier ^ Attribute	x time	이때 술대는 줄을 칠 뿐만 아니라 at this time, this is not merely playing the string with the plectrum, but
59.2β	material: T: = contact: non-impacting	Scope	x manner: means	그 여세로 오동나무 공명판에 부딪게 되어 with this momentum (it) causes to hit on the sound board of Paulownia wood, as
59.2α	material: T: + causative possession: non-impacting	Scope	x manner: means	가죽으로 그 부분을 덮어서 보호하기까지 한다 this part to protect is covered with leather
60.1β	relational: ID: intensive	Identified/ Value	x place	거문고 공명판 위에는 음 높이를 정하기 위한 to determine the high pitch on the soundboard of the komungo, in order to
60.1α	existential	Existent	x place	눈금으로 16 개의 패槓가 있다 there are 16 counts of gwe on the scale
61.1β	material: T: + possession: receiving: impacting	Goal	pj: matter x time x manner: means	따라서 [[대현과 유현을 칠]] 때에는 반드시 왼손으로 어느 패를 짚어서 it follows that when [[striking the Yuhyeon and the Daehyeon]] certainly take the gwe with the left hand, thus
61.1α	material: C: causing: impacting	Goal		음률을 조절한다 controls the melody
62.1ββ	material: T: = operating: impacting	Agent ^ Goal	x place	앞서 시조에서 << 거문고 대현大絃 올나라는 >> 말은 대현을 타려면 in the saying <<geomungo Daehyeon arises >> in the sijo above to play the Daehyeon, if to
61.1βα	material: T: x motion: place: impacting	Actor	x place x cause: reason	왼손이 그 줄 위에 올라야 되기 때문에 because the left hand must rise above the string, because
61.1α	relational: ID: circumstantial	Value: quote		<< [[거문고 대현을 뜯]] 때에는 이러는 >> 뜻으로 풀이된다 this is interpreted as the meaning <<what is known when [[plucking the Daehyeon of the komungo]]>>
63.1ββ	material: T: = operating: impacting	Goal	x manner: comparison	<<< [[지금까지 짚던]] 패보다 [[하나 밖으로 나아가]] 패를 짚었으니 more than the gwe [[played until now]] is played the gwe [[by going outside by one]], as
63.1βα	material: T: = operating: impacting	Goal		즉 하나 아래의 패를 짚었으니 로 >>> namely playing one gwe lower, by >>>
63.1α	verbal: semiotic: imperating	Sayer ^ Verbiage: report		한 패槓 밧글 디퍼시니는 <<<.>>> 해석된다 the line ‘han gwe batkul dipesini’ explains <<<.>>>
64	relational: ID: intensive	Identifier/ Token ^ Identified/ Value	x extent: scope pj: angle: viewpoint	이때에 거문고 소리가 정철에게는 [[[[얼음에 막힌]] 물이 여울에서 우니는]] 듯이 느껴진]] 것 이다 At this point the komungo sound for Jong Cheol this is the thing [[of feeling as if in the rapids water [[blocked by ice]]]]
65.1β	material: T: = altering: state: impacting	Goal		천지가 얼어붙으면 the heavens and earth frozen , where
65.1α	material: C: phase of creation: non-impacting	Scope		물소리가 끊기고 the sound of water pauses , and

CC	Processes	Participants	Circumstances	Clause
65.2	relational: ATT: intensive: state	Carrier ^ Attribute: process		정적이 계속된다 silence continues
66	relational: ID: intensive	Identifier/ Value	x time	때로 삭막한 바람 소리만 들릴 뿐이다 at times this is heard as the sound of a billowing wind
67.1β	mental: perceptive	Phenomenon: entity	x place x time	그러나 얼음 밑의 여울에서 물소리가 들려올 때 Yet the sound of water in the rapids trapped by ice listening to , when
67.1α	relational: ID: intensive	Identified/ Token ^ Identifier/ Value		그 희한함은 [[귀를 의심케 할]] 것이다 This uncommonness is that which [[causes curiousness to the ear]]
68.1β	relational: ATT: intensive: quality	Carrier ^ Attribute: process		그 소리는 경이롭고 반가우며 that sound is wonderful and welcoming , and
68.1α	relational: ID: intensive	Identifier/ Value		[[온갖 세속적 고난을 넘어서 이룩된 고고한 소리로 느껴질]] 것이다 this is that which [[[will feel by the completed ancient sound as it has gone through all earthly sufferings]]]
69	relational: ID: intensive	Identifier/ Value		[[거문고 대현 소리를 정철은 이처럼 느낀]] 것이다 this is that which [[was felt like this by Jong Cheol of the sound of the Daehyeon of the komungo]]
70	material: T: x motion: place: non-impacting	Actor ^ Scope	x place	그러나 이 시조의 참맛은 끝장에서 나온다 However, the true essence of this shijo arises in the final verse
71	relational: ID: intensive	Identifier/ Value		[[어디서 [[년넝피 디는]] 비술이는 이를 조차 마초느니 >>]] 즉 [[어디에선가 [[연잎에 떨어지는]] 빗소리가 거문고 소리를 따라 맞추어 주고 있다는]] 것이다 [[odisye nyeonnipi dinun bisolinun ilul cocha machonuni >>]] namely this sound of rain [[falling on lotus leaves]] is that which [[giving aligning according to the sound of the komungo]]
72.1ββ	relational: ATT: circumstantial: accompaniment	Attribute: role	x time	<<< [[연잎에 디는]] 빗소리와 조화될 때 coalesces with the sound of rain [[falling on lotus leaves]], when
72.1βα	relational: ATT: circumstantial: accompaniment	Attribute: role		즉 무위자연無為自然과 합일될 >>> namely becomes harmonious with nature and wisdom >>>
72.1α	material: C: phase of creation: non-impacting	Actor	x manner: comparison = role: guise x manner: degree	이처럼 고문고 소리의 음악적 가치는 그 자체로서보다도 <<<..>>> 비로소 완성된다 in this way the musical value of the sound of the komungo <<<..>>> in the end is completed
73	material: T: x motion: place: non-impacting	Actor	x place x manner: comparison	서양음악에서는 기라성 같은 작곡가들의 이름이 나온다 In western music the names of composers emerge like stellar galaxies
74	relational: ID: intensive	Identified/ Token ^ Identifier/ Value		이들 작곡가 대부분은 [[예술가로서의 생애가 희망과 좌절로 얼룩진 고뇌에 찬]] 것이었다 These composers in general were that which [[arising anguish and shame through the hopes and frustrations of the life of an artist]]
75.1γ	material: C: succeeding: non-impacting	Actor ^ Scope		그들의 작품은 그 개인이 성장하고 변화되어

CC	Processes	Participants	Circumstances	Clause
				their materials they personal being successful and transforming , as
75.1β	verbal: non-semiotic: symbol	Verbiage	x manner: means x extent: frequency	가는 과정에서 그때마다 자신을 표현하기 위한 expressing themselves each time in the process, in order to
75.1α	existential	Existent		몸부림 이었고 there is the struggle, and
75.2β	material: T: + possession: receiving: impacting	Actor ^ Scope ^ Goal	x place	예술가로서의 성패는 그들의 음악이 주위 사람들로 부터 얼마나 공감을 얻고 the success or failure of an artist surrounding their music how much empathy received from people, and
75.2α	material: T: + possession: receiving: non-impacting	Scope		갈채를 받느냐에 있었다 is in receiving applause
76.1	mental: emotive: (inducing)	Senser	x place (x2)	살롱에서 귀족들을 극장에서 청중들을 열광시켜야 했고 in the salon (they) would have to electrify the nobility and audiences in the theatres, and
76.2	material: T: + possession: receiving: impacting	Goal		평론가들의 찬사를 얻어야 했다 had to receive praise from the critiques
77	relational: ATT: intensive: state	Carrier ^ Attribute: process		현대의 연주 풍습도 그렇다 contemporary performance customs also are like that
78	relational: ATT: circumstantial	Carrier ^ Attribute: means		연주회장은 무대와 객석으로 나뉜다 The performance theatre hall stage and audience are divided
79.1	material: C: phase of creation: non-impacting	Scope		객석에 불이 꺼지고 the lights over the audience turn off , and
79.2β	material: T: = altering: light: non-impacting	Scope	x place	무대에 조명이 비치면 on stage illumination is shining , when
79.2α	material: T: = altering: state: impacting	Actor ^ Goal		연주자가 치장을 하교 the performer does the embellishments, and
79.3β	material: T: x motion: place/ verbal: non-semiotic			* 걸어 나와 인사를 하교 (*they) walk out and greeting does , and thus
79.3α	material: C: phase of creation: impacting	Goal		연주를 시작한다 begins the performance
80.1	material: T: causative: possession	Scope	+ accompaniment: comitative	연주장은 일체의 외부 소리로부터 차단되어 있고 the performance hall is obstructed from all outside sound, and
80.2β	material: T: causative: possession	Actor ^ Goal	x place	청중은 캄캄한 속에서 숨소리를 죽이고 앉아 the audience putting to death the sound of the breath in the deep dark, as
80.2α	material: T: = altering: amount: impacting		x manner: means	음악에 몰두해야 한다 (they) must be immersed in the music
81.1β	material: C: phase of creation: non-impacting	Actor		연주가 끝나면 the performance finishes , when
81.1α	material: C: occurring: non- impacting	Actor	x manner: comparison	우레와 같은 박수가 터지고 applause like a thunder clap bursts , and
81.2βα	behavioural	Behaver ^ Behaviour		연주자는 미소를 머금고

CC	Processes	Participants	Circumstances	Clause
				the performer radiates a smile, and
81.2ββ	material: T: x motion: manner: postural: non-impacting	Receiver		연방 고개를 굽히면서 in succession bowing to the patrons, as
82.1α	verbal: non-semiotic	Verbiage: entity: abstract		인사를 한다 (they) do a farewell
82.1	material: T: = altering: light	Actor		이어 플래시가 번쩍이고 at this flashes flash , and
82.2β	material: T: + possession: impacting	Goal		꽃다발이 주어지고 flower bouquets are given , and
82.2α	material: C: phase of creation: non-impacting	Scope	x time	때로는 리셉션과 파티가 열리기도 한다 and then a reception party is opened
83.1β	existential	Location: place ^ Existent	x time + accompaniment: comitative/ additive	다음 날 신문에 사진과 함께 원숙한 음악성 완벽한 기교 등의 평문이 실리면 the next day clear text including (their) mellow musicality and perfect technique is carried in the newspapers with pictures, since
83.1α	relational: ATT: intensive: state	Carrier ^ Attribute: process		경사라 아니할 수 없다 it could not have but been a happy occasion
84	relational: ID: intensive	Identified/ Token ^ Identifier/ Value	x manner: comparison x place: directive	정철과 같은 우리 선비들에게 음악은 어떤 것 이었을까 What kind of thing was the music to our scholars like Jong Cheol?
85.1β	material: T: = operation: non- impacting	Scope	x time	거문고를 탈 때 playing the komungo, when
85.1α	relational: ID: intensive	Identifier/ Value		[[[[연잎에 떨어지는]] 빗소리가 들림으로써 음악의 삼매경에 달렸던]] 것 이다 it is the thing that [[was reaching complete absorption of music through hearing the sound of rain [[falling on lotus leaves]]]]
86.1γ	behavioural	Behaver	x place	배우가 무대 위에서 연기할 때 되도록 When acting on the stage, as a result
86.1β	relational: ID: circumstantial		x place: static	[[많은 사람이 관람하고 찬사 보낼]] 것을 기대하는]] 데 반하여 being contrary to the point of [[[anticipating the fact that [[many people will watch and send praise]], as
86.1α	behavioural	Behaver ^ Behaviour	x location: time x manner: comparison	그가 [[일상생활로 돌아와 대화할]] 때는 오히려 [[누가 보는]] 것조차도 꺼리고 he when [[returning and conversing in daily life]] he rather is reluctant even that [[to see another]], and also
86.2β	mental: cognitive: desiderative	Phenomenon: entity		누구의 찬사도 원치 않듯이 appearing not to want anyone's praise, as
86.2α	behavioural	Behaver ^ Behaviour	x contingency: behalf x manner: comparison	우리 선비들에게 음악은 생활의 일부로서 오히려 [[누가 엿듣는]] 것조차도 꺼렸다 music to our classical scholars preferably as a part of everyday life were reluctant so much as that [[eavesdropping by anyone]]

CC	Processes	Participants	Circumstances	Clause
87.1β	material: C: making: non-impacting	Goal	x accompaniment: additive	더욱이 음악을 발표하여 Moreover releasing music, since
87.1α	relational: ID: circumstantial	Token ^ Value: degree		[[찬사를 받고 출세를 하고 돈을 버는]] 것은 [[마치 애인을 팔아 치부하는]] 것만큼이나 the thing [[[receiving praise and being successful or making money]]] this was just as if to the extent of [[selling one's lover]], or indeed
87.2	relational: ATT: intensive	Carrier ^ Attribute		치욕적인 것이었다 it was a thing disgraceful
88	relational: ATT: circumstantial	Carrier ^ Attribute	+ accompaniment: additive	서양에서 음악 작품은 [[자연과 분리된]] 인위성 [[[[무한히 연속되는]] 시간으로부터 분리된]] 시간성 [[전체 인간으로부터 분리된]] 개성 등이 강조된다 music material in the west emphasizes such things as the artificial [[divided from nature]], the infinite [[divorced from time]], the individual [[separated from humanity]]
89.1β	relational: ID: circumstantial	Identifier/ Token: quote	+ accompaniment: additive	또한 [[하나의 개성을 지닌]] 음악가라 할지라도 Also even being called a musician [[having a singular personality]], although also
89.1α	material: T: = altering: amount: non-impacting	Actor	+ accompaniment: comitative	그성장 과정 속에서 개성이 단계적으로 분화되고 in the process of (their) growth being divided into phases, and likewise
89.2	material: T: = altering: amount: non-impacting	Actor		[[더 나아가서는]] 하나하나의 작품으로 분화된 is divided into productions which one-by-one [[are completed also]]
90.1	material: T: = altering: amount: non-impacting	Actor		가령 베토벤의 개성이 초기 중기 말기로 나누어지고 Supposing Beethoven's personality were to be divided into the early, middle and late, and
90.2β	relational: ID: intensive	Identifier/ Value		[[같은 중기에 속하는]] 작품들이라도 those pieces being [[associated with that of the middle]], even if
90.2α	existential	Existent	+ accompaniment: comitative	작품마다 [[개성이 뚜렷한]] 데에 베토벤의 위대성이 있다 for each piece of music where [[was clear personality]] Beethoven's superiority is there
91.1β	relational: ATT: intensive: quality	Carrier ^ Attribute: process	+ accompaniment: comitative	하나의 작품마다 작곡 동기가 다르고 for each single piece of music has different motivation for composition, and
91.1α	existential	Existent		[[곡을 쓰게 된]] 에피소드가 있다 there is an episode [[having been written for that work]]
92.1γ	relational: ID: intensive	Identifier/ Value	x manner: quality x time	그리하여 개성의 표출이 절실히 때에 in this way, (such) realise the expression of individuality, when
92.1β	material: T: + possession: receiving: non-impacting	Scope		사람들의 공감을 받고 더 나아가서 (it) can withstand receiving people's recognition, as
92.1α	material: T: possession: giving: impacting	Goal		[[시간과 공간을 넘어서는]] 고전성이 부여된다 (it) is divested a classic [[withstanding time and space]]
93.1β	relational: ATT: circumstantial: accompaniment	Carrier ^ Attribute: comitative	x cause: behalf x cause: purpose	그러나 우리 선비들에게 음악은 자연과 합일하기 위하여 However for our scholars music was harmonising with nature, in order to

CC	Processes	Participants	Circumstances	Clause
93.1α	relational: ID: intensive	Identifier/ Value		[[자기 개성을 해방시키는]] 것 이 었다 This was the thing that [[was liberating of one's personality]]
94	relational: ATT: intensive	Carrier ^ Attribute	x manner: degree	따라서 [[음악 자체에만 몰두하는]] 것은 오히려 금물이다 it follows, rather, that it was wholly a prohibition of [[being preoccupied just in the music]]
95.1β	relational: ATT: intensive	C-domain ^ Carrier ^ Attribute	x manner: degree	거문고는 [[오동나무 판에 명주실을 걸어 놓은]] 한갓 물건 이 니 For the komungo it is merely an object of [[suspending silk string on a board of Paulownia wood]], so
95.1α	relational: ATT: intensive	Carrier ^ Attribute	x manner: quality	이로써 [[귀에 들기 좋게 하기만 바라는]] 것은 저속한 일 이 었다 as such it was a vulgar matter the thing of [[hoping to only make good listening for the ear]]
96.1β	material: T: + possession: receiving: impacting	Goal		<<< 오직 거문고琴의 정취를 얻기만 한다면 <<< even to receive merely the mood of the komungo, when
96.1α	material: T: = operation: impacting	Goal		어찌 애써 줄 위의 음을 다루리오라고 >>> with what diligence (you) control the tone above the string, as >>>
96.2β	verbal: semiotic: imperating: projecting	Sayer ^ Verbiage: quote		도연명陶淵明이 <<<...>>> 했듯이 Do Yeon Myeong has said <<<...>>>
96.2α	relational: ATT: intensive: quality	Carrier ^ Attribute: process	x manner: comparison	선비들은 소리 그 자체보다도 [[거문고가 주는]] 그 정취를 중요시했다 the scholars held important the mood [[given by the komungo]] rather than the sound itself
97.1γ	mental: perceptive	Phenomenon: entity		사실 옛 풍속도를 보면 in fact old painting looking at , when
97.1β	relational: ATT: intensive: quality	Carrier ^ Attribute: process		[[[[악기를 들고 있다든가]] 줄을 고르고 있는]] 장면이 많고 there are many scenes [[being picking strings [[taking hold of the instrument]]]], and yet
97.1β	existential	Existent	x manner: quality	[[연주하는]] 장면은 별로 없다 there are no special images [[giving performance]]
98	relational: ATT: intensive	Carrier-domain ^ Carrier: comparison ^ Attribute	x manner: degree	시조에서도 음악 그 자체보다는 [[거문고를 둘러싼 유유자적한]] 생활 정서를 주로 다루고 있다 also the sijo treats chiefly the sentiments of daily life [[being carefree surroundings of the komungo]] more than the music itself
99	mental: perceptive	Phenomenon: entity	x time	영조 때의 풍류객 송계연월옹松桂烟月翁의 시조를 보자 Let's look at the sijo of Songkyeyyeonweolung from the reign of King Yeongjo
100.1β	relational: ATT: intensive	Carrier ^ Attribute: process		거문고 타자흐 니 손이 알파 어렵거늘 (your) hands in pain have difficulty with komungo, whenever
	material: T: x motion: attachment: impacting	Goal		북창송음北窓松陰의 줄을 언저 거러 두고 placing to rest the strings of the Bokchangsongeum, and
100.1α	relational: ATT: intensive	Carrier ^ Attribute: process	x place	[[바람의 제 우는]] 소리 이거시아 똥기도타 the sound of [[the wind itself weeping]] here sounded good

CC	Processes	Participants	Circumstances	Clause
101.1βββ	material: T: = operation: impacting	Goal		거문고를 타려고 하니 playing the komungo, as
101.1ββα	relational: ATT: intensive	Carrier ^ Attribute: process		손이 아파 어렵거늘 my hands had trouble and pain , whenever
101.1ββ	material: T: x motion: attachment: impacting	Goal	x place	[[북쪽 창문에 드리운]] 소나무 그늘에 거문고 줄을 얹어 걸어 두니 hanging up in place the komungo strings in the shade of the pine tree [[cast through the northern window]], as
101.1βα	material: T: = contact: impacting	Actor ^ Goal	x contingency: concession	바람이 줄을 건드려 타지 않는 데도 the wind does not touch to move the strings, although
101.1α	relational: ID: intensive	Identifier/ Value		[[스스로 우는]] 소리아말로 참으로 듣기 좋다는]] 것 이다 it is the thing that [[a truly lovely sounding song indeed [[weeping of itself]]]]
102.1ββ	mental: emotive	Senser ^ Phenomenon: entity		그가 거문고를 사랑하면서도 even having love for the komungo, as also
102.1βα	behavioural	Behaviour		그 연주 기교를 연마하고 the performer's technique researching , and with
102.1α	relational: ID: intensive	Identifier/ Value	x place x manner: comparison	음악에 정진하기보다는 [[[[거문고가 주는]] 생활의 아취鶻趣를 취하려는]] 뜻을 잘 나타내고 있는]] 것 이다 rather than devotion to music it was that [[represents well the meaning of [[being intoxicated with the art of life [[given to the komungo]]]]
103	mental: perceptive	Phenomenon: entity		김창업金昌業의 시조를 보자 Let's look at the sijo of Kim Chang Eop
104.1γ	material: T: x motion: place: vertical	Goal ^ Goal		거문고 술 리 자 노코 호젓이 낮잠든제 whenever putting down the komungo laying the suldae down
104.1ββ	material: C: occurring	Actor	x place	시문紫門 견폐성犬吠聲에 반가운 벗 오도피야 at the kyeongpyeyseong [private] door a welcome dog appears , since
104.1βα	material: C: making: non-impacting	Scope	x time	아히야 점심點心도 호려니와 after this lunch also should be done , and then
104.1α	material: T: x motion: place: centrifugal: impacting	Goal		외자 탁주濁酒 내여라 seats and rice wine are laid out
105.1β	material: T: = operation		x time	거문고를 타지 않을 때에는 At the time when not playing the komungo
105.1α	relational: ID: intensive	Identifier/ Value		[[그 술대를 줄과 줄 사이에 꽂아 놓는]] 법 이다 It is in the method [[for laying the suldae [plectrum] in the strings]]
106.1β	material: C: phase of creation: impacting	Actor	+ accompaniment: additive	그리고 호젓하게 낮잠이 들었는데 and quietly entering a nap, when
106.1α	material: C: occurring: non-impacting	Actor	x place	사립문에 [[개 짖는]] 소리가 난다 the sound of [[a barking dog]] arose at the inner door
107.1ββ	relational: ID: intensive	Identifier/ Token		[[반가운 벗이 온]] 모양 이라 as this is the form of [[coming welcome friend]], since

CC	Processes	Participants	Circumstances	Clause
107.1β _α	material: C: making: non-impacting	Scope		점심도 <u>준비해여졌으니</u> lunch <u>must also supposedly be prepared</u>
107.1 _α	relational: ID: intensive	Identifier/ Value		[[외상 탁주라도 <u>받아 오라는</u>]] <u>것이다</u> This <u>is</u> [[<u>to receive</u> even with wine and on credit]]
108	material: C: making: impacting	Actor ^ Goal		이 시조 역시 거문고 연주보다는 그 생활의 아취를 <u>그리고 있다</u> this sijo <u>paints</u> the art of life as well as the performance of the komungo
109.1β	relational: ATT: circumstantial	Carrier ^ Attribute: behalf	x manner: comparison x cause: reason	이처럼 음악은 무위자연을 위한 <u>것이였기</u> 때문에 Like this, because it <u>was being</u> for the idle nature of music, since
109.1 _α	existential	Existent		[[지금까지 <u>전해 오는</u>]] 선비들의 음악 즉 정악正樂은 그 선율이나 리듬이나 형식이 [[서양음악에서처럼 어느 작곡가의 독창성을 <u>나타내는</u>]] 일이 <u>없다</u> the music of classical music scholars [[<u>is being conveyed</u> even until today]], namely, for the form, rhythm or melodies of Jeongak, there <u>are no</u> cases [[<u>arising</u> of individual composition as in western music]]
110	existential	E-domain ^ Existent	x manner: degree + accompaniment: comitative	도대체 정통 국악곡 중에 [[작곡가의 이름이 <u>알려진</u>]] 것은 한 곡도 <u>없다</u> there <u>is not</u> a single musical piece whatsoever among Korean traditional music [[<u>known</u> by the name of the composer]]
111.1	existential	Existent	+ accompaniment: additive	또한 서양음악에 17 세기 음악 18 세기 음악 19 세기 음악이 <u>있고</u> In addition in western music there <u>is</u> 17 th century music, 18 th century music and 19 th century music, and
111.2β	existential	Existent	pj: matter	[[바로크 고전주의 낭만주의 등의 양식에 <u>속하는</u>]] 음악이 <u>있는</u> 데 대하여 regarding this there <u>are</u> music [[<u>affiliated</u> with forms such as Romantic, Classical and Baroque]], yet
111.2 _α	relational: ID: intensive	Identified/ Token ^ Identifier/ Value		우리 국악곡들은 어느 시대의 산물이 <u>아니라</u> our Korean music pieces <u>are not</u> products of a certain age, rather
111.3β	material: T: = altering: state: impacting		x extent: duration x manner: degree	수백 년의 세월을 통하여 끊임없이 <u>변화되어</u> through the flow of time over many hundreds of years <u>changing</u> ceaselessly, since
111.3 _α	relational: ID: intensive	Identifier/ Value		[[오늘에 <u>이르는</u>]] <u>것이다</u> this <u>is</u> [[<u>reaching</u> to today]]
112	material: T: x motion: place: centripetal	Actor		따라서 하나의 악곡에 모든 세월의 연륜이 <u>축적되어 있다</u> Accordingly, a single song <u>has accumulated</u> the experience of the ages
113.1	relational: ID: intensive	Identified/ Token ^ Identifier/ Value		국악곡의 미美는 [[일시에 <u>피어나는</u>]] 꽃의 미가 <u>아니라</u> The beauty of Korean music <u>is not</u> the beauty of a flower [[<u>blooming</u> in a single moment]], rather
113.2	relational: ATT: circumstantial: accompaniment	Carrier ^ Attribute: comitative		[[풍상風霜을 <u>겪어온</u>]] 고목의 <u>미와 같다</u> it <u>is like</u> the beauty of an ancient tree that [[<u>has weathered</u> wind and frost]]
114.1	relational: ATT: circumstantial	Carrier ^ Attribute: role		국악곡은 << 특히 [[선비의 음악 <u>이었던</u>]] 정악은 >> [[젊은 날의 꿈 환상 동경 기쁨 슬픔과 <u>같은</u>]] 것에 <u>구애되지도 않고</u>

CC	Processes	Participants	Circumstances	Clause
				Korean music <<particularly jeongak that [[was the music of scholars]] >> had no regard for things [[being like the dreams of today's youth the fantasies, yearnings, joys nor sadnesses]], but
114.2	verbal: non-semiotic: symbol	Verbiage		이런 것을 표현하지도 않는다 (it) did not even express such things
115.1β	material: T: = altering: amount: non-impacting	Scope		이 모든 인간적 감정을 넘어서서 exceeding all these human sentiments, thus
115.1α	relational: ID: intensive	Identifier/ Value		그들이 궁극적으로 [[추구한 영원한]] 진리의 시계 즉 자연의 경지에 달해 있는 것이다 it was that they ultimately [[reached out to mother nature in the landscape namely the truth of the world [[pursuing eternally]]
116.1β	material: T: + additive: combining: non-impacting	Actor ^ Scope		도도는 자연에 따른 다라고 >> the road follows after nature>>
116.1α	verbal: semiotic: imperating: projecting	Verbiage: quote		<<...>> 하지만 (it) is said, yet
116.2	relational: ID: intensive	Identifier/ Value		[[음악이야말로 자연에 따랐던]] 것이다 it was music that [[followed after nature]]
117	existential	Existent		[[정악에 미환입尾還 이라는]] 곡이 있다 There is a piece [[called Mihwanip in Jeongak]]
118.1β	relational: ID: intensive: assigned	Identifier/ Token: quote		일명 수연장지곡壽延長之曲이라고도 >> It's alias is also the 'Suyeonjangji' song, as>>
118.1α	mental: cognitive: projecting	Hyper-phenomenon: fact		<<...>> 한다 is known
119.1β	material: T: = operation	Goal	+ accompaniment: comitative	이것을 거문고 독주로 타면 when playing this with solo komungo, if
119.1α	material: T: = operation: non-impacting	Scope	x manner: comparison	정철의 시조에서와 같이 주로 대현을 사용하게 된다 as in Jeong Cheol's sijo (it) chiefly uses the Daehyeon [great string]
120.1βα	relational: ATT: intensive	Carrier ^ Attribute: process		템포가 빠르지도 느리지도 않고 the tempo is neither quick nor slow, yet
120.1ββ	relational: ID: possessive	Identified/ Value		중용을 지키면서 (it) keeps to the middle way, as
120.1α	relational: ATT: circumstantial	Attribute: process	x extent: scope	처음부터 끝까지 일정하다 from the beginning until the end (it) is uniform
121.1β	relational: ATT: possessive	Attribute: means	x manner: quality	정확하게 6 박자로 되어 있지만 it has correctly 6 beat time, yet
121.1α	mental: perceptive	Senser ^ Phenomenon: entity	x manner: degree	[[듣는]] 사람은 그 박자감을 전혀 느낄 수가 없다 those people [[listening]] cannot feel the sense of the beat at all
122.1	relational: ATT: intensive: state	Carrier ^ Attribute: process		선율이 단순하고 the melody is simple, and
122.2ββ	relational: ATT: intensive: quality	Carrier ^ Attribute: process		[[반복되는]] 음이 많으면서도 there are also many tones [[repeating]], while

CC	Processes	Participants	Circumstances	Clause
122.2β _α	material: T: = altering: state		x manner: degree x cause: reason	부단히 변화되기 때문에 because steadily changing
122.2 _α	mental: cognitive: neutral	Phenomenon: entity		선율을 파악하기도 어렵다 it is difficult to comprehend the melody
123.1	existential	Existent	<u>x manner: means</u> <u>(x2)</u>	[[기쁘거나 슬픈 모든 정감을 떠나 덩덤하게 흐르는]] 이 가락이야말로 무념무상의 대도大道에 통해 있고 it is through the great road free from all feelings and thoughts through which the tune alone [[placidly flows and departs from all sentiment whether from joy or sadness]].and
123.2	material: T: = altering: amount: non-impacting		x extent: scope	무위자연의 경지에 달해 있다 it is reaching into the extremeness of nature
124	relational: ID: intensive	Token ^ Value	x place	이 곡에서 [[[[상식적인 음악의 재미를 찾는]] 것은 헛된]] 일이다 In this song it is the case of [[being futile in [[searching for the common- sense interesting feature of the music]]]]
125	relational: ATT: intensive	C-domain ^ Carrier ^ Attribute: process		[[이 곡을 이해할 수 있는]] 가장 긴요한 마음가짐은 [[음악적인 즐거움을 떠나려는 데 있을]] 것 같다 It is like that the most indispensable attitude [[in understanding this work]] would be [[departing from the pleasure of music]]
126.1γ	mental: perceptive	Phenomenon: entity		[[도사道士가 경經 읽는]] 소리를 듯듯이 When listening to the sound of [[the Tao master reading Kyeong [the Book of Confucian Doctrines], as]]
126.1β	mental: perceptive	Phenomenon: entity		[[현묘하게 들려 나오는]] 거문고 소리를 허심탄회하게 듣고 있이노라면 where, listening open-mindedly to the sound of the komungo [[emerging mysteries to hear]], if
126.1 _α	material: T: = altering: amount: non-impacting		x place	[[모든 인정人情에서 떠난]] 무정유無情遊의 경지에 빠져들게 된다 (one) gets immersed in the doctrine of Mu Jeong Yu [empty heart and engagement] [[leaving behind all In Jeong [empathetic attachment]]]
127	relational: ATT: intensive	Carrier ^ Attribute		미환입의 음악미는 [[[[무표정하게 연속되는]] 거문고 소리 그 자체에 있을]] 뿐이다 The musical beauty of Mihwanip is precisely in [[being itself a kayagum sound [[continuing without expression]]]]
128.1β	material: T: = altering: amount: non-impacting	Actor	x place	소리 그 자체에 몰입하려면 to immerse in the sound itself, if
128.1 _α	mental: perceptive	Hyper-phenomenon: pseudo-noun	x manner: means	[[어떠한 리듬이나 선율의 기교도 필요가 없음]] 이 곡에서 깨닫는다 (one) perceives from this song that [[unnecessary to have melodic technique or a certain rhythm]]
129.1β	existential	Existent		[[연잎에 떨어지는]] 빗소리나 [[도사의 경 읽는]] 소리에 어떠한 음악적인 기교도 있어서는 안된다 >>

CC	Processes	Participants	Circumstances	Clause
				the sound of rain [[falling on lotus leaves]] nor in the sound of the Tao master [[reading the Confucian doctrines]] does not need any certain musical technique >>
129.1α	mental: cognitive: neutral: phenomenal	Phenomenon		이치와 상통한다 this logic is understood
130.1β	mental: perceptive	Phenomenon: entity	x manner: comparison	송계연월옹처럼 [[거문고 현을 울리는]] 바람 소리를 듣는다든가 As in Songkyeweolong, listening to the sound of the wind [[crying in the string of the komungo]]
130.1α	material: T: motion: place: vertical: impacting	Goal	x manner: comparison	김창엽처럼 거문고의 술대를 꽂아 놓고 as with Kim Chang Eop laying in place the plectrum in the komungo, and
130.2	relational: ID: intensive	Identified/ Token ^ Identifier/ Value		[[낮잠을 자는]] 것은 [[음악을 떠난]] 행위 이지만 the thing [[sleeping a small sleep]] is the action [[departing from music]], but
130.3β	relational: ID: intensive	Identified/ Token ^ Identifier/ Value		미환입은 음악 이면서도 (it) is even in the music of Mihwanip, also
130.3α	relational: ATT: circumstantial	Carrier: role ^ Attribute: process	x manner: comparison	예술의 미보다는 자연의 미에 접근하고 있다 greater than the beauty of art is approaching the beauty of nature
131.1	relational: ID: intensive: fact	Identifier/ Token	x manner: quality	[[[[우리가 오늘날 알고 있는]] 자연 또는 현실과 판연히 구분되는]] 예술의 개념은 서구적이고 It is a western derived concept of art [[dividing distinctly reality and nature [[as we know it today]]], and
131.2	relational: ID: intensive: act			그러한 [[예술에 음악이 속한다]] 생각도 서구적이다 in that way it is a western idea that [[music belongs to art]]
132.1β	relational: ATT: intensive: assigned	Carrier ^ Attribute		<< 음악을 순수음악 또는 절대음악 이라 >> <<(it) is pure music and also absolute music>>
132.1α	verbal: semiotic: imperating: projecting	Verbiage: quote	x place x cause: behalf	서양에서는 음악을 위한 <<...>> 하고 In the west it is said that for music <<...>>, and so
132.2	relational: ATT: intensive: quality	Carrier ^ Attribute: process	+ accompaniment: comitative	음악 중에서도 [[[[가장 격조 높은]] 것으로 받드는]] 전통이 강하다 even among music it is a strong tradition [[accepting if that [[being high best style]]
133.1	existential	Existent-domain ^ Existent	pj: matter	시는 물론 어떠한 표제에도 의존치 않고 certainly in poetry, there is no dependence on certain representations, and
133.2	relational: ID: intensive	Identifier/ Vaule		[[[[순수하게 청각에 호소하는]] 고도의 형식과 기교를 구사하는]] 음악 이다 it is music [[commanding technique and exquisite form [[appealing purely to the sense of hearing]]
134	mental: cognitive: neutral: projecting	Senser ^ Phenomenon: quote		그러나 우리 선비들은 음악을 << 생활의 일부로서 철저하게 인격 도야를 위한 수단으로>> 생각했다 However our classic scholars considered music << as a means for thorough cultivation of the character in harmony in life >>

CC	Processes	Participants	Circumstances	Clause
135.1β _α	relational: ATT: intensive	Carrier-domain ^ Attribute		세종실록에서 [[<<< [[음악 이란]] 성인聖人이 성정性情을 기르고 신인神人을 화화하며 천지를 순順하며 [[음악을 고르는]] 도道 라고 >>> 한]] 것을 보아도 In the Sejong Annals it appears that [[<<<what [[is known as music]] cultivates the temperament of adults it gives peace to the immature and it orders heaven and earth and is the Tao [[fostering yin and yang]] >>>]], and so
135.1 _α	relational: ID: intensive	Identified/ Token ^ Identifier/ Value: process		음악은 도였다 music is the Tao
136.1βββ	relational: ATT: intensive	Carrier-domain ^ Carrier ^ Attribute: process	+ accompaniment: comitative	<<< [[교묘하게 꾸며진]] 말과 [[보기 좋게 꾸민]] 표정에는 인仁이 드물다 <<< benevolence is uncommon in words [[delivered adroitly]] and in expressions [[decorated with good appearance]], and so
136.1ββ _α	verbal: semiotic: stating: projecting	Sayer ^ Verbiage: quote		공자가 <<<...>>> 했듯이 as said by Confucius <<...>>
136.1β _α	relational: ATT: intensive	Carrier ^ Attribute	+ accompaniment: additive	교묘한 음악 또한 도道와는 거리가 멀게 >>> adroit music also does not approach the path of Tao >>>
136.1 _α	mental: cognitive: projecting	Hyper-phenomenon: idea		<<..>> 생각되었다 (so we) should think
137.1β	relational: ATT: intensive: quality	Carrier ^ Attribute: process		심지어 연주자의 표정도 담담하여 moreover the expressions of performers also are serene , as
137.1 _α	relational: ATT: intensive	Attribute		변화가 없어야 한다 and must not change
138	relational: ATT: intensive	Carrier ^ Attribute	x manner: degree	[[무슨 큰일 이나 하는]] 듯이 [[[갖가지 얼굴 표정을 짓고 고개를 끄덕대고 발로 박자를 짚고 몸을 흔드는]]] 것이 일체 금물 이다 as a matter [[arising no matter how big]] it was entirely forbidden (for the artist) for [[[constructing various kinds of facial expressions and nodding approval and keeping the beat with the foot nor moving the body]]]
139	relational: ID: intensive	Identifier/ Token		[[눈을 지그시 감는]] 것도 안 된다 It was also not that [[closing gently the eyes]]
140	relational: ATT: intensive: quality	Carrier: role ^ Attribute: process	+ accompaniment: additive	이것 역시 유다른 표정으로 유치하다 Also these things as conspicuous expressions make (the performance) childish
141	existential	Existent-domain ^ Existent	x manner: degree	오늘날 미환입의 거문고 독주는 무대에서건 [[방송에서건 연주되는]] 일이 거의 없다 Today there is almost never any work of [[performing in broadcast]] of the komungo solo of Mihwanip on the stage
142.1γ	material: T: + possession: giving: impacting			아무도 알아주지 않거니와 regardless it would not be recognised , or

CC	Processes	Participants	Circumstances	Clause
142.1β	material: T: = operation	Actor	x place	이러한 음악 자체가 무대나 방송에서 연주되면 whether in broadcast or from the stage itself such music being performed, if
142.1α	relational: ATT: intensive: quality	Carrier ^ Attribute: process		재맛이 날리도 없다 it is also not best suitable
143	relational: ATT: intensive	Carrier-domain ^ Carrier ^ Attribute		현대 산업사회에서 [[이러한 곡을 들으려는]] 것은 [[수도 파이프에서 약수를 마셔 보려는]] 격일 것이다 In today's industrialised society, the thing of [[listening to such songs]] would be like a case of [[drinking mineral water from a pipe]]
144.1	existential	Existent-domain ^ Existent		요즈음과는 다른 이유에서였겠으나 In these days there may be different reasons, while
144.2	verbal: semiotic: stating	Sayer ^ Verbiage: entity	x time	3 백여 년 전 윤선도尹善道는 이러한 시조를 읊었다 300 around years earlier Yun Seon Do recited this sijo
145.1βββ	material: T: = operation: non-impacting	Scope		버렸던 가얏고를 즐언저 노라보니 while having played with the discarded kayagum string, as
145.1ββα	material: T: + additive: combining: non-impacting	Scope: process		청아清雅흔 뱃 소리 반가이 나는코야 Pure ancient sound was welcome, yet
145.1βα	mental: cognitive	Phenomenon: entity		이 곡조曲調 알리 업스니 as this song cannot be known
145.1α	Material: T: x motion: place: non-impacting	Scope		집겨 노하 두어라 (the string) returns to the pocket
146.1βββ	material: T: x motion: attachment: impacting	Scope ^ Goal		버렸던 가야금을 줄을 얹어 놓아 보니 as the discarded kayagum string was played with, so
146.1ββα	material: T: + possession: giving: impacting	Actor ^ Goal: process		청아한 옛 소리는 반가이 나지만 while the pure old sound gave pleasure, yet
146.1βα	existential	Existent		[[이 곡조를 알아줄]] 사람이 없으니 as there is not a person who [[can give understanding of this song]], then
146.1α	relational: ID: intensive	Identifier/ Value		[[다시 그 집주머니에 껴서 놓아 두라는]] 것이다 It is that (the string) [[be put back positioning safely in the pocket]]

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Korean Source Text – Expounding 4: experiential analysis

Key:

clause complex	[[[rankshifted (embedded) clause complex]]]	<<<interrupting complex clauses>>>	<u>Main Processes</u> in complex
clause	[[rankshifted (embedded) clause]]	<< interrupting clauses >>	Other Processes in complex

Other conventions: * *recovered ellipted text*

	Function	Circumstance	Logical
Expansion	Elaborating	elab	=
	Enhancing	enh	x
	Extending	ext	+
Projection	Locution	pj	“
	Reporting	pj	‘
	Idea	pj	‘

창작국악 한국적인 한국음악의 창조 Newly Composed Korean Music the creation of a Koreanised Korean music

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CC	Processes	Participants	Circumstances	Text
1.1β	relational: ATT: intensive	Carrier ^ Attribute: process		문화간의 상호접촉이 증가함에 따라 According to the cultural social interaction increases in, so
1.1α	relational: ATT: intensive	C-domain ^ Carrier ^ Attribute: process	x contingency: concession	음악분야에서도 접촉에 따른 변동이 커지게 되었다 even in musical styles following that contact there has been greater variation
2	relational: ID: circumstantial: encoding	Identified/ Value ^ Identifier/ Token	x manner: means x extent: duration pj matter x accompaniment: comitative	특히 서구문화와의 접촉과정에서 [[비서구 문화에 일어난]] 음악의 변화는 1970 년대 이래 세계음악에 대한 연구에서 주요주제 가운데 하나로 자리매김 되어 왔다 In particular, in the process of contact with western culture, music change that [[has arisen in non-western cultures]] since the 1970s this has become one of the chief themes of research into world music
3.1β	verbal: semiotic: stating	Sayer		블래킹이 지적했듯이 Blacking pointed out , as
3.1α	relational: ATT: intensive	Carrier ^ Attribute		음악변동은 [[사회문화의 변화를 반영할]] 뿐만 아니라 it is not merely that music change [[reflecting the change in society and culture]], rather
3.2β	material: C: causing: I	Goal		역으로 [[사람들을 변화시키는]] 역할을 하기도 하므로 inversely (it) assisting in the formation of [[causing change within people]], by
3.2α	relational: ID: intensive: projecting			[[중요하게 취급되어야 할]] 문제이다 it is a problem that [[should be handled with importance]]
4.1β	material: C: making: NI		x extent: duration	1960 년대에 만들어지기 시작해서 Beginning to be made in the 1960s, as
4.1α	relational: ATT: intensive	Carrier ^ Attribute	pj matter	한국인의 삶에서 [[그 가치를 점차 확대시켜 온]] 창작국악<< 과거의 한국음악 전통에 뿌리를 두고 [[새로이 작곡된]] 전통적인 음악 >>은 [[[[현대 한국사회의 변화를 반영하는]] 한편 역으로 한국사회의 변화를예고하기도 하는]] 음악변동의 한 예가 된다 Changjakkukak [Newly Created Korean Music] [[gradually expanding the entire value]]<< having its roots in traditional Korean music of the past traditional music [[composed as new]]>> in Korean life is one example of music change [[anticipating change in Korean society]] meanwhile inversely [[reflecting changes in contemporary Korean society]]
5.1	mental: perceptive: projecting	Phenomenon: entity	pj: angle: viewpoint	비서구 문화에서의 음악변동의 문제가 [[흔히 서구화 현대화 라는]] 견지에서 규정되지만 The problem of musical changes for the culture of non-western (societies) is defined from the perspective [[stated ordinarily of western contemporary society]], however
5.2β	mental: cognitive: neutral	Phenomenon: entity		그 음악변동의 속구조-사회 정치적 상황 작곡가의 태도나 목적의식 등-를 살펴보면 if (we) consider the structure of the musical variation – such as socio-political situation, composer’s attitude or types of objectives, then

CC	Processes	Participants	Circumstances	Text
5.2α	material: T: + possessive: receiving	Receiver ^ Goal		우리는 사뭇 다른 조망을 얻게 된다 we can receive quite a different perspective
6.1	mental: perceptive: inducing	Inducer ^ Senser ^ Phenomenon	x extent: duration + accompaniment: comitative	이 논문은 한국 현대 특히 1950 년대로부터 1970 년대에 이르기까지의 한국에서의 음악변동 가운데 창작국악의 문제를 사회 정치적 변화와 연관시켜서 검토하는데 This paper examines associating between socio-political change and the problems of Newly Created Korean Music to changes in Korean music in contemporary Korea, particularly between the decades of the 1950s to 1970s, while
6.2β	relational: ID: intensive: encoding	Identified/ Value ^ Identifier: Token	x manner: means	이러한 검토를 통해서 우리는 한국의 창작국악이 [[서구화 현대화를 지향함] 결과가 아니라 through this kind of research, our Korean Newly Created Korean Music is not the result of westernization nor modernization, not only
6.2α	mental: cognitive (inducing)	Phenomenon		[[[[한국문화의 정체성을 표현하는]] 이상적인 음악을 찾으려는]] 노력의 결과임을 알게 된다 but (it) can be understood to be the result of efforts for [[finding the ideal music for [[expressing Korean cultural identity]]]]
7.1β	material: C: succeeding: I	Scope ^ Goal		사회 정치적 상황. [[1945 년 일본제국주의로부터의 독립을 이룬 후 중대하던]] 새로운 국가건설의 열망이 그 결실을 다 이루기도 전에 Socio-political situation. Before achieving the fruition of desires for new nation building [[expanding experience following liberation from the Japanese colonization in 1945]], then
7.1α	material: C: occurring: I	Actor	x time	1950 년 한국전쟁이 발발하였고 The Korean war broke out in 1950, and so
7.2	material: C: disappearing: NI	Actor	= role: product	전쟁은 남북분 단으로 귀결되었다 the war concluded with the division into South-North parts
8.1β	behavioural	Behavior	x extent: duration x contingency: concession	[[50 년대에서 70 년대에 이르는]] 기간 동안 한국남한은 한편으로는 [[민주적이고 효율적인 체제를 건설하고자 하는]] 의지의 분출(*하고) During the time [[stretching between the 50s and 70s]], on the one hand Korea of the South erupted with desire [[to consolidate an effective and democratic system]], while
8.1α	behavioural	Behaviour	x contingency: concession	다른 한편으로는 [[이러한 의지를 다 충족시키지 못하는]] 현실 체제 간의 혼동과 갈등을 경험하였다 On the other hand the actual system [[being unable to attain all of these desires]] experienced confusion and conflict
9.1β	relational: ID: circumstantial: assigned: encoding	Assigner ^ Value ^ Token	x manner: means	박정희 정권은 경제개혁을 주요정책으로 삼아 General Park Jeong Hee holding economic advancement as the chief policy for, by
9.1α	material: C: succeeding: I	Goal		가시적 성과를 이루었으나 from which visible successes were achieved , yet

CC	Processes	Participants	Circumstances	Text
9.2β	material: T: non-giving: causative-possession: I	Goal	x manner: means	정치적으로는 국민들의 민주화 열망을 억압하고 politically suppressed the people's desire for democracy, and so
9.2α	material: C: making	Goal		독재체제를 구축하였다 constructed a dictatorial system
10.1β	relational: ID: intensive: assigned	Identifier/ Token		<< 한국적 민주주의라고 >> << the Korean People's Democracy calling, by >>
10.1α	relational: ID: intensive: symbol	Assigner ^ Identified/ Value		박정권은 그들의 정치체제를 <<...>> 명명하고 선전하였으며 General Park Jeong their political system <<...>> named in propaganda did, and
10.2	verbal: non-semiotic: symbol	Verbiage	x manner: role	[[그들의 체제를 합리화시키는]] 통치이념으로서 민족주의를 표방하였다 (they) advocated nationalism as an ideology [[ruling their system]]
11.1β	relational: ATT: intensive	Carrier ^ Attribute		[[박정권이 말하는]] 민족주의와 전통음악계가 [[마음에 둔]] 민족주의의 속뜻은 같지 않았을지라도 the nationalism [[spoken by General Park Jeong]] and the nationalism [[given in the minds of traditional music system]] did not have similar implications, even though
11.1α	material: C: causing: I	Actor ^ Goal	x manner: degree	[[민족주의라는]] 슬로건과 그에 따른 문화정책은 전통음악의 활성화를 어느 정도 가능하게 하였다 the slogan [[saying nationalism]] and other cultural policies of that time to a certain degree enabled the development of traditional music
12	relational: ATT: intensive: aspect-nature	C-domain ^ Carrier ^ Attribute: process		창작국악이 [[한국의 새로운 음악으로 인식되기 시작한]] 것은 바로 이 시기의 일이었다 the matter occurred at this time exactly that Newly Created Korean Music [[began to be perceived as through new music of Korea]]
13.1	relational: ATT: intensive: aspect-nature	C-domain ^ Attribute: process	x extent: duration	1970 년대는 정치적으로는 [[박정권의 압제가 광포해지는]] 상황이었으나 Politically in the 1970s was a situation [[going berserk with General Park Jeong's oppression]], yet
13.2	material: T: possessive: giving: I	Actor ^ Goal		경제적 번영은 민족적 자존심을 키워 주었다 Economic prosperity gave lifting to the national pride
14.1	mental: cognitive: neutral	Phenomenon: entity: abstract	+ accompaniment: comitative	한편 지식인층과 젊은 세대 사이에 우리의식이 자리를 잡기 시작하였는데 By contrast, the intellectuals and the younger generation began to become aware, and so
14.2	relational: ID: circumstantial: symbol	Value ^ Token: circ	x manner: role	이는 [[박정권이 내건 민족주의라는]] 이름과는 다른 차원의 것으로서 오히려 정권에 대한 반대운동에 연관되어 있다 in this, through the other dimensions of what [[General Park Kwon called by the name of nationalism]] on the contrary became associated with opposing actions to the regime
15.1	Behavioural	Behavior	x extent: duration	이러한 우리의식은 80 년대에 더욱 광범위하게 확산되었으며

CC	Processes	Participants	Circumstances	Text
				This kind of conscience proliferated spreading extensively in the 80s, and
15.2	relational: ATT: intensive	Attribute	pj matter	현대 한국 음악문화의 변화에 중요한 동인이 되었다 became an important agent in change in contemporary Korean music culture
16.1β	material: T: + possessive: giving: I	Goal	x time x place	창작국악의 역사. 19 세기에 서양음악이 국내에 도입된 이래 The history of Newly Created Music History. After introducing western music into Korea in the 19 th century, since
16.1α	material: C: causing	Actor ^ Goal ^ Scope		서양음악은 한국음악계에 심대한 영향을 끼쳤다 Western music caused immense influence on the Korean music system
17.1γ	verbal: non-semiotic			현대 한국음악의 역사는 대체로 말해서 The history of contemporary Korean music generally speaking , where
17.1β	relational: ID: intensive: assigned	Value		한국 전통음악국악과 서양음악양악 사이의 갈등의 역사라고 >> there is a history of conflict between western music and Korean traditional music Korean Music, that >>
17.1α	Verbal: semiotic: stating: projecting	Verbiage: report		<<..>> 할 수 있는데 can be said , while
17.2	relational: ID: intensive: symbol: decoding	Identified/ Token ^ Identifier/ Value		이는 [[사회 전반에 걸쳐 있었]] 서구의 이데올로기와 한국의 전통적 이념 사이의 갈등을 반영한다 this reflects the conflict between western ideology [[being throughout society in general]] and Korean traditional principles
18.1	material: C: succeeding: NI	Actor ^ Goal	x place/ time	한국 현대사의 초입에는 양악이 지배적인 현상을 이루었으며 At the beginning entry of Korean modern history western music has attained a dominant phenomenon, and
18.2	existential: domaining	E-domain: possessor ^ E: possessed	x manner: quality	반면에 옛 국악 즉 전통국악은 제한된 범위에 그리고 상징적인 차원에 유물과도 같이 존재하였다 on the other face, ancient Korean Music namely traditional Korean music has existed with limited scope and like a relic on a symbolic level only
19.1	material: C: making: NI	Goal	x manner: role x time	[[옛 국악이 아닌]] 새로운 국악으로서 창작국악이 1960 년대에 만들어지고 as the new Korean Music [[not being ancient Korean Music]], Newly Created Korean Music was made in the 1960s, and
19.2ββ	relational: ATT: intensive	Carrier ^ Attribute: process		그 입지를 강화하면서 strengthening its foothold, by
19.2βα	relational: ATT: intensive	Carrier ^ Attribute: process		한국 전통음악과 서양음악 사이의 갈등이 커지고 이는 이후 the conflict between Korean traditional music and western music being increased , after
19.2α	behavioural		x extent: duration	수십 년간 지속되고 있다 (it) endured for many years
20	existential	E-domain ^ Existent		옛 국악 즉 전통국악에는 [[작곡 이라는]] 개념 혹은 [[작곡가 라는]] 내념이 없다 For ancient Korean music namely traditional Korean music there is no notion [[being called composition]] or the notion [[being called the composer]]

CC	Processes	Participants	Circumstances	Text
21.1	relational: ATT: circumstantial: accompaniment	C-domain ^ Carrier ^ Attribute: process		전통국악에서는 작곡가와 연주가의 구별을 따라 하지 않고 In traditional Korean music there was no distinction according to the composer and the performer, yet
21.2	relational: ID: intensive: decoding	Identified/ Token ^ Identified/ Value		음악은 [[기본적으로 연주를 통해 형성되어 가는]] 것 이라고 >> music is the thing of [[being formed fundamentally through performance]], that >>
21.3	mental: cognitive: neutral: projecting	Hyper-phenomenon: idea		이해한다 (we) understand
22.1β	verbal: non-semiotic: symbol	Verbiage: entity: abstract		창작국악은 [[창작 이라는]] 말이 시사 하듯이 Newly Created Korean Music, suggested by the word [[being called creation]], as
22.1α	material: C: I	Actor (Agent)		개별 작곡가에 의하여 만들어지며 was made by means of distinct composers, and
22.2	verbal: semiotic: stating			[[창작자의 의도를 표현해 내는]] 연주를 위하여 기보된다 (it) is reported by the performance [[expressing the creators intention]]
23	relational: ATT: intensive	Carrier ^ Attribute		[[국악을 작곡<<이는 [[서양으로부터 온]] 개념임>> 한다는]] 생각 자체가 창작국악의 초창기에는 혁명적인 발상이었다 The thought itself of Newly Created Korean Music [[being <<this concept [[coming from the west]] of Korean music composition]] was a revolutionary idea at first in Korean
24.1	relational: ATT: intensive	Carrier ^ Attribute		[[[[한국 현대인의 삶에 관련되는]] 새로운 국악을 만들어낸다는]] 생각 또한 혁명적인 것 이었는데 the thought [[generating New Korean Music [[relating to life of contemporary Korea]]]] also the thing was revolutionary , while
24.2	relational: D: intensive: encoding	Identifier/Value ^ Identified/ Token		[[[[역사적 시련이 와중에서 민족적 정체성을 담은]] 음악의 실체가 혼란나해진 상황에 처한 한국은 [[이제 바야흐로 우리를 반영하는]] 새로운 음악을 만들기를 (*하고) 현대 한국의 새로운 전통을 만들기를 강력하게 희망하게 된]] 것 이다 it is that [[[being strongly hopefully making a modern Korean new tradition (*and strongly hopefully) making a new Korean music [[reflecting us]], now yet at the height of Korea delivered from the situation of disorder and crime the reality of music [[laying out national identity in the maelstrom of historical trials]], in order to
25	material: C: phase of creation: NI	Goal ^ Actor (Agent)	x extent: duration	1950 년대와 1960 년대의 창작국악. 김기수. 새로운 전통음악인 창작국악의 작곡은 김기수 1917-86 부터 시작되었다 Newly Created Korean Music in the 1950s and 1960s. Kim Ki Su. The composition of new traditional musical Newly Created Korean Music was begun by Kim Ki Su from 1917-86
26	relational: ID: intensive: encoding	Identified/ Value ^ Identifier/ Token		그는 [[1952 년부터 1961 년 사이에 한국의 전통 악기를 위한 새로운 악곡을 작곡한]] 유일한 인물 이었다

CC	Processes	Participants	Circumstances	Text
				He was the only one who [[was composing new musical works for traditional instruments from the year 1952 until the year 1961 Korean]]
27	material: C: I	Actor ^ Goal	x manner: degree	그는 주로 대규모 관현악곡들을 작곡했다 <송광복 개천부 새나라 등 > He chiefly composed large scale orchestral music <including ‘New Nation’, ‘Kaecheonbu’ and ‘Song Kwang Bok’>
28	material: T: = altering: state make up	Actor ^ Goal		그는 [[전통적인 정악을 기본으로 하는]] 한편 민속음악의 다양한 리듬과 서양음악의 대규모 관현악 기법을 이에 결합시켰다 He combined western large scale orchestra technique with the rhythm of various Korean folk music pieces on the other hand [[having as basic traditional Chongak [courtly music]]]
29.1	material: T: = altering: state make up	Actor ^ Goal		그는 음색을 변화시키고 He did innovate music tone, and
29.1β	relational: ATT: intensive	Carrier ^ Attribute: process		음량을 크게 하기 위하여 in order to create larger volume, so
29.2α	material: C: I	Goal		전통악기 개량작업을 시작하기도 하였다 (it) was also determined to start improving works for traditional musical instruments
30	material: C: phase of creation: NI	Scope ^ Actor	+ accompaniment: comitative x time	<< 악기개량 문제에 대한 논의는 1964 년에 전통악기개량위원회가 설치되게 하였다 >> <<the traditional musical instrument improvement committee was installed from discussions in 1964 regarding the problem of improved instruments >>
31.1ββ	mental: perceptive: projecting	Phenomenon: fact		그가 <<새로운 국악의 개척자로서 인식되고 있기는 >> 하지만 He was << perceived as the pioneer of new Korean Music >>, yet
31.1βα	mental: perceptive	Phenomenon: act	pj matter	창작국악에 대한 그의 기여는 [[때로 의심받고는]] 하는데 his contribution regarding Newly Composed Korean Music is [[being doubted from time to time]], given that
31.1α	relational: ID: intensive		pj matter	이는 그가 서양식의 관현악 작곡을 지나치게 모방하였기 때문이다 this is because excessively imitated the western form of orchestra composition
32.1ββ	material: C: dispossess			그럼에도 불구하고 even in this though disregard doing [Nevertheless], despite
32.1βα	Material: perceptive: inducing	Inducer ^ Sensor ^ Phenomenon: entity: abstract		그의 독특한 작곡기법 그리고 새로운 음악을 작곡하려는 그의 개척정신은 많은 작곡가들에게 깊은 인상을 주었고 his distinctive composition method and his pioneering spirit [[composing new music]] gave a deep impression to many composers, and so
32.1α	relational: ATT: circumstantial	Carrier ^ Attribute: process		그들로 하여금 그를 따르도록 하였다 letting [encouraging] them to have followed according to him
33	relational: ID: intensive: symbol: decoding	Identified/ Token ^ Identifier/ Value	x extent: scope	그의 음악의 제목들은 [[1970 년대 말 국악분야에서 강력하게 대두된]] 민족주의를 20 년 가량 앞서 보여주고 있다 The themes of his music showed nationalism almost 20 years in advance [[becoming powerful in Korean music styles by the end of the 1970s]]

CC	Processes	Participants	Circumstances	Text
34.1β	relational: ATT: possessive	Carrier ^ Attribute		그리고 [[한국의 전통과 서양의 전통을 결합해 보려는]] 그의 노력은 두 전통을 포함하면서도 In addition, his ability [[being able to fuse Korean traditional and western traditional]] included two traditions, and even
34.1α	material: T: x motion: place: NI	Scope		[[그들 둘 다와 다른 새로운 유형의 음악을 만들고자 하는]] 운동의 출발점이 되었다 began starting out the action [[making other new class of music with both of them]]
35.1ββ	relational: ATT: intensive	Attribute		서울대학교의 젊은 작곡가들. 사설기관뿐 아니라 Young composers of Seoul National University. Not being merely of private institutions, but
35.1βα	material: T: + possessive: non-giving	Recipient ^ Scope		국립기관 – 서울대 국립국악원 등 – 의 지원을 받으면서 National institutions receiving support including the Seoul University and the Kuklipkukakweon [National Gugak Centre], as
35.1α	relational: ID: intensive: encoding	Identified/ Value ^ Identifier/ Token		창작국악은 [[젊은 작곡가가 자신의 음악을 결 만한]] 중요한 음악장르가 되어 갔다 Newly Composed Korean Music became an important music genre [[extending to music for young composers]]
36.1	relational: ID: intensive: encoding	Identified/ Value ^ Identifier/ Token		이성천 황병기 강석희 김정길 백병동 등이 창작국악의 대표적 작곡가 이며 there are representative composers including Li Sung Cheon, Hwang Byungki, Kang Suk Hee, Kim Jung Gil, Baek Byung Dong, and
36.2	relational: ID: intensive	Token ^ Value	pj matter	이들에 대한 항목이 [[2000 년도에 출판될]] New Grove Dictionary 에 기재될 these in the list are those that [[will be entered in the New Grove Dictionary [[published even in 2000]]
37.1β	material: C: NI	Scope	x time x place	1959 년에 서울대학교에 국악과가 설립되었 In 1959 at Seoul National University the Korean Music Department was founded , and then
37.1α	material: C: phase of creations: I	Actor ^ Goal	x cause: purpose	젊은 작곡가들이 전통악기를 위한 새로운 음악을 쓰기 시작하였 Young composers began to write new music for traditional Music, and
37.2ββ	relational: ATT: circumstance: accompaniment	Attribute: process	x manner: means	이 음악을 일컬어 옛 음악과 구별하여 distinguishing ancient music from this music, in order to
37.2βα	relational: ID: intensive	Token		신국악 이라 >> this is New Music >>
37.3α	verbal: semiotic: stating	Verbiage: report		<<...>> 하였다 called
38	relational: ID: intensive: encoding	Identified/ Value ^ Identified/ Token	x manner: comparison	1960 년대의 신국악은 – 김기수의 선례를 따라 – 대체로 관현악곡 이었다 New Music in the 1960s – following Kim Ki Su’s precedent – was generally orchestral music

CC	Processes	Participants	Circumstances	Text
39.1β	material: T = operating	Scope	x manner: comparison	여기에는 한국 전통음악의 요소 < 한국의 전통적 음계 [[많은 장식을 가진]] 전통적 선율 전통적 악기와 음색을 <사용하며]] In this (it) used the elements of Korean traditional music <the tone colour and instruments of traditional music and the traditional melodies [[having many ornamentations]] of Korean traditional music systems>, and
39.1α	material: T = operating	Scope		[[다스름으로 시작하고 느리고 조용하게 마무리하는]] 등 - 와 서양음악적 요소 < 서양음악의 형식 <주로 소나타 형식>과 바로크 시대의 작곡기법 <대위법 푸가 캐논 기법 등>을 사용하고 (it) uses things <including the counterpoint, fugue or canon methods> composition western form techniques from the Baroque era and <chiefly the Sonata form> western music elements and including [[starting and finishing slowly and quietly with the Daseurum [short tuning piece]]], and
39.2	material: T: x motion: place: NI	Scope	+ accompaniment: comitative	[[서양음악의 기보 방식을 따르는]] 등 - 가 함께 들어 있다 entering together [combines] with such as [[following western music notation method]]
40.1β	relational: ID: intensive	Token ^ Value	x time	이 시기 신국악 작곡가들의 의도는 [[서양음악의 전통과 한국악의 전통을 종합하는]] 것 이었지만 At this time New Korean music composers' intention was the thing for [[synthesizing western music traditions and Korean music traditions]], yet
40.1α	material: C: causing	Goal		결과가 [[그리 성공적 이지는]] 못했다 the result (it) could not [[bring about this successfully]]
41	Relational: ATT: circumstantial: accompaniment	C-domain ^ Carrier ^ Attribute	pj matter	이들 음악에서 [[[[한국음악적 요소와 서양음악적 요소는 융합되기보다는]] 혼재해 있는]] 것에 가까웠다 In this music, they approached the music thing of [[being mixing [[rather than fusing Korean musical elements and Western musical elements]]
42.1βγ	existential	E-domain ^ Existent		그 실패의 이유는 첫째 한국 전통음악에 있어서 the reason for the failure, firstly there is in Korean traditional music, since
42.1ββ	mental: perceptive: fact	Senser ^ Phenomenon: entity: abstract		작곡개념이 [[새로운 것 인]] 만큼 [[한국 전통음악의 작곡을 가르치는]] 안내와 지침이 없었다는]] 점 둘째 일본제국주의의 침략을 겪으면서 to the extent that the concept of composition thing [[being new]], firstly the point that [[there was no guidance or guidelines [[teaching composition of Korean traditional music]], secondly experience the invasion of Japanese Imperialism, so
42.1βα	material: C: occurring: I	Goal	x extent: duration pj matter	반 세기 동안 한국 전통음악에 대한 연구의 공백이 생겨서 during half century (there was) formed a gap in research regarding Korean traditional music, as
42.1α	mental: perceptive	Phenomena	+ accompaniment: additive	[[한국 전통음악의 중심된 요소가 무엇인지에 대한 확실한 규정이 어려웠다]] 점 셋째 [[19 세기 개화기 서구문명의 유입 이래 반 세기 동안의 작곡활동이 주로 서양악기를 위한 서양음악 작곡 이었다는]] 점 등에서 찾아볼 수 있다

CC	Processes	Participants	Circumstances	Text
				(it) can be traced in examples including the point that [[being difficult for whatever elements are at the centre of Korean traditional music]], thirdly the point that [[being western composition for western musical instruments chiefly of compositional activity since the enlightenment cultivation of the 19 th century during half a century]]
43	relational: ID: intensive: symbol: decoding	Identifier/ Token ^ Identified/ Value		1950년대 1960년대의 창작국악의 이러한 상황은 당시의 한국사회의 상황을 반영하고 있다 this kind of Newly Composed Korean Music in the 1960s and 1970s situation is reflecting the situation in Korean society at that time
44.1β	relational: ATT: circumstance: role	Carrier ^ Attribute: circumstance		한국은 서구의 경제 정치 체제를 기본틀로 하면서 도 Korea being as the foundation on the system of the economic and political situation, also
44.1α	material: C: occurring: I	Goal		새로운 독립국가를 창출하고자 하였으며 created a new independent nation, and
44.2β	Material: T: + accompaniment: combining: NI	Scope		옛 이념과 새 이념을 혼합하여 mixing ancient concepts and new concepts, as
44.2α	mental: cognitive: desiderative	Phenomenon: act		[[우리의 것을 만들어내기를]] 희망하였으나 we hoped to make the thing ours, or
44.3	relational: ID: intensive: encoding	Identified / Value ^ Identifier/ Token		이는 [[하나의 이상화된 원리로서 다 구현되지 않은]] 채 남아 있었던 것 이다 this is the thing that [[was remaining as [[not being implemented at all as a single idealized principle]]
45.1β	material: C: I	Actor	x extent: duration	1970년대의 창작국악. 이 시기에는 한국 사회가 급격하게 변화하면서 Newly Composed Korean Music of the 1970s. In this era, there was rapid changing in Korean society, as
45.1α	existential	Existent	x contingency: concession	신음악에도 많은 변화가 있었다 even in new music (there) were many changes
46.1β	relational: ATT: intensive	Carrier ^ Attribute: process		첫째 창작국악의 양식과 장르가 다양화되고 <독주곡, 실내악곡 등도 많은 작곡가들에 의하여 쓰여지게 됨 > Firstly, there were various genres and forms of Newly Composed Korean Music <the coming into use according to the composer, including also solos songs, interior music pieces [chamber works]>
46.1α	material: T: = altering: amount	Goal		양적으로도 레퍼토리를 많이 축적하게 되었다 Quantitatively, (there) accumulated many repertoire
47.1β	relational: ATT: intensive	Carrier ^ Attribute; process		창작국악의 위상도 높아져서 The status of Newly Composed Korean Music increasing , as
47.1α	relational: ATT: intensive	Carrier ^ Attribute		창작국악이 옛 전통음악 즉 [[전통음악과 구분되는]] 독립된 하나의 범주를 형성하게 되었다 Newly Composed Korean Music namely traditional Korean music was formed into a single category independent [[classifying from traditional music]]
48	material: C: making	Goal	x place	둘째 여러 대학들에 한국 전통음악 프로그램이 설치되었다

CC	Processes	Participants	Circumstances	Text
				Secondly in a number of universities was established Korean traditional music programs
49	material: C: making			그리고 국악관현악단들이 설립되었다 Also (these) founded Korean music department string orchestras
50.1	material: C: phase of creation	Scope	x cause: purpose	일반인을 위한 대중적인 국악 교육도 실시되는데 General Korean music education also being implemented for the general person, where
50.2β	verbal: semiotic: stating	Verbiage: entity: abstract	pj matter	전통음악에 대한 일반 대중의 이해를 도모하기 위한 to promote understanding for the general public about traditional music, for
50.1α	existential	E-domain ^ Existent		시도 주의 하나는 [[모든 이들에게 쉽게 이해되는]] 작품을 쓰는 일 이었다 A principle attempt matter was to [[writing material [[being understandable easily to all of them]]]]
51	verbal: non-semiotic		pj quote	이성천이 작곡한 [[청소년을 위한 국악관현악 입문은 이러한 취지에 결맞는]] 작품으로 언급될만하다 Li Seong Cheon's material [[being suitable for this sort of purpose, 'the introduction of Korean music orchestra for youth']] is worthy to mention
52	material: T: + possessive: non-giving	Scope	x manner: degree	셋째 [[오랫동안 한국인들의 정신세계의 핵심을 이루어 온]] 샤모니즘과 유교 이념이 창작국악에 적극적으로 채택된다 Thirdly, Buddhism and Shaminism [[comprising the longstanding core of the spirit world of Koreans]] have been adopted with enthusiasm in Newly Composed Korean Music
53.1β	material: T: = operating		pj matter x place: non-directive: static	특히 토속신앙에 기반한 음악과 민속음악이 창작국악 작곡에 활용되면서 in particular folk religion based music and folk music are used in compositions of Newly Composed Korean Music, since
53.1α	material: C: occurring: NI	Actor	pj matter	[[창작국악에 사용되는]] 악기 음악적 소재 제목 등에 중요한 변화가 생겼다 there arose important changes including the topic subject matter of musical instruments [[being used in Newly Composed Korean Music]]
54	relational: ID: intensive: decoding	Token ^ Value		[[이러한 작업을 대표하는]] 것이 이해식의 해동신곡 이다 The thing that [[is representing this kind or work]] is the song understood as Haedongsinkok [East Sea New Song]
55	material: T: possessive: giving	Actor ^ Goal	pj matter	이러한 변화는 80 년대의 많은 창작국악곡에 영향을 끼친다 This kind of change causes influence in many Newly Composed Korean Music of the 80s
56	material: T: + combining	Actor		넷째 양악<서양음악> 작곡가들이 새로운 전통음악 작곡에 참여하게 된다 Fourthly composers of western music <music of the occident> began participating in composition of new traditional music
57.1	existent: inclusive	E-domain ^ Existent		백병동 강석희 김정길 등이 그들 이며 (These) are including Baek Byung Dong, Kang Seok Hoe, and

CC	Processes	Participants	Circumstances	Text
57.2	existential	E-domain ^ Existent		이들은 [[70 년대 초에 독일에서 – [[한국적 요소를 중시하는]] 작곡가인 – 윤이상 의 지도를 받은]] 바 있다 these are those that [[receiving guidance from the composer Yun Yi Sang [[emphasizing Korean elements]] in Germany in the 70s]]
58	relational: ID: intensive: encoding	Value ^ Token	+ accompaniment: comitative	이들의 작품 가운데 특히 눈에 띄는 작품이 김정길의 추천문 이다 among their materials in particular evident material is the correspondence of Kim Jeong Gil
59.1β	verbal: non-semiotic: targeting	Sayer ^ Target		어떤 작곡가들은 서구식 현대음악의 기법을 사용하기를 거부하고 certain composers rejected using of western contemporary music techniques, and instead
59.1α	material: C: making: I	Goal		[[한국 전통음악 어법을 사용하는]] 작품을 만들어내고 있다 (they) generated materials [[using the wording of Korean traditional music]]
60	relational: ID: intensive: symbol: decoding	Token ^ Value		제 3 세대의 이견용이 이러한 경향을 대표한다 the third generation of Li Keon Yong represents such tendencies
61.1βα	existential	Existent		[[한국적 유산을 현대적으로 해석하려는]] 노력도 있는데 there was an effort at [[explaining through the modernization of the Korean legacy]], while
61.1ββ	material: T: = operating	Actor ^ Scope		황성호는 전자매체를 사용하여 Hwang Seong Ho using electronic media, in order to
61.1α	relational: ID: intensive: decoding	Token ^ Value		한국성을 표현하기도 한다 even expresses Korean-ness
62.1β	verbal: semiotic: stating	Verbiage: entity		[[한국인의 정체성을 담고 있는]] 음악, [[한국인에게 이해받는]] 음악을 만들고자 하는]] 목표를 공유하게 되면서 making publicly the goal [[(we) are making music [[including Korean personal identity]], music [[being understood by Koreans]], due to
61.1α	material: C: phase of creation: NI	Scope		[[오래도록 국악과 양악 사이에 있어 왔던]] 틈새가 좁혀지고 있다 (it) has been closing the gap that [[had come there between Korean music and western music for a long time]]
63.1β	relational: ATT: circumstance	Carrier: cause: behalf ^ Attribute: process	pj matter	마지막으로 한국 전통음악에 대한 연구에 힘입어 Lastly, being indebted to research regarding Korean traditional music, due to
63.1α	relational: ATT: intensive: probability	Carrier ^ Attribute: process		[[국악의 기본적 요소를 새로운 작곡에 융합시키는]] 새로운 접근이 가능해졌다 new access was possible for [[blending Korean music fundamental elements into new compositions]]
64	material: C: I	Actor ^ Goal	+ accompaniment: additive	창작국악 작곡가들은 작곡활동에 더하여 [[[그들의 작품을 설명하고 그들의 음악관을 설명하는]]] 글들을 쓰기 시작했다 Composers of Newly Composed Korean Music in addition to compositional activities began writing articles [[[explaining their music outlook and explaining their productions]]]

CC	Processes	Participants	Circumstances	Text
65	relational: ID: intensive: decoding	Token ^ Value	+ accompaniment: comitative	이 가운데 가장 주목할 만한 이가 황병기 이다 Among these the most remarkable one is Hwang Byung Ki
66	material: T: x motion: place: outward: NI	Actor ^ Scope	pj matter	그는 창작국악에 대한 학문적 논의를 출발시키기도 하였다 He initiated academic discussions of Newly Composed Korean Music
67	material: C: phase of creation: NI	Scope	x cause: reason	현대 한국사회에서 창작국악의 의미와 역할. 창작국악은 [[현대 한국의 새로운 음악문화를 창출해 내려는]] 이상을 가진]] 일단의 젊은 작곡가들에 의하여 시작되었다 The role and meaning regarding modern Korean society. Newly Composed Korean Music was begun by means of a group of young composers [[having the ideal of [[creating a modern Korean new music culture]]]
68.1β	relational: ID: possessive	Value		<<[[작곡 이라는]] 개념 자체를 포함하여 >> << including the concepts themselves [[known as composition]], as >>
68.1α	material: T: + possessive: giving	Recipient ^ Scope	+ accompaniment: comitative	창작국악의 초창기에 그것은 <<..>> 서양음악의 영향을 크게 받았다 Those of early Newly Composed Korean Music <<..>> received a big influence by western music
69	relational: ID: intensive: encoding	Value ^ Token		하지만 창작국악의 궁극적 목표는 [[한국을 위한 새로운 음악을 만들어내는]] 것 이었다 However, the ultimate goal of Newly Composed Korean Music is the thing that [[being made new music for Korea]]
70.1β	material: T: + possessive: non-giving	Goal	x extent: duration x manner: quality	1970년대부터 [[한국적 전통에 깊이 뿌리박은]] 요소들이 적극적으로 채택되면서 From the 1970s (they) adopted with enthusiasm the elements that [[were rooted deeply in Korean tradition]], since
70.1α	verbal: non-semiotic	Sayer ^ Recipient		창작국악은 [[이 시대 이 곳의 새로운 음악을 기대하는]] 한국인들의 열망에 대하여 대답을 주고 있다 Newly Composed Korean Music gave an answer to the desire of Koreans [[anticipating new music of this generation
71.1	mental: intensitive	Phenomenon	pj matter	이는 [[현대 한국의 문화적 정체성을 반영하는]] 음악을 지향하고 In this (they) aim for music [[reflecting contemporary Korean cultural identity]], and
71.2β	relational: ATT: circumstance	Carrier: role: product ^ Attribute: process		전통에 입각하여 (it) being based on custom, so then
71.2α	relational: ID: intensive	Value		[[[[새로운 음악을 만들어내는]] 올바른 방법을 모색하는]] 지속적 노력의 결과 이다 (it) is the result of continuous efforts [[seeking correct methods for [[making new music]]]]]
72.1β	material: C: succeeding	Actor	x manner: means	창작국악을 통하여 [[엘리트 음악과 민속음악 이라는]] 두 가지 전통 사이의 만남이 이루어졌고 through Newly Composed Korean Music, the encounter of two kinds of custom [[known to be elite music and folk music]] was achieved , and then

CC	Processes	Participants	Circumstances	Text
72.1a	material: C: phase of creation	Scope		국악과 양악 사이의 틈도 줄혀졌다 (this) closed the gap between Korean and western music
73.1	relational: ID: possessive: containment	Token		다양한 원천의 음악요소들을 포괄하면서도 embracing various sources of musical elements, while even
73.2	material: C: making	Actor ^ Goal		[[[[늘 한국적 전통에 근거하는]] 창작국악은 [[세계화 시대의 한국을 대표하는]] 새로운 음악문화를 형성하였다 Newly Composed Korean Music [[being based on eternal Korean tradition]] formed new music culture [[representing Korea of the global era]]
74.1β	material: T: + combining	Goal	pj matter	[[한국의 전통적인 이념과 급변하는]] 세계에 대한 소화능력을 결합하면서 combining the capacity for the world to digest [[rapidly changing Korean traditional ideas]], by
74.1α	material: C: making	Actor ^ Goal	x manner: means	창작국악은 한국음악을 [[진정 한국적 인]] 것으로 만들어냈다 Newly Composed Korean Music was made Korean music with the thing that [[was truly Korean]]
75	material: C: phase of creation	Scope	pj matter (x2) x manner: degree	아직도 한국사회에서는 창작국악의 역할에 대한 논쟁이 끝나지 않았다 even now in Korean society the controversy about the role of Newly Composed Korean Music has not ended
76	relational: ATT: circumstance			[[[[해결되지 않은]] 어떤 문제점들은 전통국악의 음악가와 학자들로 하여금 새로운 창작국악을 수락하기를]] 꺼리게 만들기도 한다 certain issues [[being unresolved]] were made reluctant [[to accept 'new' Newly Composed Korean Music]] by musicians and scholars of traditional Korean music
77.1β	material: C: making	Goal		하지만 많은 작곡가들이 [[한국인의 삶에 중요한 역할을 하는]] 새로운 음악을 만들어내기 위하여 However, many composers making new music [[doing the important role in Korean life]], in order to
77.1α	material: C: causing		x manner: degree	지금도 여전히 노력하고 있다 even now (there) are efforts still
78.1γγ	verbal: non-semiotic	Sayer		셰퍼드가 말했듯이 as Shephard has said , as
78.1γβ	relational: ID: intensive: assigned	Token ^ Value	x manner: means	<< 음악이 일종의 사회적 텍스트로서 사회적 실재를 각인하고 있다고 >> music was imprinting real society as a kind of social text, that>>
78.1γα	verbal: semiotic: stating: projecting	Verbiage : quote		<<...>> 한다면 <<...>> is said to , if
78.1βα	relational: ATT: circumstance	Carrier ^ Attribute: process	x contingency: condition	한국의 창작음악은 바로 외부로부터의 수난에도 불구하고 Korean Newly Composed Music precisely despite (there) being even ordeals from the outside, and
78.1α	relational: ID: intensive: encoding	Token		[[[[민족적 정체성을 지켜오고 있는]] 한국 사회 문화의 은근과 끈기를 반영하고 있는]] 하나의 텍스트가 된다

CC	Processes	Participants	Circumstances	Text
				(it) becomes the one text [[reflecting the tenacity and civility of Korean society and culture [[retaining national identity]]
79	relational: ATT: intensive	C-domain ^ Carrier ^ Attribute: process		한국음악은 [[[[외부로부터 유입된]] 문화와 음악의 소용돌이에 휩싸이는 와중에서도 한국 고유의 음악전통과 한국민의 정체성을 뚜렷이 하고 드높히려는]] 모색을 끊임없이 하였다 Korean music has attempted ceaselessly in attempts at [[clarifying and enhancing Korean peoples' identity and Korean characteristic music tradition]] even in the middle of the maelstrom of culture and music [[flowing in from outside]]
80	Relational: ID: intensive	Value ^ Token		창작국악은 바로 이러한 노력의 산물 이다 Newly Composed Korean Music is directly the product of such efforts
81.1β	relational: ATT: intensive	C-domain ^ Carrier ^ Attribute: process	x cause: reason	[[세종실록에 나타난는]] 한국의 전통적 사고에 의하면 이상적인 음악은 인성을 고양시켜 due to the Korean traditional incidents [[appearing in the Sejong Annals]] music [[known as ideal]] enhances character, as
81.1α	relational: ATT: circumstance: accompaniment	Attribute: accompaniment		세계의 완벽한 조화에 상응하게 하고 (it) corresponds with the perfect harmony of the world, and
81.2β	behavioural	Behaviour		이렇게 해서 being in this way, so
81.2α	mental: perceptive	Phenomenon: idea	x place	사회는 질서와 조화를 구현하게 된다 realizing order and harmony in society
82	material: T: + causative: possessive: I	Actor ^ Goal		이러한 이상적 음악의 관념은 [[현대 한국의 작곡가들로 하여금 지금 이곳에 합당한 이상적 음악의 전통을 수립하려는]] 열망을 지울 수 없게 한다 This ideal music sense cannot erase the aspirations for [[establishing appropriate ideal music tradition making contemporary Korean composers now in this place]]
83	relational: ID: intensive: encoding	Value ^ Token		근래의 창작음악은 [[[[이상적인 한국음악 이라 는]] 아이디어를 구현하는]] 하나의 실천 이다 김희진 역(한국예술종합학교 음악학과 예술전문사과정) Recent Newly Created Traditional Music is a single practice [[realizing the idea [[being known as ideal Korean music]]. Kim Hee Jin role (Korean National University of the Arts, Music Department and Arts Literature course)

Reference:

채현경. (1998). 서울대학교 동양음악연구소 (Journal of the Asian Music Research Institute, Seoul National University), 20(1), pp. 310 – 316. Seoul National University.

Korean Source Text – Reporting 1: experiential analysis

Key:

clause complex	[[[rankshifted (embedded) clause complex]]]	<<<interrupting complex clauses>>>	<u>Main Processes</u> in complex
clause	[[rankshifted (embedded) clause]]	<< interrupting clauses >>	<u>Other Processes</u> in complex

Other conventions: * *recovered ellipted text*

	Function	Circumstance	Logical
Expansion	Elaborating	elab	=
	Enhancing	enh	x
	Extending	ext	+
Projection	Locution	pj	“
	Reporting	pj	‘
	Idea	pj	‘

국악인 황병기가 **말하는** 내 인생의 가야금 In the words of Korean traditional musician Hwang Byungki, my life is the kayagum

경복궁 수정전 목요특강 4 황변기 국악인. 서울. Gyeongbok Palace Sujeongjeon (Hall of Learning) Thursday Special Lecture no.4, Korean Musician, Hwang Byungki. Seoul.

CC	Processes	Participants	Circumstances	Text
1	relational: ATT: intensive	Carrier-domain ^ Attribute	x time	<<< 제가 [[가야금을 시작한]] 것은 1951 년 열다섯 살의 나이였습니다 <<<I had become 15 years of age in the year 1951 when [[began kayagum]]
2.1β	material: T: x motion: manner: non-impacting		x place: directive	부산으로 피난을 가*(서) fleeing to Pusan, as
2.1α	material: T: + additive: combining: impacting	Goal	x place x manner: quality	[[천막 학교에서 공부하던]] 시절 우연히 [[학교 근처의 고전무용 연구소에서 가야금을 하던]] 노인을 만나게 되었고 fortunately (in the) small town where [[studied at a makeshift school]] (I) had met an old man who [[played kayagum at the classical dance institute research centre near our school]], and
2.2γ	mental: emotive	(Inducer)	x manner: degree	그 자리에서 완전히 매혹돼 there and then completely being fascinated , so
2.2ββ	existential	Existent		<<<무슨 일이 있어도 <<whatever matter there is , even despite
2.2βα	material: T: + possession: giving: impacting	Goal		가야금을 배워야겠다고 >>> (I) must learn kayagum >>>
2.2α	mental: cognitive: intensitive: projecting	Hyper-phenomenon: idea		* <<<...>>> 다짐했습니다 >>> (*I) resolved
3	verbal: non-semiotic	Sayer ^ Verbiage: entity: abstract	x manner: quality pj: matter	가야금 명인 황병기 선생이 차분한 목소리로 본인의 가야금과 국악 인생에 대한 이야기를 시작했다 Kayagum maestro Hwang Byungki teacher in a calm voice began the story about his life of Korean music and the kayagum
4	material: C: phase of creation: impacting	Goal	x location: place	사진 16 일 경복궁 수정전에서 목요명사 특강 네번째 시간이 열렸다 Photo 16 day Gyeongbokoong [Gyeong Bok Palace] Sujeongjeon [learning hall] opened the fourth time of the Thursday Maestro Special Lectures
5.1β	mental: perceptive: inducing	Inducer ^ Phenomenon: act	+ accompaniment: comitative	[[지난 16 일 경복궁 수정전에서 열린]] 명사목요특강 네 번째 시간 평생을 가야금과 함께 한 황병기 선생의 강연을 듣기 위해 The fourth time of the Maestro Thursday Special Lectures that [[opened in the Gyeongbokoong [Gyeong Bok Palace] Sujeongjeon [learning hall] on the previous 16 th day]] listening to the lecture of teacher Hwang Byungki on his life together with kayagum, to
5.1α	material: T: = altering: amount: non-impacting	Actor		[[인터넷으로 신청한]] 시민들이 자리를 가득 메웠다 those citizens who [[had registered on the internet]] filled the room to capacity
6.1ββ	material: T: + possession: giving: impacting	Actor ^ Goal	x time/ place	<<< 저는 중 고등학교 때 국립국악원에서 가야금을 배우고 <<< I, while in the middle of high school, learnt kayagum at the Kuklipkukakwon [National Korean Music Centre], and

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6.1β _α	material: C: succeeding: non-impacting	Scope		콩쿠르에 나가서 advancing in competition (concours), so
6.1 _α	material: C: succeeding: non-impacting	Scope		수석을 차지했지만 (I) achieved the top, yet
6.2	material: T: + additive: combining: impacting/relational	Scope	pj: matter	대학은 서울대학교 법대를 다녔습니다 in university (I) attended law at Seoul National University
7.1	existential	Existent-domain ^ Existent	x time x place	그 이유는 그 당시 음악대학에 국악과가 없었을 뿐 더러 The reason there merely was no Korean music department in music universities at that time, also
7.2	material: T: + possessive: non-giving: causative possession			[[가야금을 해서는]] 굶어 죽기 딱이었지요 you see to keep from dying [[being not supposed to (do) kayagum]]
8.1ββ	relational: ID: intensive	Identifier/ Value		<<< [[그저 음악이 좋아서 배운]] 것이지(*어) It was that [[learning and loving music just]], since
8.1β _α	material: C: making: impacting	Goal		직업을 삼겠다는 >>> making (it my) job, as >>>
8.1 _α	mental: projecting: indirect: cognitive: neutral → direct verbal projection	phenomenon: process	+ accompaniment: additive	그리고 <<<..>>> 생각은 전혀하지 않았습시다 >>> * Also <<<..>>> thought absolutely could not do >>> (*he said)
9.1	material: T: + possessive: giving: impacting	Goal: process		<<< 음악이 아닌 다른 공부를 하거나 <<<without music other study do, or
9.2	material: T: = operating	Scope		일을 하며 work do, and
9.3γ	material: C: making: impacting	Goal	x time	생계를 이어갈 때에도 a livelihood to earn, when also
9.3ββ	existential	Existent-domain ^ Existent: degree		[[가야금을 연주 하지 않은]] 날은 단 하루도 없었다고 >> there could not be a single day [[without playing kayagum]], that >>
9.3β _α	mental: cognitive: neutral: projecting	Hyper-phenomenon: fact		<<..>> 회고 >>> (*he) recollected >>>
9.3 _α	verbal: semiotic: stating: projecting	Sayer ^ Verbiage: reporting		그는 <<<..>>> 했다 he said <<<..>>>
10.1γ	relational: ID: circumstantial	Identified/ Token ^ Identifier/ Value: accompaniment		<<< 악기 연주도 운동과 같아서 music instrument practice being like exercise, as
10.1β	material: C: occurring		x extent: duration	매일 하지 않으면 every day not do, if
10.1 _α	relational: ATT: intensive: quality	Carrier ^ Attribute: quality		근육이 굳고 muscles harden, and so
10.2ββ	relational: ATT: intensive: aspect	Carrier ^ Attribute: process	x cause: reason	연주가 불가능해지기 때문인데 because being not possible to play, then

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10.2βa	relational: ID: intensive: projecting	Identifier/ Value		[[그 무엇보다 가야금을 좋아하고 즐겼기에 가능한]] 일이라고 >>> it was a matter that [[became possible to enjoy and to love kayagum (playing) no matter what]], that >>>
10.2α	verbal: semiotic: stating: projecting	Verbiage: reporting		(*그는) <<<...>>> 했다 (*he) said <<<...>>>
11	material: T: + possessive: giving: impacting	Actor ^ Goal: process	x manner: quality pj: matter	사진 가야금 명인 황병기 선생이 차분한 목소리로 가야금과 국악 인생에 대한 강연을 하고 있다 Picture kayagum maestro Hwang Byungki teacher in a clam voice giving a lecture about life of Korean music and the kayagum
12	material: T: + possessive: giving: impacting	Actor ^ Goal		<<< [[불가능한 것을 가능하게 하는]] 것은 큰 감동을 줍니다 the impossible thing gives a big impression that [[makes possible the impossible]]
13	relational: ID: intensive	Identified/ Token ^ Identifier/ Value		저는 [[작곡을 통해 그 감동에 도전한]] 것 이지요 >>> It was for me the thing which [[defied that feeling through composition]] >>>
14.1β	material: T: + possessive: giving: impacting	Goal		가야금을 배우지 learning kayagum, since
14.1α	material: C: making: impacting	Goal	x time (x2)	[[11 년째가 된]] 1962 년 그의 나이 스물여섯에 [[우리 나라 음악 사상 최초로 숲 이라는]] 가야금 현대곡을 작곡했고 in 1962 [[being (his) 11 th year]] at the age of 26 he composed the contemporary kayagum piece [[called Sup [Forest]]] as our country's first natural music, and
14.2	material: C: causing: impacting	Goal	x extent: duration x location: place	3 년 후인 1965 년에는 미국에서 첫 음반을 내기에 이른다 3 years later in 1965 in America he puts out achieves the first album
15.1β	material: C: losing: impacting	Goal		<<< 세월이 흘러 <<< some time flowed by , as
15.1α	relational: ATT: intensive	Carrier ^ Attribute	x location: time	불혹을 앞둔 서른 여덟의 나이가 되었습니다 before the age of forty (I) had become 38 years of age
16.1	relational: ATT: intensive	Attribute	x extent: duration	그 사이 극장의 지배인도 하고 In that time, (I) was a theatre manager, and
16.2	material: T: = operation: non-impacting	Scope	+ accompaniment: additive	영화제작 출판사 화학공장의 기획관리 등등 온갖 일을 다하면서 지냈지만 (I) did many kinds of all sorts of things including movie production publisher, chemical plant supervisor, yet
16.3	material: T: x motion: place: vertical: impacting	Scope ^ Goal		손에서 가야금을 놓지 않았습다 (I) did not put down the kayagum from my hand
17	relational: ID verbal: projecting: direct	Identified/ Token ^ Identifier/ Value		가야금은 [[저의 일과와도 같은]] 것 이었지요 >>> kayagum was the thing you see that [[was like even my job]] >>>
18.1β	material: C: making: non-impacting	Scope	+ accompaniment: comitative (x3)	그러던 중 이화여자대학교에 국내 대학 중에서는 세 번째로 국악과가 생기면서 Along the way Ehwa Women's University forming a Korean Music Department, the third among Korean Universities, while
18.1α	material: T: x motion: place: non-impacting	Actor	x place	국악과 과장의 자리에 제안이 들어왔다 An offer came for the position of head of the Korean Music Department
19.1	mental: cognitive: neutral		x extent: duration	며칠 동안의 심사숙고 During a few days reflecting , and then

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19.2β	material: T: x motion: place: non-impacting	Scope		<< 대학에 몸을 담기로 >> <<to take the place at the university, as>>
19.2α	mental: cognitive: intent: projecting	Senser ^ Hyper-phenomenon: idea		끝에 그는 <<..>> 결심한다 in the end <<..>> decided
20.1	relational: ATT: possessive	Carrier ^ Attribute	x extent: duration x manner: role	그 때부터 그는 음악가로서의 직업 의식을 가지게 되었고 From that time he has had the work role as a musician, and
20.2β	material: C: making: impacting	Goals	x extent: duration	1974 년 침향무를 시작으로 비단길 미궁 춘설 그리고 달하노피곰 2007 까지 다섯 개의 음반을 내며 in 1974 from the start with Chim Hyang Mu [Dance Among Perfumed Aloes], Pidan Gil [the silk Road], Mikoong [Labyrinth] Chun Seol [Spring Snow] and Dalhar Nopi Gom producing five numbers of albums until 2007, by
20.2α	material: T: x motion: centripetal	Goal		작곡에 집중해 왔다 (he) concentrated on becoming a composer
21	relational: ID: intensive	Identified/ Token ^ Identifier/ Value	x manner: degree	침향무는 특히 [[[40 년이 지난 지금까지도 베스트셀러로 굳건히 자리를 지킬]] 만큼 많은 사랑을 받고 있는]] 곡 이다 In particular Chim Hyang Mu [Dance Among Perfumed Aloes] is the work [[receiving much love to the point of [[securing his place firmly as a best seller for the past 40 years even until today
22.1β	relational: ID: intensive	Identified/ Token ^ Identifier/ Value	x extent: duration x place	<< 가야금은 그의 일생에서 숙명적인 것 이라 >> <<the kayagum is the thing of destiny in my life >>
22.1α	verbal: semiotic: imperating: projecting	Sayer ^ Verbiage: report	x time	사진 황병기 선생의 올해 나이 75 세 <<..>> 말했다 photo Hwang Byungki in the teacher's 75 th year of age <<..>> said
23.1β	material: C: making: impacting	Goal	x manner: comparison	<< 한국 음악보다는 아시아 전체의 음악을 만들어야겠다는 >> << more than Korean music (I) hoped to make music of all of Asia>>
23.1α	mental: cognitive: neutral	Inducer ^ Hyper-phenomenon: idea ^ Phenomenon: entity: abstract		그의 음악에는 <<..>> 생각이 녹아 있다 in his music contains the thought <<..>>
24.1β	material: T: = altering: state: impacting	Actor ^ Goal		우리가 [[전통 음악 이라고 일컫는]] 조선시대 음악의 틀에서 벗어나 we get out of molds of Joseon dynasty music [[referred to being called traditional music]], by
24.1α	material: T: + possessive: non-giving: receiving: impacting	Goal		신라의 음악을 추구하려 노력했다 (we) tried to pursue Shilla music
25.1	material: T: = altering: state: impacting	Actor ^ Goal		* <<< [[창작을 하는]] 사람들은 [[옛날부터 내려오는]] 틀을 부수고 <<<those [[doing new compositions]] demolished the casts [[arising from the ancient past]], and
25.2	existential	Existent		[[새로운 것을 창조하고자 하는]] 욕망이 있습니다 (they) had a desire for [[creating new things]]
26.1β	material: T: x motion: place: non-impacting		x contingency: condition x manner: role	저 역시 [[조선의 틀을 부수고 싶은]] 생각으로 거꾸로 더 과거로 거슬러 올라가*(려고)

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				If I were to retrace further backwards into the past with the thought of [[desiring to demolish the Joseon molds]], then
26.1α	mental: cognitive: neutral	Phenomenon: entity: abstract		신라 시대의 유산을 떠올리고 recollecting the legacy of the Shilla dynasty, and
26.2β	mental: cognitive: neutral	Phenomenon: entity: abstract		[[신라 사람들이 저에게 무용곡을 써달라는]] 상상을 하면서 doing the imagination of [[requesting a dance song of me from Silla people]], so
26.2α	material: C: making: impacting verbal: projecting: direct: quote	Goal		신라의 음악을 만들어 냈습니다 * >>> put down and make the music of Shilla >>>
27.1β	material: T: = altering: state: impacting	Actor ^ Goal		<< 창조는 고정관념의 틀을 부숴야 이루어진다고 >> <<creativity consists of demolishing barriers of fixed ideas >>
27.1α	verbal: semiotic: stating: projecting	Sayer ^ Verbiage: report		그는 <<.>> 강조했다 사진 [[수정전에서 황병기 선생의 강연을 진지하게 경청하고 있는]] 시민들. He firmly emphasised <<.>> Photo the citizens [[being earnestly attentive to the lecture of teacher Hwang Byungki at the Sujeongjeon [Learning Hall]]].
28.1β	material: C: occurring: non- impacting	Actor	x location: place	[[우리나라 현악기를 대표하는]] 가야금은 본래 12 현 북한에서는 [[일찍이 21 현 가야금을 연주하던]] 터였고 originally the 12 string kayagum [[representing the string instruments of our country]], North Korea originated [[playing the early 21 string kayagum]], and then
28.1α	relational: ID: possessive	Identified/ Value ^ Identifier/ Token	x time pj: matter	1990 년 남북 문화 교류 후 우리는 개량 악기 개발에 박차를 가하게 됐다 after the cultural exchange between north-south in 1990, increased impetus for the development of an enhanced instrument
29.1β	material: T: + additive: combining		x time x cause: behalf x manner: means	<<< 그 때 민간인으로서 처음으로 판문점을 통해 북한을 방문하면서 <<<that time as the first for citizens to visit North Korean through the Pan Mun Jeon [Middle line – border], as
29.1α	mental: cognitive: neutral	Phenomenon: idea		<< 가야금이 남북 통일의 물꼬를 틀 수 있겠다 는 >> 생각을 했습니다 I thought that <<the kayagum might open the sluice gates for north-south unity>>
30.1β	mental: perceptive		+ accompaniment: additive	그리고 보면 and if you consider , if
30.1α	material: C: occurring: non- impacting	Actor	x manner: means	내 인생에서 중요한 일은 모두 가야금을 통해 이뤄졌어요 in my life all of the important things could have arisen through the kayagum
31.1	relational: ID: intensive	Identifier/ Token ^ Identified/ Value	x place	[[아내 소절가 한말숙 여사를 만나게 된]] 것도 국악원에서 가야금을 배우러 다녔기 때문이고 it is because of attending and studying the kayagum at the Gugak Won [Korean Music Centre] that even [[having met (my) wife, female novelist Han mal Suk]], and
31.2	material: T: + possessive: giving: receiving: impacting	Goal	x manner: means	가야금으로 제 직업도 얻게 되었으니가요 >>> * through the kayagum (I) even was able to receive my job >>> (*he said)
32.1ββ	mental: cognitive: neutral	Phenomenon: entity		<<< 일생을 돌아보면 <<< looking back on my life, if
32.1βα	relational: ATT: intensive	Carrier ^ Attribute: process		가야금은 숙명적이었다고 >>>

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				the kayagum has been destined >>>
32.1α	verbal: semiotic: stating: projecting	Sayer ^ Verbiage: quote		그는 <<<...>>> 말한다 he said <<<...>>>
33	relational: ID: intensive	Identified/ Token ^ Identifier/ Value		<<< [[인생에서 가장 좋은]] 것은 [[[[좋아하는]] 것을 하는]] 것이요 <<<the thing that [[being the best in life]] is the thing that [[doing the thing that [[preferring]]
34.1β	relational: ID: intensive	Identified/ Token ^ Identifier/ Value		[[[[좋아하는]] 것보다 더 좋은]] 것은 [[즐기는]] 것이라 >>> the thing [[being better even than the thing [[being preferred]] is that which [[is being enjoyed]] >>>
34.1α	verbal: semiotic: imperating: projecting	Sayer ^ Verbiage: entity: abstract ^ Verbiage: quote		* (그는) 공자가 말하기를 <<<...>>> 했습니다 *(he) said <<<...>>> in the words of Confucius
35.1β	mental: emotive	Senser ^ Phenomena		* (그는) <<< 저는 순수하게 가야금을 좋아하고 즐기고 있으니 I have loved and enjoyed the kayagum arduously, since
35.1α	relational: ID: intensive	Identified/ Token ^ Identifier/ Value	x manner: degree	정말 [[행복한 사람 인]] 셈 이지요 >>> * I truly am one that [[is a happy person]] >>> (*he said)
36	mental: perceptive: inducing	Inducer ^ Phenomenon: entity	x location: place	사진 [[역사 살아숨쉬는]] 궁궐에서의 명사특강은 명사들의 삶과 인생의 경험담 속에 잔잔한 감동을 느끼게 된다 Photo the lectures of the Goonggeol [[living breathing history]] could feel the tranquil impression in the experiences of the life and existence of the maestros
37.1β	relational: ATT: intensive: projecting	Carrier: place ^ Attribute: quote	x place	<< [[백제 가요 중 유일하게 남아있는]] 정읍사의 첫 구절로 [[남편에 대한 사랑을 달에게 비는]] 보기 드문 건전가요 라고 >> through the first verse of Jeong Eup Sa [Saga of Jeong Eup] which [[singularly remains among songs of the Baekje era]] is an extraordinary wholesome song [[pleading to the moon for love for (her) husband]], that >>
37.1α	verbal: semiotic: stating: projecting	Sayer ^ Verbiage: report	x location: time	또 그는 2007 년에 낸 다섯 번째 음반 달하노피곰에 대해 <<...> 칭했다 Also regarding his fifth album, Dalha Nopigom in the year 2007, he declared <<...>
38.1	relational: ATT: intensive	Carrier ^ Attribute	x extent: frequency	<<< 사랑 노래의 대부분이 불륜인데 <<<love songs are of affairs generally, while
38.2	relational: ID: intensive	Identifier/ Value		[[부인이 남편을 걱정하니 이 얼마나 아름답고 절실함이 느껴지는] 내용 입니다 >>> * how are the contents [[feeling beautiful and earnest hoe much this rather than the wife worrying over her husband] >>>
39	material: T: x motion: place: centrifugal: non-impacting	Actor	x cause: reason x location: place	황병기 선생의 유머에 수정전 안은 이내 웃음 소리가 번졌다 the sound of laughter quickly spread inside the Sujeongjeon [Learning Hall] at Hwang Byungki's humour
39.1β	material: C: phase of creation: non-impacting	Goal		사진 [[[황병기 선생의 강연을 들으며 메모를 하는] 시민들. 한 시간의 강연이 끝나고 Picture citizens [[doing memo and listening to the lecture of teacher Hwang Byungki]]] finishing the lecture after one hour, and then
39.1α	existential	Existent		청중들의 질의 응답 시간이 이어졌다 (it) was the time of question and answer for the audience

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40	verbal: non-semiotic: non-receiving: non-targeting: symbol	Verbiage: entity: abstract	+ accompaniment: comitative pj: matter	한 시민이 감상 중에 [[공포와 두려움으로 밖으로 뛰쳐나갔다는]] 연주곡 미궁에 대한 질문으로 말문을 열었다 One citizen among the thanks opened the conversation-door with a question about the song performance [[dashing out to the outside with fear and anxiety]]
41.1β	material: T: = blocking: non-impacting	Scope		18 분 길이의 미궁은 한 때 연주가 금지되고 Migoong of 18 minutes in length being banned, and
41.1α	mental: cognitive: neutral		= role: guise	[[세 번 들으면 죽는다는]] 괴소문이 있을] 정도로 무서운 곡으로 >> 알려져 있다 is understood <<as a scary song to the degree of [[[being rumours [[dying if listen three times]]]]]
42.1	relational: ATT: intensive	Carrier ^ Attribute	x contingency: concession	<< 아마도 [[익숙치 않은]] 소리에 두려운 반응을 하는 것 같다고 >> regardless it is like that [[doing fearful reaction at the sound [[being not familiar]] >>
42.2	verbal: semiotic: stating: projecting	Sayer ^ Verbiage: quote	pj: matter	황병기 선생은 이에 대해 <<..>> 말했다 Hwang Byungki teacher said <<..>> to this
43.1	relational: ATT: intensive	Carrier ^ Attribute: process	+ accompaniment: comitative	<<< 다섯 살 연상인 아내와는 서로가 간섭하지 않고자유롭게 살며 <<<with his wife of 5 years senior living naturally and not interfering with each other, and
43.2	relational: ID: intensive: projecting	Identified/ Token ^ Identifier/ Value: quote		[[[[서로를 인정해 주는]] 것이 비결 이라면]] 비결 이라고 >>> this is the secret [[if there is a secret thing [[giving comfort to each other]]]]] >>>
42.3	verbal: semiotic: stating: projecting	Verbiage: entity: abstract ^ Verbiage: report	pj: matter	소설가인 부인 한말숙 여사와의 50 년 결혼 생활에 대한 질문에 대해서는 <<<..>>> 전했다 he conveyed <<<..>>> to the question regarding his 50 years married life with female novelist Han Mal Sook his wife and novelist
44.1	material: T: + additive: combining: non-impacting		x time x extent: frequency	<< 지난 주 명사특강에 이어 두 번째로 참가했다 >> <<after last week at the maestro special lecture (I) participated for the second time >>
44.2	verbal: semiotic: stating: projecting	Sayer ^ Verbiage: quote		[[맨 앞줄에서 강연을 들은]] 김석문 67 어르신은 <<..>> (*하)며 67 year old respectful man Kim Seok Mun [[listening to the lecture from the middle of the front row]] (*said) <<..>>, and
45.1β	mental: perceptive: phenomenal	Phenomenon		<<< 황병기 선생의 작품 세계를 듣고 나니 <<<listening to the world of Hwang Byungki teacher's materials, so
45.1α	relational: ATT: intensive: quality	Attribute: process	x manner: degree	정말 존경스럽고 truly are admirable, and
45.2	mental: perceptive	Phenomenon: entity	x extent: frequency	음악을 꼭 한번 들어봐야겠다고 >>> (I) must listen and taste one time directly >>>
45.3	verbal: non-semiotic: symbol	Verbiage: entity: abstract ^ Verbiage: process		(*김석문은) <<<..>>> 소감을 밝혔다 (*Kim Seok Munun) <<<..>>> impression displayed
46.1β	mental: emotive	Phenomenon: act	x manner: means	<< 강연을 통해 황병기 선생의 작품세계에 감동했다고 >> <<through the lecture (I) was deeply moved by the world of materials of teacher Hwang Byungki, that >>
46.1α	verbal: projecting: indirect: semiosis: indicating: stating	Sayer ^ Verbiage		사진 [[두번째로 명사 특강을 찾았다는]] 김석문 어르신은 <<..>> 말했다

CC	Processes	Participants	Circumstances	Text
				Photo Elder Kim Seok Mun [[<u>catching the special lecture for the second time</u>]] said <<..>>
47.1β	existential	Existent	+ accompaniment: comitative x extent: duration	<<< 사모님인 한말숙 선생님과도 20 여 년전 인연이 있어 <<<there was destiny roughly 20 years earlier with the teacher's wife Han Mal Sook, as
47.1α	material: T: x motion: manner: non-postural: non- impacting		+ accompaniment: comitative	반가운 마음에 달려왔다 >>> (I) rushed (here) with a happy heart >>>
47.2	verbal: semiotic: stating: projecting	Sayer ^ Verbiage: quote		[[박물관에서 중국어 해설을 하고 있다는]] 원건숙 53 씨는 <<<..>>> (*하)며 Won Keon Sook, 53 year old lady who [[is being an interpreter of Chinese language at the library]] (*said) <<<..>>>, and
47.3	mental: emotive	Phenomenon: act		[[[[좋아하는]] 일을 [[평생 즐기는]] 마음으로 단 하루도 가야금을 손에서 놓지 않았다는]] 말씀이 감동스러웠다고 >> (I) was very moved at (your) words [[having not put down from your hands the kayagum even for one day with the mind [[being joyful in life]] work [[loving]] >>>
47.4	verbal: semiotic: stating: projecting	Verbiage: quote		(*그녀은) <<..>> 말했다 (*she) said <<<..>>>
48.1β	material: T: possession: giving: impacting	Scope	+ accompaniment: comitative	다만 강연 중간중간 가야금 연주곡을 함께 들려주셨으면 Yet granting kayagum song performance from time to time throughout the lecture, by
48.1α	mental: emotive	Phenomenon: process		[[[[더욱 좋을]] 것 같다는]] 아쉬움을 전했다 conveyed regret that [[being like the thing which [[liking even more]]
49	relational: ATT: intensive: quality	Carrier-domain ^ Carrier ^ Attribute: process		사진 [[[[학문과 진리 탐구의 요람인]] 경복궁 수정전에서 펼쳐지는]] 강연은 더욱 의미가 깊다 Photo the lecture [[unfolding at Sujeongjeon [Learning Hall] of the Gyeongbok Palace [[being the cradle for investigation into truth and literature]] gave deep meaning
50	material: T: = altering: amount: impacting	Actor ^ Goal		[[[[역사가 살아 숨쉬는]] 궁궐 경복궁 수정전에서 문화 예술계의 거장들을 초청해 진행하는]] 목요명사특강은 매회 열기를 더해하고 있다 with every Thursday Maestro Special Lecture [[proceeding to invite virtuosos of culture and the arts to the Sujeongjeon [Learning Hall] of the Gyeongbok Palace palace residence of [[breathing to live history]]]] the temperature rises
50	material: T: = blocking: non- impacting	Actor ^ Scope	x extent: duration	지난 5 월 26 일~6 월 23 일까지 [[5 회로 마련된]] 이번 강연의 인터넷 사전예약은 10 분 만에 마감됐을 정도다 online reservations closed to the extent of just 10 minutes for the lecture this time [[forthcoming as the 5 th]] for last May 26 th day until June the 23 rd day
51	relational: ATT: intensive	Attribute	x time	앞으로 문화 예술뿐 아니라 In the future this is not merely art and culture, but
52.1β	relational: ID: intensive: projecting	Identifier/ Value		<< [[[[인문학 명사들도 초청해]] 강연회 폭을 더욱 넓혀갈]] 예정이라고 >> the programme is [[broadening more greatly the lectures [[to invite masters also of the humanities]]]] , that >>
52.1α	verbal: non-semiotic: symbol	Sayer ^ Verbiage: report		문화체육관광부는 <<<..>>> 밝혔다 the Ministry for Culture, Sports and Tourism revealed

CC	Processes	Participants	Circumstances	Text
52	material: C: phase of creation		x role: guise	한편 [[수정전 목요특강은 오는]] 23 일 다섯번째 강연 박정자의 연극이야기를 끝으로 막을 내린다 Meanwhile the fifth lecture on the 23 rd day [[coming Sujeongjeon [Learning Hall] Thursday Special Lecture]] Park Jeong Ja's Theatre Story closes as the finale
53.1	material: C: phase of creation: non-impacting	Actor	x time/ place	국악인 황병기는 1936 년 서울에서 태어나 Korean Musician Hwang Byungki was born in the year 1936 in Seoul, and
53.2	material: C: phase of creation: non-impacting	Scope		서울대학교 법과대학 졸업했다 (he) graduated from the Department of Law at Seoul National University
54.1β	material: C: phase of creation: impacting		x time	작품으로 가야금 작곡집 침향무 1974 를 비롯해 Among his works collections of compositions for kayagum beginning with Chim Hyang Mu [Dance Among Perfume Aloes] in the year 1974, from
54.1α	existential	Existential	x time + accompaniment: additive	정남희제 황병기류 가야금 산조 1998 에서 이집 깊은 밤 그 가야금 소리 1994 등이 있다 이전글 this is including the publications Kipeun Bam Ku Kayagum Sori [Deep Night – the Sound of the Kayagum] 1994, and in 1998 Jeond Nam Hee and Hwang Byungki Ryu [School] Kayagum Sanjo

Retrieved in October 2015, from:

<http://realestate.daum.net/news/detail/all/MD20110620181047087.daum>

Author, HyeYeong Jee, published 20 June 2011

Korean Source Text – Reporting 3: experiential analysis

Key:

clause complex	[[[rankshifted (embedded) clause complex]]]	<<<interrupting complex clauses>>>	<u>Main Processes</u> in complex
clause	[[rankshifted (embedded) clause]]	<< interrupting clauses >>	<u>Other Processes</u> in complex

Other conventions: * *recovered ellipted text*

	Function	Circumstance	Logical
Expansion	Elaborating	elab	=
	Enhancing	enh	x
	Extending	ext	+
Projection	Locution	pj	“
	Reporting	pj	‘
	Idea	pj	‘

회원소개 Member Introduction

[음악] 황병기 Hwang Byungki

회원구분 - 일반회원

분 과 - 음악

성명(한글) - 황병기

전 공 - 국악

성명(한자) - 黃秉冀

성명(영문) - Hwang Byung-ki

회원선출일 - 2000

출생지 - 서울 종로구

주요경력 및 학력

1951 국립국악원에서 가야금 수학 (~59)

1959 서울대학교 법대 졸업

2000 단국대학교 명예음악학박사

1959 서울대학교 음악대학 강사

1965 미국 워싱턴주립대 강사

1967 이화여자대학교 음대 강사

1973 년~95 년 문화재전문위원

1974~2001 이화여자대학교 음악대학 한국음악과 교수

1986 년 하버드대학교 객원교수

1990 년 평양 범민족통일음악회 참가 서울전통음악단장

1994 국악의해 조직위원회 위원장

1995 년~99 년 문화재위원

1996 유니세프 한국위원회 음악대표

1999 유니세프 문화예술인클럽 회장

2000~현재 대한민국예술원 회원

2001~현재 이화여자대학교 명예교수

2001~2006 한국예술종합학교 겸임교수

2003~2009 연세대학교 특별초빙교수

2004 년~05 년 국악축제 조직위원장

2005 년 광복 60 주년기념 문화사업 추진위원회 위원장

2006~2011 국립국악관현악단 예술감독

2009~2011 대한민국예술원 부회장

2012 백남준문화재단 이사장

상훈

1954 전국국악콩쿨 최우수상(KBS)

1965 대한민국 국악상

1974 한국영화예술상(음악부문)

1992 중앙문화대상(예술부문)

1995 백상에술대상 음악상

1999 한국음향학회 에밀레대상

2001 불가리아 소피아 국제예술제 최우수 외국인 연주상

2003 방일영국악상

2004 호암상

2006 Tower 상(러시아) 수상

2006 대한민국예술원상

2007 한국음악상 특별상

2008 일맥문화대상

2010 후쿠오카아시아문화상 대상

2012 ISPA 어워드 예술가상

주요작품 및 예술활동

1964 [연주회] 국립국악원 일본 순회공연 가야금 독주

1965 [음반] 출판 (East-West Center Press)

1965 [연주회] 하와이 '금세기음악예술제' 참가 작곡가

1974 [연주회] 유럽순회 '가야금 독주회'

1977 [연주회] 홍콩예술제

1979 [연주회] 영국 더럼 '동양음악제'에서 가야금 독주회

1979~1994 [음반] <황병기 가야금 작품집(총 4 집)> 출판 (주식회사 성음)

1986 [연주회] 뉴욕 카네기홀 가야금 독주회

1987 [논문] <가야금 작곡법에 대한 연구>

1987 [논문] <서양음악창작에 미친 동양음악의 영향>

1991 [연주회] 정부파견 문화사절단 '천년의 소리'

1994 [저서] 수필집 『깊은밤, 그 가야금 소』」

1996 [연주회] 전국 5 개 도시 '황병기 초청 가야금 독주회'

1999 [연주회] 일본 도쿄 하계음악제

2001 [논문] <비단길의 음악 구조>

2001 [연주회] '우리는 하나-황병기 음악에로의 여행'(세종문화회관 대강당)

2001 [연주회] '황병기 가야금의 세계'

2001 [연주회] 문화일보홀 개관 6 주년 기념공연

2001 [연주회] 창작 40 주년 기념연주회(예술의전당 콘서트홀)

2001 [저서] 대담집 『황병기와의 대화』

2001 [음반] <황병기 가야금 작품집(총 5 집)> CD 출판 (C&L Music)

2003 [연주회] 네덜란드, 독일 순회 연주회

2003 [연주회] 호주, 뉴질랜드, 하와이 등에서 독주회

2007 [연주회] 영국과 프랑스에서 공연

2007 [연주회] 미국 보스톤, 뉴욕, 워싱턴 순회공연

2007 [음반] '황병기 가야금 작품집 제 5 집' <달하 노피곰> 출판 (C&L Music)

2008 [저서] 『가야금 선율에 흐르는 창조와 자유』 (생각의 나무)

2009 [저서] 『오동천년, 탄금 60 년』 (랜덤하우스 코리아)

2011 [연주회] 일본 요코하마 능악당(能樂堂)에서 공연

2011 [연주회] ‘황병기 소리여행’ (예술의전당 콘서트홀)

2011 [연주회] 명인 황병기 가야금 콘서트 ‘달항아리’ (LG 아트센터)

2012 [공연] 아름다운 조우(엘지아트센터) 공연

2013 [영문 학술서] 황병기-한국의 전통음악을 현대화시킨 작곡가(영국 SAOS 대)

2014 [연주회] 고궁에서 우리음악 듣기(창덕궁 낙선재), 황병기 가야금 작품의 밤-시계탑(국립국악원 풍류사랑방).

CC	Processes	Participants	Circumstances	Text
1.1β	relational: ID: possessive	Identified/ Value: possessor ^ Identifier/ Token: possessed		공적. 황병기는 [[전통음악을 계승하는]] 데 머물지 않고 Accomplishments. Hwang Byungki did not remain [[yielding to traditional music]], rather
1.1α	material: C: making	Goal	x manner: means	투철한 창조정신으로 수많은 현대 가야금곡을 작곡 해 왔다 through (his) penetrating creative mind, many contemporary kayagum pieces were composed
2.1	relational: ATT: intensive: assigned	Attributor ^ Carrier ^ Attribute		그가 [[1962 년에 작곡한]] 숲은 우리음악 사상 최초의 현대 가야금 창작곡이며 He [[created in the year 1962]] is the first ever contemporary kayagum created piece for our music, and
2.1β	material: C: phase of creation	Goal	x extent: duration	그 이후 현재까지 침향무를 비롯하여 following this until today beginning with Chim Hyang Moo (Dance Among Perfumed Aloes), and then
2.1α	material: C: making	Goal	+ accompaniment: comitative	비단길 미궁 춘설 달하 높이꿈 등 주옥같은 가야금 곡들을 창작 해 왔다 the kayagum works were created , including the musical gems like Pidangil (the Silk Road), Migoong (Labyrinth) and Darlha Nopigom
3.1γ	relational: ID: intensive	Identified/ Token ^ Identifier/ Value		그의 창작곡들은 단순히 실험적인 것들이 아니라 Those created works were not simply experimental, rather
3.1β	relational: ATT: intensive	Carrier ^ Attribute: process		예술적 완성도가 높아 being highly artistically complete also, as a result
3.1α	material: T: + possessive: giving		x time/ place x manner: means	현재 각 대학 국악과에서 필수적인 가야금 곡으로 교육되고 있고 today in each university Korean music department as necessary kayagum pieces for teaching , and
3.2ββ	material: T: = operating		x place	국내외 무대에서 끊임없이 연주되고 있어

CC	Processes	Participants	Circumstances	Text
			x manner: degree	(they) have been performed ceaselessly on stages in Korea and abroad, since
3.2βa	relational: ATT: intensive	Attribute		가히 가야금음악의 새로운 고전 이라 >> rightly (said) to be a new classic for kayagum music, that >>
3.2α	Verbal: semiotic: stating: projecting	Verbiage: report		<<...>> 할 수 있다 it can be said <<...>>
4.1β	material: T: + exchanging	Actor ^ Scope	x extent: duration x place	황병기는 1959 년부터 서울대학교 국립국악원 이화여대등에서 강사와 교수를 거치면서 Hwang Byungki since 1959 Seoul University National Korean Music Department at Ehwa Women's University transitioning from lecturer to professor,
4.1α	material: C: making	Actor ^ Goal	x time	현재 [[가야금 교수와 연주가로 활약하고 있는]] 많은 인재를 양성하였으며 many [[being active as performers and professors of kayagum (he) has cultivated contemporary talents, and
4.2ββ	relational: ATT: circumstantial	Attribute: process	x place x manner: role	세계를 무대로 한 연주활동에도 활발하여 (he) is still active even in a single performance performing with the world (his) stage, since
4.1βa	Verbal: non-semiotic: receiving	Verbiage: role	x time/ place x manner: role	1956 년 하와이 20 세기 음악예술제에서 [[동양을 대표하는]] 작곡가 연주가로 초청연주한 이래 in Hawaii in 1956 (he) being invited to perform at the 20 th Century Music and Arts Festival as a composer [[representing the East]], since then
4.2β	material: T: = operating		+ accompaniment: comitative x place	뉴욕 카네기 홀 워싱턴 케네디 센터 파리 뮤제기메 및 홍콩예술제 독일 베를린 음악제 하노버 현대음악제 등 유수의 음악제에서 연주하여 performing at numerous music festivals, including the New York Carnegie Hall Washington Kennedy Center Paris (Auditorium) de Musée Guimet Hong Kong Arts Festival German Berlin Music Festival Hanover Contemporary Music Festival, as
4.2α	verbal: non-semiotic: receiving	Verbiage: entity: abstract		절찬을 받았으며 (he) received admiration, and
4.3γ	material: T: = operating	Scope	x manner: role x place	정부파견 문화사절로서 미국 일본 동구권등에서 활발히 연주활동을 하여 as the government dispatch cultural delegate to America, Japan and the East European Block (he) was active in music performance, as a result
4.3β	mental: cognitive: neutral		pj matter	우리 전통음악을 세계에 알리는 데 in our traditional music world to inform , by
4.2α	material: T: possessive: giving			공헌하였다 (he) has contributed
5.1β	material: T: + possessive: receiving	Goal	x time/ place	특히 2001 년 불가리아 국제음악제에서는 최우수 외국인 연주상을 수상하여 In particular at Bulgaria in 2001 he was awarded the Best Foreigner Performance Award at the National Music Festival, thus
5.1α	relational: ATT: intensive	Carrier ^ Attribute		국위를 선양하기도 하였다 has enhanced the national prestige
6.1β	material: T: + possessive: giving	Scope	x place pj matter	이외에도 국악대중화를 위한 노력에도 힘을 기울여

CC	Processes	Participants	Circumstances	Text
			+ accompaniment: additive	Besides this (he) also exerted much effort for the popularization of Korean traditional music, as well as
6.1 α	material: C: making	Goal	x manner: quality	[[침향무 비단길 미궁 춘설 달하 노피곰 등 그가 내놓은]] 음반들은 최장의 스테디 셀러로 기록되고 있으며 in (his) albums [[producing including Chim Hayng Moo (Dance Among Perfume Aloes), Pidangil (the Silk Road), Migoong (Labyrinth), Chunseol (Spring Snow) Darlha Nopigom]] (he) is recorded as the longest steady seller, and
6.2 β	mental: emotive	Phenomenon: entity	x manner: means	호암아트홀 국립국악원 세종문화회관 대강당 예술의 전당 콘서트홀 금호아트홀 LG 아트홀 등 수많은 무대에서의 연주를 통해 젊은 세대들이 국악을 새롭게 인식하고 애호하는 데 loving and awareness for Korean music in the younger generation through performance on many stages including the Ho Am Art Hall, the National Korean Music Institute, the Sejong Cultural Center Auditorium, the Seoul Arts Center Concert Hall, the Geumho Art Hall, the LG Art Hall,
6.2 α	material: T: + possessive: giving	Scope		지대한 영향을 주었다 (he) has given a profound effect

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http://www.naa.go.kr/member/view.asp?num=141&nPage=1&tot_srchquery=srch_col=0;srch_nm=황병기

Last updated 2001.

Appendix 2: Parallel corpus texts

Appendix 2(a): Overview of comparable and parallel corpora

Socio-semiotic Process		Corpora				
		COMPARABLE CORPUS	word	PARALLEL CORPUS		word
		English Source Texts (EST)		Korean Target Texts (KTT)		
Expounding	Explaining	E1, the Fortepiano	1,650	KTT_E1	포르테 피아노 (Fortepiano)	1,074
		E2, of Pianos	2,466	KTT_E2	피아노에 대한 (Regarding pianos)	1,781
	Categorizing	E3, Romanticism	1,708	KTT_E3	낭만주의 음악 (Romantic music)	1,155
		E4, What is HIP	477	KTT_E4	HIP 은 무엇인가 (What is HIP?)	332
Reporting	Chronicling: event	R1, Bilson’s Birthday Bash	1,004	KTT_R1	빌슨의 은퇴 축제 (Bilson’s Retirement Festival)	713
		R2, the Well-Tempered Ear	428	KTT_R2	평균율 퀴 (The Well-Tempered Ear)	345
	Chronicling: entity	R3, Bilson: Cornell Music Department	428	KTT_R3	빌슨 회원소개 (Member introduction: Bilson)	310
		R4, Musician profile: All Music Bio	491	KTT_R4	빌슨 비오 (Bilson’s Bio)	358
		TOTAL	8,649	TOTAL		6,068

Socio-semiotic Process		Corpora				
		COMPARABLE CORPUS Korean Source Texts (KST)		PARALLEL CORPUS English Target Texts (ETT)		
Expounding	Explaining	E1, 가야금 (Kayagum)	593	ETT_E1	Kayagum	1,033
		E2, 국악이야기 (Korean Music Story)	2,091	ETT_E2	Korean music	3,314
	Categorizing	E3, 고악보와 악서 소개 (Ancient scores and musical treatises: an introduction)	1,011	ETT_E3	Early Music Monographs	1,952
		E4, 창작국악 (New Korean Music)	1,417	ETT_E4	Modern Compositions of Korean music	2,018
Reporting	Chronicle: event	R1, 내인생의 가야금 (My life of Kayagum)	844	ETT_R1	My life: the kayagum	1,483
		R2, 국악의 특색 (Korean Music Features)	682	ETT_R2	Korean Music Specialties	1,038
	Chronicle: entity	R3, 회원소개 (Member Introduction)	574	ETT_R3	National Academy of the Arts, Music: Byungki Hwang	1,043
		R4, 황병기 (Hwang Byungki)	169	ETT_R4	Byungki Hwang Bio	423
		TOTAL	7,381	TOTAL12,304		
		Grand Total	16,030	Grand Total18,372		

Appendix 2(b): English comparable texts showing logical analysis

English Source Text – Expounding 1: logical analysis

	Function	Circumstance	Logical	Delicacy
Expansion	Elaborating	elab	=	i.e (exposition); e.g (exemplification); viz. (clarification)
	Enhancing	enh	x	cs (causal); p/r (purpose/ reason); cnd +ve/-ve (conditional: positive/ negative); temp. same/diff (temporal: same/different time)
	Extending	ext	+	+ve/ -ve (variation: positive/ negative); cf (manner: comparison); add..replac (additional:replacive)
Projection	Locution	pj	“	
	Reporting	pj	‘	
	Idea	pj	‘	

Fortepiano

also: pianoforte, piano-forte, Hammerklavier

Contextual Associations

CC	C	Relation type	Structure	Text
1	1 α		1($\alpha^{\wedge}\beta$)	The fortepiano is a struck box-zither chordophone of European origin
	1+ β	additive: positive		with a mechanically elaborate key-driven mechanism provided for each string course
2	1		1	It is the immediate precursor of the modern-day piano
3	1		1 $^2(\alpha^{\wedge}\beta)^{\wedge}3^{\wedge}4(\alpha^{\wedge}\beta)$	[[= Pictured in the gallery on this page]] *there are two fortepianos
	2= α	exemplifying		the first is a replica [[= made in 1983 by R. J. Regier of Freeport, Maine]] of an extant piano
	2= β	descriptive: finite		that was made in Vienna, Austria, by Conrad Graf around 1824
	3=	exemplifying		the second was manufactured in London in 1804 by the company of John Broadwood and Son <<<..>>>
	4= α	exemplifying		<<< see first detail image
	4= β	expository: descriptive		which shows the maker's label [[= located just above the keyboard]] >>>
4	1		1 2	Most of the great piano literature (sonatas, concertos, and chamber music with piano) [[= written between the final few decades of the eighteenth century and the end of the first quarter of the nineteenth]] was composed with the sound and the touch of the fortepiano in mind
	2+	additive: positive		this would include the late works of Mozart and Haydn and the entire keyboard output of Beethoven and Schubert
5	1 α		1($\alpha^{\wedge}\beta^{\wedge}\gamma^{\wedge}2$)	In their time, fortepianos were hand crafted and expensive instruments
	1x β	causal: reason		(*and so were) affordable only to members of the upper classes and professional musicians [[= who concertized across Europe]] <<..>>
	1x γ	condition: consequence^ concessive		although less grand models of the instrument [[= (*which were) often rectangular in shape]] were becoming available to an emerging middle class clientele throughout the first half of the 19 th century
	2=	expository		<< their fortepianos were often gifts from manufacturers >>
6	1		1 2	Changes to the design of, the materials [[= used for]], and the manufacture of fortepianos were constantly in flux
	2+	additive: positive		and by 1860 the modern piano had superseded instruments such as the ones [[= pictured on this page]]
7	1		1 2	Interest [[[x in restoring period instruments x and making replicas of them]]] emerged in the final half of the 20 th century
	2+	additive: positive		and a few skilled craftsmen such as R. J. Regier provide fine instruments for a limited market of institutions, such as university music departments, and professional fortepianists [[[= who concertize and = *who make commercial recordings of the instrument's original repertoire]]]
8	1=	exemplifying	1 2	On the first of the two audio clips on this page an original 1824 Graf fortepiano is heard
	2=	exemplifying		on the second clip an 1806 Broadwood is being played
9	1 α		1($\alpha^{\wedge}\beta$)	Description. The description to follow is of the Graf fortepiano
	1= β	clarifying		the first one pictured in the gallery
10	1		1 2	The plane of the strings of a fortepiano is positioned horizontally, parallel to the ground
	2+	additive: positive		and * it is encased in a wing-shaped wood frame [[= which accommodates longer string lengths towards one side of the instrument and progressively shorter ones toward the other side]]
11	1x	spatial	1	Just below and parallel to the strings is a large, thin, wooden soundboard [[[= comprised of slats of wood = glued together = and reinforced on its bottom side by a number of struts]]]
12	1		1 $^2(\alpha^{\wedge}\beta)$	Two curved pressure bridges are glued to the top face of the soundboard
	2 α			the instrument's strings press down on the bridges
	2= β	expository		which facilitates the transference of the strings' vibrational energy to the soundboard

CC	C	Relation type	Structure	Text
13	1=	exemplifying	1^2	One bridge services the heavier bass string courses (from C1 to G-sharp2)
	2+	additive: adversative		the other bridge *services the remaining string courses (A2-F7)
14	1=α	clarifying	1(α^β)	The strings themselves [[[= made of metal and = held at a moderately-high level of tension]]] are attached at both their ends to a heavy, wing-shaped hardwood frame [[= that* edges of which are attached to the interior walls of the similarly shaped wooden casing]]]
	1β			which has a closed bottom
15	1		1	The end of each string [[= that is closest to the keyboard]] is wound around a metal tuning friction pin [[= that is imbedded in a wooden pin block]]
16	1+	additive: adversative	1	The other end of each string is looped around a metal hitch pin on the curved side of the string carrier frame [[= that is opposite its pin-block side]]]
17	1=	exemplifying	1^2(α^β)	In the second detail image part of one of the instrument's bridges can be seen as well as the hitch pins for several of the bass register notes
	2α			the blue felt <<...>> silences any unwanted overtones [[= that this segment of the strings might give off]]]
	2=β	clarifying		<< (*which is) seen between the bridge and the hitch pins >>
18	1α		1(α^β(1^2))	A string-course's actual speaking length is determined by
	1βx1	spatial		where it comes in firm contact, near its pin-block end, with a ridge nut [[that is part of the string carrier frame]]
	1β+2	spatial		and where it comes into firm contact with the top of the soundboard bridge [[x over which it passes]]]
19	1α		1(α^β)	For the fortepiano <<[[= pictured in the first gallery image]]>> the speaking length of the lowest-pitched course is 76.5 inches
	1+β	additive: adversative		while that of the highest-pitched course is 2.5 inches
20	1xβ	condition: concessive^ consequence	1(β^α)	While 68 discrete pitches can be produced on this fortepiano
	1α			the instrument uses many more strings (both wire and wire-wound wire) [[x than that number implies]]]
21	1		1^2(α^β)^3^4	Its string coursing and string designs are as follows
	2=α	exemplifying		the five lowest notes have double-course strings
	2=β	expository		that have a steel wire core [[= wound with copper wire]]]
	3+	additive: adversative		the next 16 notes have triple-course strings of brass
	+4	additive: positive		and the final 47 notes have triple course steel strings
22	1α		1(α^β)	The strings are struck
	1xβ	causal: result		as a result of the player depressing the keyboard lever keys, from below by leather- and felt-padded hammers
23	1α		1(α^β(α^β))	The intervening mechanism between a note's key and its hammer <<...>> is quite complex
	1β=α	exemplifying: meronymy		consisting of levers, springs, pads, bars, rods and dampers all engineered into a narrow structure [[= that is .5 inch in width]]
	1β=β	clarifying		<< called its 'action' >>
24	1α		1(α^β)	The padding on the hammers attenuates the highest overtones of the metal strings
	1xβ	causal: result		to produce a strong, yet not overly bright tone
25	1			[[= Shown in the third detail image]] is the action of this piano [[= removed from its case]]]

CC	C	Relation type	Structure	Text
26	1 α		1($\alpha^{\wedge}\beta^{\wedge}\gamma$)	Foot pedals control parameters of the instrument's sound such as the sustaining or dampening of sounding strings and their volume
	1x β	manner: means		as determined by
	1= γ	clarifying		on multi-course strings how many of the strings are actually struck by the hammer
27	1		1	One pedal introduces a timbral change to the bottom three octaves of notes [[= *which are described as ‘bassoon’]]
28	1		1 2	The case of the instrument [[= *veneered with American black walnut]] has a closed bottom side
	2+	additive: positive		and *it is topped off with a heavy hinged lid [[[= that can be left closed [[x somewhat muting the overall volume of the instrument]] or in a fully open position <<[[x as pictured]]>>]]
29	1 α		1($\alpha^{\wedge}\beta$) 2 3	Player - Instrument Interface and Sound Production. The player of the fortepiano sits on a bench
	1= β	expository		facing the instrument’s keyboard <<..>>
	2=	exemplifying		<< see fourth detail image >>
	3+	additive: positive		and *the player uses all the fingers of both hands [[x to depress the keys individually, sequentially, or in combination with varying degrees of force]]
30	1 α		1($\alpha^{\wedge}\beta$)	The keyboard is arranged in a chromatic configuration
	1= β	expository		which repeats with each successive octave [[[x with the white keys producing the diatonic C Major scale + and the black keys dividing all of the whole tones in that scale into half steps]]]
31	1		1	Within its 6½-octave range from C1 to F7 it is fully chromatic (68 discrete notes)
32	1		1	The Broadwood, by comparison, has a 5½-octave range from F1 to C7, just 58 notes
33	1		1 2	The piano action is very sensitive to the performer’s touch
	2+	additive: positive		and a wide range of dynamics is possible
34	1=	expository	1	An equally wide range of articulations is possible on the piano, from legato to rapid-fire re-articulations of the same note, scale passages, and arpeggiations
35	1 α		1($\alpha^{\wedge}\beta$)	Both feet are used
	1x β	causal: purpose		to operate the instrument’s four pedals [[[= each of which controls mechanisms [[= that affect some aspect of sound production [[= *such as the number of strings in each course that are struck [[whether the sound of notes are sustained or damped or their timbre]]]]]
36	1 α		1($\alpha^{\wedge}\beta$)	Piano notation is written on the grand staff at pitch
	1x β	condition: consequence^ concessive		although very low and very high passages can be transposed up and down an octave, respectively [[x to avoid excessive numbers of ledger lines]]
37	1		1 2	Origins/History/Evolution. The origin of the fortepiano ultimately resides in the harpsicord
	2+	additive: positive		and its inability to accommodate changing 18 th century desires amongst keyboard performers and composers [[x to explore the emotional potential of dynamic variation]]
38	1		1	Especially significant in regard to the harpsichord is [[[that << no matter how gently or forcefully you strike a key on its keyboard >> the resulting sound will have the same dynamic level]]]
39	1+	variation: replacive	1 2	In contrast, a hammered chordophone such as a dulcimer responds dynamically to the amount of energy [[[= being applied to its string courses [[= resulting in a wide dynamic range]]]]
	2+	additive: positive		and the ability to produce gradual modulations in volume (crescendos and diminuendos)
40	1x	temporal: same time	1 2 3	In the early 18 th century, keyboard instrument makers began experimenting with hammer actions instead of plucking actions
	2+	additive: positive		and the individual [[= credited with creating the first piano]] is Bartolomeo Cristifori (1655-1730) of Florence, Italy

CC	C	Relation type	Structure	Text
	3			three of his pianos from the 1720s survive
41	1xα	temporal: different time: later	$1(\alpha^{\wedge}\beta(\alpha^{\wedge}\beta(1^{\wedge}2)))^{\wedge}2$	From this beginning, the history of the fortepiano is largely focused on improving two design challenges
	1β+α	additive: positive		1) how to engineer a faster and touch-sensitive action
	1ββ=1	expository		that will allow the hammers to drop immediately after striking their strings
	1ββ+2	additive: positive		and be prepared almost immediately for another articulation
	2+	additive: adversative		and 2) * how to increase the dynamic range of the instrument, especially *at the louder end of its range
42	1		$1^{\wedge}2(\alpha^{\wedge}\beta)$	Cristifiori's action design was but the starting point for a century's worth of experimentation on the part of many makers all over Europe
	2+α	expository		and it was in 1821 [[that the Frenchman Sébastien Érard patented an action]]
	2=β	expository		that would eventually become the standard for the modern piano
43	1xα	temporal: same time	$1(\alpha^{\wedge}\beta(\alpha^{\wedge}\beta))$	Around the same time makers started experimenting with metal frame string carriers
	1β'α	act		that would absorb the pressure [[= resulting from the use of higher gauge strings [[*that are held at greater tension]]]]
	1β=β	clarifying		* which was a combination necessary to meet 19 th century performers' demands for louder instruments
44	1=α	exemplifying	$1(\alpha^{\wedge}\beta)$	Such metal framing would solve the bowing/warping problem [[= many period instruments experienced]]
	1xβ	causal: reason		as thicker strings under greater tension began to be used
45	1α			Many period fortepianos, including this collection's Broadwood, are unplayable today
	1xβ	causal: reason		because they predated the use of metal string carriers
46	1x	temporal: different time: later	$1^{\wedge}2^{\wedge}3$	By 1860 <<...>> instruments were being made with the Érard action, cast iron string carriers, heavy gauge steel strings, and with no bottom board for their casing <<...>>
	2=	clarifying		<< the date we are using as the beginning of the era of the modern piano >>
	3=	exemplifying		<< See the entry for 'piano' for the post-1860 evolution of the piano >>

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This article, accessed 26/11/2015 at 16:20 from Grinnell College Musical Instrument Collection:

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English Source Text – Expounding 3: logical analysis

	Function	Circumstance	Logical	Delicacy
Expansion	Elaborating	elab	=	i.e (exposition); e.g (exemplification); viz. (clarification)
	Enhancing	enh	x	cs (causal); p/r (purpose/ reason); cnd +ve/-ve (conditional: positive/ negative); temp. same/diff (temporal: same/different time)
	Extending	ext	+	+ve/ -ve (variation: positive/ negative); cf (manner: comparison); add..replac (additional:replacive)
Projection	Locution	pj	“	
	Reporting	pj	‘	
	Idea	pj	‘	

Romanticism

CC	C	Relation type	Structure	Text
1	1x	spatial: abstract	$1^2(\alpha^2\beta)$	In its original meaning the word Romantic <u>derived from</u> Romance the ancient language of France
	2x α	causal: result		and hence the term <u>applied</u> to the poems or tales typical of its literature
	2= β	expository		that <u>were characterized</u> by imaginative adventurousness
2	1 α		$1(\alpha^2\beta)$	Romantic <u>came</u> by the late 17 th century <u>to mean</u> something extravagantly fanciful
	1= β	expository		<u>diverging from</u> accepted norms
3	1x α	temporal: different time	$1(\alpha^2\beta)$	It <u>was not</u> until the 19 th century
	1 β			that the term Romanticism <u>was needed</u> to describe a new movement [[= which <u>embraced</u> the arts philosophy politics and even the sciences]]
4	1 α		$1(\alpha^2\beta)^2$	Romanticism <u>grew</u> in different countries at different times

CC	C	Relation type	Structure	Text
	1xβ	manner: means		taking different forms
	2+	additive: positive		and <u>was never</u> a coherent movement
5	1+	additive: adversative		However the Age of Romanticism <u>is now generally thought of</u> as extending from the closing years of the 18 th century to the early years of the 20 th
6	1		1^2	The Spirit of Romanticism. So lengthy a period <<[= especially one <u>associated</u> with rapid political social and economic change]>> <u>naturally embraced</u> several phases
	2+	additive: positive		and <u>included</u> a number of contradictory strains
7	1+	additive: adversative	1	However in all its manifestations Romanticism <u>emphasized</u> the apparent domination of emotion over reason of feeling and impulse over form and order
8	1=α	clarifying	1(α^β(α^β))	This <u>was</u> often more apparent than real
	1βxα	causal: reason		since the disciplines of Romantic music <u>needed to be</u> no less secure than those of Classicism
	1βxβ	causal: purpose		in order to <u>express</u> ideas effectively
9	1+	additive: adversative	1	But new value <u>was set upon</u> novelty and sensation, upon technical innovation and experiment, and upon cross-fertilization of ideas from different disciplines, both within and without the arts
10	1x	spatial	1	In Germany the Romantic movement <u>was</u> primarily musical
11	1=	expository	1^2(α^β(α^β))	Various poets <u>conceded</u> supremacy to the art of music
	2+α	additive: adversative		but their contribution and that of painting <u>was welcomed</u> in a Germany
	2xβ	causal: reason		<u>tending</u> towards a synthesis of the arts <<<...>>>
	2β=α	clarifying		<<< a trend <u>initiated</u> by Weber
	2β+β	additive: positive		and <u>crowned</u> by Wagner >>>
12	1=α	exemplifying	1(α^β)	In Italy the movement <u>had</u> stronger political overtones
	1+β	additive: positive		both poets and composers <u>associating</u> themselves with the Risorgimento [= the movement towards political independence and unity that <u>claimed</u> Verdi as its laureate]
13	1=	exemplifying	1	In France the paintings in various salons and Victor Hugo's Hernani (1830) <u>were</u> at least as potent excitements in the Romantic movement as the largely misunderstood Berlioz
14	1=	exemplifying	1	Britain, musically an outpost of Europe at this stage, <u>made</u> its greatest contribution to Romanticism with literary influences the fake 'Ossian' then Scott and Byron [= * who <u>thrilled</u> musical Europe]
15	1'α	fact: case	1(α^β)	It <u>was</u> largely in Rousseau [= the philosopher <u>adopted</u> with special enthusiasm by the Romantics]
	1β			that justification <u>was found</u> for the emphasis on emotion rather than intellect
16	1		1	From him too <u>came</u> delight in the country and admiration for the virtues [= <u>to be found</u> in simple unspoiled people]
17	1		1	There <u>was</u> also a turn from the rational supreme principle in the Age of Reason to the irrational both mystic and really spooky
18	1		1	Longings for things far away an essential Romantic characteristic <u>could include</u> dreams of remote lands in a new liking for the exotic and of the distant past in the fascination for a past Romantic age of chivalry
19	1		1	The longing for freedom from restraints <u>meant</u> a passionate desire for national identity and independence and comparably a search for individual identity and an admiration for the dominating convention-scoring figure of the Hero
20	1α		1(α^β)^2	It <u>was</u> in part the observation of some of these strains in Beethoven

CC	C	Relation type	Structure	Text
	1=β	expository		that led the writer and composer E.T.A Hoffmann to claim him as a Romantic
	2+	additive: adversative		but more crucially Beethoven's music aroused in Hoffmann fear suffering and a longing for the infinite
21	1=	exemplifying		The Pastoral symphony is clearly Romantic in its awakening of happy feelings on arrival in the country its brook its alarming storm, its Rousseauesque peasants
22	1=α	exemplifying	1(α^β(α^β))	The Fifth Symphony is more intrinsically Romantic in its assertion of Man's defiant supremacy over his Fate
	1β=α	exemplifying		so is the Funeral March for the death of the hero its triumphantly energetic scherzo and its final variations on the theme
	1β=β	expository		(*that) Beethoven associated with Prometheus the god [[[= who by bringing fire from heaven = gave men independence from the gods]]]
23	1		1	Beethoven delighted Rousseau's Romantic admirers with his demonstration of the moral force expressible in music
24	1+	additive: adversative	1^2	However Beethoven was not universally regarded as the most characteristic early Romantic
	2+	additive: negative		nor was the symphony to be the favoured Romantic medium
25	1α		1(α^β)	Opera assumed a new position of importance
	1xβ	manner: means		finding new audiences and a new range of themes
26	1		1^2(α^β)	In general classical subjects were dropped in favour of settings remote in time or place
	2xα	temporal: same time		at the same time the immediate dangers and horrors of revolution and war produced a genre Rescue Opera
	2=β	exemplifying		of which Beethoven's Fidelio is the greatest example
27	1		1^2^3(α^β(α^β))	Nature could play a crucial role in the plots as with the avalanche in Cherubini's Eliza
	2+	additive: adversative		others featured the supernatural as with Weber's Der Frieschütz or contact between the supernatural and human words as with Marschner's Hans Heiling
	3+α	additive: positive		and in different countries of Europe composers began developing a consciously national tradition
	3βxα	manner: means		drawing upon folk music historical or legendary figures or other devices
	3βxβ	causal: purpose		to confer local colour and individuality
28	1α		1(α^β)	National Characteristics Russians have long claimed Glinka as the father of their national opera
	1xβ	causal: reason		for his ability to absorb national ideas and folk music techniques into two major works an heroic historical opera A Life for the Tsar (1836) and a fairy-tale opera Ruslan and Lyudmila (1842)
29	1=	exemplifying	1	Comparable father figures were in Hungary Ferenc Erkel with Hunyadi Laszlo (1844) and Bank ban (1861) in Poland Stanislaw Moniuszko with Halka (1848) and in Czechoslovakia Smetana with The Bartered Bride (1866)
30	1=α	clarifying	1(α^β)	In these countries in the east of Europe nationalist ideas tended to manifest themselves most vividly in opera
	1xβ	spatial: abstract		where local colour could be grafted on to the techniques of Italian opera later French Revolutionary Opera and Grand Opera and German Romantic Opera
31	1=α	exemplifying	1(α^β)	Among Glinka's other services to his country was the pioneering in Kamarinskaya of a technique of varied repetition
	1=β	expository		which Russian composers including Tchaikovsky found more instinctively sympathetic than sonata form
32	1=	exemplifying	1	Composers [[= who made particular efforts [[[x to define a national melodic idiom x by drawing on the inflections of their spoken language]]]] include in Russia Dargomyzhsky and Musorgsky and in Czechoslovakia Janáček
33	1+α	variation: subtractive	1(α^β)^2(α^β)	Except in Italy [[x where the voice continued to reign supreme]] the orchestra assumed a more important role in opera

CC	C	Relation type	Structure	Text
	1xβ	manner: means		providing more sensational and descriptive elements in the drama
	2+α	additive: positive		the development of Leitmotiv provided not only graphic illustration but new dramatic coherence
	1xβ	temporal: same time		at a time when the old formal number opera was weakening
34	1		1	Orchestral music gave more attention to drama
35	1=	expository	1	Sonata form and the traditional layout of the symphony tended to give way to more dramatic pictorial or narrative methods of construction another reflection of the Romantic tendency to find new connections between the arts
36	1xβ	conditional: concessive	1(β^α)^2	Though a major symphonist such as Schubert was content [[x to work in traditional outlines]]
	1=α	exemplifying		Schumann admitted a much stronger pictorial element as in his Rhenish Symphony
	2+	additive: positive		and it was still more characteristic [[x to experiment with programme symphonies as in Berlioz's Symphonie fantastique or with new forms [[= dictated by narrative or pictorial elements such as Liszt's symphonic poems]]]]
37	1		1	The enlargement of the standard orchestra was connected to the rise of the virtuoso conductor initially composers such as Weber Berlioz Liszt and Wagner
38	1=	clarifying	1	Virtuosity indeed became a stronger musical element
39	1		1	The concept of the Artist as Hero [[[= mastering sensational difficulties = or having access by his special sensibility to heightened emotions]]] encouraged the success of Paganini [[+ whose carefully cultivated sinister aura lent extra thrills to his virtuosity]]
40	1=	expository	1	His violin Caprices and the concept behind them strongly influenced Liszt [[+ whose own brilliant virtuosity embraced novel compositional techniques as well as incomparable gifts as a pianist]]
41	1xβ	condition: positive	1(β^α)	The orchestra and opera. If one of Romanticism's tendencies was to heighten and exaggerate
	1xα	causal: result		its intensification of the emotions also led to refinement and concentration
42	1=	exemplifying	1	Romantic orchestration cultivated in Wagner a rich smooth sensuous blend but in Berlioz and Mahler a liking for novel combinations of sound and chamber music textures within the full orchestra
43	1α		1(α^β)	The moment of exquisite sensibility <<<...>>> could give rise to Romantic miniatures and to the short piano pieces by Schumann and Chopin
	1xβ	manner: means		<<< deriving from a mood an image or a nervous sensation even the poetry [[= to be found in a technical device]] >>>
44	1		1^2	Schubert first great master of the German Lied found a new way [[[x of fusing poetry and music x with the piano often providing an illustrative background for the vocal narrative]]]
	2x	causal: result		and wrote the first great song-cycles in Die schöne Müllerin and Winterreise
45	1		1^2	His greatest successors Schumann and Wolf refined still further the expressive contact between poetry and music
	2+	additive: negative		none of the three significantly was at home in opera despite repeated attempts by Schubert
46	1+α	additive: adversative	1(α^β)	Opera retained however its dominant position throughout the century
	1xβ	manner: means		combining as it did several arts in a dramatic context
47	1α		1(α^β(α^β))	Parisian Grand Opera stood somewhat to the side of the Romantic tradition
	1βxα	conditional: concessive		though the imposing resources of the Opera attracted not only its own tradition of composers Spontini, Alba, Halévy, Myerbeer
	1β+β	additive: positive		but also interested Verdi Tchaikovsky and Wagner
48	1		1^2	The tradition of French Romantic opera really lay more with the somewhat sentimental vein [[= cultivated by Massenet and Gounoud]]

CC	C	Relation type	Structure	Text
	1=	exemplifying		France greatly <u>underrated</u> her greatest Romantic Berlioz [[+ whose bold new forms and ideas <u>proved disconcerting</u>]]
49	1		1	Bellini's long expressive melodies <u>won</u> admiration for Italian Romantic opera even in Germany as did the Romantic tragedies [[= which Donizetti <u>regarded</u> as more important than his comedies]]
50	1+	additive: adversative	1	But European opera in the middle and latter part of the century <u>was dominated</u> by Verdi and Wagner
51	1		1^2	The genius of each <u>included</u> the capacity [[[x <u>to absorb</u> into great art different strains from earlier phases in Romanticism x and <u>bring</u> them to culmination]]]
	2=	clarifying		this <u>places</u> them as late Romantics
52	1=	exemplifying	1	Wagner in particular <u>extended</u> chromatic harmony largely under the influence of Liszt to the limits of tonality
53	1=	exemplifying	1	Brahm's apparently more classical disciplines <u>won</u> him a following [[= which <u>set</u> him in opposition to Wagner]]
54	1+α	additive: adversative	1(α^β(α^β))	However Schoenberg <u>regarded</u> Brahms as a progressive
	1βxα	conditional: concessive		though he himself <u>inherited</u> much from Wagner
	1β=β	clarifying		who indeed <u>left</u> few significant composers of the final stages of the Romantic movement <u>unmarked</u> in some way
55	1α		1(α^β)	Reaction against Wagner or the difficulty in succeeding him <u>helped to hasten</u> the emergence of ideas
	1=β	expository		that <u>moved away from</u> Romanticism
56	1βxα	condition: concessive	1(β(α^β)^α)^2	Though the movement <u>is conveniently held</u>
	1ββ			<u>to have run its course</u> by the outbreak of the First World War
	2=α	expository		it <u>has bequeathed</u> much to subsequent composers
	3x	causal: result		to that extent it <u>is</u> still with us
θ				JOHN WARWICK. FURTHER READING. Friedrich Blume: <i>Classic and Romantic Music</i> (New York, 1970); Carl Dahlhaus: <i>Between Romanticism and Modernism: Four Studies in the Music of the Later 19th Century</i> (Berkley, Los Angeles, and London, and London, 1980).

Reference:

Arnold, D. (1983). The new Oxford companion to music, Vol.2, K – Z, pp. 1579 – 1582. Oxford; Oxford University Press.

English Source Text – Reporting 2: logical analysis

	Function	Circumstance	Logical	Delicacy
Expansion	Elaborating	elab	=	i.e (exposition); e.g (exemplification); viz. (clarification)
	Enhancing	enh	x	cs (causal); p/r (purpose/ reason); cnd +ve/-ve (conditional: positive/ negative); temp. same/diff (temporal: same/different time)
	Extending	ext	+	+ve/ -ve (variation: positive/ negative); cf (manner: comparison); add..replac (additional:replacive)
Projection	Locution	pj	“	
	Reporting	pj	‘	
	Idea	pj	‘	

The Well-Tempered Ear

CC	C	Relation type	Structure	Text
1	1=	expository	1	Classical music will electric pianos eventually replace Steinway concert grands
2	1=	clarifying	1	Period pianist Malcolm Bilson thinks so
3	1=	expository	1	What does Jenny Lin think
4	1		1	Acclaimed period pianist Malcolm Bilson below was in town this past week for a residency at the University of Wisconsin School of Music
5	1=β	expository	1(β^α)	Known these days primarily as a fortepianist
	1α			Bilson below performed a beautiful and illuminating recital Sunday night of sonatas by Haydn Mozart and Beethoven [[= that was a model of both clarity and expressiveness]]
6	1+	additive: positive	1	An outstanding scholar on Monday night Bilson also delivered a lecture [[x based on his DVDs [[x about reading scores and music notation especially in the classical era]]]]
7	1+α	additive: adversative	1(α^β)	But it was the master class for the University of Wisconsin piano students
	1'β	fact: case		that brought out Bilson the seasoned and incisive teacher
8	1α		1(α^β)^2(α^β)	He listened to students
	1xβ	manner: means		perform the opening movements of sonatas by Mozart K.576 and Beethoven Opp. 101 and 110
	2+α	additive: positive		and urged them especially
	2xβ	causal: purpose		to capture a sense of spontaneity and improvisation
9	1+α	additive: positive	1(α^β)	He also stressed the importance [[x of studying the score one hour [[x for each hour you spend practicing at the keyboard]]]]
	1=β	clarifying		something the masters Chopin and Theodore Leschetizsky among others also prescribed
10	1α		1(α^β)	Bilson gave the students the choice [[x of playing on a Steinway concert grand or his own fortepiano below]]
	1xβ	causal: purpose		so they could compare the action sound and articulation
11	1		1	One preferred the older fortepiano two the newer concert grand
12	1+	additive: adversative	1^2(α^β(α^β^γ))^3(α^β)	But Bilson <<<.>>> mused aloud at one point
	2''α	projection: locution: direct		do you really think
	2β'α	projection: idea: indirect: proposition		Beethoven composed his sonatas
	2βxβ	manner: means		dreaming of a Steinway concert grand [[= that was 200 years into the future]]
	2βxγ	manner: comparison		as some people say
	3=α	expository		<<< who said
	3'β	projection: locution: indirect		he enjoys provoking thought and disagreement >>>
13	1''	projection: locution: direct	1^2	I don't think so
	2			he answered emphatically
14	1''	projection: locution: direct	1	Composers write for the instruments [[= they have at the time]]
15	1+α	additive: positive	1(α^β(α^β))	He even predicted
	1β'α	projection: idea: indirect: proposition		that one day the Steinway concert grand may also become a period piano
	1βxβ	manner: comparison		as electronic digital pianos gradually replace acoustic ones
16	1=	expository	1	Does that seem outrageous

CC	C	Relation type	Structure	Text
17	1 α		1($\alpha^{\wedge}\beta$)	Well you might want to remember
	1' β	projection: idea: indirect: proposal		that keyboard titan Martha Argerich often practices on an electronic keyboard
18	1+	additive: positive		You might also want to read and listen to an NPR story about and performance by pianist Jenny Lin below
19	1		1	She has recorded acclaimed albums below of Shostakovich and Mompou on a standard concert grand
20	1=	exemplifying	1	At bottom she also performs Mompou's haunting Secreto on a standard acoustic grand at New York's Le Poisson Rouse
21	1x	condition: concessive	1	But then she turned around and recorded some of those same works along with music by Gershwin on an electric piano a Korg M3 below
22	1		1 $^2^3$	The results on the electronic keyboard are interesting
	2+	additive: positive		and perhaps *they *are better [[than you might expect]] <<...>>
	3=	clarifying		<< especially if like The Ear you relish the touch and sound of the modern acoustic grand piano >>
23	1=	exemplifying	1	Anyway here is a link http://www.npr.org/2011/09/26/140504948/jenny-lin-tiny-desk-concert
24	1		1	Read and listen for yourself
25	1		1	Tell The Ear [[= what you think and hear]]
26	1= α	expository	1($\alpha^{\wedge}\beta$)	Will the electronic piano some day replace the acoustic pianos
	1x β	manner: comparison		the same way the Steinway concert grand replaced Beethoven's Broadwood fortepiano

Reference:

<https://welltempered.wordpress.com/2011/09/30/classical-music-will-electronic-pianos-eventually-replace-steinway-concert-grands-period-pianist-malcolm-bilson-thinks-so-what-does-jenny-lin-think/>

September 2011

Wordpress blog

English Source Text – Reporting 4: logical analysis

	Function	Circumstance	Logical	Delicacy
Expansion	Elaborating	elab	=	i.e (exposition); e.g (exemplification); viz. (clarification)
	Enhancing	enh	x	cs (causal); p/r (purpose/ reason); cnd +ve/-ve (conditional: positive/ negative); temp. same/diff (temporal: same/different time)
	Extending	ext	+	+ve/ -ve (variation: positive/ negative); cf (manner: comparison); add..replac (additional:replacive)
Projection	Locution	pj	“	
	Reporting	pj	‘	
	Idea	pj	‘	

Malcolm Bilson

b. Oct. 24, 1935, Los Angeles, CA

Fortepianist

CC	C	Relation type	Structure	Text
1	1 α		1(α^{β})	The sound of a fortepiano in Mozart performances is familiar enough nowadays
	1x β	manner: comparison		that many listeners consider it simply an equal alternative to conventional performances
2	1x	conditional: concessive	1 2	But it wasn't always this way
	2x	temporal: different time: duration		for many years Malcolm Bilson labored almost alone in the field
3	1= β	expository	1(β^{α}) 2	Born in California in 1935
	1 α			Bilson attended Bard College
	2+	additive: positive		and maored in piano conventional piano
4	1		1 2 3 4	He spent three years in Europe after graduating
	2			gained degrees from the Vienna State Academy and the Ecole Normale de Musique in Paris
	3+	additive: positive		completed doctoral studies at the University of Illinois
	4+	additive: positive		and joined the faculty at Illinois in 1962
5	1x β	causal: reason	1(β^{α})	Taking home the Rudolf Ganz Biennial Award for piano performance in 1963
	1 α			Bilson seemed well on the way to a strong piano career in the academic world
6	1+ α	variation: replacive	1(α^{β})	In 1968 however Bilson was hired at Cornell University
	1x β	spatial		where he met antique instrument builder Philip Belt
7	1 α		1(α^{β})	Belt introduced Bilson to the fortepiano
	$\beta=$	clarifying		the instrument for which Mozart's sonatas and concertos were written
8	1		1	Quieter and less resonant but more agile than a modern grand the instrument bowled Bilson over musically
9	1'' α	projection: locution: direct	1(α^{β}) 2	It was the first time
	1' β	act		I had been able to play every note [[= Mozart had written]]
	2			he explained
10	1''	projection: locution: direct	1 2	The modern piano develops the tone slowly
	2+	additive: positive		and is ideal for long gradually unfolding lines but poor for phrases [[= containing frequent changes in stress]]
11	1		1 2	He began performing on the fortepiano at first mostly in university setting
	2x	temporal: different time		and then [[x as the authentic performance movement grew to encompass music of the Classical era]] *he *began performing on the concert stages of the world
12	1		1 2	He toured with cellist Anner Bylsma
	2+	additive: positive		and made numerous recordings including a complete set of Mozart's piano concertos [[x on which he was accompanied by the English Baroque Soloists and conductor John Eliot Gardiner]] for the Deutsche Grammophon label
13	1x	manner: comparison	1	Like other period instrument performers Bilson in the 1990s and 2000s became interested in music of the early nineteenth century
14	1x	temporal: same time	1 2 ($\alpha^{\beta}\gamma$)	In 1994 he and his students presented all 32 of Beethoven's piano sonatas in concert in New York

CC	C	Relation type	Structure	Text
	2=α	expository		* this * was perhaps the first time
	2'β	act		they had been played together in public on instruments of Beethoven's time
	2xγ	temporal: different time		since they were composed
15	1		1	In the estimation of The New York Times [[= what emerged in these performances]] was an unusually clear sense of how revolutionary [[= these works must have sounded in their time]]
16	1xβ	manner: means	1(α^β)	Freely giving his time to chamber music and vocal performances as well as his own solo career
	1α			he often worked with Gardiner's Orchestre Révolutionnaire et Romantique
17	1+	additive: positive	1	Bilson's activities in 2004 included a group of appearances at Hungary's Sopron Early Music Days festival.
θ				James Manheim. Recommended: Mozart: Concertos 20 & 21 / Gardiner (cond.), Bilson, English Baroque Soloists/ 1987 / Archiv 419609. Schubert: Piano Sonatas / Bilson / Hungaroton 31588. Mozart: Sonatas Vol. 1 / Bilson / Hungaroton 31009. Mozart: Complete Piano Concertos / Gardiner (cond.), Bilson, Tan, Levin, English Baroque Soloists / Archiv 463111. Beethoven: 4 Sonatas on Period Instruments / Bilson / 2001 / Claves 502104.

Reference:

Woodstra, C., Brennan, G. & Schrott, A. (Eds.). (2005). *All music guide to Classical music: the definitive guide to classical music*, p.159.
Blackbeat Books: San Francisco.

Appendix 2(c): Korean comparable texts showing logical analysis

Korean Source Text – Expounding 1: logical analysis

	Function	Circumstance	Logical	Delicacy
Expansion	Elaborating	elab	=	i.e (exposition); e.g (exemplification); viz. (clarification)
	Enhancing	enh	x	cs (causal); p/r (purpose/ reason); cnd +ve/-ve (conditional: positive/ negative); temp. same/diff (temporal: same/different time); cf (comparison), cv (contrast); deg (degree)
	Extending	ext	+	+ve/ -ve (variation: positive/ negative); add..replac (additional:replacive)
Projection	Locution	pj	“	direct locution, thought or quotation (Q)
	Reporting	pj	‘	indirect locution, quotation (Q), saying; or, fact/ act; evidential (Ev)
	Idea	pj	‘	indirect thought or concept

KST_E1

가야금. 영롱하고 아름다운 신비의 소리 Kayagum: mysteriously bright and beautiful reverberations

CC	C	Relation type	Structure	Text
1	1+	additive: positive	1^2	가야금(伽倻琴)은 우리나라의 대표적인 현악기로 [[오동나무로 만든]] 판 위에 [[명주실을 꼬아 만든]] 줄을 기러기 발 모양의 안축(雁足)에 얹어 놓고 The Kayagum, as our country's representative stringed instrument, a string [[made by spun silk thread]] sits on a bridge in the shape of a goose foot above a board [[made of Odong [Pauwlonia] wood], and
	2=	expository: summative		[[[손가락으로 뜯거나 뿜겨서 소리를 내는]]] 악기 이다 This is the instrument [[[whereby sound emerges as (the strings) being plucked or flicked with the fingers]]]
2	1+	additive: positive	1^2^3	그 음색이 밝고 The tone is bright, and
	2+	additive: positive		아름다운 여성적인 성향을 가지고 있고 (it) has a beautiful feminine disposition, and
	3			전통음악과 민속음악 창작음악에 이르기까지 가장 활발하게 활용되고 있다 (it) is the most prominently used even until today in traditional music and folk music, creative music
3	1+	additive: positive	1^2(β^α)	신라시대에는 삼현삼죽 (三絃三竹)의 하나였으며 In the Shilla Dynasty, (it) was one of the Sam Hyun Sam Juk [stringed trio ensemble), and
	2βx	temporal: extent		그 이후 고려시대와 조선시대를 거쳐 (it) passing through the Koryo and Joseon Dynasty's after this
	2α=	clarifying: corrective		현재에 이르기까지 우리 전통음악에서 주요하게 쓰이고 있다 Even until today is being used predominantly in our traditional music
4	1ββ+	additive: adversative	1(β^α(β^α)1^2))	신라시대에는 춤이나 노래 반주를 주로 하였으며 Regarding the Shilla Dynasty, (it) was used chiefly in accompaniment for dance or song, while
	1βα1+	alternative		고려시대에는 선비들이 손수 연주하며 Regarding the Koryo Dynasty, classical scholars personally perform, and
	1βα2			즐기거나 enjoyed, yet
	1α=	clarifying: summative		노래 반주 악기로 애호하였다 (it) was cherished as the instrumental accompaniment (for) song
5	1βx	manner: means	1(β^α)^2^3	특히 조선시대 말엽에 [[산조라는]] 기악독주곡 형태가 탄생됨으로써 Specially, a form of instrumental solo [[called Sanjo]] arising towards the end of the Joseon Dynasty, by
	1α+	additive: negative		가야금은 한국음악 전반에서 노래 반주와 풍류 등의 실내악뿐만 아니라 the kayagum was not merely for inside ensemble [chamber] music appreciation such as accompaniment for song and Korean music in general, but
	2+	exemplifying: alternative		[[독주악기로서도 각광받는]] 악기가 되었고 became the instrument [[receiving attention even as a solo instrument]], and

CC	C	Relation type	Structure	Text
	3			[[고도의 훈련과 기교를 요하는]] 전문가를 위한 악기로 변신을 거듭하게 되었다 (it) was repeatedly transformed into an instrument for professionals [[requiring expert training and technique]]
6	1		1	그리고 일제와 해방 후에 가야금은 무용 반주 음악으로서 큰 몫을 하게 된다 Also following Japanese imperialism and liberation the kayagum had a large share as dance accompanying music
7	1βx	manner: means	1(β^α)^2	이때 기존의 명주 실 대신 구리줄을 사용하여 At this time instead of existing silk strings using copper strings, by
	1αx	temporal: different time		철가야금이 만들어지고 the iron kayagum was made , and then
	2			그 이후에 음악의 용도에 따라 새로운 모습으로 개량되기 시작한다 after this according to purpose new forms began to be innovated
8	1γx	manner: means	1(γ^β^α)	이렇듯 [[역사적으로 변천을 거친]] 가야금은 현재 창작음악 연주를 위하여 현이나 음역 음량 등을 다양하게 개량하였고 in this way today's kayagum [[has gone through changes through history]] for the sake of performance of modern compositional music, things like the string, the range or volume were innovated variously , and
	1βx	temporal: different time		일반인들에게 가장 널리 알려지고 to general people it began to be known , and
	1α=	expository: summative		[[보급된]] 대표적 악기로 자리매김하고 있다 took its place as [[had prevailed being]] the representative instrument
9	1=	expository: evidential	1	가야금의 유래. 가야금의 종류. 풍류가야금 (정악 또는 법금). 삼국사기에 따르면 가야금은 [[가야의 가실왕이 중국의 쟁箏을 본떠서만든]] 것으로 악사 우륵于勒에 의해 신라에 전해진]] 것 이다 Kayagum origin. Kayagum types. Poongryu [Appreciation] kayagum (court also administration). According to the saga of three kingdoms (Samguk Sagi), the kayagum as the thing [[being copy-made on the Chinese <i>gaeng</i> by King Gasil of the Kaya Confederacy]] it was [[conveyed to Silla through the musician Wuluk]]
10	1βx	causal: reason	1(β^α)^2	실제로 중국의 쟁과 가야금은 모양과 음색 연주법 등이 매우 비슷해서 with the fact the Chinese gaeng and the kayagum are very similar , for example in the playing method, timbre and shape, so
	1α+	additive: positive		두 악기가 [[같은 기원에서 비롯된]] 것임을 짐작할 수 있으며 the two instruments the thing [[that began from the same origin]] can be conjectured , and
	2=	elaborating: evidential		중국 문헌에 가야금은 [[쟁이라는]] 이름으로 기록되어 있다 in Chinese literature the kayagum is recorded by the name [[being called gaeng]]
11	1βx	causal: result	1(β^α)	하지만 [[삼국사기의 기록과 고분에서 출토된]] 고고학적 자료의 연대가 상응하지 않아 However the age of archeological material [[excavated from the tombs and records of the Samguk sagi [Three Kingdoms Saga]]] does not correspond , thus
	α=	expository: indeterminative		가야금의 기원은 아직 미상이다 the kayagum's origin still is mysterious

CC	C	Relation type	Structure	Text
12	1β	temporal: different time	1β<<β>>α^2	그리고 쟁이 중국에 유입되기 이전에 And the gaeng from China entering before this
	1ββ'	projection: locution: indirect		<< 이미 중국에 고유의 토착악기가 있었다는 >> <<there had already been an arriving of an indigenous instrument from China, as>>
	1βα+	additive: adversative		* <<..>> 주장이 있으나 (*it) has been the assertion that <<..>>, whereby
	2=	expository: summative		명확하지 않다 (*this) is not clear
13	1=	expository: evidential	1	일본 정창원正倉院에는 천 년 전의 가야금이 [[신라금이라는]] 명칭으로 보존되어 있다 At the Japanese Jeong Chang Won [Soshoin] the kayagum of a thousand years earlier is conserved by the name [[being called Sillagum]]
14	1ββx	causal: result	1(β^α)^2((β^α)β^α)	산조가야금. 판소리와 남도시나위의 영향을 받아 Sanjo Kayagum. Receiving the form of southern shamanism and Pansori [vocal narrative - ?], as
	1βαx	temporal: same time		산조음악이 생성되면서 sanjo music being generated , and then
	2ββx	causal: result		[[새롭게 만들어진]] 가야금으로 빠르고 as the kayagum [[being newly made]] was quick , and so
	2βα+	additive: positive		기교적인 연주에 편리하고 facilitates in technical performance, and
	2α=	expository: summative		풍류 가야금과는 다른 연주법으로 폭넓은 소리를 낸다 regarding the appreciation of kayagum deeper sounds arise via various playing methods
15	1βx	causal: reason	1(β^α)	기악독주곡인 산조를 비롯해서 Solo instrumental music began , as
	1α=	exemplifying: alternative		민요반주 시나위 병창 무용 반주 창작곡 연주 등에 널리 쓰인다 (so) it was used widely , for example in new song performance, dance accompaniment, shaman chorus and folk song
16	1+	additive	1^2(β^α)	개량가야금. 산조가야금의 연주 범위가 확대되면서 Modified kayagum. the sanjo kayagum's performance range became expanded , and so then
	2β=	expository: evidential		연주되는 장르에 따라 산조가야금이 조금씩 개량되기 시작하였는데 according to the genre of the performance the sanjo kayagum began to be modified little at a time, with
	2α=	exemplifying: representative		그 대표적인 예가 철 가야금 이다 The iron kayagum is the representative example
17	1+	alternative	1	그밖에도 현재 15 현금 21 현금 17 현금 고음 중금 저음 가야금 18 현금 22 현금 25 현금 등이 개량되어 활용되고 있다 Other than this the 18 string kayagum 22 string kayagum 25 string kayagum are applied innovations to the contemporary 15 string kayagum 21 string kayagum
18	1=	expository: summative	1	특히 25 현금은 개량가야금 중에서 창작곡에서의 활용도가 가장 높다 In particular the 25 string kayagum among all modified kayagums is the highest most use for compositional music
19	1=	clarifying: corrective	1	25 현 가야금 [[[[개량된 22 현금에 3 음을 더 추가하여 만든]] 것으로 연주자 김일륜이 악기 제작자에게 의뢰하여 만든]] 개량가야금 이다

CC	C	Relation type	Structure	Text
				the 25 string kayagum is the modified kayagum [[[[made by commissioning instrument makers (by) the performer Kim Il Ryun as the thing [[constructed by adding 3 more tones to the advanced 22 string-gum]]]]]]
20	1+	additive	$1^2 3(\beta^2 \alpha)^4$	전통가야금 보다 폭이 넓고 (it's) depth is broader than the traditional kayagum, and
	2x	temporal: same time		길이 가 길며 (it's) length is longer, while
	$3\beta^+$	additive: adversative		돌괘 <전통가야금 [[[[뒤쪽에 있는]] 줄을 잇는]]]] 조임쇠>를 사용하지 않고 the dolgwe <traditional kayagum joimsoe [clamp] [[that joined strings [[being on the reverse side]]]> is not used , but
	$3\alpha x$	temporal: same time		개폐식으로 뚜껑을 열고 닫을 수 있으며 an opening and closing cover that can be closed and opened , and
	4x	causal: result		조임쇠로 조율하도록 되어 있다 in order to tune (it) via the Joimsoe [fastener]
21	1		1	줄은 [[폴리에스테르로 만든]] 합성재료를 사용한다 For the string, synthetic material [[made with polyester]] is used
22	1+	additive: positive	$1^2 3(\gamma^2 \beta^2 \alpha)$	음의 울림이 정확하고 the vibration of the note is clear , and
	2+	additive: positive		음색이 부드러우며 the tone colour is soft , and
	$3\gamma x$	causal: reason		음역은 5 음 음계에서 7 음 음계로 조율되므로 being tuned for the 7 tone tone-system [heptatonic] across the range of the 5 tone tone-system [pentatonic], through
	$3\beta x$	temporal: same time		양손을 사용하고 both hands are used , which
	$3\alpha =$	expository: summative		화성을 폭넓게 구사한다 broadly facilitates [command of] chords
23	$1\beta x$	causal: reason	$1(\beta^2 \alpha)$	[[음량과 음역의 변화에 따른]] 연주 기교의 변화가 있어 there is a change in playing technique performance [[accordingly changing for volume and pitch]], as
	$1\alpha =$	expository: summative		창작곡은 물론 다양한 장르의 연주가 가능하다 composition is certainly possible for performers of diverse genres
24	1x	temporal: same time	$1^2(\beta^2 \alpha)$	개량 가야금의 성과. 1995 년 국립국악관현악단이 창단되면서 modified kayagum result. In 1995 the National Orchestra of Korea was created , when
	$2\beta x$	causal: reason		초대 단장인 박범훈이 가야금 개량을 악기제작자에게 의뢰하여 the first conductor Park Bom-Hun commissions an enhanced kayagum from instrument producers, and so
	$2\alpha x$	causal: result		22 현 가야금이 만들어졌다 the 22 string kayagum was made
25	1+	additive: positive	$1^2(\beta^2 \alpha(\beta^2 \alpha))$	22 현 가야금은 당시 국악계에 큰 영향을 미쳤고 the 22 string kayagum exerted a big influence on the Korean music scene of the time, and
	$2\beta \beta x$	manner: means		창작곡과 외국곡을 연주함으로써

CC	C	Relation type	Structure	Text
				performing new compositions and foreign songs, through
	2β _{ax}	temporal: extent: abstract		국악의 대중화 시대를 여는 데에 to open Korean music's popular era
	2 _α			한몫을 하기도 했다 (it) did even do contribution
26	1+	additive: positive	1^2	전통가야금으로는 전조 < [[轉調 악곡의 도중 진행되던]] 조가 [[다른 조로 바뀌는]] 일 조바뀜 >나 조옮김의 한계에 부딪쳐 왔고 With regard to the traditional kayagum, it came across limitations in transposition or key change <change matter [[changing to other keys]], and key [[transitioning within a song]], and
	2=	expository: summative		[[음악적 표현에 있어 자유롭지 못한]] 문제점이 있었다 there was a problematic point [[being not free in musical expression]]
27	1+	additive: positive	1^2	관현악이 구성되어지고 (It) forms part of a stringed orchestra, and
	2=	clarifying: corrective		[[음악의 세계화에 맞추어]] 폭넓은 연주를 하려는]] 악단 입장에서는 개량악기의 절실함을 느낀 것이다 at the entrance of the orchestra [[trying for broader performance [[to match music of the world]] this is the feeling for [[desiring enhanced instruments]]
28	1=	clarifying: paradoxical	1^2(β^α)	개량악기에 대해 [[전통 국악의 구성진 맛과 고유한 특성의 장점을 잃을까 우려하는]] 반대 입장도 있었지만 regarding the enhanced instrument, there was at its entrance opposition [[causing fear of losing the unique and distinctive features of traditional Korean music]], although
	2β _x	manner: means		개량가야금은 1995년 3월 개량국악기 시범연주회를 통해 전통음악이 아닌 다양한 곡들을 연주함으로써 The modified kayagum performing diverse pieces not merely traditional music at the demonstration for enhanced musical instruments in March 1995, by way of
	2α _x	causal: result		발전의 가능성을 보여 주었다 demonstrated the capability of the developments
29	1γ=	expository: introductory	1(γ^β^α)	1995년 10월 한 중 일 개량가야금 축제에서 산조를 주제로 하여 The Korea China Japan modified kayagum festival in October 1995 had the theme of Sanjo
	1β _x	manner: means		[[작곡된]] 22현 가야금 협주곡 새산조가 연주됨으로써 performing New Sanjo concertos [[composed]] on the 22 string kayagum, through
	1α'	projection: fact		[[개량가야금으로 전통음악의 연주도 가능하다는]] 것이 확인되었다 this verified the fact [[that being possible to perform even traditional music through the modified kayagum]]
30	1'	projection: fact	1	그리고 이 축제에서는 [[7음 음계로 [[음역이 확대된]] 개량가야금 덕분에 작곡의 범위가 넓어졌다는]] 사실 또한 확인할 수 있었다 Also this festival could certify the fact [[that expanding the range of compositions by the benefit of the modified kayagum [[expanded tone over the heptatonic scale]]
31	1=	exemplifying: representative	1	더불어 [[우리의 악기 가야금이 다른 나라의 악기와 어떻게 다른지를]] 비교해 볼 수 있었다 Moreover, it became possible to compare [[how different is our instrument the kayagum with other nation's instruments]]

CC	C	Relation type	Structure	Text
32	1βx	Temporal: different time	1(β ^α) ² (γ ^β α)	이 후 저음을 조금 더 보완하여 After this complementing the low-pitch-tone a little more
	1α=	expository: introductive		[[3 줄을 늘린]] 25 현 가야금이 등장하였는데 the 25 string kayagum [[increasing by 3 strings]] appeared , having
	2γx	temporal: different time		[[25 현을 사용하는]] 연주 단체가 늘어났고 ensemble performance [[using the 25 string]] began to grow , and
	2βx	manner: means		새로운 작품 도 많이 창작됨으로써 beginning to compose many more new woks
	2α			다양한 연주가 시도되었다 (these new works) began to be attempted for a diversity of performances
33	1=	expository: summative	1	지금은 22 현보다 25 현의 사용이 활발하다 Now, there is active use of the 25 string rather than the 22 string (kayagum)
34	1'	projection: fact	1	* [[[[개량악기의 장점을 살리면서 단점을 보완하여 더 좋은 악기로 발전시키기 위해서는]]] 계속적인 관심과 연구가 필요할]] 것으로 생각된다 (it is) thought the thing [[that continuous interest and research will be needed [[[for developing the best instrument to remedy (its) shortcomings if the modified instrument's strong points are to survive]]]]

Sourced on 21/10/2015 at 14:58 at, The National Theatre of Korea (국립극장), NTOK, webpage:

https://www.ntok.go.kr/user/jsp/uf/uf03_8ht01i.jsp

Korean Source Text – Expounding 3: logical analysis

	Function	Circumstance	Logical	Delicacy
Expansion	Elaborating	elab	=	i.e (exposition); e.g (exemplification); viz. (clarification)
	Enhancing	enh	x	cs (causal); p/r (purpose/ reason); cnd +ve/-ve (conditional: positive/ negative); temp. same/diff (temporal: same/different time); cf (comparison), cv (contrast); deg (degree)
	Extending	ext	+	+ve/ -ve (variation: positive/ negative); add..replac (additional:replacive)
Projection	Locution	pj	“	direct locution, thought or quotation (Q)
	Reporting	pj	‘	indirect locution, quotation (Q), saying; or, fact/ act; evidential (Ev)
	Idea	pj	‘	indirect thought or concept

KST_E3

고악보(古樂譜)와 악서(樂書) 소개 An introduction to musical monographs and historical scores.

CC	C	Relation type	Structure	Text
1	1+	additive: positive	1^2	[[국가에서 만든]] 악보와 악서. 세종실록악보世宗實錄樂譜 [[현재 우리나라에 남아 있는]] 악보 중 가장 오래되었으며 Musical manuscripts and historical scores introduction. Musical monographs and scores [[made in the nation]]. Among the musical manuscripts [[surviving in our country]], the Annals of King Sejong Music Compilation is the oldest, and
	2=	exemplifying: representative		정간보로 표기한 최초의 악보이다 as note pitch and timing notation [jeonggan] monograph is the first representation
2	1		1	세종실록 권 136에서 권 146까지 11권에 펼쳐 수록되어 있다 (It) is spread across 11 volumes, from volumes 136 to 146, of the King Sejong Annals
3	1=	exemplifying: alternative	1	세종실록악보에는 [[율자보로 기보된]] 아악보 [[32 정간보로 기보된]] 정대업定大業 보태평保太平 발상發祥 여민락與民樂 치화평致和平 치풍형醉豐享 봉황음鳳凰吟 만진춘滿殿春 등의 악보가 실려 있다 In the music compilation in the King Sejong Annals, contains scores [[recorded as Yuljabo notation sheets]] including [[recorded in the 32 Jeongan block notations]] <i>Jung Dae Up, Bo Tae Pyeong, Bal Sang, Yeo Mil Lak, Chi Hwa Pyeong, Chi Poong Hyung, Bong Hwang Eum, Man Jeon Chun</i> and more
4	1β=	expository: summative	1(β^α)	[[이 악보에 실려 있는]] 음악은 대부분 조선 시대 초기에 창작되었는데 The music [[contained in these scores]] were generally composed in the early part of the Joseon Dynasty, with
	1α			특히 [[정재문才와 결합한]] 규모가 [[큰 작품이라는]] 특징이 있다 in particular, its scale [[combining votive offerings]] [[being known as an extensive work of art]] is its strong point
5	1=	expository: summative	1^2^3^4	세종의 음악적 업적. 세종의 음악적 업적은 크게 세 가지로 요약할 수 있는데 Sejong's Musical Achievements. Sejong's musical achievements can be summarised in three ways
	2=	exemplifying: alternative		첫째는 정간보의 발명이고 Firstly (it) is the invention of pitch and timing notation [jeonggan], and
	3=	exemplifying: alternative		둘째는 박연을 통한 아악의 정비이며 Secondly classical court music is modify (ed) by [Joseon musician] Park Yeon, and
	4			셋째는 여민락 보태평 정대업 등의 신악新樂 창제이다 . 사진 스캔 [[세종실록악보에 수록된]] 여민락. Thirdly (it) invents new music such as Yeomilak, Bo Tae Pyeong and Jung Dae Yeop. Photo scan 'Yeomilak' [[recorded in the King Sejong Annals]].
6	1		1	세조실록악보世祖實錄樂譜 [[세조실록권 48과 49에 실려 있는]] 악보로 [[세조 때 이루어진]] 음악적 업적을 집대성하였다 The scores [[containing in the King Sejo record volumes 48 and 49]] compiled those musical achievements that [[arose during the Sejo Dynasty]]

CC	C	Relation type	Structure	Text
7	1β=	expository: evidential	1(β^α)	이 악보는 [[16 장간 6 대강으로 이루어진]] 정간보와 오음악보로 <u>기보되어 있는데</u> The music scores here <u>were transcribed</u> as Oeumyakbo [5 scale degree notation system] with music sheets [[<u>consisting</u> of 16 jeonggan columns along 6 divisions]], where
	α			아악에는 공척보를 <u>사용하였다</u> gongcheok notation <u>was used</u> for classical court music
8	1βx	causal: reason	1(β^α)^2(β^α)	종묘 제례악과 원구단의 제사 음악 등 궁중 제례악을 <u>수록하고 있어</u> <u>Containing</u> court ritual music, like Jeongmyo [royal shrine] and Wongudan [graveside mound] ancestral music, as
	1α+	additive: positive		조선 시대 전기의 제례 음악 연구에 매우 중요한 악보 <u>이며</u> it <u>is</u> a very important music manuscript for research into ritual music of the early Joseon Dynasty, and
	2βx	temporal: different time		고려의 향악과 당시의 음악을 <u>수록하여</u> <u>containing</u> folk music from the Koryo dynasty, in order to
	2α			후대에 <u>전하고 있다</u> <u>transfer</u> to later generations
9	1=	exemplifying: alternative	1	세조 대의 음악적 업적. [[세조 대에 기록한]] 음악적업적으로는 종묘 제례악의 재정비 16 정간 6 대강보와 오음악보의 발명 향악 선법 이론 정립 음악 기관의 재정비 등이 <u>있다</u> 그림 스캔 [[세조실록악보에 실린]] 보태평 중 형가 Sejo Dynasty achievements. The musical achievements [[<u>recorded</u> in the Sejo Dynasty]] <u>includes</u> the realignment of musical institutions, the theory of the modes of Hyangak [Korean folk music], the invention of Oeumyakbo [pentatonic] notation with 16 by 6 music sheets, the reorganization of Royal Ancestral ritual music. Picture scan section of the [ritual piece] Botaepyeong [[<u>carried</u> in the Music Annals of King Sejo]]
10	1γx	causal: result	(γ^β^α)1	아악제범樂學軌範 악학제범은 조선 시대 성종 24 년 1493 에 예조 판서 성현이 중심이 <u>되어</u> Ahakkwebeom. The Ahakkwebeom (Treatise on Courtly Music) <u>emerged</u> in the 24 years of King Seongjeong's reign by 1493 from among the ministry of culture and education, as
	1βx	causal: result	1(γ^β^α)	신말평 박곤 김복근 등이 임금의 명을 <u>받아</u> to those who <u>received</u> the order of the King, such as Shin mal Pyeong, Park Gon, Kim Bok Geun and others, by
	1α			편찬한 악서 <u>이다</u> (it) <u>is</u> a musical compilation
11	1+	additive: positive	1^2	9 권 3 책으로 <u>구성되어 있으며</u> (It) <u>is comprised</u> of three books in 9 volumes, and
	2			그 내용은 크게 다섯 가지로 <u>정리할 수 있다</u> the contents <u>might be summarized</u> in five major ways
12	1=	exemplifying: alternative	1^2(β^α)	첫째 [[당시 우리나라에 <u>쓰이고 있던</u>]] 악률의 원리를 <u>설명하고</u> Firstly, <u>explains</u> the principles of music laws that [[<u>were written</u> at that time in our country]], and
	2βx	causal: reason		아악 당악 향악을 <u>갖추고 있어</u> <u>being prepared with</u> Aak (Korean court music), Tangak (Chinese music) and Hyangak (Korean folk music), because of

CC	C	Relation type	Structure	Text
	2 α			악서임을 알 수 있다 (we) can understand this music publication
13	1 $\beta\beta x$	manner: means	1<<< $\beta^{\wedge}\alpha$ >>> α	* <<< [[당시 궁정의 여러 의식에서 사용하던]] 음악의 편성 방법을 설명하고 있어 <<< explaining the method of organizing music that [[was used in the various court ceremonies at the time]], so
	1 $\beta\alpha'$	projection: fact		당시 음악이 모든 의식의 필수 요소였음을 >>. << music of the time were the essential features for all ceremony >>
	1 α			둘째 <<<...>>> 알 수 있다 *Secondly (we) can understand <<<...>>>
14	1 $\beta\beta x$	manner: means	1<<< $\beta^{\wedge}\alpha$ >>> α	* <<< [[고려사에 전하는]] 당악정재와 향악정재 그리고 성종 당시의 당악 정재와 향악정재를 진설도설陳設圖說하여 Thirdly* <<< specifying and illustrating the sacred ceremony offerings of King Sejong's reign, Tangak and Hyangak court dances [[conveying the history of Goryeo]], through
	1 $\beta\alpha'$	projection: fact		무용과 음악이 불가분의 관계였음을 >>> how dance and music were indivisibly related >>>
	1 α			셋째 <<<...>>> 알 수 있다 *Thirdly (we) can understand
15	1=	exemplifying: alternative	1 $\wedge 2$	진설도설(陳設圖說). ‘진설’은 [[제사의식이나 잔치 때 음식이나 의물 등을 법식에 맞게 차려놓는]] 것을 의미하고 ‘Jinseol’ means the things that [[correctly lay out the specifications for ceremonial meals, ceremonial parties and the like]], and
	2'	projection: fact		‘도설’은 [[그림을 넣어 설명하는]] 것을 의미한다 . 사진 스캔 악학궐범의 악기 도설. ‘Doseol’ means the thing [[which sets out to explain in pictures]]. Picture scan sketches from Ahakgwebum
16	1=	exemplifying: alternative	1	넷째 아악기 당악기 향악기의 순서로 악기 제작 연주법 등을 도설하고 있다 Fourthly, (it) is illustrating things such as the design and playing method of instruments, in the sequence of instruments of Aak (ceremonial music), Tangak (Chinese music) and Hyangak (Korean folk music)
17	1=	exemplifying: alternative	1	다섯째 [[의식과 무용에 필요한]] 관복 복식 의물을 도설하고 있다 [악학궐범의 권별 구성. 제 1 권 악률의 원리. 제 2 권 아악진설도설 속악진설도설. 제 3 권 고려사 악지의 당악정재 고려사 악지의 속악정재. 제 4 권 시용당악정재도설. 제 5 권 시용향악정재도설. 제 6 권 아부雅部 악기도설. 제 7 권 당부唐部 악기도설 향부鄉部 악기도설. 제 8 권 당악정재 의물도설 향악정재 의물도설 등. 제 9 권 관복도설 등] Fifthly, (it) is showing the costumes, trimmings and materials [[needed for dance rituals]] [In nine volumes of the Treatise on Courtly Music [Ahakgwebum], first volume, music mode principles; second volume, illustrations of ceremonial service music and popular folk music; third volume, record of music facts for Tang Ak and popular music dance; fourth volume, sketches in the use and appreciation of Tangak; fifth volume, sketches in the use and appreciation of Hyangak; sixth volume, sketches of ceremonial music instruments; seventh volume, sketches of Tang and Korean folk music instruments; eighth volume, sketches of the accompanying words and materials for tang and hyang music rituals; ninth volume, sketches of costumes etc.]

CC	C	Relation type	Structure	Text
18	1βx	manner: comparison	1(β^α)	시용향악보時用鄉部樂譜. 악보의 체제를 살펴볼 때 Siyonghyangakbo [Evaluation of Pure/ Folk Korean Music]. Considering the system of music notation, when
	1α=	expository: summative		[[[대체로 15 세기 말 성종 때부터 16 세기 초 중종 때까지 장악원 악사가 편찬한]] 것으로 추측되는 악보 이다 this is the musical manuscript [[that is assumed as one [[which was compiled by a historical musical scholar generally between the late 15 th century period of King Seongjong and early 16 th century of the reign of Jungjong]]
19	1			16 정간 6 대강의 기보법으로 오음악보의 선율 장구 박 가사가 수록되어 있다 (This work) is recording the melodies, janggu (double headed drum), gourd and lyrics of Oeumyakbo [scale degree notation], through the 16 jeongan by 6 daekang [16 column by 6 row] notation method
20	1βx	causal: reason	1(β^α)	시용향악보는 [[다른 악보에서 찾아볼 수 없는]] 고려 시대와 조선 시대 초기의 노래를 정리하여 The Siyongakbo arranges early songs of the Joseon Dynasty and the Koryeo Dynasty [[which cannot be found in any other music compilation]], since
	1α=	expository: summative		[[[오음악보로 기보하였기 때문에 음악사적 가치가 높은]] 고악보 이다 [사진 스캔 시용향악보의 청산별곡] (it) is the ancient score that [[because it has recorded through pentatonic notation (it) has high value as a historical music record]]] [Photo scan unrhymed verse (Cheongsan byeol kok) from Siyongakbo [Evaluation of Pure Korean Music]]
21	1γx	causal: reason	1(γ^β^α)	대악전보大樂前譜와 대악후보大樂後譜. 대악전보와 대악후보는 1759 년영조 35 에 서명응이 왕의 명령을 받아 Daeakjeonbo [Compilation Early Great Music] and Daeakhoobo [Compilation of Later Great Music]. The scholar Seomyeong [eung] received the edict of the king in 1759 (the 35 th [year of King] Yeongjo's [reign]) for Daeakjeonbo and Daeakhoobo, as
	1βx	casual: purpose		편집한 악보집으로 [[전란戰亂 때문에 어지러워진]] 음악을 바로잡기 위해 in order to rectify the music [[that became frenzied because of war]] into an edited book of scores, thus
	1α			만들어졌다 (they, Daeakjeonbo and Daeakhoobo) were made
22	1β^	projection: idea: indirect	1<<β>>α^2	<< 대악전보는 [[세종 때의 음악을 모아 기록한]] 9 권의 악보집인데 청일 전쟁 1894 무렵에 없어졌다고 >> << For the the Daeakjeonbo (Earlier work), the nine volumes of collected music notations [[recorded and collated from the music of King Sejong's time]] disappeared at the end of the 1894 Sino-Japanese war >>
	1α+	additive: negative		<<...>> 하며 (it) is held that, and
	2			그 목차만 증보문헌비고 권 95 에 전하고 있다 its table of contents only, from book 95 is being conveyed
23	1β=	clarifying: corrective	1(β^α)	대악후보는 주로 세조 때의 음악을 [[16 정간 6 대강보와 오음악보로 기록한]] 7 권의 악보집으로 서경별곡 한림별곡 등의 향악곡뿐만 아니라 For the the Daeakhoobo (Later work), is not merely hyangak [pure Korean folk music] such as the Royal archive songs and lyrical works, as a collection of music in 7 volumes [[recorded with 16x6 Oeumyakbo notation]] for music chiefly from King Sejo's reign, but also

CC	C	Relation type	Structure	Text
	1 α			보태평 정대업과 같은 조선 시대 전기의 악곡을 전하고 있다 conveys musical works from the early Joseon Dynasty, like Botaepyeong [11 songs in pyongjo mode] and Jeongdaeob [15 songs in kyemyongjo mode]
24	1+	additive: adversative	1($\beta^{\wedge}\alpha$)	속악원보俗樂源譜 [[조선 시대의 음악 기관인 장악원에서 편찬한]] 속악원보는 정확한 연대는 알 수 없으나 Soakwonbo (Original Source of Popular Music). The exact era of the Soakwonbo [[compiled at the Jangakwon institution for music in the Joseon Dynasty]] clear date cannot be known, yet
	2'	projection: fact		[[정조 이후에 편찬된]] 것은 확실하다 the fact that [[it was compiled after King Jeongjo]] is certain
25	1+	additive: positive	1 \wedge 2	7 권 5 책인의예지신 편으로 구성되어 있으며 (It) consists of 7 volumes in 5 books, according to the wise precepts, In [Humanity], Euy [Righteousness], Yea [Propriety], Ji [Sensibility], Sin [Trust], and
	2			1 행 20 장간 기보법을 사용하였다 (it) uses 1 line x20 column notation grids
26	1 $\beta\beta x$	causal: result	1(($\beta^{\wedge}\alpha(\beta^{\wedge}\alpha)^2$)	특히 [[6 권과 7 권에 해당하는]] 신편은 다른 책인 권 1~5 의 기보법과 다르게 In particular, the editions [[corresponding to volumes 6 and 7]] are different from the music notation in volumes 1~5, so
	1 $\beta\alpha x$	conditional: concessive		오늘날의 음악 시가와 비슷한데 being similar to today's music writings, and so
	1 α =	clarifying: corrective		이는 신편이 나중에 제작되었고 Regarding these new editions were produced later, and
	2'	projection: fact		[[이전편의 정간 기보가 잘못된]] 것으로 추측할 수 있다 the thing that [[the notation of the earlier editions were wrong]] can be assumed
27	1 β =	exemplifying: representative	1($\beta^{\wedge}\alpha$)	[[민간에서 만든]] 악보. [[민간에서 만든]] 악보에는 거문고 악보가 유독 많은데 Scores [[made by civilians]]. Regarding scores [[made by civilians]] there are many only for komungo [6 string 'scholars' zither] notation, where
	1 α			이는 [[[악기 중에서 거문고가 사대부와 풍류객으로부터 많은 사랑을 받아]] [[그들이 즐거 연주하던]] 악곡을 기록으로 남겼기]] 때문 이다 in this, this is because [[[among musical instruments the komungo received much attention from the nobility through Poongryu, and so]]] the pieces [[they enjoyed being performed]] remain in the records]]
28	1+	additive: positive	1 \wedge 2(($\alpha^{\wedge}\beta$) $\beta^{\wedge}\alpha$)	[[민간에서 만든]] 악보는 대부분 필사본筆寫本 이며 mostly these scores [[made by civilians]] were handwritten, and
	2 $\beta\alpha$ +	additive: adversative		보급이 목적이 아니라 (they) the goal was not broad dissemination, but rather
	2 $\beta\beta x$	causal: purpose		개인이 악곡을 익히기 위한 in order (for) individuals to be proficient in the songs, to
	2 α			참고용으로 제작되었다 (it) was made as a reference

CC	C	Relation type	Structure	Text
29	1β'	projecting: locution: indirect	1<<<β>>>α^2	금합자보琴合字譜. <<[[1572 년선조 5 에 거문고 명인 안상이 편찬한]] 거문고 합자보로 안상금보라고도 >>> Geubhappjabo [Tablature for stringed instruments]. <<[[compiled by the Komungo maestro Ahn Sang in 1572 in the 5 th year of the reign of King Seonjo]] this is also called as the Ahn Sang Keum Notation through tablature , that>>>
	1α+	addition: positive		<<<...>>> 하며 is said <<<...>>, and
	2			[[민간 악보 중 가장 오래된]] 악보이다 this is the manuscript [[that was the oldest among civilian compilations]]
30	1βx	conditional: hypothetical	1<<<β^α>>>>α^2(β^α)	<<<[[[먼 곳에서 거문고를 배우고 싶어도]] [[스승을 만날 수 없는]] 사람이 이 악보를 보면]] [[마치 스승이 옆에서 자세히 가르쳐 주는]] 것 같아 <<<[[[although (living) in a far away place yet wanting to learn the komungo, even though the person [[who has not met a teacher]] looking at this work, if [[as though a teacher (were) at your side giving instructing minutely]]]]] it is like the thing, so
	1α''	projecting: locution: direct		<<<[[하나 하나도 어려움이 없을]] 것 이다라고 >>>> <<<It is a fact that [[one by one difficulties will become absent]]>>>>
	2βx	manner: comparison		악보의 머리말에 <<<...>>> 기록되어 있듯이 In the preface to the manuscript <<<...>>> is recorded, as
	2α=	expository: summative		이 악보는 [[손가락과 술대 쓰는]] 법 등 [[고문도를 처음 배우는]] 사람에게 완벽한 악보를 제공해 주는]] 것을 목적으로 하였다 in this compilation, the objective is [[to support people [[learning komungo for the first time]] with complete notation]]] including the method [[used for plucking with the fingers]]
31	1=	expository: introductive	1^2(β^α)^3(β^α)	합자보 오음악보 육보의 세 가지로 기보되어 있고 Through three kinds (of notation systems) are recorded, Hakjbo, Oeumyakbo, Yukbo, and
	2βx	manner: means		장구와 북 악보는 그림으로 기보되어 being recorded in manuscripts for the janggu (double headed drum) and the buk (gourd), in the pictures, as
	2α+	additive: positive		총보 형태로 되어 있으며 (it) takes the form of a full score, and
	3βx	causal: reason		비파 악보가 실려 있어 bearing the notation for bipa, since
	3α			비파 연구에도 좋은 자료가 되고 있다 [사진 스캔 금합자보의 만대엽. 사진 스캔 양금신보의 만대엽] is being good material even for the study of bipa [Photo scan Geumhappjabo notation for the piece, Mandaeyeop. Photo scan Yanggeumshinbo notation for the piece, Mandaeyeop]
32	1	1		양금신보梁琴新譜 [[1610 년광해 2 에 거문고와 비파의 명인 양덕수가 지은]] 거문고 악보로 가곡 연구에 귀중한 자료가 되고 있다 Yanggeumshinbo [New Variations for Dulcimer]. This material is being priceless material in the study of lyrical forms as komungo notation [[designed for the komungo by komungo and bipa the maestro Yang Deoksu in 1610, the 2 nd year of the reign of King Gwanghae]]
33	1ββ+	additive	1<<<β^α>>>>α^2^3	<<< 거문고를 잘 타고

CC	C	Relation type	Structure	Text
				<<< (you) play komungo well, and
	1β _α	causal: reason		글이능하니 (you) have ability to write, since
	1α''	projecting: locution: direct		[[[악보를 만들어 금도琴道가 끊이지 않도록 하는]]] 것이 스승의 책임 이라 >>> this is the teacher's book thing [[[in order for komungo to be everlasting so make a music manuscript]]]
	2+	additive: positive		[[[임진왜란을 피하여 남원에 내려가 있던]]] 양덕수에게 임실 현감 김두남이 <<<.>>> 며 Kim Doo Nam said <<<.>>> to Yang Deok Su [[[escaping to Namwon to avoid the Japanese invasion]]] the city of Imsil in the region of Hyeon Gam
	3			악기 도설圖說 [[술대 잡는]] 법 [[줄 고르는]] 법 [[꺾 짚는]] 법 등이 자세히 기록되어 있다 (Yanggeumshinbo) has recorded minutely things such as instrument illustrations, [[plectrum grabbing]] technique, [[fret pressing]] technique and [[gwe placing]] method
34	1=	expository: introductive	1	유예지遊藝志 [[순조 때 서유구가 지은]] 임원경제지林園經濟志 [[권 91 에서 98 까지 수록된]] 악보로 현금자보玄琴字譜 당금자보唐琴字譜 양금자보洋琴字譜 생황자보笙簧字譜의 네 가지가 수록되어 있다 Yuyeji [Record of Yuye]. During the reign of King Sunjo, it was recorded as a compilation for four types of notation systems [according to instrument type]
35	1β _β x	causal: reason	1((β^α)β^α)	유예지는 19 세기 이전의 음악과 현재의 음악의 중간에 위치하여 Yuyeji being located between the music before the 19 th century to the contemporary music of today, as
	1β _α =	exemplifying: representative		국악의 변천 과정을 연구하는 데 Korean music evolution process studying , for
	1α			중요한 자료로 평가된다 (it) is rated as important material (data)
36	1		1	삼죽금보三竹琴譜. [[[[현재까지 발견된]] 고악보 중 가장 방대한 악곡이 수록되어 있는]] 악보 이다 Samjukgeumbo. This is the manuscript [[containing the most vast amount of ancient scores [[discovered until today]]
37	1		1	[[여미락 보허사 영산회상 가곡 가사 시조 등 현재 연주하고 있는]] 대부분의 정악곡이 실려 있다 (It) contains most of the jeongak (classical) music pieces [[being performed these days, including Sijo [three verse poems], Gasa [songs with lyrics], Gagok [songs] and the works, Yeongsanghoesang [Recollections of the Sacred], Boheosa and Yeomilak [the King Shares his Pleasures with the People]]
38	1+	additive: adversative	1^2(β^α)	악보의 머리말에서 [[미루어 1721 년경중 1 년에 편찬한]] 것으로 추정되었으나 In the preface it is attributed as [[being compiled late in 1721 in the 1 st year of the reign of King Kyeongjeong]], although
	2β _x	causal: reason		악보의 내용상 유예지보다 오늘날의 음악에 가까워 from the contents of the manuscript (it) is closer to today's music than Yuyeji, since
	1α			1864 년고종 1 년으로 추정하고 있다 It is estimated as being from 1864, the first year of the reign of King Kjong
39	1+	additive: positive	1^2	편찬자는 이승무 이며 The collator is Lee Seung Moo, and
	2			16 정간보에 육보를 사용하고 있다

CC	C	Relation type	Structure	Text
				(it) is using yukbo playing technique notation in 16 jeongbo [columns]
40	1=	exemplifying: alternative	1	<p>현행 기보법. 기보 형태. 현행 국악의 기보법에는 [[음의 고저를 분명하게 나타낼 수 있는]] 율자보와 [[[[[[[[음의 시가 표현이 분명한]] 정간보의 두 기보 방식이 결합하여 사용되는]] 정간 기보법과 주로 신곡과 산조 등의 표기에 사용되는]] 오선 기보법의 두 가지 형태가 있다 </p> <p>Current day notation method. Notation form. Regarding contemporary Korean music notation method, it has two types of notation forms, staves [[using symbols for Sanjo and new songs, chiefly with jeonggan notation [[combining two notation means for Jeongganbo [[to clearly express musical duration timing]]]]]] and Yuljabo [[which clearly allows tone pitch to arise]]]] </p>
41	1β+	alternative	1(β^α)	<p>후자의 것은 [[[[우리가 접해 온]] 서양 기보법과 같은]] 것이므로 설명을 생략하고 </p> <p>Regarding the latter (former) (I) omit this explanation as it [[is similar with western notation [[which we have heard and learnt]]]] and </p>
	1α			<p>정간 기보법에 대하여 알아보도록 한다 </p> <p>in order to understand about jeonggan notation method </p>
42	1β?	projection: idea: indirect	1<<β>>α	<p>정간보의 명칭 정간보의 세로 한 줄을 1 행行 또는 1 각척 또는 1 장단長短이라고 >></p> <p>Jeonggan nomenclature. For the length of a jeongganbo, one line is called haeng, also the row (is called) one gak, and also the beat (is called) jangdan [long and short] >></p>
	1α			<p>부른다 </p> <p>is called </p>
43	1β?	projection: idea: indirect	1<<β>>α	<p>아래 오른쪽 그림에서와 같이 여섯 개의 큰 구분은 그 하나를 각기 대강大綱이라고 >></p> <p>as in the picture on the right below, each one of the six large unit divisions is called a taegang >></p>
	1α			<p>부른다 </p> <p>is called </p>
44	1+	additive: positive	1^2<<β>>α	<p>악보 한 행이 16 정간이며 </p> <p>a score has one haeng in 16 jeonggan, and </p>
	2β?	projection: idea: indirect		<p>[[큰 구분이 여섯으로 이루어졌을]] 때는 16 정간 6 대강 악보라고 >></p> <p>where [[it arises with six large divisions]] (it) is called 16 jeongan 6 daegang notation, as >></p>
	2α			<p>한다 </p> <p>is known </p>
45	1=	exemplifying: alternative	1	<p>그리고 제 1 행과 제 2 행 사이의 공간은 가사나 부호 구음 등을 적는다 </p> <p>Also regarding the spaces between the first and second lines [haeng] are written things such as pitch, lyrics or articulations </p>
46	1+	additive: positive	1^2	<p>[[악보를 읽는]] 방법. 정간보는 [[위에서 아래로 읽어 나가는]] 세로 악보이며 </p> <p>Method [[reading score]]. The jeongganbo is notation entirely [[reading from the top to the bottom]] and </p>
	2			<p>맨 오른쪽 줄에서 부터 왼쪽으로 읽어 나간다 </p> <p>always is being read from the rightmost line towards the left </p>
47	1=	expository: summative	1	<p>즉 정간보는 [[위에서 아래로 오른쪽에서 왼쪽으로 읽는]] 것이 순서이다 </p> <p>In other words, the jeongganbo is sequenced [[reading from the top to the bottom and from the right towards the left]] </p>

CC	C	Relation type	Structure	Text
48	1		1	한편 한 정간 내에서는 위에서 아래로 왼쪽에서 오른쪽으로 읽어 나가야 한다 [그림 [[한 정간을 읽는]] 순서] By contrast, one the contents within one jeonggan must be read from top to bottom, but from left to right [Sequence [[for reading one jeonggan]] illustration]
49	1		1	기보 방식. 정간보는 1 정간을 1 박으로 한다 Notation method. One jeonggan is one beat of the jeonganbo
50	1		1	1 장간은 ½, 1/3, ¼, 1/6 박의 시가로 나뉘게 된다 one janggan is divided into ½, 1/3, ¼ and 1/6 beats of time
51	1βx	causal: purpose	$1(\beta^{\alpha})^2 \ll \beta \gg \alpha^3 \ll \beta \gg \alpha$	또 시가에 변화를 주기 위해서 Also, giving change to the tempo, in order to
	1α=	expository: introductive		[[[.]과 [[이라 는]] 기호를 사용하는데 the symbols [.] and [[are used , so then
	2β'	projection: idea: indirect		[.]은 [[시간의 ½을 줄이 는]] 기호로 반길 이라고 >> the symbol [.] << being called the bangil as the symbol dividing time in half >>
	2α+	additive: positive		부르고 is called , and
	3β'	projection: idea: indirect		[[은 [[시가의 ½을 늘이 는]] 기호로 덧길 이라고 >> the [[symbol called the dutgil increases the timing by half >>
	3α			부른다 is called

Source:

2014. 음악이론교과서. Chapter 4, 기보법, pp. 174 – 179.

Korean Source Text – Reporting 2: logical analysis

	Function	Circumstance	Logical	Delicacy
Expansion	Elaborating	elab	=	i.e (exposition); e.g (exemplification); viz. (clarification)
	Enhancing	enh	x	cs (causal); p/r (purpose/ reason); cnd +ve/-ve (conditional: positive/ negative); temp. same/diff (temporal: same/different time); cf (comparison), cv (contrast); deg (degree)
	Extending	ext	+	+ve/ -ve (variation: positive/ negative); add..replac (additional:replacive)
Projection	Locution	pj	“	direct locution, thought or quotation (Q)
	Reporting	pj	‘	indirect locution, quotation (Q), saying; or, fact/ act; evidential (Ev)
	Idea	pj	‘	indirect thought or concept

KST_R2

황병기 교수 특강 우리 음악의 특색 Special lecture by Hwang Byungki on our music particularities

정리 고등과학원 계산과학부 교수 김재완 Lecturer Kim Jae Wan, Department of Computational Science, Jeongli Advanced Institute of Science

CC	C	Relation type	Structure	Text
1	1		1	지난 2000 년 1 월 27 일 목요일 오후 4 시간 국제회의실을 청중들이 가득 채운 가운데 제 4 회 고등학원 특별강연회가 열렸다 Last 2000 year, January the 27 th Thursday afternoon at the hour of 4, among the International Conference room full to completeness with an audience opened the 4 th Advanced Institute Special Lecture
2	1=	expository: introductive	1^2	[[이날 강사였던]] 황병기 교수는 우리 고등학원 수학부 황준목 교수의 부친이며 Professor Hwang Byungki [[lecturing on this day]] being the father of our Advanced Institute lecturer Hwang Jun Mok, and
	2			유명한 소설가 한말숙 선생의 부군이기도 하다 is even also the husband of famous novelist teacher Han Mal Suk
3	1+	additive: positive	1^2	서울 법대를 졸업하였으며 (he) graduated from Seoul Law School, and
	2			현재 이화여대 국악과 명예교수이다 (he) is emeritus professor of Korean Music at Ehwa Women's University
4	1=	expository: summative	1	다음은 [[황병기 교수의 강의를 요약한]] 것이다 The following is that [[summarizing Professor Hwang Byungki's lecture
5	1		1	고등과학원으로부터 [[음악과 과학에 대해 강연을 해 줄 수 있느냐는]] 요청을 받았다 From the Korea Institute for Advanced Study (I) received an invitation [[asking to give a lecture about 'music and maths']]
6	1βx	conditional: factual	1(β^α)	대학교 육의 전통에 따르면 According to the body of tradition of the University, if
	1α=	expository: summative		신학 이외에 자유철과 (Liberal Arts and Science)가 있었다 except in theology it has been Liberal Arts and Science
7	1=	exemplifying: alternative	1^2	문학삼과에는 문법 수사학 변증법이 있었고 Regarding literature (it) has been grammar, rhetoric and dialectics, while
	2			과학사과에는 대수 기하 천문 음악이 있었다 regarding science has been about algebra, geometry, astronomy and music
8	1		1	음악은 이렇게 과학의 한 부분으로서 과학과 밀접한 관계가 있다 music, in this way as a part of science is closely in relation with science
9	1+	addition: adversative	1^2	순수음악은 대학에서 가르치고 Pure music is taught at university, while

CC	C	Relation type	Structure	Text
	2	2		[[applied music 이라고 하는]] 음악실기 또는 음악연주는 conservatori 에서 가르쳤다 Applied music [[being called ‘applied music’]] also music performance is taught at the conservatori
10	1		1	중국의 음악도 우주론적인 음악관을 가지고 있었다 even Chinese music has had a universal outlook
11	1=	clarifying: corrective	1	오늘 강연에서는 음악과 과학보다도 [[우리 음악이 외국음악에 무엇이 다른가 하는]] 것을 말씀 드리겠다 In today’s lecture, rather than music and science, (I) hope to give a few words on the thing of [[being different whatever in our music and in foreign music]]
12	1β=	expository: introductive	1(β^α)	[[서양의 고전음악은 18-19 세기 음악만을 가리키는]] 것이 아닌데 this is not the thing of [[indicating merely on the music of western classical music in the 18-19 centuries]], while
	1α			[[아주 한정된 시기의 음악만을 즐기려는]] 사람들이 많이 있다 there are many people [[enjoying merely music extremely limited of this time]]
13	1		1	바로크 음악 현대 서양음악도 즐길 줄 알아야 한다 (they) must understand enjoying also contemporary western music and Baroque
14	1β=	clarifying: corrective	1(β^α)	국악(國樂)은 [[우리 민족이 천년을 들어온]] 것 인데 Korean music (guó yuè – national music) being the thing that [[entering for a thousand years from our folk music]], yet
	1α			정작 우리나라 사람들은 이 국악을 잘 모른다 actually our nation’s people do not know this Korean Music well
15	1=	expository: summative	1	서양음악 그것도 [[18-19 세기의 음악 위주로 교육을 받는]] 것도 문제 이다 Also in western music this thing of [[receiving education chiefly in music of the 18-19 century]] is a problem
16	1βx	conditional: tendency	1(β^α)	그래서 다른 양식의 음악을 들으면 therefore listening to various types of music, when
	1α			[[이해를 못하는]] 경우가 많다 there are many occasions [[not having understanding]]
17	1		1	다양한 양식의 음악을 이해하도록 해야 하겠다 (we) must do in order to understand diverse kinds of music
18	1		1	한국 사람들은 [[옛날 삼한시대부터 노래를 좋아하는]] 것으로 알려져 있다 Korean people were known for the thing of [[liking songs from before the ancient three dynasties]]
19	1=	expository: indeterminative	1	노래가 무엇인가 a song is what
20	1βx	conditional: subjunctive	1(β^α)	[[오페라 가수들이 하는]] 것처럼 말을 길게 빼어서 하면 like the thing of [[doing opera singers]] it is flattening out lengthening a word, if
	1α			그것이 바로 노래 아닌가 this is not exactly song
21	1		1	[[짧게 소리내어도 될]] 것을 어련애처럼 [[쓸데없이 음절을 길게 빼어 부르는]] 것이 [[노래다 쓸데없는 것 많이 하는]] 아이가 나중에 잘 된다

CC	C	Relation type	Structure	Text
				like a child [[briefly crying out]] this [[calling out stretching longer a tone for no purpose]] the child [[doing many acts of useless singing]] later does well
22	1γβ'	projection: locution: indirect	1(((γ<<β>>α)β^α)<<β>>α)^2<<β>>α	<< 이렇게 길게 빼어 부른다고 >> <<in this way calling out stretching long, that>>
	1γax	causal: reason		* <<...>> 해서 * is said to be <<...>>, as
	1βax	causal: result		길 영永자를 써서 'Gil Young(yǒng – eternal) character' being written , so
	1ββ'	projection: locution: indirect		<< 영언永言이라고 >> <<'Young Un(yǒng yán – eternal speech)' being called , as>>
	1α+	additive		<<...>> 하고 (it) says <<...>>, and
	2β'	projection: locution: indirect		<< 특히 한국 노래집(集)을 청구영언靑丘동쪽나라 永言이라고 >> <<in particular Korean Singing books (jí – collections) are called Cheong Gu Young Un (qīng qiū – Chinese name) Eastern Nation words (yǒng yán – eternal words), as >>
	2α=	expository: summative		<<...>> 하였다 became known as <<...>>
23	1+	additive: adversative	1^2	청구영언은 시집詩集이 아니라 Cheong Gu Young Un is not a collection of poems (shī jí – poetry anthology), rather
	2			노래 가사집 이었다 (it) was a collection of song lyrics
24	1β+	additive: adversative	1(β^α)^2(β^α)	<<<시조는 詩調가 아니라 The Shi Jo [poem] is not (shī diào – transfer of the book of songs), rather
	1α'	projection: locution: indirect		時調라고 >>> (it) is (shí diào – regional folk songs), as >>>
	2β=	expository: introductive		시조는 <<<...>>> 쓰는데 the Shi Jo [poem] is written as <<<...>>>, while
	2α'	projection: fact		이것은 [[그 당시의 노래라는]] 뜻이다 This is the meaning [[being called songs at that time]]
25	1'	projection: locution: indirect	<<1>>2 [translation of an old song – may not be correct]	사진 << 동창이 밝았느냐 >> Photo << how brilliant are the classmates >>
	2			노고지리 우지진다 the skylark cries
26	1'	projection: locution: indirect	<<<1>><<2>>>3 [translation of an old song – may not be correct]	<<<아이는 상기 아니 일었느냐 <<<the child did not remember
	2'	projection: locution: indirect		[[재너머 사래 간]] 밭을 언제 갈려 하느냐 >>> the field that [[was far beyond]] when harvest >>>
	3			소치는 <<<...>>> (*) Sochi (* asks) <<<...>>>
27	1		1	황병기 교수는 멋들어진 가락으로 이 시조를 길게 한수 뽑았다

CC	C	Relation type	Structure	Text
				Professor Hwang Byungki drew at length on this Sijo as an elegant tune
28	1γx	manner: means	$1(\gamma^{\beta^{\alpha}})^2$	동창을 높은 도(Do)로 긴 삼박자동안 뿌다가 올릴 듯 raising the root [tonic] during a three beats long to the highest ‘Do’ of ‘Dongchang’, as
	1βx	causal: result		두박자로 구부려서 altering it through double [duple], so
	1α+	additive: positive		4 도 낮은 솔(Sol)로 떨어지면서 dropping four notes lower than Do to Sol, while
	2			[[기(氣)를 받아 출렁이는]] 이를 소리 낸다 raising (his) voice in this [[swaying full with Ki [energy] (qi – energy, spirit, air)]]
29	1+	additive: adversative	1^2	[[도에서 소로 4 도 떨어지는]] 4 度下行은 [[어느 나라 음악에서나 볼 수 있는]] 것 이지만 [Measure lower row] (dù xià xíng – measure lower series) [[falling by four degrees from Do to Sol]] is that [[being able of seeing in the music of certain nations]], but
	2			[[동창과 이의 소리가 달라지는]] 바로 이것이 우리 음악의 특색 이다 directly [[being very different sound from Dong Chang]], this thing is a particularity of our music
30	1		1	[[황병기 선생의 지도로 온]] 청중이 동창 이를 몇번 연습했다 the audience [[coming under the guidance of teacher Hwang Byungki]] practiced this Dong Chang a number of times
31	1ββx	manner: comparison	$1((\beta^{\alpha})\beta^{\alpha})$	이렇게 붓글씨 쓰듯이 writing calligraphy, like
	1βax	causal: result		여러 번 꼬나서 several times lifting up , as
	1α			[[소리를 내는]] 것으로 [[한 격 높은]] 것이 가곡歌曲 이다 as the thing [[making sound]] this song (gē qǔ - song) is the thing [[being higher by one class]]
32	1		1	이 가곡은 [[요즘 서양의 Lied 를 번역한]] 가곡과는 무관한]] 말 이다 In this song is in a word [[unrelated to the Gagok [[translated these days as the western ‘Lied’]]
33	1=	expository: introductive	1^2	이 가곡은 [[원래 남창男唱이 한 절 여창이 한절 함께 한 절 하는]] 식으로 부르는데 this song, being sung in the following manner [[doing originally one verse together one verse female chant one verse Nam Chang (nán chàng – male chant)], where
	2			남창은 보통 선비를 여창은 보통 기생을 가리킨다 Male chant usually indicates scholars, female chant generally Gisaeng
34	1β’	projection: locution: indirect	$1<<\beta>>\alpha^2(\beta^{\alpha})$	<<기생은 일본말로 藝者 (Keisha) 라고 >> <<Gisaeng in Japanese being called Keisha, as >>
	1α=	expository: paradoxical		<<...>> 하는데 is known as <<...>>, while
	2βx	conditional: subjunctive		요즘말로 하자면 in today’s words being , if
	2α’	projection: fact		<< 탈렌트(talent)에 해당하는 >> 말 이다 << equates to ‘talent’(talent)>>
35	1=	expository: alternative	$1^2(\beta^{\alpha})$	가곡은 소리 하나에 파고 들어가며 Gagok [traditional song] digs down in one sound, and
	2βx	manner: comparison		온 우주를 끌어안는 듯

CC	C	Relation type	Structure	Text
				embracing completely the whole universe, as
	2 α			소리를 낸다 the sound rises
36	1 β x	causal: result	1($\beta^{\wedge}\alpha$)	느릴수록 being slower, so
	1 α			운치가 있다 being particular
37	1 $\beta\beta$ x	temporal: same time	1<<<($\beta^{\wedge}\alpha$)>>> α	<<< 난세지음亂世之音 또는 경국지음傾國之音-세상을 어지럽히고 <<< Nansejium [Turbulent Age Tones] (luàn shì zhī yīn – the sound of the world of chaos) also Kyeongkukjium [Country Decline Tones] (qīng guó zhī yīn – the sound of the nation of turmoil)- world agitates, and
	1 $\beta\alpha'$	projection: locution: indirect		[[나라를 망하게 할]] 소리-이라는 >>> being called-sound [[bankrupting a nation]], that >>>
	1 α			그래서 * <<<...>>> 말까지 듣기도 했다 Therefore * listening to the extent of the saying <<<...>>>
38	1 β'	projection: act	<< β >> α	[[[[동대문에 가는]] 길에 [[비원을 지날]] 때 돌리던]] 소리가 비원을 지나 돌아오는 길에도 계속되고 있더라는 >> yet had continued also along the path [[returning passing along the sound of a Buddhist garden [[hearing when [[passing the garden on the path [[going to Dong Dae Mun [Eastern Great Gate]]], that >>
	1 α			이야기도 있다 (there) is a story also
39	1		1	황병기 선생이 [[동창이를 가곡 양식으로 멋들어지게 한]] 절 뽑았다 Teacher Hwang Byungki sang the verse [[doing splendidly the song Dong Chang in western style]]
40	1 β =	clarifying: corrective	1($\beta^{\wedge}\alpha$)	[[여기까지 이야기한]] 것은 소리의 높낮이인데 covering undulating of sound this [[speaking of to this point]], yet
	1 α			[[국악에서 한 가지 더 중요한]] 것은 시간이다 the thing [[being important also one more thing in Korean Music]] is time
41	1 $\beta\beta'$	projection: idea: indirect	1(<< β >> $\beta^{\wedge}\alpha$)^2	단위시간을 박拍이라고 >> the unit of time being called Bak [beat] (pāi – beat), as >>
	1 $\beta\alpha$ +	additive: positive		하는데 is known as, while
	1 α +	addition: adversative		보통 2 박의 똑딱은 1:1 이지만 usually the patterning of 2 beats is 1:1, but
	2			한국은 [[길고 짧은]] 것을 좋아한다 Korea(*ns) like the thing [[being long and short]]
42	1+	additive: negative	1^2($\beta^{\wedge}\alpha$)	과일 행상도 그냥 덤덤하게 사과 배 하지 않고 As it is a fruit peddler does not placidly do ‘apple pear’, but
	2 β x	manner: comparison		사과아아아아 배 그러다가 뒤집어서 aaaaaapple pear continuing like that turning it around, as

CC	C	Relation type	Structure	Text
	2 α			[[배 사과아아아아 하는]] 식 이다 is an expression [[doing pear aaaaaaaaaapple]]
43	1		1	____. ____ 長短短長 2:1 1:2 [[따아 따 궁 따 하는]] 것이 한국식 장난이다 ____. ____ (cháng duǎn duǎn cháng – length duration brief long) 2:1 1:2 Korean type play around with the thing [[being ddaa dda koong dda]]
44	1		1	[[이걸 잘 보여주는]] 것이 장구 이다 the Janggu [drum] is the thing that [[illustrating well this]]
45	1+	addition	1 [^] 2<< β >> α [^] 3	장구의 왼쪽은 손바닥으로 치며 The janggu is hit with the open left hand, and
	2 β '	projection: locution: indirect		<< 궁 이라고 >> <<koong [doong] is >>
	2 α +	additive: positive		하고 (it) is said , and
	3			O 로 표시한다 is represented by O
46	1+	additive: positive	1 [^] 2<< β >> α	오른쪽은 채로 치며 hitting with the stick by the right hand, and
	2 β '	projection: locution: indirect		<<떡 이라고 >> <<ddeok [tok] is >> *(says)
	2 α			로 표시한다 is represented by
47	1=	expository: alternative	1 [^] 2 [^] 3	궁과 떡은 각각 음과 양이며 'koong' and 'deok' are each the sound and volume, and
	2+	additive: positive		이들이 함께 \emptyset 으로 쓰고 these two are written as combined with \emptyset , and
	3			땅 소리를 넌다 makes the 'ddang' [dong] sound
48	1		1	[[음과 양이 함께 생산生産을 하는]] 동양사 상이 우리의 장단에도 보이는]] 것 이다 this is the thing that [[showing in the rhythm also Oriental historical view [[doing production (shēng chǎn – production) combination of yin and yang]]
49	1+	additive: positive	1 [^] 2	이렇게 음과 양을 번갈아 가며 in this way alternating tone and volume, and
	2			장단을 만든다 2 : 1 : 1 : 2 ○ : : ○ : makes the jangdan [rhythm] 2:1:1:2 2 ○ : : ○ :
50	1 β '	projection: locution: indirect	<< β >> α [^] 2	<<[[떡 떡 궁 떡 하는]] 것을 도돌이 장난 이라고 >> <<the thing [[being dong ddeok koong ddeok]] is Dodol rhythm, as>>
	1 α +	additive: positive		<<...>> 하고 is called <<...>>
	2			마지막의 떡 대신에 떠르르...를 쓰기도 한다 finally instead of ddeok 'deolulu writing happens

CC	C	Relation type	Structure	Text
51	1βx	conditional: tendency	1(β^α)	이걸 느리게 하면 This is done slowly, when
	1α			염불 장단이 된다 (this) becomes 'Yeombul' rhythm
52	1γβx	manner: means	1((γ(β^α)β^α)	[[이렇게 다른]] 것이 결합하여 combining the thing [[being different in this way]], as
	1γax	temporal: same time		생명이 되고 becoming life, and
	1βx	temporal: same time		장단이 되고 becoming rhythm, and
	1α=	expository: summative		음악이 된다 becomes music
53	1ββx	conditional: tendency	1<<(β^α)>>α	<<< 취한 기분이 들면 listening to light hearted feelings, if
	1βa'	projection: locution: indirect		신명神命이 난다고 >>> makes Shin Myeong [divine fate] (shén mìng – god life), that >>>
	1α			그래서 * <<<...>>> 한다 Therefore (it) says <<<...>>>
54	1=	expository: summative	1	우리 국악의 특징은 이런 생명감의 표출이다 the particularly of our Korean Music in this way expresses life sentiment
55	1+	additive: adversative	1^2	그래서 [[곱게 부르는]] 것보다 [[생명감있게 부르는]] 것이 중요하고 Therefore the thing [[being called life sentiment]] is more important than the thing [[being called fine]], and
	2			생명의 힘 의힘을 추구한다 the life force pursues strength
56	1β=	clarifying: paradoxical	1(β^α)	목소리가 갈라진 판소리를 더 좋아하고 the cracked voice of Pansori is preferable, and
	1α			[[공력功力이 있다고 >> 하는]] 것이다 this is the thing [[said <<to be Kong Lyeok [effort] (gōng lì – merit efficiency)
57	1=	expository: summative	1	[[단순히 아름답고 이쁜 노랑목 소리보다 생명의 소리를 좋아하는]] 것이다 this is that which [[preferring the sound of life more than the sound of the simple beautiful and pretty 'No Rang Mok']]
58	1=	expository: evidential	1^2(β^α)	강연 후 황병기 교수는 청중들의 질문에 따라 판소리 아악 당악 향악에 대해서도 설명하고 Following the lecture Professor Hwang Byungki, according to the question and answer of the audience explains even regarding Pansori, courtly music and Pure Korean music, and
	2βx	manner: comparison		우륵의 곡이름이나 [[산조 라는]] 양식에서 보듯이 as seen with the mode [[being called Sanjo]] or the song name of Wuluk [musician famed to have given Korea the kayagum from China]], by
	2α			[[우리음악이 중국이나 일본보다 인도의 음악양식과 비슷한]] 점을 지적하였다

CC	C	Relation type	Structure	Text
				(this) indicates the point that [[our music is being similar with the music form of India, rather than Chinese or Japanese]]
59	1β α =	expository: introductive	1(α <<β>> α)	마지막으로 국악을 잘 알지 못하는데 Finally Korean music not well knowing , where
	1ββ''	projection: locution: direct		<< 우선 자신의 음악부터 한 번 들어보시라고 >> <<Firstly listen to understand from your own music, that >>
	1 α			[[앞으로 어떻게 국악과 가까워질 수 있겠는가 라는]] 도움 말 여청에 * <<..>> 답했다 KIAS to the request word for help [[how it might be possible to get closer to Korean music in the future]] (*he) answered <<..>>

Reference:

김재완. (2005). 황병기 교수 특강 “우리 음악의 특색”. In, KIAS Colloquium, KIAS Newsletter No.27, Spring 2005.

Kim, C.W. KIAS Newsletter No.27. KIAS Colloquium: ‘Hwang Byungki kyosu ‘wuli umakuy thuk sang’’, pp. 47 – 48, Spring 2005.

Korean Source Text – Reporting 4: logical analysis

	Function	Circumstance	Logical	Delicacy
Expansion	Elaborating	elab	=	i.e (exposition); e.g (exemplification); viz. (clarification)
	Enhancing	enh	x	cs (causal); p/r (purpose/ reason); cnd +ve/-ve (conditional: positive/ negative); temp. same/diff (temporal: same/different time); cf (comparison), cv (contrast); deg (degree)
	Extending	ext	+	+ve/ -ve (variation: positive/ negative); add..replac (additional:replacive)
Projection	Locution	pj	“	direct locution, thought or quotation (Q)
	Reporting	pj	‘	indirect locution, quotation (Q), saying; or, fact/ act; evidential (Ev)
	Idea	pj	‘	indirect thought or concept

KST_R4

황병기 Hwang Byungki

黃秉冀

CC	C	Relation type	Structure	Text
1	1=	expository: introductive	1	1936 년에 서울에서 태어났다 In Seoul in 1936 Hwang Byungki was born
2	1+	additive: positive	1^2(β^α)	1951 년부터 국립국악원에서 가야금을 배우고 Since 1951, (he) learn(ed) the kayagum and
	2βx	temporal: different time		1959 년에 서울대학교 법과대학을 졸업하자 in 1959 graduating (from) Seoul National University School of Law, then
	2α			그 해에 신설된 동 대학교 국악과에 4 년간 출강하였다 from that year at the newly established Korean Music Department (he) taught Korean traditional music for 4 years.
3	1γx	temporal: different time	1(γ^β^α)	1962 년 첫 가야금 창작곡인 숲을 내놓은 이후 After producing (his) first kayagum musical composition, 'the Forest',
	1βx	manner: means		영화음악 무용음악 등을 작곡해 composing such things as movie scores and dance works, by
	1α=	expository: summative		창작국악의 지평을 열었다 (he) opened the prospects for Korean traditional music
4	1+	additive: positive	1^2	[[1965 년 하와이에서 열린 20 세기음악예술제에서 연주한]] 것을 시작으로 뉴욕 카네기홀을 비롯해 전 세계의 주요 공연장에서 활발한 연주 활동을 펼쳤고 Beginning with the act of [[performing in the 1965 Hawaii opening of the 20 th Century Music Arts Festival]] (he) diversified to active performance on the international stage, including New York's Carnegie Hall, and
	2			각국에서 음반을 취입했다 released (his) first record in many countries
5	1=	expository: alternative	1^2	1990 년 평양에서 열린 범민족통일음악회에 남측 대표로 참가했으며 In 1990 at Pyeongyang, (he) participated as a representative of the South in the opening of the Citizen's Unification Music Festival, and
	2			같은 해 서울에서 열린 90 송년통일음악회 집행위원장으로 일했다 in the same year in Seoul acted as the chief of the executive committee of the (19)90 New Year's Eve Reunification Concert

CC	C	Relation type	Structure	Text
6	1=	expository: alternative	1^2	1994년에는 국악의 해 조직위원장을 2005년에는 광복 60주년기념문화사업 추진위원장을 <u>역임했으며</u> He <u>served</u> as chairman of Korean Traditional Music Committee in 1994; (and served as the chairman for) the 60 th anniversary of the Cultural Heritage Committee, and
	2			2006년부터 2011년까지 국립국악관현악단 예술감독을 <u>지냈다</u> from 2006 until 2011 he <u>presided</u> as the artistic director for the National Orchestra of Korea.
7	1+	additive: positive	1^2	1974년부터 2001년까지 이화여자대학교 음악대학 한국음악과 교수를 <u>지냈고</u> From 1974 until 2001 he <u>was</u> professor for the Korean Music Department Ewha Women's University, and
	2			현재 이화여자대학교 명예교수와 대한민국 예술원 음악분과 회원 백남준문화재단 이사장 <u>이다</u> (he) <u>is</u> the chairman for the Paik Nam June Art Centre, and still an honorary professor at Ehwa Women's University today
8	1=	expository: alternative	1^2	1965년 국악상 1973년 한국영화음악상 1992년 중앙문화대상 2004년 호암상 2006년 대한민국 예술상 2010 후쿠오카 아시아 문화대상을 <u>수상했으며</u> (He) <u>was awarded</u> the Korean National Music Award in 1965, the Korean Film Music Prize in 1973, the Order of Cultural Merit in 1992, the Hoam [contribution in Science and the Arts] prize in 2004, the National Academy of Arts Prize in 2006 and the Fukuoka Prize in 2010, and
	2			2003년에는 은관문화훈장을 <u>받았다</u> in 2003, (he) <u>received</u> the Medal of Honour for Cultural and Artistic Development.
9	1+	additive: positive	1^2	대표 가야금 음반으로 침향무 비단길 미궁 춘설 달하 높이곰 등이 <u>있고</u> representative of (his) kayagum albums <u>are</u> examples such as Chimhyangmoo, the Silk Road, Labyrinth, Spring Snow, Darha Nopigom, and
	2			저서로는 깊은 밤 그 가야금 소리 [[가야금 선율에 <u>호르논</u>]] 자유와 창조 황병기의 삶과 예술 세계 오동 천년 탄금 60년 등이 <u>있다</u> [전각 양성주 표지 사진 및 디자인 노승환 rohsh.com] among (his) written works, there <u>are</u> Deep Night, the Sound of the Gayagum, Freedom and Creativity in Gayagum Song – the Life and Art of Hwang Byungki, 5000 years of playing the Gayagum in 60 years, and the like [calligraphy by Yang Seong Joo, cover photo and design by Noh Seung Hwan, rohsh.com]

Source:

황병기. (2013). 가야금 명인 황병기의 논어백가락 (cover insert, 插入式围带). 서울: 풀빛.

Appendix 3: Comparable corpus experiential analyses

Appendix 3(a): ETT Parallel texts showing experiential analysis

English Target Text – Expounding 1: experiential analysis

Key:

clause complex	[[[rankshifted (embedded) clause complex]]]	<<<interrupting complex clauses>>>	<u>Main Processes</u> in complex
clause	[[rankshifted (embedded) clause]]	<< interrupting clauses >>	Other Processes in complex

Other conventions: * *recovered ellipted text*

	Function	Circumstance	Logical
Expansion	Elaborating	elab	=
	Enhancing	enh	x
	Extending	ext	+
Projection	Locution	pj	“
	Reporting	pj	‘
	Idea	pj	‘

Kayagum: mysteriously bright and beautiful reverberations

CC	Process type	Participants	Circumstances	Text
1	relational: ID: intensive: neutral	Identified/ Token ^ Identifier/ Value		The kayagum is the iconic instrument of Korea
2	relational: ATT: possessive	Carrier ^ Attribute		It has strings [[[= made of spun silk thread x resting over a board of Paulownia wood on a goose-foot shaped bridge]]]
3.1α	material: C: specific	Actor		Sound emerges
3.1β	material: T: = contact	Goal	x manner: means	as these strings are plucked and thrumbed with the fingers
4.1	relational: ATT: possessive: neutral	Carrier ^ Attribute		The kayagum has a bright timbre
4.1	behavioural	Behaviour		and effuses a soft feminine tenor
5	relational: ID: intensive: neutral	Identified/ Value ^ Identifier/ Token	x extent: duration	It has been the most prominent instrument in traditional folk and creative musical genres up until contemporary times
6	relational: ATT: intensive	Carrier ^ Attribute	+ accompaniment: comitative	The kayakum was part of a stringed trio ensemble Sam Hyun Sam Juk together with the komungo and bipa during the Shilla dynasty
7	relational: ATT: circumstantial	Carrier ^ Attribute	x extent: duration = role: guise	Yet in the Koryo and Joseon dynasties [[= which followed]] the kayakum rose in importance until its current status as the nation's chief folk instrument
8.1β	material T: = operating	Scope ^ Beneficiary	x extent: duration	While in the Shilla dynasty it was mainly used to accompany dance and song
8.1α	mental: emotive: like: macrophenomenal	Senser	x extent: duration	by the Koryeo dynasty classical scholars themselves had become fond [[x of playing or using it [[x to accompany vocals]]]
9	material: C: general	Goal	x location: time	In particular a form of solo kayagum instrumental emerged <<[[= known as Sanjo]]>> towards the end of the Joseon era
10.1β	relational: ATT: intensive: neutral	Carrier ^ Attribute	x extent: duration	Since then the kayakum has become not only an ensemble instrument
10.1α	relational: ATT: intensive: quality		= role: guise	but has prevailed as the nation's primary soloist instrument [[x requiring expert training and techniques]]]
11.1β	relational: ID: circumstantial: temporal	Identifier/ Value		Following the Japanese liberation
11.1α	relational: ID: intensive: symbol	Identified/ Token ^ Identifier/ Value	pj: matter	the kayagum began to play a larger role [[x in supporting dance]]]
12.1α	material: T = possession	Goal 1 ^ Goal 2	x location: time	By this point, its silk strings were replaced with louder copper ones
12.1β	relational: ID: circumstantial: causal: reason	Identifier/ Value		resulting in the iron kayagum
13	material: C: specific	Goal	x manner: means	Later kayagum designs began to be innovated according to the musical purpose [[required]]]
14.1α	behavioural	Behaver	= role: guise x extent: distance x manner: degree	The kayagum shone as the primary instrument in all of Korea not merely for its role in musical accompaniment
14.1β	relational: ID: circumstantial: comparative	Identified/ Value ^ Identifier/ Token		but also because it had been modified to accommodate higher musical training and skill

CC	Process type	Participants	Circumstances	Text
15.1β	material: T: x motion: manner		x extent: duration	Transitioning vicariously through history
15.1α	relational: ID: circumstantial: comparative	Identified/ Value ^ Identifier/ Token	x cause: reason	the kayagum was adapted for strings register volume etc for contemporary musical compositions
16.1β	mental: cognitive: like		x extent: distance	Being known throughout the Korean populace
16.1α	relational: ID: intensive: significance	Identifier/ Token ^ Identified/ Value		the kayagum is positioned as Korea's most iconic instrument
17	relational: ID: circumstantial: comparative	Identified/ Value ^ Identifier/ Token		Kayagum origin, type and Poong Ryu original kayagum form court and administration music. According to the Three Kingdoms Saga the Poong Ryu kayagum was modelled on the Chinese gong by King Gasil of the Gaya Confederacy
18	relational: ID: temporal: comparative	Identified/ Value ^ Identifier/ Token	x manner: means	It was introduced to Shilla by the musician Woo Luk
19.1β	material: T: + possession	Scope	pj: matter	Given the fact [[= that the Chinese gong and the kayagum <i>have</i> similar design timbre and performance style]]
19.1α	mental: cognitive: like	Phenomenon: fact	pj: matter	the two instruments might be presumed [[x as <i>having had</i> the same origin]]
20	material: C: specific	Goal	x location: place = role: guise	In Chinese literature the kayagum was recorded by the name gong
21	relational: ID: circumstantial: comparative	Identified/ Token ^ Identifier/ Value		However excavated archeological materials of the period do not correspond to records and tombs of the Three Kingdoms era
22	mental: cognitive: like: macrophenomenal	Phenomenon: fact		So the origins of the kayagum are still unknown
23	relational: ATT: intensive: neutral	Carrier ^ Attribute	pj: matter	The contention [[= that the Chinese gong <i>had preceded</i> the kayagum in Korea]] is also uncertain
24.1α	verbal: semiosis: indicating	Sayer		The Japanese archival treasure house Jeong Chang Won, Shosoin suggests
24.1β	verbal: semiosis: indicating	Verbiage	= role: guise	that the kayagum of a thousand years ago was mentioned by the name of the Shilla-kum
25.1β	material: C: specific	Goal	+ accompaniment: comitative	Sanjo kayagum. Since Sanjo music evolved with the influence of Pansori and shamanic music from the southern regions
25.1αα	relational: ID: circumstantial: temporal	Identified/ Token		new modifications of the Poong Ryu kayagum swiftly followed
25.1αβ	relational: ATT: intensive: quality	Attribute		facilitating more sophisticated performances
26.1α	relational: ATT: intensive: quality	Carrier ^ Attribute: process		Appreciation for the kayagum deepened
26.1β	material: C: specific	Goal	x manner: means	as a broader array of sounds emerged through various performance styles
27.1α	relational: ID: possessive: containment	Identified/ Token ^ Identifier/ Value	= role: guise	This included its extensive use in solo instrumental music

CC	Process type	Participants	Circumstances	Text
27.1β	relational: ID: circumstantial: accompaniment	Identified/ Token ^ Identifier/ Value	+ accompaniment: additive	for example to accompany folk classical, shamanic vocal and dance music as well as in creative compositional recitals
28.1α	relational: ID: circumstantial: causal: reason	Identified/ Value ^ Identifier/ Token	x cause: purpose	Kayagum modifications. Incremental improvements in the Sanjo kayagum led to the expansion of its rendition range [[x to suit the genre of performance]]
28.1β	relational: ID: intensive: assignment: projection		x manner: means	as attested through the iron kayagum
29	relational: ID: intensive: neutral	Identified/ Value ^ Identifier/ Token	+ accompaniment: additive	Besides this the contemporary versions of the 15 17 and 21 stringed low middle and high pitched kayagums are the expanded 18 22 and 25 stringed versions
30	relational: ID: intensive: neutral	Identified/ Token ^ Identifier/ Value		Compositions of melodies on the 25-stringed version are the most advanced
31.1α	relational: ID: circumstantial: causal: reason	Identified/ Value ^ Identifier/ Token		The 25 string kayagum. The performer Il-Ryun Kim brought about this advancement
31.1β	verbal: semiosis: imperating	Sayer ^ Receiver	pj: matter	when he commissioned manufacturers [[x to add three tones to the 22-stringed kayagum]]
32	relational: ATT: intensive: neutral	Carrier ^ Attribute		In contrast to the traditional instrument it is both wider and longer
	material: T: = aperture	Goal	x location: place	and does not use dolkwae tuning pegs, at the back of the instrument
33.1	material: T: = aperture	Goal	x manner: means	Its cover can be opened and closed with a latch
33.2	relational: ID: possessive	Identifier/ Value		and uses fasteners [[x to assist tuning]]
34.1	relational: ID: possessive: containment	Identifier/ Value ^ Identified/ Token		Synthetic material is now used for the strings
34.2	material: C: general	Actor ^ Goal		the polyester produces more accurate reverberation and a smoother timbre
35	relational: ID: circumstantial: comparative	Identified/ Value ^ Identifier/ Token		It can be tuned for the heptatonic scale seven tone-interval scale over the range of the pentatonic scale five tone-interval
36	material: T: = operation	Goal ^ Attribute		Both hands can be used to have a broader command of harmony
37.1α	relational: ATT: intensive: neutral	Carrier ^ Attribute	= role: guise x manner: means	Creative compositions are possible by performers in a variety of musical genres
37.1β	relational: ATT: intensive: neutral	Carrier ^ Attribute		as [[transitioning between volume and register]] is amenable to the performer's technique
38.1β	material: C: specific	Goal	x location: time	The resultant enhanced kayagum. When the National Orchestra of Korea was founded in 1995
38.1αα	verbal: semiosis: imperating	Sayer ^ Verbiage		its first conductor Bom-Hun Park commissioned further improvements to the kayagum
38.1αβ	relational: ID: circumstantial: causal: reason	Identifier/ Value		resulting in a 22-stringed instrument
39.1α	relational: ATT: possessive: neutral	Carrier ^ Attribute		The 22-stringed kayagum had a major impact on the Korean musical instrument community

CC	Process type	Participants	Circumstances	Text
39.1β	relational: ID: circumstantial: causal: reason	Identifier/ Value ^ Identified/ Value		since [[= <i>performing</i> both foreign and creative compositions]] <i>ushered in</i> the popular period of Korean music
40.1α	relational: ATT: intensive: phase: reality: realized	Carrier ^ Attribute	x manner: comparison	By contrast the traditional kayagum <i>had met with</i> limitations in transposition <<[[<i>progressing</i> through dirges key changes or transposition]]>>
40.1β	relational: ID: circumstantial: causal: reason	Identifier/ Value		<i>resulting in</i> problems for articulating music naturally
41	relational: ID: possessive: benefaction	Identified/ Token ^ Identifier/ Value	pj: matter	The entrance of the orchestra <i>gave</i> a sense of urgency [[[x <i>to broadening</i> the kayagum repertoire x <i>to align</i> with world music and orchestral composition]]]
42.1β	mental: emotive: like: macrophenomenal	Senser ^ Phenomenal: fact		Although some <i>feared</i> the loss of the traditional instrument's distinctive and inherent attributes
42.1α	relational: ATT: intensive: assignment: neutral	Attribute	x manner: means x location: place x location: time	the potential of the modified kayagum <i>was showcased</i> through the performance of a diversity of works not merely traditional at a demonstration recital for enhanced musical instruments in March 1995
43.1	material: C: specific	Goal	x cause: behalf	New Sanjo concertos [[= <i>inspired</i> by Sanjo]] <i>were composed</i> for the 22-stringed kayagum
43.2	material: T: = operation		x location: place x location: time	and <i>played</i> during the Far East Asia Modified Kayagum festival of October 1995
44.1α	relational: ID: assignment: projection	Identified/ Token ^ Identifier/ Value		This <i>verified</i> the fact
44.1β1	material: T: = operation	Goal ^ Scope		that even traditional pieces <i>could be performed</i> on the modified kayagum
44.1β2	material: T: = amount	Goal ^ Scope	x cause: purpose	while the scale range of compositions <i>could be expanded to also support</i> registers in the heptatonic scale
45	relational: ID: possessive: benefaction	Identified/ Value ^ Identifier/ Token		Moreover it <i>enabled</i> a comparison between the Korean kayagum and instruments of other countries
46.1	existential	Existent	x location: time	[[= <i>Following</i> this]] <i>came</i> the introduction of the 25-stringed kayagum through the small but complementary increase of the bass by three more strings
47	relational: ID: intensive: assignment: projection	Identifier/ Value ^ Identified/ Token		Its potential <i>has been proven</i> by 25-stringed ensembles and creative new musical compositions
48	material: T: = operation	Goal	x location: time x manner: degree/ comaprison	These days the 25-stringed kayagum <i>is used</i> far more frequently than the 22-stringed kayagum
49.1α	relational: ID: possessive: ownership	Identifier/ Value ^ Identified/ Token		Continuous interest and research <i>is still required to supplement</i> some of the shortcomings of the kayagum
49.1β	relational: ATT: intensive: phase: time: durative	Attribute		while also <i>preserving</i> its current virtues

Translation: Kathleen Macdonald

Checked by: Steven (Do Hyun) Song

English Target Text – Expounding 2: experiential analysis

Key:

clause complex	[[[rankshifted (embedded) clause complex]]]	<<<interrupting complex clauses>>>	<u>Main Processes</u> in complex
clause	[[rankshifted (embedded) clause]]	<< interrupting clauses >>	<u>Other Processes</u> in complex

Other conventions: * *recovered ellipted text*

	Function	Circumstance	Logical
Expansion	Elaborating	elab	=
	Enhancing	enh	x
	Extending	ext	+
Projection	Locution	pj	“
	Reporting	pj	‘
	Idea	pj	‘

Korean music story

CC	Process type	Participants	Circumstances	Text
1.1β	mental: cognitive: like: phenomenal	Senser ^ Phenomenon		Korean music appreciation. Even if one appreciates Western classical music
1.1α	verbal: activity: talking	Sayer	+ accompaniment: comitative	those without affinity for Korean classical music can be commonly quoted [[x as saying]]
1.2	mental: cognitive: phenomenal	Senser ^ Phenomenon	= role: guise	As a Korean I can appreciate our folk music
1.2β	relational: ATT: intensive: neutral	Carrier ^ Attribute		yet since it is just so slow
1.2α	behavioural	Behaver ^ Behaviour		I simply cannot listen to it
2	relational: ID: intensive: neutral	Identified/ Token ^ Identifier/ Value	pj: matter	The verdict is [[= that [[x because it is slow]] it is boring]]
3.1β	existential	Existent	x contingency: concession	Despite there also being upbeat Korean classical pieces
3.1α	relational: ID: intensive: neutral	Identified/ Token ^ Identifier/ Value	pj: matter	it is a fact [[= that they are generally slower than Western music]]
4.1α	mental: cognitive: like	Senser		However one must understand
4.1β	relational: ATT: intensive: neutral	Carrier ^ Attribute		that it is neither a slow nor an upbeat tempo [[= that makes music interesting]]
5	existential	Existent	x manner: degree pj: matter	Even in Western music there are many examples of slow pieces [[= that are very popular with a broad audience including for example Bach's Air on a G-string Schubert's Ave Maria and Samuel Barber's Adagio for Strings]]
6.1α	mental: cognitive: like	Senser		In addition many experts of the symphonies recognise
6.1β	relational: ID: intensive: neutral	Identified/ Value ^ Identifier/ Token	pj: matter	that it is the slower second movements [[that are preferred above the faster first movements]]
7.1β	behavioural	Behaver ^ Behaviour	pj: matter	If you compare [[x listening to fast music]] to [[[= enjoying the passing scenery x while traveling along the highway]]]
7.1α	behavioural	Behaver ^ Behaviour	pj: matter	then you might compare [[x listening to slow music]] as [[[= enjoying that same beautiful scenery x while walking]]]
8.1α	relational: ID: intensive: neutral	Identified/ Token	x cause: reason	This is because
8.1βα	relational: ATT: intensive: neutral	Carrier		Koreans were more able
8.1ββ	mental: perceptive: like	Senser 2 ^ Phenomenon	pj: matter	than Westerners to savour the individual note by note sounds in slow musical pieces
9.1α	material: T: = state	Goal	pj: matter	In fast music many tones converge
9.1β	relational: ID: intensive: neutral	Identifier/ Token ^ Identified/ Value		and the sound [[= that emerges]] is [[= what is important]]
9.1γ	relational: ATT: intensive: neutral	Carrier ^ Attribute	pj: matter	while in slow music the importance is on the discrete value of single tones
10.1α	relational: ATT: intensive: neutral	Carrier ^ Attribute	x manner: comparison	In contrast to the use of various tones in Western music <<...>> the notes in Korean music are more like naturally occurring stones each with its own special shape

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10.1β	material: T: + operation	Goal	pj: matter	<< which are managed like bricks in the construction of a building >>
11.1α	material: C: general	Goal	x manner: comparison	As such the music is made in the manner of a garden
11.1β	material: C: specific		pj: matter	* that is ornamented in a natural way
12.1α	relational: ATT: intensive: neutral			It is precisely that slow deliberateness of Korean music
12.1β	relational: ATT: possessive: containment	Attribute		which holds its value
13.1	relational: ATT: intensive: neutral	Carrier ^ Attribute	x manner: comparison	Whether in Pansori or Sanjo the slower Jinyangjo rhythm is more pleasing than the faster Jajinmori rhythm
13.2	relational: ATT: intensive: neutral	Attribute		yet is more difficult to play
14	relational: ID: intensive: neutral	Identifier/ Value ^ Identified/ Token		[[x Numbering among the best of the Jinyangjo slow music]] are Sanglyeongsan lit. Sangyoung Mountain in the sacred collections of Yeongsan Heesang or Lingshan a Buddhist dance style Sakdaeyeop Sakdae Leaf for vocals Sushimka Song of Sadness among the north western folk songs Kinjakpa among Gyeonggi Seoul region sounds and Yukjabaeki of the southern province folk songs
15.1α	relational: ID: intensive: neutral	Identified/ Token		Another tiresome complaint is
15.1β	relational: ATT: phase: time: durative	Carrier ^ Attribute		that Korean music remains unchanging and repetitious
16.1α	mental: cognitive: please	Senser		However [[x acknowledging such a complaint]] challenges us
16.1β	mental: cognitive: like: metaphenomenal	Phenomenon: fact		to reconsider the concept of change
17.1α	relational: ATT: intensive: phase: reality: apparent	Carrier ^ Attribute		The same feature [[[= that to one person seems boring x since it is unchanging] may appear in constant flux to another
17.1β	relational: ATT: intensive: neutral	Attribute		and therefore *be interesting
18.1α	relational: ATT: intensive: neutral	Carrier ^ Attribute	x contingency: condition	For one person the calm of the ocean is interesting
18.1β	relational: ATT: intensive: neutral	Carrier ^ Attribute		because it is unchanging
18.2α	relational: ATT: intensive: neutral	Carrier ^ Attribute	x contingency: condition	while for another it is intriguing
18.2β	relational: ATT: intensive: phase: reality: perceptive	Carrier ^ Attribute		since the same phenomenon can viewed as ceaseless transfiguration
19	material: C: general	Actor	x manner: degree	In general aspects of variation and constancy occur simultaneously
20.1β	relational: ID: circumstantial: comparative	Identified ^ Identifier	x cause: reason	Due to the relative variability of Korean music compared to Western style music
20.1αα	relational: ATT: intensive: neutral	Carrier ^ Attribute		the concept of transition becomes redundant
20.1αβ	behavioural	Behaviour		when listening to Korean folk music
21	mental: cognitive: like: macrophenomenal	Senser ^ Phenomenon: act	pj: matter	One must understand the intrinsic variation in Korean music

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22	relational: ATT: possessive: neutral	Carrier ^ Attribute	x manner: comparison pj: matter	Unlike Western music Korean has very few abrupt changes in tempo
23	mental: cognitive: like: macrophenomenal	Phenomenon: act	x manner: comparison	Take for example the token Western classical form of the Sonata
24	material: T: x motion: place	Actor	x manner: degree x location: place	which repeatedly returns to the same motif
25.1	material: T: = sound	Actor ^ Goal	x manner: comparison	By contrast Sanjo music does not repeat the melody
25.2	material: C: general	Goal		but develops it into ever new forms
26.1α	relational: ATT: intensive: neutral	Carrier ^ Attribute		It is delightful
26.1β	mental: perceptive: like: metaphenomenal	Phenomenon: fact	pj: matter	to sense that opulence of diversification in Korean Sanjo music
27.1β	material: C: general	Actor		Even if the verse of a Western song changes its form
27.1α	material: C: specific	Actor ^ Goal		it repeats the chorus
27.2α	relational: ID: intensive: neutral	Identifier/ Value ^ Identified/ Token		while the charm of Korean folk songs is that
27.2β	material: T: x motion: place	Goal ^ Scope	+ accompaniment: comitative	with every verse the people are swept along a different path
28.1β	verbal: semiosis: indicating		+ accompaniment: comitative x manner: degree	Without needing to elaborate too much further
28.1α	relational: ATT: intensive: phase: reality: apparent	Carrier ^ Attribute		lyrical pieces [[= created for Pansori]] may appear to have minimal moderation
28.2	existential	Existent	x manner: comparison	yet on the contrary there is an abundance of internal delicate fluctuation
29	existential	Existent	x contingency: concession	Despite such rational and objective reasoning there are still those [[[= who would conclude =] that Korean music is tedious]]]
30	existential	Existent	x contingency: condition	Yet even after enlightenment there are those [[[= who are either unaware of the domesticating colonisation of Western music <<[<<x habituated through our heteronomous society]>> = or who have narrow musical sentiment]]]
31.1α	relational: ATT: intensive: neutral	Carrier ^ Attribute		It is difficult for them
31.1β	material: T: + accompaniment	Goal		to abandon the stubbornness [[= of measuring all music merely by the standard of 18 th and 19 th century Western music]]
32.1α	relational: ATT: intensive: neutral	Carrier ^ Attribute		Such musical intolerance is anachronistic
32.1β	mental: perceptive: like		pj: angle: viewpoint	even seen from the position of Western music
33.1	relational: ATT: intensive: neutral	Carrier ^ Attribute		This is because
33.2α	existential	Existent	x location: time	at the turn of the 20 th century there was an acknowledgement
33.2β	mental: cognitive: please: macrophoneomenal	Phenomenon: act ^ Inducer	x manner: means	that the independent virtues of Eastern music could not be measured through Western criteria
34	mental: perceptive: like	Phenomenon ^ Sensor	x accompaniment: additive x accompaniment: comitative	Moreover our traditional music has also been received with great adulation by modern musical scholars and musicians
35.1β	mental: cognitive: please: macrophenomenal	Phenomenon: act		When evaluating Korean music Kugak

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35.1α	relational: ATT: intensive: neutral	Carrier ^ Attribute	pj: matter	it is important [[x to keep two things in mind]]
36	existential	Existent	x accompaniment: additive	Firstly there are many spheres within Korean music [[= each having its own unique style and distinctive features]]
37.1α	relational: ATT: intensive: neutral	Carrier ^ Attribute		Thus it is undesirable
37.1β	mental: desiderative: like: macrophenomenal	Phenomenon: act	x manner: comparison	to privilege just one mode above the others
38.1α	relational: ATT: intensive: phase: reality: realized	Carrier ^ Attribute	x accompaniment: additive	Secondly even a single composition attracts numerous interpretations
38.1β	relational: ID: circumstantial: cause: reason	Identified/ Token ^ Identifier/ Value	x accompaniment: comitative	where a poor rendition could easily lead to disappointment with Korean music on the whole
39	behavioural	Behaver ^ Behaviour		One must be sure to listen to a virtuoso
40.1α	relational: ATT: intensive: neutral	Carrier ^ Attribute	x accompaniment: comitative	Within Korean music it may be that
40.1β	relational: ATT: intensive: neutral	Carrier ^ Attribute	x manner: comparison	Yeominlak a court song [[x dating back to the Joseon dynasty]] is more wearisome to listen to than any other
41.1	relational: ATT: circumstantial: temporal	Carrier ^ Attribute		This work takes up to one and a half hours
41.2α	relational: ATT: possessive: neutral	Attribute	x manner: degree	yet has only 20 beats across the first three movements
41.2β	relational: ATT: intensive: neutral	Carrier ^ Attribute	x manner: comparison	which is twice as slow as western music
42	relational: ATT: intensive: neutral	Carrier ^ Attribute	x accompaniment: comitative	With 10 beats over the 4 th to 7 th movements in the second half of the piece it is still as slow as any slow western work
43.1α	relational: ATT: intensive: neutral	Carrier ^ Attribute		Therefore it is exceptional
43.1β	relational: ID: possessive: neutral	Identified/ Value	pj: matter	to find people [[= who enjoy listening to this piece even among Korean music lovers]]
44	relational: ATT: possessive: neutral	Carrier ^ attribute	pj: matter	However it has a peculiar beauty [[= which is difficult to find in any other music]]
45	mental: cognitive: like: macrophenomenal	Phenomenal: act	x manner: comparison	Consider its likeness to the beauty of the blue seas
46.1β	material: T: + possession	Actor	x manner: comparison	As the boundless azure ocean spreads out
46.1αα	mental: emotive: please	Inducer ^ Senser		so too the world of Yeominlak opens our hearts
46.1αβ	relational: ATT: intensive: neutral	Carrier ^ Attribute	x cause: reason	so that one and a half hours is rather incredibly short [[x when seeming to tell the mysteries of the universe]]
47	relational: ATT: intensive: neutral	Carrier ^ Attribute	pj: matter (x2)	[[[= To say = that Yeonminlak is monotonous and dull]]] is as senseless [[[x as saying = that the blue ocean is wearisome without crimson or gold]]]
48.1α	existential	Existent	x manner: comparison pj: matter (x3)	Likewise there could be no approbation of the roaring billowing sounds of Yeongsanhoisang recollections of the sacred a repertoire of Poong Ryu original form
48.1β	behavioural	Behaviour		that assimilate nature

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49.1β	behavioural	Behaviour		Listening to Pyojeongmanbang Suite of the Sacred
49.1α	mental: cognitive: like: metaphenomenal	Phenomenon: fact		one can apprehend the lazy flow of time
50	relational: ATT: possessive: feature	Carrier ^ Attribute	pj: matter	Korean music overflows with the ancient poetry of our ancestors
51	mental: emotive: please: macrophenomenon	Inducer ^ Phenomenon: act	+ accompaniment: additive	Moreover the Jeongak Imperial court music style incites more emotional passion than other forms of folk music
52.1	relational: ATT: intensive: neutral	Carrier ^ Attribute		It is quick
52.2	relational: ATT: possessive: neutral	Attribute		and has ample melodic transitions
53.1α	material: C: specific	Actor ^ Goal	x location: time	In the past some even prepared chamber pots
53.1β	relational: ID: intensive: sign	Identified/ Value ^ Identifier/ Token	x cause: reason	since the continuous pace of a Pansori maestro meant [[= * they could not spare a moment to relieve themselves]]
54	existential	Existent	pj: matter	There are people even today [[= who would cry x when listening to the Hungtalyeong humming ballad style of the south]]
55.1α	verbal: semiosis: indicating	Sayer ^ Verbiage		One fan of Hungtalyeong has commented that
55.1β1	material: T: = make-up	Actor ^ Recipient	x manner: means	he could smash his head with a rock
55.1β2α	material: T: + possession		x manner: quality	and die happily
55.1β2β	behavioural	Behaviour	x extent: duration	while listening to kayagum player and living cultural asset Nancho Kim known as Jukpa, master
56	relational: ATT: intensive: phase: reality: apparent	Carrier	pj: matter	In any case it seems [[= that the audience of traditional folk music expressed their enthusiasm more dramatically than the youthful audiences of today's pop music]]
57.1β	relational: ATT: intensive: neutral	Carrier ^ Attribute	x manner: comparison	Whether it is Korean traditional music or any other music
57.1αα	mental: cognitive: like: macrophenomenal	Senser ^ Phenomenon: act		you simply cannot appreciate it
57.1αβ	mental: cognitive: like: metaphenomenal	Senser ^ Phenomenon: fact		if you are unaware of its distinctive mode and prosody
58.1α	relational: ATT: intensive: neutral	Carrier ^ Attribute		Sometimes it may be so slow and monotonous
58.1β	material: T: = state	Actor ^ recipient		that it puts you to sleep
58.2α	relational: ATT: intensive: neutral	Carrier ^ Attribute	x location: time	and other times it may be so complicated and noisy
58.2β	material: creative: specific	Initiator ^ Recipient ^ Goal		that it merely gives you a headache
59.1	existential	Existent	x manner: degree	In fact among those [[= who prefer Western music]] there are those [[= who despise pop]]
59.2	mental: cognition: perceptive: like: phenomenal	Phenomenon		and will only listen to classical music
60.1α	mental: cognition: perceptive: like: metaphenomenal	Phenomenon: fact		It is believed that

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60.1β	relational: ATT: possessive: neutral	Carrier ^ Attribute		many [[= who <i>enjoy</i> pop]] have no understanding of classical music
61.1	relational: ATT: intensive: neutral	Carrier ^ Attribute	x manner: comparison	Likewise it is not [[= that Korean music <i>is</i> slow and monotonous]]
61.2	relational: ATT: intensive: neutral	Carrier ^ Attribute	x manner: comparison	rather it is [[= that the distinctive features of Korean traditional music <i>are</i> still widely <i>unknown</i>]]
62	relational: ATT: intensive: neutral	Carrier ^ Attribute	pj: matter	The music of idle nature Jeongak Imperial Court music. The following is one of Jung Cheol's sijos a traditional three-verse Korean poem: <i>Gomungo taehan olna hank gwe batkul diposhini Eolumuy mankin mul yeohuldhsyeo wuninundut Eodishyeo nyeonnibpi dimum bisolinun ilul jocha machonuni</i>
63	relational: ATT: possessive: neutral	Carrier ^ Attribute		The geomungo Korean musical instrument has six strings of silk
64.1α	material: T: x motion: manner	Goal ^ Scope	pj: matter	Of these strings the second and third are used to create melody
64.1β	relational: ATT: possessive: neutral	Carrier ^ Attribute	pj: matter	while the others are bass lines [[= designed <i>to support</i> the melody]]
65	relational: ID: intensive: assignment: projection	Identified/ Value ^ Identifier/ token		The second and third strings are called the yoohyeon and daehyeon respectively
66.1	relational: ATT: intensive: neutral	Carrier ^ Attribute		The yoohyeon string is thin
66.2	relational: ATT: possessive: neutral	Attribute		and has a light sound
66.3α	relational: ATT: intensive: neutral	Carrier ^ Attribute	x manner: comparison	while the daehyeon string is so thick
66.3β	relational: ID: possessive: neutral	Identified/ Token ^ Identifier/ Value	x extent: distance	that it is hard to find another string like it in anywhere else
67.1α	material: C: general	Initiator ^ Goal		This thick string won't make a sound
67.1β	material: T: = operation		x manner: means	when played [[x as one normally <i>would</i>]] with a finger
68.1α	relational: ATT: intensive: neutral	Carrier ^ Attribute		The line is so rough
68.1β	relational: ATT: intensive: neutral	Carrier ^ Attribute		That [[= <i>playing</i> with just a finger]] is impossible
69.1	material: T: = exterior	Goal	x cause: reason x manner: degree x location: place	Because of this something [[[= <i>called</i> a suldae = which <i>is made</i> of wood]]] must be wrapped tightly around the finger
69.2	material: T: = contact	Goal	x location: place pj: matter	and the daehyeon must be hit from the top [[x <i>to make</i> the signature deep sound = that it <i>produces</i>]]]
70.1β	material: T: = contact	Actor ^ Goal	x extent: duration	During this event the suldae not only hits the strings
70.1α	material: T: = contact	Goal	pj: matter	but also *hits the panel part of the wooden instrument
71.1α	material: C: general	Attribute ^ Recipient		No damage is done to the instrument however
71.1β	relational: ID: possessive: benefaction	Identifier/ Value ^ Identified/ Token	x cause: reason pj: matter	as leather is used to protect this part of the instrument
72.1	relational: ID: possessive: neutral	Identifier/ Value	x location: place	Above the geomungo panel 16 gwe <<[[= thin material <i>used to create</i> sound]]>> are located

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72.2 α	material: T: = operation			and used
72.2 β	material: T: = sound	Goal		to vary the volume
73.1 α	material: T: = operation	Goal	x cause: reason	Due to this <<..>> the left hand must be used
73.1 β 1	material: T: + possession	Goal		to hold the gwe
73.1 β 2	material: T: = operation	Goal		and control the volume
73.1 γ	material: T: = operation	Scope	x location: time	<< when playing the daehyeon and yoohyeon >>
74.1 α	relational: ID: intensive: sign	Identified/ Token ^ Identifier/ Value	x location: place	Translation of the shijo above. In the first line of the verse [[= geomungo daehyeon olna (lit. geomungo third string right hand- be)]] means that
74.1 $\beta\beta$	material: T: = operation	Scope	x cause: purpose	in order to play the daehyeon (third string, with the deep sound)
74.1 $\beta\alpha$	relational: ATT: intensive: neutral	Carrier: Attribute		the left hand must be on top
74.2	relational: ID: intensive: significance	Identifier/ Value ^ Identified/ Token	pj: matter (x2)	[[= which is what]] is meant in the line [[x when playing the geomungo daehyun]]
75.1 α	relational: ID: intensive: sign	Identified/ Token ^ Identifier/ Value		The subsequent text [[= han gwe batkul diposhini (dropping the gwe lower)]] means that
75.1 β	material: T: = operation	Scope	x manner: comparison	the instrument was played with one gwe lower than previously
76.1 α	relational: ID: intensive: neutral	Identifier/ Token ^ Identified/ Value		This is when
76.1 $\beta\alpha$	relational: ATT: intensive: assignment: projection	Carrier ^ Attribute		Jung Cheol feels that
76.1 $\beta\beta$	relational: ATT: intensive: neutral	Carrier ^ Attribute	pj: matter	the sound of the geomungo is like water [[[x coming together in the river x after being stuck in ice]]]
77.1 β	relational: ATT: intensive: neutral	Carrier ^ Attribute	x location: time	When the heavens and earth are frozen
77.1 α	behavioural	Behaver		the water stops
77.2	behavioural	Behaver		and silence continues
78	relational: ID: intensive: neutral	Identified/ Value ^ Identifier/ Token	x location: time	At times the only sound [[= that can be heard]] is of the bleak wind
79.1 β	mental: perceptive: like: macrophenomenal	Phenomenon: act	x location: time	But when the waters beneath the ice can be heard
79.1 α	relational: ATT: intensive: neutral	Attribute		the ears become curious
80	relational: ATT: intensive: neutral	Carrier ^ Attribute	x manner: comparison	The sound will be marvelous and welcoming like an ancient sound [[= that has been through all worldly troubles]]
81	relational: ID: intensive: neutral	Identified/ Token ^ Identifier/ Value	pj: matter	This is what [[= Jung Cheol described as the sound of the geomungo daehyun]]
82	material: C: general	Goal	x manner: degree x location: time	The best part of the shijo actually comes last
83.1 α	relational: ID: intensive: sign	Identified/ Token ^ Identifier/ Value	pj: matter	The final line [[= <i>odishyeo nyeonnibpi dinun bisolinun ilul</i> jocha machonuni]] means that
83.1 β	relational: ID: circumstantial: comparative	Identified/ Token ^ Identifier/ Value	act	the sound [[x of rain falling on lotus leaves]] follows the sound of the geomungo

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84.1α	relational: ID: intensive: neutral	Identified/ Value ^ Identifier/ Token	x manner: comparison	Like this the value in the sound of the geomungo is that
84.1β	material: T: = state		+ accompaniment: comitative	it combines with the sound of rain falling on lotus leaves
84.2α	relational: ID: intensive: significance	Identified/ Token ^ Identifier/ Value	x cause: reason	hence meaning that
84.2βα	relational: ATT: intensive: neutral	Carrier ^ Attribute		the music is complete
84.2ββ	material: T: = state		x location: time + accompaniment: comitative	when combined with the sounds of idle nature
85	relational: ATT: intensive: neutral	Carrier ^ Attribute		Western music is full of star composers
86.1α	relational: ATT: intensive: neutral	Carrier ^ Attribute		These composers were often in distress
86.1β	relational: ATT: intensive: neutral	Carrier ^ Attribute	x cause: reason = role: guise	because their careers as artists were filled with hope and frustration
87.1	relational: ID: intensive: significance	Identified/ Token ^ Identifier/ Value		Their works represented the different stages and changes of life [= they went through]
87.2	relational: ATT: intensive: neutral	Carrier ^ Attribute	pj: matter	and their success as artists was dependent on [[x how others were inspired by their words]]
88.1	mental: emotive: please	Inducer ^ Senser	x location: place (x2)	They had to impress nobles at the salon the audience in theaters
88.2	mental: emotive: please: macrophenomenon	Phenomenon: act		and earn praise from critics
89	relational: ATT: intensive: neutral	Carrier ^ Attribute		The same is true of modern performance
90	relational: ATT: intensive: neutral	Carrier ^ Attribute		The concert hall is divided into stage and audience
91.1β1	material: T: = aperture	Actor	x location: time	When the lights turn off in the audience
91.1β2	material: T: = aperture		x location: place	and turn on in the stage
91.1α	verbal: activity: targeting	Sayer ^ Target	= role: guise	performers greet the audience wearing costumes
91.2	material: T: = operation	Actor		and the performance begins
92.1	material: T: = aperture	Goal	x extent: distance	The hall is shut off from outside noise
92.2	behavioural	Behaver ^ Behaviour	x location: place	and the audience has to focus on the music in dark silence
93.1β	material: T: + possession	Goal	x location: time	When the performance ends
93.1α	material: C: specific	Goal		applause erupts
93.2	behavioural	Behaver		the performer smiles
93.3	verbal: semiosis: neutral	Verbiage ^ Recipient		and says goodbye to the audience with a bow
94.1	material: C: specific	Actor	x location: time	Afterwards cameras start flashing
94.2	material: T: x motion: place	Goal	x location: place	flowers are thrown on stage
94.3	material: C: general	Goal	x extent: duration	and sometimes a reception and party begins
95.1β	verbal: semiosis: indicating	Verbiage	x location: time x location: place	The next day in the newspaper when pictures and a review of the Maturity of Music Perfect Craftsmanship play are shown
95.1α1	verbal: semiosis: neutral	Sayer		people will say

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95.1a2	relational: ATT: intensive: neutral	Carrier ^ Attribute		it was a happy occasion
96	relational: ID: intensive: neutral	Identifier/ Token ^ Identified/ Value	pj: angle: viewpoint	For scholars like Jung Cheol what was music
97.1β1	material: T: = operation	Actor ^ Scope	x location: time	When he played the geomungo
97.1β2	mental: perceptive: like: macrophenomenal	Phenomenon: act	x location: place	and heard the sound of rain falling on lotus buds
97.1α	behavioural	Behaver ^ Behaviour		he became completely absorbed in music
98.1β1	mental: desiderative: like: phenomenal	Senser ^ Phenomenon	x manner: comparison x location: place pj: matter	Like when actors on a stage hope for many people [[x to watch them]]
98.1β2	material: T: + possession	Attribute		and send applause
98.1β3	behavioural	Behaviour	pj: matter	but do not like it [[x when others stare at them in everyday life]]
98.1α	behavioural	Behaviour	pj: matter	classical scholars did not like it [[x when others heard their music]]
99.1α	relational: ATT: intensive: neutral		x manner: comparison	Furthermore [[[x releasing one's music x earning applause + and making money]]] was as disgraceful
99.1β	material: T: + possession	Goal	x manner: comparison	as selling out one's significant other
100	verbal: activity: targeting	Sayer ^ Verbiage	x location: place x manner: comparison	In the West musical works emphasize the difference between artificiality and nature the continuing infinity of time and the difference between society and the individual
101.1α	mental: perceptive: like: phenomenal	Inducer ^ Phenomenon	pj: matter	Furthermore <<...>> the development of such style can be seen in the progression of the musician through works in different stages of life
101.1β	relational: ATT: possessive: neutral		x contingency: condition	<< even if a musician had a distinctive style >>
102	material: T: + possession	Goal ^ Attribute	x manner: comparison	For example Beethoven's work is divided into beginning middle and end
103.1	relational: ATT: intensive: neutral	Carrier ^ Attribute	x manner: degree	However even within pieces from the same time period each piece is distinct
103.2	verbal: activity: talking		pj: matter	and speaks to the greatness of Beethoven
104	relational: ATT: possessive: neutral	Carrier ^ Attribute	pj: matter	Each piece has its own motive and a reason [[x for why it was written]]
105.1	mental: emotive: please: phenomenal	Inducer ^ Senser	pj: matter	As such a piece of work [= that expresses individuality] inspires people
105.2	behavioural	Behaviour		and can even withstand time and space
106.1α	relational: ID: intensive: neutral	Identified/ Value ^ Identifier/ Token	pj: angle: viewpoint	For classical scholars however music was about
106.1βα	material: T: + possession	Goal		freeing one's individuality
106.ββ	material: T: = state	Scope		to combine with nature
107.1α	relational: ATT: intensive: neutral	Carrier ^ Attribute		Therefore it was not proper
107.1β	behavioural	Behaviour		to focus on just music itself
108.1	material: C: general	Goal ^ Attribute		The geomungo is simply made of wood and silk threads
108.2	relational: ATT: intensive: neutral	Carrier ^ Attribute	pj: matter	so it is difficult [[x to continuously make music pleasant to the ear with it]]

CC	Process type	Participants	Circumstances	Text
109.1α	verbal: semiosis: indicating	Sayer	x manner: comparison	As Do Yeon Myung once said
109.1β1	material: T: = operation	Attribute		To bring out the full mood of the geomungo
109.1β2	material: T: = operation	Scope	x location: place	the sound above the strings must be controlled
110.1β	verbal: semiosis: indicating	Verbiage	x manner: comparison	As this saying suggests
110.1α	behavioural	Behaviour	pj: matter	scholars focused more on the mood [= that the geomungo created] rather than the sound
111.1β	behavioural	Behaviour	x manner: degree x location: time	In fact when looking at old customs
111.1α1	existential	Existent	pj: matter	there are many scenes [[x of holding the instrument + or picking out the strings]]]
111.1α2	existential	Existent	pj: matter	but * there are not many scenes [[x of actually playing the instrument]]
112	relational: ID: intensive: neutral	Identified/ token	x location: place x location: place pj: matter	In the shijo also the focus is on the emotional freedom of life surrounding the geomungo rather than just the music itself
113	relational: ID: intensive: neutral	Identified/ Token ^ Identifier/ Value	pj: matter	The following is the <i>Songgyeyeonwoleung shijo</i> from the reign of King Yeongjo: <i>Geomungolul talyeoko hani soni apa olyeopkonul, bojjok changmune duliun sonamu kunule geomungo julul onjoeo keoleo duni, parami julul keondulyeo taji anhnundedo susulo unun soliyamallo chamulo dudki johdanun kesida.</i>
114.1β1	behavioural	Behaver	x location: time pj: matter	Translation: When your hands hurt [[x from playing the geomungo]]
114.1β2	material: T: x motion: place	Actor ^ Goal	x location: place	and you put the strings of the geomungo up on a tree
114.1α	relational: ATT: intensive: neutral	Carrier ^ Attribute	pj: matter	it is great [[x to hear the sound of the wind x passing by the geomungo strings x and making music on its own]]]
115.1	relational: ID: intensive: sign	Identified/ Token ^ Identifier/ Value	pj: matter	This shijo shows the love for the geomungo [[‘ that the author felt]]
115.2	behavioural	Behaver ^ Behaviour	pj: matter	and how he valued the completeness of life [[‘ that the geomungo provided rather than just its music]]
116	relational: ATT: intensive: neutral	Carrier ^ Attribute	pj: angle: source	The following is a shijo from Kim Chang Up: <i>Geomungolul talji anhnun ddaenun ku suldaelul julkwa jul saie kkocha nohnun boida. Guliko hojeothake najjami duleossnunde salimmune kae jijnun solika nanda. Bankaun beosi on moyangila jeomsimdo junbihaeyeokessuni oesang takjulado pada olinun kesida.</i>
117.1β	material: T: = operation	Scope	x location: time	Translation: When not playing the geomungo
117.1α	material: T: = operation	Goal	x location: place	the suldae is meant to be placed between the strings
118.1β	behavioural	Behaviour	x location: time	After falling asleep for a nap
118.1α	mental: perceptive: like: macrophenomenal	Inducer ^ Phenomenon: act		a dog can be heard [[x barking at the door]]
119.1β	material: T: x motion: place	Actor	x cause: reason	As a welcome companion has come
119.1α	material: T: + possession	Goal		lunch must be prepared
120	behavioural	Behaver ^ Behaviour	pj: matter	This shijo also values the style of life [[= that the geomungo represents rather than just the performance]]

CC	Process type	Participants	Circumstances	Text
121.1β	relational: ID: intensive: sign	Identifier/ Value ^ Identified/ Token	x manner: comparison	As music such as this was meant for idle nature
121.1α	relational: ATT: possessive: neutral	Carrier ^ Attribute		the melody and rhythm of the scholars or Jeongguk does not have the individuality of composers in Western music
122	relational: ATT: possessive: neutral	Carrier ^ Attribute		None of the traditional gugak songs has a known composer
123.1	relational: ATT: possessive: neutral	Carrier ^ Attribute		Furthermore, Western music has 17 th century music 18 th century music 19 th century music Baroque Classical Romantic and other forms of music
123.2	relational: ID: intensive: significance	Identified/ Token ^ Identifier/ Value		while gugak songs don't represent a particular time period
123.3	relational: ID: intensive: significance	Identifier/ Value	x manner: comparison	but instead represent the continuous change of centuries
124	relational: ATT: intensive: neutral		x cause: reason x location: place	As a result long time periods are condensed into one song
125	relational: ID: intensive: neutral	Identified/ Token ^ Identifier/ Value	pj: matter x manner: comparison	The beauty of Korean traditional music is not that of a budding flower but that of a tree [[= that has been through many hardships]]
126	relational: ATT: intensive: neutral	Carrier ^ Attribute	pj: matter	Gugak songs particularly those of Jeongak are not engrossed in representing the dreams of youth fantasies yearning pleasure or sadness
127.1β	relational: ID: intensive: neutral	Identified/ Value ^ Identifier/ Token	+ accompaniment: additive	Beyond these human emotions is the clock of eternal truth nature
127.1α	relational: ATT: intensive: neutral	Carrier ^ Attribute	pj: matter	which is ultimately [[= what the music sought]]
128	behavioural	Behaver ^ Behaviour		The music simply followed nature
129.1β	relational: ATT: intensive: neutral	Carrier ^ Attribute	pj: matter	In the Jeongak there is a song [[called the Mihwanyip]]
129.1α	mental: cognitive: like: metaphenomenal	Phenomenon: fact	= role: guise	otherwise known as the Sooyeonjangji song
130.1β	material: T: = operation		x location: time x manner: means	When this is played with the geomungo
130.1α	material: T: = operation	Goal	pj: matter x extent: frequency	the daehyeon [[= which was detailed in Jung Cheol's shijo]] is used most often
131.1	relational: ATT: intensive: neutral	Carrier ^ Attribute		The tempo is not fast or slow
131.2	relational: ATT: intensive: phase: time: durative	Carrier ^ Attribute	x extent: duration	and maintains medium tempo from beginning to end
132.1β	relational: ATT: possessive: neutral	Carrier ^ Attribute	x contingency: concession	Although the song uses a 6 beat time
132.1α	behavioural	Behaver ^ Behavioural		listeners cannot feel the beat at all
133.1α	relational: ATT: intensive: neutral	Carrier ^ Attribute		The melody is hard to grasp
133.1βα	relational: ATT: intensive: neutral	Carrier ^ Attribute		as it is slow and repetitive
133.1ββ	material: T: + possession		x manner: degree	but constantly changing

CC	Process type	Participants	Circumstances	Text
134.1	relational: ATT: intensive: neutral	Carrier ^ Attribute		The song is not happy or sad
134.2	relational: ATT: intensive: quality	Attribute		and follows the theme of idle nature
135.1α	relational: ATT: intensive: neutral	Carrier ^ Attribute		It is impossible
135.1β	relational: ID: possessive: neutral	Identifier/ Value		to find the common pleasure of music in this song
136.1β	behavioural	Behaviour		When listening to this song
136.1α	material: T: + possession	Goal		the mind must be emptied
136.1β	behavioural		x location: place	and allowed to focus on the surrounding environment
137	relational: ID: intensive: neutral	Identified/ Token ^ Identifier/ Value		In Mihwanyip the only sound is that [[x of the geomungo playing without distinct expression]]
138.1α	mental: cognitive: like: metaphenomenal	Inducer ^ Senser ^ Phenomenon: fact		This song allows people to recognize that
138.1β	relational: ID: possessive: ownership	Identifier/ Token		[[x in order to focus solely on sound]] a rhythm and melody are not necessary
139	material: C: general	Goal	x accompaniment: comitative	The expression of the sound [[x of rain falling on lotus buds]] and other natural sounds cannot be done without musical craftsmanship
140.1	material: T: motion: place	Actor ^ Scope	x location: place	The sound of wind passing through the geomungo in Songgyeyeonwoleung
140.2	relational: ID: intensive: neutral	Identifier/ Token ^ Identified/ Value	pj: matter (x2)	and [[x falling asleep [[x after placing the suldae on the geomungo like Kim Chang Up]]]] is not necessarily music
141.1	relational: ID: intensive: neutral	Identifier/ Token ^ Identified/ Value		<i>Mihwanyip</i> however is music
141.2	relational: ATT: intensive: quality	Attribute	x manner: comparison	but closer to natural beauty rather than artistic beauty
142.1	relational: ATT: intensive: neutral	Carrier ^ Attribute	pj: matter	The concept [[x of art and nature being separated]] is from the West
142.2	relational: ATT: intensive: neutral	Carrier ^ Attribute	x cause: reason pj: matter	and thus the concept [[x of music being as an artistic endeavour]] is also Western
143.1	mental: cognitive: like: metaphneomenonal	Inducer ^ Phenomenon: fact	x location: place	In the west music is considered pure and absolute
143.2	mental: cognitive: like: metaphneomenonal	Inducer ^ Phenomenon: fact		and music with distinct styles are considered [[x to be the best]]
144.1	relational: ID: intensive: neutral	Identifier/ Token ^ Identified/ Value	pj: matter + accompaniment: comitative	Poetry is music of high quality with no dependence on a title
144.2	behavioural	Behaviour	pj: matter	and relies purely on appeal to the ear
145	behavioural	Behaver ^ Behaviour	x manner: means	However classical Korean scholars saw music [[x as a means to build character throughout life]]
146	mental: perceptive: like: metaphenomenal	Phenomenon: fact	x location: place	In the Sejong Annals music was seen [[[x as a way to develop youth into adults [[x by tempering emotions x and developing pure thoughts]]]]]
147.1α	verbal: semiosis: indicating	Sayer	x manner: comparison	As Confucius said

CC	Process type	Participants	Circumstances	Text
147.1ββ	relational: ATT: intensive: neutral	Carrier ^ Attribute	x location: place	that benevolence was lacking in the world
147.1βα	mental: cognitive: like: metaphenomenal	Inducer	pj: matter	music and talent were also thought [[x <i>to be unrelated</i>]]
148.1α	mental: cognitive: like: metaphenomenal	Phenomenon: fact	x manner: degree	In fact, it was thought
148.1β	relational: ATT: intensive: quality			that even the performer's face should be calm and not change
149.1α	behavioural	Behaver		A performer could not act
149.1β	material: T: = operation	Actor ^ Scope	pj: matter	like he/she was doing something [[= that <i>required</i> talent = and <i>had to keep</i> a calm face [[+ without <i>moving</i> the face or body]]
150	material: T: = aperture	Actor ^ Goal		A performer also couldn't slowly close their eyes
151	material: C: general	Goal ^ Scope ^ Attribute	x manner: quality	These acts make the performance more attractive in a peculiar way
152	relational: ATT: intensive: neutral	Carrier ^ Attribute	x location: time	Today a solo geomungo performance of Mihwanyip is difficult to see
153.1	material: cognitive: like: macrophenomenal	Senser ^ Phenomenal: act		No one would recognize it
153.2	relational: ATT: circumstantial: comparative	Carrier ^ Attribute		and the music would not be suited for a performance on stage or on broadcast
154	relational: ATT: intensive: quality	Carrier ^ Attribute	x extent: duration x location: place	In today's modern industrialized society [[x <i>trying</i> to listen to such a song]] would be like drinking natural mineral water from the sink
155	material: C: specific	Actor ^ Goal	x location: time	Around 300 years ago Yoon Sun Do wrote the following shijo
156.1α	verbal: semiosis: indicating	Sayer ^ Verbiage	x manner: comparison	It explains the current state of the music [[= <i>discussed</i> in this article]]
156.1β	material: C: specific	Goal	x cause: reason	even though it was obviously written for different reasons back then: <i>Bolyeossdeon kayakum julul eonhjeo nola boni cheongahan yet solinun pankai najiman I kokjolul alajul salami eopsuni dasi ku jip(jumeoni)e kkyeseo noha dulanun kesida.</i>
157.1α	verbal: semiosis: neutral	Sayer ^ Verbiage		The shijo says that
157.1β	material: T: = operation	Scope	x manner: means	the gayageum was played with a string [[= that <i>was thrown away</i> in the past]]
158.1β	relational: ATT: intensive: neutral	Carrier ^ Attribute	x contingency: concession	Although the sound from the past was pleasant
158.1α1	mental: cognitive: like: phenomenal	Senser ^ Phenomenon		no one could recognize it
158.1α2	material: T: x motion: place	Goal	x location: place	and so the string was put back into one's pocket

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Byung-ki Hwang. (2012). Deep Night, sound of the Kayagum. Chapter 3, part 1: *Korean music history*. Seoul Phulbit Publishing.

English Target Text – Reporting 1: experiential analysis

Key:

clause complex	[[[rankshifted (embedded) clause complex]]]	<<<interrupting complex clauses>>>	<u>Main Processes</u> in complex
clause	[[rankshifted (embedded) clause]]	<< interrupting clauses >>	<u>Other Processes</u> in complex

Other conventions: * *recovered ellipted text*

	Function	Circumstance	Logical
Expansion	Elaborating	elab	=
	Enhancing	enh	x
	Extending	ext	+
Projection	Locution	pj	“
	Reporting	pj	‘
	Idea	pj	‘

In the words of classical musician Hwang Byung-ki my life **is** the kayagum [Gyeongbok Palace learning centre, Thursday Special Lecture number 4] Classical musician Byung-ki Hwang. Seoul.

CC	Process type	Participants	Circumstances	Text
1	relational: ID: intensive: neutral	Identifier/ Value ^ Identified/ Token	pj: angle: viewpoint	In the words of classical musician Hwang Byung-ki my life is the kayagum
2.1α	relational: ATT: intensive: neutral	Carrier ^ Attribute		I was 15 years old
2.1β	material: T: + possession	Actor ^ Scope	x location: time	when I began learning the kayagum in 1951
3.1	material: T: x motion: place	Actor ^ Scope		We had fled to Pusan and nearby the makeshift school [[= that I attended in my school days]]
3.2	existential	Existent	x manner: means	there was by chance a classical dance institute
4.1	material: T: + accompaniment	Actor ^ Goal		I met an old man there [[= who played the kayagum]]
4.2	mental: cognitive: please: macrophenomenal	Phenomenon: act		and [[= being in his presence]] was captivating
5.1α	mental: cognitive: like: macrophenomenal	Senser ^ Phenomeon: act		I resolved that
5.2β	material: T: + possession	Actor ^ Scope	x contingency: condition	no matter what I must learn the kayagum
6	verbal: activity: talking	Sayer ^ Verbiage	x cause: reason x manner: means pj: matter	Thus in a calm voice virtuoso Byung-ki Hwang began the story of his life of the kayagum and Korean classical music
7	material: C: specific	Goal	x location: time x location: place pj: matter	On the 16 th June the fourth of the Thursday Special Lecture series opened in Sujeongjeon counsel hall of the Gyeongbok palace
8.1α	material: T: + accompaniment	Actor	x location: place x location: time	Those [[= who had registered online for the fourth of the Thursday Special Lecture series]] gathered at the Council Hall of the Gyeongbuk palace on the 16 th
8.1βα	mental: perceptive: like: phenomenal	Phenomenon		in order to hear Byung-ki Hwang
8.1ββ	verbal: activity: talking		pj: matter	talk about his life and the kayagum
9.1β	relational: ATT: intensive: neutral	Carrier ^ Attribute	x location: place	While I was in middle and high school
9.1α	material: T: + possession	Actor ^ Scope	x location: place	I learnt kayagum at the National Gugak Centre
10.1β	behavioural	Behaver	x contingency: concession x manner: quality x location: place	Although I competed successfully in concerts
10.1αα	material: T: x motion: place	Actor	x location: place	I went instead to Seoul University
10.1αβ	material: T: + possession	Scope		to study law
11.1α	relational: ID: intensive: neutral	Identified/ Token ^ Identifier/ Value		The main reason was that
11.1β1	existential	Existent	x manner: degree x location: place x location: time	there were simply no classical music departments in universities at that time

CC	Process type	Participants	Circumstances	Text
11.1β2	existential	Existent	x cause: purpose	and <i>*there *was</i> no way [[x <i>to earn</i> a living from the kayagum]]
12.1α	relational: ATT: intensive: neutral	Carrier ^ Attribute	pj: matter	I was merely passionate about music
12.1β	behavioural	Behaviour		without thinking [[‘ <i>to take it up</i> as a profession]]
13.1α	mental: cognitive: like: metaphenomenal	Senser ^ Phenomenon: fact		He recalled that
13.1βα	material: T: + possession	Actor ^ Goal		he never let a single day pass
13.1ββa	material: T: = operation	Scope	+ accompaniment: comitative	without playing the kayagum
13.1βββ	material: T: + possession		x contingency: concession x cause: reason	despite having to study and work for his living
14.1ββ	relational: ATT: intensive: neutral	Carrier ^ Attribute	x manner: comparison	While [[= playing an instrument]] is much like exercise in that
14.1βa	material: C: specific	Scope	x contingency: condition	unless it is done every day
14.1α	material: T: + possession	Actor	+ accompaniment: comitative	the muscles disappear and with them the capacity [[= <i>to play</i>]]
14.2	relational: ATT: intensive: quality	Carrier ^ Attribute	x contingency: concession pj: matter	nevertheless his love for the kayagum made this exercise possible
15	verbal: activity: talking			In a calm voice maestro Professor Hwang Byung-ki shares his life of the kayagum and classical music
16	relational: ATT: intensive: phase: time: durative	Carrier ^ Attribute		[[= Making possible the impossible]] leaves a deep impression
17.1α	mental: cognitive: please: macrophenomenal	Inducer ^ Senser	x cause: reason	Therefore I challenged myself [[x <i>to achieve</i> the impossible]]
17.1β	material: C: specific			through composing
18.1α	material: C: specific	Initiator ^ Goal	pj: matter x manner: means x location: time (x2)	He composed the first ever modern composition Sup Forest on the kayagum in 1962 at the age of 26
18.1β	material: T: = operation	Scope	x extent: duration	having played the instrument for 11 years
19	material: C : specific	Initiator ^ Goal	x location: time (x2) x location: place	Three years later in 1965 he recorded his first album in America
20.1	material: T: x motion: place	Actor		Time passed
20.2	relational: ATT: intensive: neutral	Carrier ^ Attribute		and I was 38 and on the verge [[x of turning 40]]
21	material: C: general	Actor ^ Scope	x location: time + accompaniment: additive	Meanwhile I had done many jobs including theatre management film making publishing and so on
22.1α	material: T: + possession	Actor ^ Scope		Yet I did not give up playing the kayagum
22.1β	relational: ATT: intensive: neutral	Carrier ^ Attribute	x manner: comparison	as it was like a daily routine
22.1γ	mental: cognitive: like: phenomenal	Senser		<< you see >>

CC	Process type	Participants	Circumstances	Text
23.1	material: C: specific	Initiator ^ Goal	x location: time + role: product	Meanwhile they had formed a Korean classical music department at Ehwa Women's University only the third in Korea
23.2	material: T: x motion: place	Goal		and an offer came [[= <i>to be</i> the head of the department]]
24	material: C: general	Initiator ^ Scope		He spent a few days [[x <i>deliberating</i> x before <i>deciding to commence</i> at the university]]]
25	mental: cognitive: like: phenomenal	Senser ^ Client ^ Phenomenon	x extent: duration	Ever since then it became possible for him to consider music as a profession
26.1β	relational: ATT: circumstantial: temporal	Attribute	x location: time	Beginning with Chimhyang-moo Dance in the Perfume of Aloes in 1974
26.1α	material: C : general	Initiator ^ Goal	x extent: duration	he produced five albums Silk Road Labyrinth Spring Snow and Dalha Nopikom by 2007
26.2	relational: ATT: circumstantial: matter	Attribute		and came to focus on composition
27	relational: ATT: intensive: phase: time: durative	Carrier ^ Attribute	x manner: degree = role: guise x extent: duration	In particular Chimhyang-moo has maintained its position as a lauded best seller in the 40 years from then until today
28	verbal: semiosis: indicating	Sayer ^ Verbiage	= role: guise	Professor Hwang Byung-ki 75 years of age this year describes the kayagum as the destiny of his life
29.1α	mental: cognitive: like: macrophenmeonal	Senser ^ Phenomenon: act		He believed that
29.1β	relational: ID: intensive: symbol	Identified/ Token ^ Identifier/ Value	x manner: comparison	his music should reflect all of Asia rather than just Korean music
30.1α	material: T: x motion: place	Actor ^ Goal	pj: matter	He strove to depart from the standard of Joseon music [[= that which we <i>call</i> traditional music]]
30.1β	material: T: x motion: place	Scope		to pursue Silla music instead
31	material: T: = make-up	Actor ^ Goal	x manner: means	Creative people break repressive molds [[= <i>transferred</i> from the past]] through their desire for innovation
32.1β	mental: desiderative: like: macrophenomenal	Phenomenon: act	x manner: means	In my own way through desiring to break the Joseon mold
32.1α	material: T: x motion: place	Actor	x extent: duration	I swam against the tide even further back into history
32.1γ	mental: cognitive: like: phenomenal	Phenomenon	pj: matter	remembering the legacy of the Shilla dynasty
33.1βα	mental: cognitive: like: metaphenomenal	Senser ^ Phenomenon: fact		If I imagined that
33.1ββ	verbal: activity: targeting	Sayer ^ Receiver ^ Verbiage		the people of Shilla had commissioned me with a dance piece
33.1α	material: C: specific	Initiator ^ Goal		then I could create their music
34	behavioural	Behaver ^ Behaviour	x location: place	Attentive participants at Sujeongjeon listening to Professor Byung-ki Hwang's lecture
35.1α	verbal: semiosis: imperating	Sayer ^ Verbiage		He emphasised that
35.1β	relational: ATT: circumstantial: matter	Carrier ^ Attribute		creativity must lie in abandoning restrictive stereotypes

CC	Process type	Participants	Circumstances	Text
36.1β	relational: ATT: possessive: neutral	Carrier ^ Attribute		While the original kayagum had only 12 strings
36.1α	material: C: specific	Initiator ^ Goal		North Korea improvised the first 21-stringed instrument
37	material: C: specific	Initiator ^ Goal	x location: time pj: matter	The South-North cultural exchange in 1990 expedited innovations of the instrument in the south
38.1β	relational: ID: intensive: neutral	Identified/ Token ^ Identifier/ Value	x cause: reason	As that was the first time
38.1α	verbal: activity: targeting	Receiver	x extent: distance	that citizens had been welcomed across the border
39.1α	mental: cognitive: like: metaphenomenal	Senser ^ Phenomenon: fact		I believed that
39.1β	material: C: specific	Goal	x manner: means	Korean unity might be initiated through the kayagum
40.1α	relational: ATT: intensive: phase: reality: apparent	Carrier ^ Attribute	x manner: degree	Indeed it would seem that
40.1β	material: T: + possession	Goal	x manner: means	all the important things in my life have been achieved through the kayagum
41.1α	material: T: + accompaniment	Actor ^ Goal		I met my wife female novelist Mal-sook Han
41.1β	material: T: + possession	Scope	x location: place	through studying kayagum at the National Gugak Centre
41.2	material: C: specific	Initiator ^ Actor	x manner: means	and I even formed a career out of the kayagum
42.1β	behavioural	Behavior ^ Behaviour		If you look back at his life
42.1αα	relational: ATT: intensive: neutral	Carrier ^ Attribute	x manner: degree	it is certainly clear
42.1αβ	relational: ATT: intensive: neutral	Carrier ^ Attribute		that the kayagum was his destiny
43.1α	relational: ID: intensive: neutral	Identified/ Token ^ Identifier/ Value	pj: angle: viewpoint pj: matter	In the words of Confucius the best thing in life is to do that
43.1β	mental: emotive: like: macrophenomenon	Phenomenon: act ^ Senser		which you love
44.1α	behavioural	Behavior		Yet I have found
44.1β	relational: ID: intensive: neutral	Identifier/ Token ^ Identified/ Value		that even greater than this is [[[x to enjoy = what you do]]]
45.1α	relational: ATT: intensive: neutral	Carrier ^ Attribute		Am I not extremely lucky
45.1β	mental: emotive: like: macrophenomenon	Phenomenon: act		to both love and enjoy playing the kayagum
46.1α	material: T: = operation	Attribute		Tranquillity presided
46.1βα	verbal: activity: talking	Sayer ^ Verbiage	x location: place	as the virtuoso shared his life and experiences at the Special Maestro Lecture
46.1ββ	material: T: + possession	Goal		bringing the palace to life
47.1α	verbal: activity: targeting	Sayer ^ Target ^ Verbiage		He also declared of the fifth album Dalha Nopikom [[<<x produced in 2007 >>]] that
47.1β	relational: ATT: intensive: neutral		pj: matter (x3)	the opening line of Jeongupsa the single remaining song of the Baekje era is a singularly wholesome song about a wife [[= who prayed to the moon for love for her husband]]

CC	Process type	Participants	Circumstances	Text
48	relational: ATT: circumstantial: matter	Carrier ^ Attribute	x manner: degree	Generally love songs are about infidelity
49.1 α	relational: ATT: intensive: neutral	Attribute ^ Carrier		But how beautiful and earnest are lyrics
49.1 β	verbal: semiosis: indicating	Verbiage	x cause: purpose	which express a wife's concern for her husband's feelings
50	material: T: x motion: manner	Goal	pj: matter x extent: distance	The sound of laughter at Professor Byung-ki Hwang's humour spread throughout the Council Hall
51	material: C: general	Initiator ^ Goal	x extent: duration	Participants taking notes during Professor Byung-ki Hwang's lecture
52.1 β	relational: ID: circumstantial: temporal	Identifier/ Token		Following the one hour lecture
52.1 α	material: T: + possession	Goal	x cause: reason	time was extended for responses to questions from the audience
53.1 β	material: C: specific	Initiator	+ accompaniment: comitative pj: matter	Amidst the applause one man opened with a question about the repertoire Labyrinth
53.1 α	relational: ID circumstantial: causal: reason	Identified/ Value ^ Identifier/ Token		which had once caused someone in an audience [[x to leave in fear]]
54	relational: ID: circumstantial: causal: concession	Identifier/ Value	x location: time	At one point this 18 minute piece had been banned from performance
55.1 α	mental: cognitive: like: phenomenal	Inducer ^ Phenomenon		It was thought to be such a chilling work
55.1 $\beta\alpha$	verbal: activity: targeting	Target ^ Verbiage		that it was rumoured that
55.1 $\beta\beta$	behavioural	Behaviour	x extent: frequency	listening to it three times [[x could cause death]]
56.1	verbal: semiosis: indicating	Sayer		To this Professor Hwang Byung-ki replied
56.2 β	relational: ATT: intensive: neutral	Carrier ^ Attribute	+ accompaniment: comitative	if you were unfamiliar with this kind of sound
56.2 α	verbal: semiosis: indicating	Sayer	+ accompaniment: comitative	you might respond with such fear
57.1 α	verbal: semiosis: indicating	Sayer ^ Receiver		Another asked him
57.1 β	verbal: activity: talking	Verbiage	pj: matter + accompaniment: comitative	to share the secret to his 50 year marriage to female novelist Mrs Mal-sook Han
58.1 β	existential	Existent	pj: matter + accompaniment: comitative	If there were a secret to my marriage with my wife [[= who is five years older]]
58.1 $\alpha\alpha$	relational: ATT: intensive: neutral	Carrier ^ Attribute		it would be that
58.1 $\alpha\beta$ 1	behavioural	Behavior ^ Behaviour		we respect each other's space
58.1 $\alpha\beta$ 2	relational: ATT: phase: reality	Attribute	+ accompaniment: comitative	and live freely yet with understanding towards each other
59.1	material: T: = amount	Actor ^ Goal	x extent: distance	From the front row Mr Seok-moon Kim (67 years old) lightened the mood
59.2 α	relational: ID: intensive: neutral	Identifier/ Token ^ Identified/ Value	x location: time	This is the second time in the past week

CC	Process type	Participants	Circumstances	Text
59.2β	material: T: + accompaniment	Actor ^ Scope		that I have attended the special lectures
60.1β	mental: perceptive: like: macrophenomenal	Phenomenon: act		After hearing Byung-ki Hwang's works
60.1γ	mental: perceptive: like: macrophenomenal	Phenomenon: act		yet seeing his humility
60.1α	material: T: + possession	Actor ^ Scope		I am compelled to go and buy to his music
61.1α	verbal: semiosis: indicating	Sayer ^ Verbiage		Mr Seok-moon Kim [[= who attended two of the Special Maestro Lectures]] said that
61.1β	mental: emotive: please: phenomenal	Senser ^ Phenomenon		he was very moved by Professor Hwang Byung-ki's repertoire
62.1	verbal: semiosis: indicating	Sayer	x location: place pj: matter	Chinese interpreter at the museum Mrs Keon-sook Won 53 years of age said
62.1α	mental: emotive: please	Senser		I was interested in this lecture
62.1β1	material: T: + accompaniment	Actor ^ Goal	x location: time	because I had met your wife nearly 20 years ago
62.1β2	mental: emotive: please: phenomenal	Senser		and I was moved [[= that you did not avoid kayakum practice even for a single day because of your passion and joy for it]]
63.1β	mental: emotive: please: macrophenomenal	Senser ^ Phenomenon: act	+ accompaniment: comitative	Yet tantalising the audience with kayakum playing from time to time during the lecture
63.1α	verbal: semiosis: indicating	Verbiage		conveyed the dissatisfying sense [[= that there was so much more]]
64.1α	material: C: general	Actor	x location: place pj: matter	The lecture unfolding at the Gyeongbok Palace counsel hall centre of learning and truth inquiry
64.1β	relational: ATT: intensive: phase: time: inceptive	Attribute	pj: matter	facilitated a deeper sense of meaning
65	relational: ATT: intensive: quality	Carrier	+ accompaniment: comitative	The heat intensifies with each successive lecture [[= given by cultural and artistic masters [[= invited to the Sujeongjeon counsel hall Gyeongbok Palace the Seat of Royalty living and breathing history]]]]
66	material: T: + possession	Goal	x extent: duration	The five lectures [[= being held between the May 26 th and June 23 rd]] were sold out in just 10 minutes online
67.1α	verbal: semiosis: indicating	Sayer ^ Verbiage		The Ministry for Culture Sports and Tourism revealed that
67.1β	material: C: specific	Initiator	x location: time x cause: reason pj: matter + accompaniment: additive	in the future humanities specialists have also been scheduled for a greater breadth of lectures in addition to cultural and artistic virtuosos
68	material: T: = aperture	Actor	x cause: behalf x location: time pj: matter	Meanwhile the 5 th lecture for the Special Maestro Thursday lecture series on the 23 rd Jeongja Park's Theatre Story brings the curtain down on this series
69.1	material: C: specific	Actor	x location/ place	Classical musician Byung-ki Hwang was born in Seoul in 1936
69.2	material: T: + possession		pj: matter x location: place	and graduated in law at Seoul University
70	relational: ID: possessive: containment	Identified/ Token ^ Identifier/ Value	+ accompaniment: additive (x3) x location: time (x3)	His musical works include his collection of compositions on the kayagum from Chimhyang-moo 1974 The collection from the Nam-hui Jeong system

CC	Process type	Participants	Circumstances	Text
				and Hwang Byung-ki School of Kayakum Sanjo 1998 as well as examples such as the Dead of Night Sound of the Kayakum, 1994. Previous posts

Retrieved in October 2015, from:

<http://realestate.daum.net/news/detail/all/MD20110620181047087.daum>

Author, Hye-yeong Jee, published 20 June 2011

Translation: Kathleen Macdonald

Checked by: Steven (Do Hyun) Song

English Target Text – Reporting 2: experiential analysis

Key:

clause complex	[[[rankshifted (embedded) clause complex]]]	<<<interrupting complex clauses>>>	<u>Main Processes</u> in complex
clause	[[rankshifted (embedded) clause]]	<< interrupting clauses >>	<u>Other Processes</u> in complex

Other conventions: * *recovered ellipted text*

	Function	Circumstance	Logical
Expansion	Elaborating	elab	=
	Enhancing	enh	x
	Extending	ext	+
Projection	Locution	pj	“
	Reporting	pj	‘
	Idea	pj	‘

Professor Hwang Byungki's Lecture The Specialties of Our Music organized by Professor Kim Jae Wan of the Korea Institute of Advanced Study School of Computational Sciences

CC	Process type	Participants	Circumstances	Text
1	material: C: specific	Goal ^ Initiator		Professor Hwang Byungki's Lecture The Specialties of Our Music organized by Professor Kim Jae Wan of the Korea Institute of Advanced Study School of Computational Sciences
2	relational: ATT: intensive: neutral	Carrier ^ Attribute	x location: time (x2) x location: place (x2)	On January 27, 2000 at 4:30 P.M. there was a special guest lecture at the Korea Institute of Advanced Study in a conference room [= packed with young people]
3	relational: ID: intensive	Identified/ Token ^ Identifier/ Value	= role: guise (x2) x location: place + accompaniment: additive	The lecturer Hwang Byungki is the father of Hwang Joon Mok one of the professors at the Institute and the husband of Han Mal Sook a famous novelist and teacher
4.1β	material: T: + possession		x location: place	After having graduated from the Seoul National University School of Law
4.1α	relational: ATT: intensive: neutral	Carrier ^ Attribute	x location: place	Hwang is now an honorary gugak professor at Ewha Womans University
5	relational: ATT: intensive: neutral	Carrier ^ Attribute		The following is a summary of professor Hwang Byungki's lecture
6.1α	material: T: + possession	Actor ^ Goal		I received an invitation
6.1β	material: T: = possession	Scope	x location: place	to lecture about music and math at the Korea Institute of Advanced Study
7.1β	behavioural	Behaviour		Looking at the history of university education
7.1α	material: T: + possession	Scope		theology along with Liberal Arts and Science has always been taught
8.1α	relational: ID: possessive: containment	Identified/ Token ^ Identifier/ Value		The field of literature has included grammar rhetoric and dialectic studies
8.1β	relational: ID: possessive: containment	Identified/ Token ^ Identifier/ Value		while the field of sciences has included algebra geometry astronomy and music
9.1	relational: ATT: intensive: neutral	Carrier ^ Attribute		Music is a part of the field of science
9.2	relational: ATT: circumstantial: matter	Attribute		and is closely related to science
10.1α	material: T: + possession	Scope	x location: place	Pure music is taught in university
10.1β	material: T: + possession	Scope	x location: place	while applied music and performance music is taught in conservatories
11	relational: ATT: possessive: neutral	Carrier Attribute		Chinese music also has a sense cosmology to it
12	verbal: activity: talking		x location: place + accompaniment: additive	In today's lecture rather than music and science I intend to talk about the differences in our music and foreign music
13.1	relational: ATT: intensive: neutral	Carrier ^ Attribute	x extent: duration	Western classical music is not only from the 18-19th century
13.2	behavioural	Behavior ^ Behavioural	x location: time	but many people only seem to listen to classical music from this period
14	material: T: + possession	Actor ^ Scope		People need to learn to enjoy baroque and modern western music also
15.1	material: C: general	Goal ^ Initiator	x extent: duration	Gugak was developed by our people for a thousand years
15.2	mental: cognitive: like	Senser	x location: time pj: matter	but even our fellow countrymen nowadays don't really know about it

CC	Process type	Participants	Circumstances	Text
16.1α	existential	Existent		There is also a problem in western music
16.1β	material: T: + possession	Actor ^ Scope	x manner: degree	where people only become educated about 18-19 th century music
17	relational: ID: intensive: neutral	Identifier/ Token ^ Identified/ Value	fact	This is why [[‘ people do not understand different types of music]]
18	mental: cognitive: like: phenomenal	Senser ^ Phenomenon	pj: matter	We need to learn to understand different styles of music
19	mental: cognitive: like	Inducer	x extent: duration x cause: reason	Since the late Three Han State time period Korean people were known for liking songs
20	relational: ATT: intensive: neutral	Attribute		What is a song
21	relational: ATT: intensive: neutral	Carrier ^ Attribute	act	A song is [[x when words become prolonged [[x like how opera singers sing]]]]
22.1	verbal: activity: talking	Sayer ^ Verbiage	pj: matter	We can pronounce words in a short brief manner
22.2	material: T: = amount	Actor ^ Goal	x manner: degree	but we uselessly prolong syllables [[x like children do]]
22.3	behavioural	Behavior		and we sing
22	relational: ATT: intensive: phase: time: inceptive	Carrier ^ Attribute		Children [[= who do this useless thing]] become good singers
23.1β	relational: ID: intensive: assignment: projection	Identified/ Value ^ Identifier/ Token	x cause: reason	Due to this prolonging singing was called Young Un <<..>>
23.1α	relational: ID: intensive: equation	Identifier/ Value		<< roughly translating to long words >>
23.2α	relational: ID: intensive: assignment: projection	Identified/ Value ^ Identified/ Token		and Korean musical lyric books were called Cheong Gu Young Un <<..>>
23.2β	relational: ID: intensive: equation	Identifier/ Value		<< roughly translating to Eastern Nation Long Words >>
24.1β	mental: cognitive: like: phenomenal	Senser ^ Phenomenon		Photo Hwang Byungki analysing the music for the three verse poem lyrics, ‘Dongchangi Palkassnunya’
24.1α	relational: ATT: intensive: neutral	Carrier ^ Attribute		A shijo is a traditional three-verse Korean poem
24.2	relational: ATT: intensive: neutral	Carrier ^ Attribute		but also meant a song in the past
25	behavioural	Behavior ^ Behavioural		Professor Hwang Byungki sang a poem using a stylish tune
26.1α	behaviour	Behavior ^ Behaviour		He sang Dong Chang
26.1β	material: T: = operation	Goal	x cause: purpose (x2)	by using triple time for Do then double time for Sol
26.2	material: T: = operation	Goal	x cause: purpose	and used his energy to sing the Yi sound
26	relational: ATT: possessive: neutral	Carrier ^ Attribute		No other country has music that that uses Do and Sol a beat 4 degrees lower than Do in the way Dong Chang and Yi does
27.1β	behaviour	Behavior ^ Behaviour		<<< All attendants practiced singing Dong Chang Yi
27.1α	material: T: + possession	Actor		as instructed by professor Hwang Byungki >>>
28.1α	relational: ATT: intensive: neutral	Carrier ^ Attribute		Gagok is like calligraphy
28.1β	material: T: = amount	Actor	x extent: frequency	in that it risers up and down many times

CC	Process type	Participants	Circumstances	Text
29	relational: ID: intensive: neutral	Identified/ Token ^ Identifier/ Value	= role: guise	This gagok is not the same as the translated Lied [[= designed for western audiences]]
30.1	mental: desiderative: like: macrophenomenal	Phenomenon: act	x manner: quality	Gagok was meant to be sung as follows
30.2	behaviour	Behaver ^ Behaviour		a male sings a line
30.3	behaviour	Behaver ^ Behaviour		a female sings a line
30.4	behaviour	Behaviour ^ Behaver		a line is sung by both male and female
31.1	relational: ATT: intensive: neutral	Carrier ^ Attribute		The male would typically be a scholar
31.2	relational: ATT: intensive: neutral	Carrier ^ Attribute		and the female would be a gisaeng
32.1	relational: ID: intensive: assignment: projection	Identified/ Value ^ Identifier/ Token	x location: place	A gisaeng in Japan is called a Keisha
32.1	verbal: activity: targeting	Sayer ^ Receiver ^ Verbiage	x location: time	but nowadays we call them talents
33.1	behavioural	Behaver ^ Behaviour		A Gagok digs deep into a sound
33.2	behaviour	Behaviour		and sounds [[x as if it were hugging the universe]]
34.1β	relational: ID: intensive: neutral	Identifier/ Token ^ Identified/ Value		The slower it is
34.1α	relational: ID: intensive: neutral	Identifier/ Token ^ Identified/ Value		the more graceful it becomes
34	relational: ID: intensive: neutral	Identified/ Token ^ Identifier/ Value		This is why [[‘ gagok was linked to anarchy and a decline of the nation]]
35	relational: ID: intensive: neutral	Identified/ Token ^ Identifier/ Value		There are stories [[[= that the sound you would hear at a Buddhist garden on the way to Dongdaemun you would continue to hear even [[when you passed the garden]]]]
36	behavioural	Behaver ^ Behaviour	x manner: quality	<<Professor Hwang Byungki sang Dong Chang Yi in a western style >>
37.1	verbal: activity: talking	Sayer	pj: matter	So far I ’ve talked about sound
37.2	relational: ID: intensive: neutral	Identifier/ Token ^ Identified/ Value		but another important aspect of gugak is time
38.1	material: T: = make-up	Actor ^ Goal	= role: product	We measure time as beats
38.2	relational: ATT: intensive: neutral	Carrier ^ Attribute	x manner: degree	and a 2 beat is usually 1:1
38.3	mental: emotive: like: phenomenal	Senser ^ Phenomenon		but Korea likes long and short things
39.1	verbal: semiosis: indicating	Sayer ^ Verbiage		We don’t just say apple pear
39.2	verbal: semiosis: indicating	Sayer ^ Verbiage		we like saving aaaaapple pear or peeeear apple
40	material: T: = operation	Actor ^ Goal	pj: matter	Koreans like playing around with beats like 2:1 1:2
41	relational: ID: intensive: sign	Identified/ Token ^ Identifier / Value	x manner: quality	A janggu drum shows this concept well
42.1β	material: T: = contact	Actor ^ Goal	x manner: means	When you hit the janggu with your left hand
42.1α1	material: C: general	Initiator ^ Goal		it makes a Goong sound
42.1α2	verbal: semiosis: indicating	Verbiage	x location: place	and shown as O in the figure below
43.1β	material: T: = contact	Actor ^ Goal	x manner: means	If you hit it with your right hand

CC	Process type	Participants	Circumstances	Text
43.1a1	material: C: general	Initiator ^ Goal		it makes a Dduk sound
43.1a2	relational: ID: intensive: significance	Identifier/ Token	x location: place	and is represented by l below
44	relational: ID: intensive: significance	Identified/ Token ^ Identifier/ Value		Goong and Dduk represent yin and yang
45.1β	material: T: + accompaniment	Attribute		When combined together
45.1a1	material: C: general	Initiator ^ Goal		they make a Ddang sound
45.1a2	verbal: semiosis: indicating	Verbiage		and is shown as Ø
46	relational: ID: intensive: sign	Identifier/ Value ^ Identified/ Token		The Asian theory of yin and yang is shown in our rhythm
47	material: C: general	Initiator ^ Goal	= role: guide	The interchange of yin and yang makes rhythm 2 : 1 : 1 : 2 ○ ○ Ddang Dduk Goong Dduk
48.1	relational: ID: intensive: assignment: projection	Identified/ Value ^ Identifier/ Token		This is called the Dodol's rhythm
48.2	relational: ID: intensive: phase: time: inceptive	Identified/ Token ^ Identifier/ Value	x location: time	and sometimes the last Dduk becomes Ddureureu
49.1β	material: T: = operation	Goal	x manner: quality	When this is played slowly
49.1a	relational: ID: intensive: assignment: projection	Identified/ Value ^ Identifier/ Token		it is called the Yeombul's rhythm
50.1β	material: T: + accompaniment	Goal	x manner: means	When things are combined in this way
50.1a	relational: ATT: intensive: phase: time: inceptive	Carrier ^ Attribute		they become life rhythm and music
51.1β	mental: emotive: please: phenomenal	Senser ^ Phenomenon		When people become overwhelmed by this feeling
51.1a	relational: ATT: intensive: phase: time: inceptive	Carrier ^ Attribute		they get cheerful and light-hearted
52.1a	relational: ID: intensive:	Identifier/ Token ^ Identified/ Value		The specialty of our gugak is that
52.1β	relational: ID: intensive: significance	Identified/ Token ^ Identifier/ Value		it represents life
53.1a	relational: ATT: intensive: neutral	Carrier ^ Attribute		It is preferable
53.1β	behavioural		+ accompaniment: comitative	to sing with the broken voice of pansori [[= which expresses the effort of life]]
54	behavioural	Behaviour	+ accompaniment: comitative	Voices with this attitude and effort are appreciated
55.1a	mental: emotive: like: phenomenal	Senser ^ Phenomenon		We don't just like pretty songs
55.1β	relational: ATT: intensive: quality	Carrier ^ Attribute		but songs teeming with life

CC	Process type	Participants	Circumstances	Text
56.1	verbal: activity: talking	Sayer ^ Verbiage	x location: time fact	After his lecture professor Hwang Byungki answered questions [[= related to pansori classical court music music from the Tang dynasty Korean music]]
56.2 α	verbal: semiosis: indicating	Verbiage		and showed that
56.2 $\beta\alpha$	relational: ATT: intensive: quality	Carrier ^ Attribute	+ accompaniment: additive	our music is closer to Indian music rather than Chinese or Japanese
56.2 $\beta\beta$	relational: ID: intensive: role	Identifier/ Value	= role: guise	by using song titles and sanjo as examples
57.1	verbal: semiosis: indicating	Sayer	x cause: reason	Finally in response to a question [[x about how one could learn more about gugak]] professor Hwang responded
57.2	mental: cognitive: like: macrophenomenal	Phenomenon: act		one must know his/her own music first

Reference:

김재완. (2005). 황병기 교수 특강 “우리 음악의 특색”. In, KIAS Colloquium, KIAS Newsletter No.27, Spring 2005.

Kim, C.W. KIAS Newsletter No.27. KIAS Colloquium: ‘Hwang Byungki kyosu ‘wuli umakuy thuk sang’’, pp.47–48, Spring 2005.

Appendix 3(b): ETT Parallel texts showing logical analysis

English Target Text – Expounding 3: logical analysis

	Function	Circumstance	Logical	Delicacy
Expansion	Elaborating	elab	=	i.e (exposition); e.g (exemplification); viz. (clarification)
	Enhancing	enh	x	cs (causal); p/r (purpose/ reason); cnd +ve/-ve (conditional: positive/ negative); temp. same/diff (temporal: same/different time)
	Extending	ext	+	+ve/ -ve (variation: positive/ negative); cf (manner: comparison); add..replac (additional:replacive)
Projection	Locution	pj	“	
	Reporting	pj	‘	
	Idea	pj	‘	

Introduction to music manuscripts and scores

CC	C	Relation type	Structure	Text
1	1 α		1(α^{β})	Musical scores and manuscripts [[= written in Korea]]. Annals of King Sejong Annals Music Compilation This is the oldest extant music compilation in Korea and one of Korea's first ever recorded examples of music scores
	1= β	expository		showing pitch and duration
2	1		1	The work is recorded in 11 volumes (136-146) of the Sejong Annals
3	1 α		1(α^{β})	The work provides a record of notation sheets
	1= β	expository		using 32 jeonggan (square block notation system) for various pieces of Korean music including Jung Dae Up, Bo Tae Pyeong, Bal Sang, Yeo Mil Lak, Chi Hwa Pyeong, Chi Poong Hyung, Bong Hwang Eum, Man Jeon Chun and more
4	1		1 ² (α^{β})	These scores were created in the early Joseon Dynasty
	2+ α	additive: positive		and are quite extensive in size
	2= β	clarifying		particularly those incorporating Jeong Jae (votive offerings)
5	1		1	Sejong's Musical Achievements Sejong's Musical Achievements can be summed up in three ways: the development of music annotation; modifications in classical court music; the creation of new music such as Yeo Mil Lak, Bo Tae Pyeong, Jung Dae Yeop and so on. Photo Scan Score sheet of the piece Yeo Mil Lak [[= recorded in the Sejong Annals Music Compilation]]
6	1		1	Sejo Annals Music Scores The music scores in volumes 48 and 49 of the Sejo Annals summarize the musical achievements of the era
7	1		1 ²	The music scores were transcribed for <i>Oeumakbo</i> (Scale Degree Notation) in 6 divisions of the 16 <i>jeonggan</i> columns [[x expressing the rhythmic pattern across 16 metrical square blocks]]
	2+	additive: positive		and uses the five-tone pitch (pentatonic) interval scale [[= which orients relative pitch around the central tonic kung]]
8	1 α		1(α^{β}) ²	The score was very important
	1= β	expository		in that it contained ritual music used in Jongmyo (Royal Ancestral Shrine) and Wongudan (graveside mounds) ancestral rites ceremonies
	2+	additive: positive		the music also contained Korean folk music from the Koryo Dynasty [[x for transmitting down to future generations]]. Drawing Scan A section from the score of Botaepyeong [[= recorded in the Sejo Annals Music]]
9	1=	exemplifying	1	Musical Achievements of the Sejong (Sejo) Dynasty Key musical accomplishments of the Sejo dynasty include innovations in Royal Ancestral Shrine (Jongmo) ceremonial music in six by 16 notation sheets [[x using pentatonic notation corrections in the theory of Korean modes for pentatonic notation and the realignment of musical institutions]]
10	1		1 ²	Akhakgwebum (Treatise on Courtly Music) Akhakgwebum is a monograph with contributions by Shin Mal Pyeong Park Gon Kim Bok Geun and others
	2+	additive: positive		and was written on the order of king Seongjong of the Joseon Dynasty in 1493
11	1		1 ² (α^{β} (1 ²) ^{γ^{δ}} (1 ²) ^{ϵ^{ζ}})	The book is divided into 9 volumes and three separate books
	2+ α	additive: positive		and has 5 main sections [[x based on distinct purposes]]
	2 β x1	causal: purpose		1. To explain the reasoning behind musical composition during the era
	2 β x2	causal: purpose		and state [[= that Tang Dynasty court ceremonial music and traditional Korean music are the chief forms of music]]

CC	C	Relation type	Structure	Text
	2xγ	causal: purpose		2. To explain the different uses of music in the royal ceremonies and detail their necessity
	2xδ1	causal: purpose		3. To show [[x how Chinese music Tang Ak or A-Ak and Korean music Hyang Ak advanced during King Seongjong's reign]]
	2δx2	causal: purpose		and to demonstrate [[x how dance and music became inseparably related through sacred ceremony]]
	2xε	causal: purpose		4. To illustrate [[x how the instruments of Chinese and Korean ceremonial music were constructed and played]]
	2xζ	causal: purpose		5. To show the costumes, trimmings and materials necessary for ritual dance
12	1		1^2	Photo Scan illustration of instruments in Akhagwebum. Jinseoldoseol (Illustration for memorial services). Jinseol is the arrangement specifications [[x for setting out dishes for the meal of a ceremony or party]]
	2'	act		doseol means [[= to explain something through sketches
13	1=	exemplifying	1	The nine volumes of the Treatise on Courtly Music (Akhagwebum) include 1. The Principals of Music, 2. Illustrations of memorial services for ceremonial music and popular folk music, 3. Record of musical facts for Tang and popular music dance from Koryeo history, 4. Sketches in the use and appreciation of Tang music, 5. Sketches in the use and appreciation of Korean folk music, 6. Sketches of instruments in ceremonial music 7. Sketches of instruments in Tang and Korean music, 8. Sketches of the accompanying words and materials for Tang and Hyang music rituals, 9. Sketches of costumes
14	1α		1(α^β)	Siyonghyangakbo (Evaluation of Pure Korean Music) The Siyonghyangakbo is presumed
	1'β	projection: locution: indirect		to have been composed by a musician during the late 15th century and early 16th century
15	1		1	The works records the melodies instruments such as the janggu (double-headed drum with a narrow waist in the middle) and gourds and lyrics in 16x6 pentatonic interval notation sheets
16	1=α	exemplifying	1(α^β)	The Siyonghyangakbo is a highly-valued piece
	1xβ	causal: reason		because it arranges musical legacies of the Koryo and early Joseon dynasty into the Sejo Gugak notations (see section 3 below). Photo Scan an unrhymed verse (Chungsanbyul song) from Siyonghyangakbo.
17	1		1	Daeakjeonbo (Compilation of Great Music from ancient times) and Daeakhoobo (Compilation of Great Music from later times) The Daeakjeonbo and Daeakhoobo are collections of musical scores [[x gathered by Seo Myung Eung in 1759 (the 35th year of King Yeongjo), on the edict of the King
18	1		1	The scores were written to the rallying and restorative music in two distinct eras [[x following periods of disturbance due to ongoing wars and unrest]]
19	1=	expository	1^2(α^β)	The earlier work Daeakjeonbo contains 9 volumes of musical scores [[x recorded in the Sejong Dynasty]]
	2+α	variation: subtractive		but it is believed
	2'β	projection: idea: indirect		to have been lost during the Sino-Japanese War (1894)
20	1=	clarifying	1	Only its table of contents can be found in book 95 Supplementary Notes
21	1=	expository	1	The later work Daeakhoobo is comprised of mainly music from the Sejo Dynasty in 16x6 pentatonic interval notation
22	1=	exemplifying	1^2	Its 7 volumes of musical scores include not only pure Korean folk music such as Seokyunbyulgok [lyrical pieces] and Hanlimbyulgok [royal archive works]
	2+	additive: positive		but also conveys musical works from the early Joseon Dynasty, like Botaepyung [[= which has 11 songs in pyongjo mode]] and Jeongdaep [[= which has 15 songs in kyemyongjo mode]]
23	1β		1(β^α)	Sokakwonbo (Original Source of Popular Music) Although the precise publication date of the Sokakwonbo is not known

CC	C	Relation type	Structure	Text
	1 α			it was most certainly published after the reign of King Jeongjo at the Joseon Dynasty music institute [[= called Jangakwon]]
24	1=	expository	1 2	It consists of 7 volumes and 5 books [[x arranged according to the Confucian principles of morality In Humanity Euy Righteousness Yea Propriety Ji Sensibility and Shin Trust]]
	2+	additive: positive		and uses 1x20 grid notation sheets
25	1 α		1(α^{β})	Volumes 6 and 7 are different from volumes 1-5
	1x β	causal: reason		in that they use notation styles more similar to contemporary conventions
26	1		1	This can imply [[[= that the newer volumes were made at a later date = and that the earlier volumes used an incorrect notation system]]]
27	1		1	Music scores composed by civilians
28	1 α		1(α^{β})	There were numerous once-off komungo (instrument with six strings Korean zither) scores
	1= β	expository		composed by regular civilians of the time
29	1 α		1($\alpha^{\beta}(\alpha^{\beta})$)	This occurred
	1 β x α	temporal: same time		when those [[= who enjoyed the performances of scholarly nobility and original form [[= favoured for the komungo]]] recorded them
	1 β x β	causal: result		so that they remain
30	1 α		1(α^{β})	Most of these scores were handwritten copies
	1= β	expository		which were intended to be used as personal reference material for study rather than for distribution
31	1 $\beta\alpha$		1($\beta(\alpha^{\beta})^{\alpha}$)	Geubhabjabo [Tablature for stringed instruments]* written in 1572 (5 th year of King Seonjo's reign) for komungo master Ahn Sang <<...>>
	1 β + β	additive: positive		<< otherwise called the Ahn Sang Geumbo >>
	1= α	expository		* is the oldest piece of music [[= recorded by a civilian]]]
32	1''	projection: locution: direct	1	The preface to the sheet music reads
33	1x β	condition: concessive	1(β^{α})	Even if you do not have a teacher [[x to teach you the geomungo]]]
	1 α			this piece will teach the geomungo to you [[x as if a teacher were by your side]]]
34	1x β	manner: comparison	1(β^{α}) 2	As the preface reads
	1 α			this score aimed to be the perfect piece [[x for teaching a first-time learner of the komungo]]]
	2+	additive: positive		and it taught things such as finger techniques [[x when playing the komungo]]]
35	1=	exemplifying	1	There are three types of record: habjabo (tablature), oheumyakbo (scale degree notation), and yukbo (mnemonic notation)
36	1 α		1(β^{α})	Notation [[x as recorded for the janggu (double-headed hourglass drum) and buk (drum)]]] is shown in the picture [[= which is a complete score]]]
	1+ β	additive: positive		while the score [[= recorded for the bipa (lute)]]] makes it a good resource for studying the lute
37	1		1	Photo Scan Notation of the piece Mandaeyub for the zither Geumhabjabo. Yanggeumshinbo (New Variations for Dulcimer) This manuscript was written by Yang Deok Su, a master of the komungo and the Korean lute in 1610 (in the 2 nd year of King Gwanghae's reign)
38	1		1	It is regarded as an invaluable piece for the study of gagok (song)
39	1x β	causal: purpose	1(β^{α})	To avoid the Imjin War
	1 α			Yang Deok Su went south to Namwon
40	1x	temporal: different time: duration	1 $^2(\beta^{\alpha}(\alpha^{\beta}(1^2)))$	During this time Kim Doo Nam wrote of him
	2x β	causal: reason		Since he is both a komungo master and literate

CC	C	Relation type	Structure	Text
	2αα			it is his responsibility
	2αβx1	causal: purpose		to compose the music
	2αβ+2	additive: positive		and keep the art of the komungo alive
41	1=	exemplifying	1	The work is a detailed record including such things as plucking technique (right hand), string picking, pressing strings on fret technique (left hand) and instrument illustrations
42	1=β	expository	1(β^α)	Photo Scan Notation of the piece Mandaeyub for the Yanggeum (struck zither) Yanggeumshinbo. Yuyeji (Record of Yuye) Recorded during the reign of King Sunjo
	α			volumes 91 through 98 of the Imwongyungjaeji (Record of Economic Executive) are a musical compilation [[= built by Suh Yoo Goo]]
43	1=	exemplifying	1	These volumes include reports for three stringed instruments the hyungeum (kayagum stringed zither) danggeum (Tang Dynasty zither) and yanggeum (hammered dulcimer) as well as the reed instrument the saenghwang
44	1α		1(α^β)	The Yuyeji is considered an important piece [[x for studying the evolution of gugak]]
	1xβ	causal: reason		as it was created in the period between the 19 th century and today
45	1xβ	manner: comparison	1(β^α)	Samjukgeumbo Out of all the old music sheets that have been found
	1α			this one is the most extensive
46	1		1	It contains much of the classical music [[= that is played today including songs such as Yeomilak (the King shares the pleasures with his people) Boheosa and Youngsanhoisang (Recollections of the Sacred) as well as general court music songs [[= being performed these days including the songs (gakok) lyrics (gasa) and three verse poems (samjo)]]
47	1βxα	condition: concessive	1(β(α^β)^α(α^β(α^β)))	Although the preface reads
	1β'β	projection: locution: indirect		that it was published in 1721
	1αα			it is estimated
	1αβ'α	projection: idea: indirect		that it was actually published in 1864 (in the 1 st year of King Gojong's reign)
	1αβxβ	causal: reason		because the musical style is closer to the present day than it is to the style of Yuyeji (the reign of King Sunjo)
48	1α		1(α^β)	It was compiled by Seung-moo Lee
	1xβ	manner: means		who used 16 square block columns in six beat divisions (taegang)
49	1		1	Present Day Music Notation. Notation Form. The current method of notation for gugak is a combination of two forms of notation. The first is the Yuljabo [[= which can express pitch clearly]] and Jeongganbo [[= which can express metre clearly]]
50	1α		1(α^β)	The two musical elements are both represented in new compositions and Sanjo
	1xβ	manner: means		using the (western) stave
51	1xβ	causal: reason	1(β^α(1^2))	Since we have dealt with western notation previously
	1αx1	causal: result		we will skip it
	1α+2	additive: positive		and learn about the Jeonggan notation system
52	1		1^2^3	Jeongganbo nomenclature. One vertical column of the <i>jeongganbo</i> is called one <i>haeng</i> (phrase)
	2+	additive: positive		and the row is called a <i>gak</i> (tonic interval)
	3+	additive: positive		while one square is called a <i>janggan</i> (long or short beat)
53	1xβ	manner: comparison	1(β^α)	As shown in the figure below
	1α			the 6 large parts are each called one taegang section
54	1β=1	exemplifying	1(β(1^2)^α)	Where a score has 16 metric symbols per line for rhythm (jeonggan)
	1β+2	additive: positive		and there are 6 sections of mnemonic symbols for pitch (yukbo)

CC	C	Relation type	Structure	Text
	1 α			this is a 16 by 6 notation
55	1+	additive: positive	1	In addition the spaces between the first and second lines are filled with lyrics articulations and pitch markings
56	1		1	Reading Music Notation. The overall notation sheet (jeongganbo) is read from top to bottom and from right to left
57	1=	clarifying	1	In other words the reading sequence should be from top to bottom and right to left
58	1+	variation: replacement	1	By contrast [= reading within a single jeonggan square] must be done from top to bottom but left to right
59	1		1	Diagram Sequence for reading One Jeonggan. Notation method. The value of a jeonggan is one beat of the entire jeongganbo
60	1		1	One sheet will be divided into 1/2, 1/3, 1/4, and 1/6 beat rhythms
61	1+	additive: positive	1	In addition the symbols [.] and [] are used to change the rhythm
62	1=	expository	1^2	The bangil [.] is used to cut the timing in half
	2+	additive: positive		and the dutgil [] is used to increase the timing by half

Source:

2014. 음악이론교과서. Chapter 4, 기보법, pp. 174 – 179.

Translation: Seo Byung Woo and Kathleen Macdonald

Checked by: Park Na Yoon

English Target Text – Expounding 4: logical analysis

	Function	Circumstance	Logical	Delicacy
Expansion	Elaborating	elab	=	i.e (exposition); e.g (exemplification); viz. (clarification)
	Enhancing	enh	x	cs (causal); p/r (purpose/ reason); cnd +ve/-ve (conditional: positive/ negative); temp. same/diff (temporal: same/different time)
	Extending	ext	+	+ve/ -ve (variation: positive/ negative); cf (manner: comparison); add..replac (additional:replacive)
Projection	Locution	pj	“	
	Reporting	pj	‘	
	Idea	pj	‘	

Changjak Gugak: The Creation of a New Korean Traditional Music Style

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CC	C	Relation type	Structure	Text
1	1xβ	manner: means	1(β^α)	As more and more different cultures have come into contact
	1α			there has been a change in different styles of music
2	1=α	clarifying	1(α^β)	In particular one of the major themes in the study of world music since the 1970s has been
	1xβ	manner: means		how music changes [[x when non-Western cultures come into contact with Western cultures]]
3	1xβ	manner: means	1(β^α(1^2))	As Blacking pointed out
	1α1			musical changes not only reflect changes in a culture
	1α+2	additive: positive		but can also change the people within a culture
4	1=	clarifying	1	This is why [[x such changes are considered to be important]]
5	1		1^2	Changjak Gugak new traditional music of Korea started in the 1960s
	2+	additive: positive		and has gradually extended its value in Korean lives
6	1α		1(α^β)	It represents cultural changes [[= that are taking place in Korean society]]
	1+β	additive: positive		and sometimes even foreshadows them
7	1		1	The problem of music changes in non-Western cultures is often defined in terms of Westernization and modernization
8	1+β	additive: adversative	1(β^α)	However when examining the underlying social and political situation of music changes as well as the attitudes of composers and their sense of purpose in music
	1α			we can see something different
9	1=	expository	1^2	This paper examines the change in Korean music particularly from the 1950s to the 1970s
	2+	additive: positive		and how social and political changes affect the music
10	1xβ	condition: concessive	1(β^α)	When examined
	1'α	fact: proof		it is clear [[= that Changjak Gugak is not a result of Westernization and modernization + but a result of Korean culture striving to find ideal music]]]
11	1xβ	temporal: different time	1(β^α)	Social and Political Situation. After Korea gained independence from Japan in 1945
	1α			the Korean War in 1950 split the country into North and South
12	1xα	temporal: different time: duration	1(α^β)	From the 1950s to the 1970s South Korea failed to meet its desire [[x of creating an effective democratic nation]]
	β	x		which resulted in chaos
13	1		1^2^3	The Park Chung Hee regime managed to develop the Korean economy
	2+	variation: replacive		but repressed the people's desire [[x to democratize]]
	3+	additive: positive		and established a dictatorial system
14	1=	expository	1^2	The Park regime labelled themselves Korean democracy
	2+	additive: positive		and promoted nationalism as the ruling ideology [[= that rationalized their system]]

CC	C	Relation type	Structure	Text
15	1xβ	condition: concessive	1(β^α)	Although the nationalism [= that the Park regime <i>had</i> in mind] did not necessarily match the nationalism of traditional music
	1α			the slogan of nationalism and its following cultural policies enabled a new start to traditional music to some extent
16	1=	clarifying	1	It was during this period [= that Changjak Gugak <i>became recognized</i> as the new music of Korea]
17	1x	temporal: same time	1^2	In the 1970's the Park regime's repression became worse
	2+	additive: adversative		but economic prosperity helped raise national pride
18	1x	condition: concessive	1^2	Intellectuals and the younger generation did not agree with the Park regime despite economic prosperity
	2+	additive: positive		and began movements for democracy
19	1=	exemplifying	1	Such movements played an important role in modern day Korean music culture
20	1xβ	temporal: different time: earlier	1(β^α)	The History of Changjak Gugak. Since Western music was introduced to Korea in the 19 th century
	1α			it has had a profound influence on the Korean music scene
21	1=	expository	1	The history of modern Korean music can be described as a reflection of the conflict between Western music and Western ideologies along with traditional Korean music and Korean ideologies
22	1xα	spatial: conceptual	1(α^β)	In modern Korea Western music has become the dominant style
	1+β	additive: positive		while traditional Korean music became more of a relic and a symbol for the past
23	1xγ	manner: means	1(γ^β^α)	As Changjak gugak was created
	1+β	additive: positive		and gained prominence in the 1960s as a new form of traditional music
	1=α	expository		the conflicts between traditional Korean and Western music grew and continued for the following decades
24	1		1	In traditional gugak there is no concept of composition or a composer
25	1=	expository	1^2(α^β)	There is no special distinction between composer and performer
	2+α	variation: replacement		but it is understood
	2'β	projection: idea: indirect		that music comes from performances
26	1+	alternative	1	Changjak gugak on the other hand is music [= that <i>is meant to express</i> the thoughts of the composer through performance]
27	1'α	fact: case	1(α^β)	The idea [[x of <i>composing</i> in gugak <<...>>] was a revolutionary idea in the early days of Changjak gugak
	1'β	fact: case		<< the concept [[x of <i>composing</i>] comes from Western origin >>
28	1=	expository	1	[[= <i>Creating</i> a new form of gugak [= <i>representing</i> modern Koreans]] was also a revolutionary idea during this time period
29	1=	clarifying	1	Changjak gugak reflects the strong desire of modern day Koreans [[x <i>to create</i> music [= that <i>represents</i> them appropriately and the hope of creating a new tradition]]
30	1		1	Changjak Gugak of the 1950's and 1960's. Kim Gi Su. The creation of Changjak gugak started with composer Kim Gi Su 1917-1986
31	1x	temporal: different time: duration	1	From 1952 to 1961 he was the only person [[x <i>to create</i> new songs for traditional Korean instruments]]
32	1=	clarifying	1	He mainly wrote large-scale orchestral music including Songkwangbok gaecheonbu saenara and others
33	1β		1(β^α)	He maintained the base of traditional Korean music
	1+α	additive: positive		while combining it the large-scale features of Western music and the dynamic rhythms of Korean folk songs
34	1+α	additive: positive	1(α^β(1^2))	He even began to work to improve traditional instruments
	βx1	causal: purpose		to change their tone
	β+2	additive: positive		and make their volumes higher

CC	C	Relation type	Structure	Text
35	1		1^2	Classical music instrument improvements were discussed
	2+	additive: positive		and eventually approved by the Committee for Traditional Musical Instruments in 1964
36	1xβ	condition: concessive	1(β^α(α^β))	Although Kim is recognized as an innovator of new gugak pieces
	1αα			his contributions to Changjak gugak are sometimes questioned
	1αxβ	causal: reason		because he excessively mimicked Western orchestral music
37	1x	condition: concessive	1^2	Nevertheless his unique composition style and creative turn [[x in composing new songs]] have impressed many fellow composers
	2+	additive: positive		and has gained him a strong following
38	1		1^2	The titles of Kim's songs represent the strong nationalism of the 1970's
	2+	additive: positive		and foreshadow the kind of nationalism [= that would be felt for the next 20 years]]
39	1α		1(α^β)	His efforts [[x to combine Korean and Western traditional music]] have kick started a new type of music
	β=	expository		that includes elements of both and yet original
40	1		1	The Young Composers of Seoul National University. With the support of not only private institutions but also public institutions such as Seoul National University and the National Gugak Center Changjak Gugak has become an important genre [[x for young composers to express themselves]]
41	1=	exemplifying	1^2	Lee Sung Cheon Hwang Byung Ki Kang Suk Hee Kim Jung Gil Baek Byung Dong and others are established representative composers
	2+	additive: positive		and they will be published in the New Grove Dictionary in 2000
42	1x	temporal: same time	1^2	In 1959 the Korean classical music department was established at Seoul National University
	2+	additive: positive		and young composers were able to write new music with traditional instruments
43	1		1^2	This was differentiated from traditional music
	2+	additive: positive		and was called new gugak
44	1		1	The new gugak of the 1960's under the leadership of Kim Gi Su was largely orchestra music
45	1=α	exemplifying	1(α^β(α^β))	This style of music includes elements of traditional Korean music <<<...>>> along with Western music elements the sonata and baroque period [[x of composing counterpoint, fugue, canon contrapuntal composition technique]]
	1β=α	clarifying		<<< a decorative melody the use of traditional instruments and tone starting with the Daseureum <<[= a short song to tune the instruments]>>
	1β+β	additive: positive		and ending with a slow finish >>>
46	1xβ	condition: concessive	1(β^α)	Although the composers of new gugak tried to integrate traditional Korean music and western music
	1α			their results were not a success
47	1		1	In their pieces elements of Korean music and elements of western music were mixed [[+ rather than truly fused]]
48	1=α		1(α^β(α^β))	One of the reasons for such failures was
	1β^α	fact: proof		that there was no clear guidance in teaching traditional Korean music
	1βxβ	causal: reason		as the idea [[x of composing]] was a new concept to the genre
49	1+α	additive: positive	1(α^β(α^β))	Another reason was
	1β^α	fact: proof		that due to the Japanese Annexation of Korea there was a half-century gap in research and development of traditional Korean music
	1βxβ	causal: result		leading to difficulties [[x in setting regulations for the genre]]
50	1+	additive: positive	1	Also, since the inflow of Western cultures during the 19 th century composition was done mainly for western instruments and western music
51	1		1	Changjak gugak of the 1950's and 1960's represent the situation of Korean society during those times

CC	C	Relation type	Structure	Text
52	1		1^2	Korea wanted to create an independent nation [[x based on the economic and political patterns of the West]]
	2+	additive: adversative		but still hoped to create something [[= that was truly Korean]]
53	1xβ	condition: concessive	1(β^α)	Although this was an ideal principle
	1α			it was not yet implemented fully
54	1		1^2	Changjak Gugak of the 1970's. During this time period Korean society changed rapidly
	2+	additive: positive		and many changes in music followed
55	1=	expository	1	First the forms and genres of Changjak gugak were diversified introduction of solo songs interior musical pieces and many other compositions
56	1		1^2	The status of Changjak gugak increased
	2+	additive: positive		and was seen as a separate category from traditional gugak
57	1=	expository	1	Second new traditional music programs in universities and gugak orchestras were established
58	1+α	additive: positive	1^2(α^β)	Gugak education for the general public also started
	2=α	exemplifying		and one of the most important initiatives was to promote the public's understanding of traditional music
	2xβ	manner: means		by writing pieces [[= that were easily understood by all]]
59	1		1^2	The introduction of gugak orchestras for youth was composed by Lee Seong Cheon
	2+	additive: positive		and deserves mention [[x for helping this movement]]
60	1=	expository	1	Third Shamanism and the Confucian ideologies [[= that have long been at the core of the Korean psyche]] are represented in Changjak gugak
61	1		1^2	Local beliefs and traditions were used as the basis of Changjak gugak composition
	2+	additive: positive		and accompanying changes were made to the instruments subjects and titles
62	1=	exemplifying	1	Lee Hae Sik's Haedongsingok is a representative of this phenomenon
63	1		1	These changes in the 1980's had a large influence on Changjak gugak
64	1=	expository	1	Fourth western music composers began to participate in composing traditional music
65	1		1^2(α^β)	Baek Myung Dong Kang Suk Hoi Kim Jung Gil and others went to Germany in the early 1970's
	2+α	additive: positive		and received tutelage under renowned composer Yun Yi Sang
	2=β	clarifying		who put an emphasis on the Korean elements in music
66	1=	exemplifying	1	Among their works one of the most outstanding is Kim Jung Gil's Chucheonmun
67	1		1^2(α^β)	Some composers have refused to use western contemporary music techniques
	2+α	additive: positive		and created works
	2=β	clarifying		that only use traditional Korean music techniques
68	1=	exemplifying	1	The Third Generation trend is represented by Lee Geon Yong
68	1β		1(β^α)	There are efforts [[x to interpret Korean heritage in a modern way]]
	1xα	manner: comparison		as Hwang Seong Ho uses electronic media [[x to express Korean-ness]]
70	1α		1(α^β)	The gap between western classical music and traditional Korean music is shortening
	1xβ	causal: reason		due to the goal [[x of creating music]] that includes Korean identity and music [[= that is understood by the Korean public]]
71	1=	expository	1	Finally due to research into traditional Korean music new compositions can be made with basic gugak elements
72	1+	additive: positive	1	In addition to composition Changjak gugak composers have begun to write articles [[x explaining their works and musical beliefs]]
73	1=	exemplifying	1	Hwang Byung Ki is the most renowned out of such composers
74	1		1	He even started an academic discussion on Changjak gugak
75	1		1	Changjak Gugak's Meaning and Role in Modern Korea. Changjak gugak was started by a group of young composers with the goal [[x of creating a new musical culture in modern Korea]]

CC	C	Relation type	Structure	Text
76	1x	temporal: different time: earlier	1	In the early days of Changjak gugak including the concept of composition it was heavily influenced by western music
77	1+	additive: adversative	1	However the ultimate goal of Changjak gugak was to create new music for Korea
78	1xβ	causal: reason	1(β^α)	As elements [[= deeply rooted in Korean tradition]] have been actively adopted since the 1970's
	1α			Changjak gugak became the answer to the wishes of Koreans [[= who wanted a new style of music]]
79	1α		1(α^β)	This is a result of the desire and effort [[x to create music]]
	1=β	exemplifying		that represents modern Korean culture along with the base of tradition
80	1		1	Music for the elite and traditional folk music were able to become one through Changjak gugak
81	1		1	The gap between Korean and western music was also shortened
82	1		1	Changjak gugak [[[= which relies on Korean tradition + while encompassing various musical source elements]]] has developed a new music culture [[= that represents Korea in the era of globalization]]
83	1xβ	manner: means	1(β^α)	By combining Korea's traditional ideas with those of the ever-changing world
	1α			Changjak gugak has made the Korean music scene truly Korean
84	1		1	There is still debate over the role of Changjak gugak in Korean society
85	1		1	Some unresolved issues have made traditional Korean music artists and scholars reluctant to accept this new Changjak gugak
86	1xα	condition: concessive	1(α^β)	Despite the debate many composers are still trying to create new music
	1=β	clarifying		that will play an important role in Korean life
87	1xα	manner: comparison	1(α^β(2^1))	As Shepherd says
	1βx2	condition: positive		if music marks a kind of social reality
	1β1			Korea's Changjak music has managed to preserve ethnic identity and culture
88	1α		1(α^β)	Korean music has constantly sought to shed light on its own traditions of music and identity
	1xβ	condition: concessive		despite growing influence from other cultures
89	1=	clarifying	1	Changjak gugak is the product of such efforts
90	1α		1(α^β^γ)	According to the Sejong Annals, "ideal" music elevates humanity
	1xβ	causal: purpose		to align with the perfect harmony of the world
	1=γ	expository		allowing society to accomplish order
91	1α		1(α^β)	This notion of "ideal" music demands
	1β'	fact: commanding: locution: indirect		that contemporary Korean composers strive to establish the appropriate "ideal" music tradition
92	1=	expository	1	Modern Changjak gugak is the practice [[x of pursuing the spirit of the "ideal" in Korean music]]
θ				Kim Hoi Jin (한국예술종합학교 음악학과 예술전문사과정)

Reference:

채현경. (1998). 서울대학교 동양음악연구소 (Journal of the Asian Music Research Institute, Seoul National University), 20(1), pp. 310 – 316. Seoul National University.

English Target Text – Reporting 3: logical analysis

	Function	Circumstance	Logical	Delicacy
Expansion	Elaborating	elab	=	i.e (exposition); e.g (exemplification); viz. (clarification)
	Enhancing	enh	x	cs (causal); p/r (purpose/ reason); cnd +ve/-ve (conditional: positive/ negative); temp. same/diff (temporal: same/different time)
	Extending	ext	+	+ve/ -ve (variation: positive/ negative); cf (manner: comparison); add..replac (additional:replacive)
Projection	Locution	pj	“	
	Reporting	pj	‘	
	Idea	pj	‘	

[music] Byungki Hwang

Division – general member.

CC	C	Relation type	Structure	Text
0	0	+ list	-	<p>Branch – music. Korean name – 황병기 (Hwang Byungki). Specialty – Korean traditional music. Chinese name – 黄秉冀 (Huáng Bǐng Jì). English name – Byungki Hwang. Year nominated for membership – 2000 . Birthplace – Seoul, Jongno district</p> <p>Important work and education</p> <p>1951 Kayagum study at the National Gugak Centre (until around ~59)</p> <p>1959 Graduated in law, Seoul National University</p> <p>2000 Music Honours doctorate, Dankook University</p> <p>1959 Tertiary music lecturer, Seoul National University</p> <p>1965 Lecturer, Washington State University, USA</p> <p>1967 Tertiary music lecturer, Ehwa Women’s University</p> <p>1973 ~95 Member on the panel of experts for Korean Cultural Assets</p> <p>1974~2001 Korean traditional music professor, Korean Music Department, Ehwa Women’s University</p> <p>1986 Visiting Professor, Harvard University</p> <p>1990 Participant in the Pyeongyang Pan-national traditional music unification concert; Head of Seoul traditional music</p> <p>1994 Year of Korean Traditional Music Committee chairman</p> <p>1995 ~99 Cultural Properties Committee member</p> <p>1996 Korean Committee for UNICEF member, music representative</p> <p>1999 UNICEF Culture and Arts Club president</p> <p>2000+ (til present) the National Academy of Arts member</p> <p>2001+ (til present) Professor Emeritus, Ehwa Women’s University</p> <p>2001~2006 Adjunct Professor, Korea National University of Arts</p> <p>2003~2009 Special Guest Lecturer, Yonsei University</p> <p>2004~2005 Organising Committee chair, Korean Music Festival</p> <p>2005 Chairman, Cultural Enterprise Promotion Committee for the 60th Independence anniversary</p> <p>2006~2011 Artistic Director, Korean orchestra for the National Theatre of Korean</p> <p>2009~2011 Vice President, National Academy of Arts</p> <p>2012 Chairman of the Board, Nam Jun Paik Art Centre</p> <p>Recognitions and Awards</p> <p>1954 Grand Prize winner, National Korean Music Concert Contest (KBS)</p> <p>1965 Korean Classical Music Award</p> <p>1974 Korean Film Artistic Award (Music sector)</p> <p>1992 Jung-ang Culture Grand Prize (Arts sector)</p> <p>1995 Paeksang Arts Award Music Prize</p> <p>1999 Emille Grand Prize, Acoustical Society of Korea</p>

CC	C	Relation type	Structure	Text
				<p>2001 International Arts Festival Foreigner Performance Award, Sofia Bulgaria</p> <p>2003 Bang Ilyoung (Foundation) Korean Classical Music Award</p> <p>2004 Ho-am Arts Prize</p> <p>2006 Tower Prize (Russia) Award</p> <p>2006 The Prize of the National Academy of Arts</p> <p>2007 Korean Music Award Special Prize winner</p> <p>2008 Cultural Asset designation</p> <p>2010 Grand Prize, Fukuoka Asia Cultural Awards</p> <p>2012 ISPA Artist Award</p> <p>Major works and Artistic contributions</p> <p>1964 [recital] National Gukak Centre Japan tour, kayagum solo performance</p> <p>1965 [album] record release (East-West Center Press)</p> <p>1965 [recital] Hawaii ‘Contemporary Music Art Festival’, participant composer</p> <p>1974 [recital] European tour ‘Kayagum Solo Recital’</p> <p>1977 [recital] Hong Kong Arts Festival</p> <p>1979 [recital] ‘Oriental Music Festival’, Durham England, kayagum solo recital</p> <p>1979~1994 [album] <Byungki Hwang Gayagum Masterpieces (4 volume anthology)> record (Sung Eum Inc.)</p> <p>1986 [recital] Carnegie Hall New York, solo kayagum recital</p> <p>1987 [thesis] <Research into Methods of Composition for kayagum></p> <p>1987 [thesis] <The Influence of Eastern music on Western compositions></p> <p>1991 [recital] ‘the Sound of the Millenium’, cultural diplomatic envoy</p> <p>1994 [publication] Collection of essays 『Deep Night, Sound of the Kayagum』</p> <p>1996 [recital] Nationwide 5 City tour, ‘Byung-ki Hwang Invitational Solo Recital’</p> <p>1999 [recital] Summer Music Festival, Tokyo Japan</p> <p>2001 [thesis] <Musical Representation of the Silk Road></p> <p>2001 [recital] ‘We are one – Byung-ki Hwang’s tour through music’ (Sejong Centre Chamber Hall)</p> <p>2001 [recital] ‘Byungki Hwang’s World of the Kayagum’</p> <p>2001 [recital] Munhwailbo Hall opening 6th anniversary performance</p> <p>2001 [recital] creative work 40th year anniversary concert (Seoul Arts Centre concert hall)</p> <p>2001 [publication] Interview 『Conversations with (Kayagum Master) Hwang Byungki』</p> <p>2001 [album] <Byungki Hwang Gayagum Masterpieces (5 volumes)> CD Release (C&L Music)</p> <p>2003 [recital] Germany and the Netherlands, concert tour</p> <p>2003 [recital] Solo performances in Australia, New Zealand, Hawaii</p> <p>2007 [recital] Performances in England and France</p> <p>2007 [recital] American performance tour, Boston, New York and Washington</p> <p>2007 [album] ‘Byungki Hwang Gayageum Masterpieces Volume 5’ <Darha Nopigom > Produced (C&L Music)</p> <p>2008 [publication] 『Creativity and Free flowing melody of the Kayagum』 (Thinking Tree Publications)</p> <p>2009 [publication] 『Thousand Year Empress tree, 60 years playing the Kayagum』 (Random House, Korea)</p> <p>2011 [recital] Performance at the Yokohama Noh Theatre (能樂堂), Japan</p> <p>2011 [recital] ‘Byungki Hwang Sound Tour’ (Seoul Art Centre concert hall)</p> <p>2011 [recital] Maestro Byungki Hwang Kayagum concert, ‘Moon Jar’ (LG Art Centre)</p> <p>2012 [performance] Beautiful Encounter performance (LG Art Centre)</p> <p>2013 [English publication] Hwang Byungki – Traditional Music and the Contemporary Composer (in the Republic</p>

CC	C	Relation type	Structure	Text
				of Korea) (England SAOS publication) 2014 [recital] Korean Music in the Ancient Palace (Nakseongjae compound, Changdeok Palace), Byungki Hwang Kayagum evening work – Clock Tower (Pungnyu Sabang, National Gugak Centre).
1	1xβ	manner: means	1(β^α)	Accomplishments. Exploring beyond traditional music
	1=α	expository		Byungki Hwang has composed numerous contemporary kayagum works through his penetrating creative spirit
2	1x	temporal: same time	1^2	In 1962 he produced the first contemporary composition for the kayagum Sup (Forest)
	2+	additive: positive		and since then he has composed such musical gems as Chimhyang-moo (Dance among Perfumed Aloes) Mikoong (Labyrinth) Chun Sol (Spring Snow) and Dalha Nopigom
3	1		1^2(α^β)	He has not limited himself to creative experimentation
	2+α	variation: replacive		but has also been committed to the furthering the art
	1xβ	causal: result		establishing instruction in kayagum works as essential to music departments of every Korean university
4	1α		1(α^β)	His works have been performed constantly on the domestic and international stage
	1xβ	causal: result		so that he might be described as the reincarnation of modern classical music for the kayagum
5	1x	temporal: different time: earlier	1^2	From 1959 Byungki Hwang lectured as a professor at Seoul National University the National Gugak Centre and Ehwa Women's University
	2x	causal: result		and so has actively cultivated many outstanding lecturers and performers
6	1xβ	manner: comparison	1(β^α)	As a proactive performer on the world stage being invited as the Asian representative at the Hawaiian 20 th Contemporary Music Art Festival
	1+α	additive: positive		he has also performed to great accolade at distinguished music festivals including Carnegie Hall in New York, the Kennedy Centre in Washington the Auditorium de musee Guimet in Paris and the Hong Kong Arts Festival as well as the Berlin Music Festival in Germany and the Hanover Contemporary Music Festival
7	1x	manner: means	1	As a cultural diplomatic envoy he has performed actively in America Japan and the Eastern European Bloc
8	1'	act	1	He has contributed by way [[x of bringing Korean music to the world]]
9	1=α	exemplifying	1(α^β)	In particular in 2001 he raised the national prestige of Korea
	1xβ	manner: means		by receiving the International Arts Festival Foreigner Performance Award in Bulgaria
10	1+α	additive: positive	1(α^β(α^β))	In addition to these accomplishments he has endeavoured
	1βxα	causal: purpose		to popularize Korean traditional music
	1β=β	expository		holding the highest steady sales of albums including Chimhang-moo Silk Road Labyrinth Spring Snow and Dalha Nopigom
11	1=	exemplifying	1	Through many performances on stages such as Ho-am Art hall the National Gugak Centre the Sejong Centre chamber hall the Seoul Arts Centre concert hall Kumho Art hall and the LG Art Hall he has catalysed experimentation and appreciation for Korean traditional music amongst the younger generations

Translation: Kathleen Macdonald

Checked by: Steven (Do Hyun) Song

English Target Text – Reporting 4: logical analysis

	Function	Circumstance	Logical	Delicacy
Expansion	Elaborating	elab	=	i.e (exposition); e.g (exemplification); viz. (clarification)
	Enhancing	enh	x	cs (causal); p/r (purpose/ reason); cnd +ve/-ve (conditional: positive/ negative); temp. same/diff (temporal: same/different time)
	Extending	ext	+	+ve/ -ve (variation: positive/ negative); cf (manner: comparison); add..replac (additional:replacive)
Projection	Locution	pj	“	
	Reporting	pj	‘	
	Idea	pj	‘	

Hwang Byungki

CC	C	Relation type	Structure	Text
1	1		1	Hwang Byungki was born in Seoul in 1936
2	1x	temporal: different time: later	1^2	Since 1951 Hwang has been learning to play the gayageum at the National Gugak Center
	2+	additive: positive		and in 1959 he graduated from the Seoul National University School of Law
3	1xα	temporal: different time: later	1(α^β)	Afterwards he taught gugak at the newly established East University
	1=β	expository		which was also established in 1959
4	1xβ	temporal: different time: later	1(β^α(α^β))	After he wrote his first song [[= called Forest]] on the gayageum
	1αα			he composed various film and dance music
	1αxβ	manner: means		opening the creative doors for the traditional gugak music scene
5	1		1^2(α^β)	Hwang performed at the 20 th Century Hawaii Performing Arts Festival in 1965
	2+α	additive: positive		and began performing in other famous international stages including Carnegie Hall in New York
	1=β	expository		releasing records in each country
6	1x	temporal: same time	1^2	In 1990 he represented South Korea at the Music Festival for Reunification held in Pyongyang
	2x	temporal: same time		in the same year Hwang acted as the chairperson for the Lunar Reunification Concert held in Seoul
7	1x	temporal: same time	1^2^3	In 1994 he served as chairman of the Korean Traditional Music Committee
	2x	temporal: same time		in 2005, Hwang served as the chairman of the Cultural Heritage Commission for the 60 th Anniversary of the Liberation of Korea
	3x	temporal: different time: duration		from 2006 to 2011 Hwang acted as the artistic director for the National Gugak Center
9	1x	temporal: different time: duration	1^2	From 1974 to 2001 Hwang was also a professor of Korean music at the Ewha Womans University
	2+	additive: positive		and is still an honorary professor there
10	1		1	Hwang is now a member of the Music Division of the National Academy of Arts and a chairman of the board of directors at the Nam June Paik Art Center
11	1=	exemplifying	1	Hwang Byungki has won the following awards 1965 National Gugak Award 1973 Korean Film Music Prize 1992 Chungang Cultural Prize 2003 Order of Cultural Merit 2004 Hoam Prize 2006 National Academy of Arts Prize and the 2010 Fukuoka Prize
12	1x	temporal: same time	1	In 2003, Hwang received the Medal of Honour for Cultural and Artistic Development
13	1=	exemplifying	1	Hwang Byungki's famous songs include <i>Chimhyang-moo</i> (Sandalwood Incense), <i>Bidangil</i> (The Silk Road), <i>Migoong</i> (Labryinth), <i>Chunsol</i> (Spring Snow), <i>Darha Nopigom</i>
14	1+	additive: positive	1	and his famous written works are <i>Gipeun Bam</i> (Deep Night), <i>Geu Gayageum Sori</i> (the Sound of the Gayageum), <i>Gayageum Sunyulae Heureuneun Jayuoa Changjo –Hwangbyunkiui Samgwa Yesul Segye</i> (Freedom and Creativity in Gayageum Song – the life and art of Byungki Hwang), <i>Ohdong Chunmyun</i> , <i>Tangeum 60 Nyun</i> (5000 Years' Experience in 60 Years of Gayageum), and others.

Source:

황병기. (2013). 가야금 명인 황병기의 논어백가락 (cover insert, 插入式围带). 서울: 풀빛.

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