

The Referential Structure of a Korean Folktale: The Story of Shim Chung

Shin-Ja Joo Hwang

1. Introduction

1.1. The purpose of this paper is to study one of three basic linguistic hierarchies—the referential hierarchy—of a Korean folktale, called the Story of Shim Chung. The story is very well known to most speakers of Korean, who grow up hearing and reading numerous versions of it. As a native speaker of the language, I here analyze the referential structure of the story, making explicit some of the knowledge which is implicit in the story, e.g., cultural, social, and religious knowledge. The version of the story used here is a written one included in a collection of folktales for children. The author of the present version notes that the story originates from 400-500 years ago.¹

The theoretical framework employed in the analysis is that of tagmemics, in particular, the variety of tagmemics followed by Pike and Pike (1977) and others. A general sketch of those features of the theory which relate to the present study is made in Sections 1.2 and 1.3. The concern here is not to give an exhaustive analysis of all relevant tagmemes at various levels; for this type of analysis, there is an excellent study by Howland (1980) on the referential structure of a Carib story. The focus here is rather on (1) applying and testing several previous methodologies, e.g., those used by Pike and Pike (1977), Erickson and E. Pike (1976), and Westrum (1976); (2) suggesting and implementing various levels in the hierarchy relevant to a narrative analysis; and (3) viewing the levels of the story assuming different perspectives. Since the referential hierarchy is a recent development in the theory, the focus here reflects my hope to contribute something, if at all possible, to its development into a clear system with rigorous methodology.

1.2. Theoretical Framework of Tagmemics

Pike (1978a) presents four basic principles or elements, which to him seem so indispensable and self-evident that they are axiomatic to any study of a language or any

¹ This version was written by Sang Duck Kim under the title *Hyonyŏ simjŏng* 'The devoted daughter Shim Chung'. It is included in *Jāmi innun soli nanun ŏlini kulim jhāk* 'An interesting children's picture book with sound', published in Seoul by Sungumsa in 1968.

other non-verbal human behavior. These elements are: unit, hierarchy, context, and observer perspective. They are to a great extent overlapping notions rather than having clear-cut boundaries between them. Although my focus is on the referential hierarchy, the other notions important to the theory necessarily play crucial roles in this analysis.

There are three types of analytical perspective used for analyzing units of a given level of a hierarchy: particle, wave, and field. By describing four-cell tagmemes (also called, units-in-context) at each level, we are forced to view a unit in isolation (particle or static perspective), in its position among larger units (wave or dynamic perspective), and in relation with other units in a system (field or relational perspective). The remaining cell, Box 3, would describe the role, function, or purpose of the unit, since all units of human behavior are viewed to have purposes. The four cells and their characteristics are shown in Figure 1, adapted from Pike (1978c):

Box 1 (Slot) Where—nuclear or margin Wave	Box 2 (Class) What/Who Particle
Box 3 (Role) Why Purpose	Box 4 (Cohesion) How related Field

Fig. 1. Four-Cell Tagmeme

Pike and Pike (1977) posit three such tagmemes, each with four cells, in referential, grammatical, and phonological hierarchies intersecting in shared substance with none of them abstracted from that substance.

1.3. *The Referential Hierarchy*

1.3.1. *What is Talked About*

The referential hierarchy deals with what is talked about. Pike and Pike (1977:363) say:

Study of the referential hierarchy analyzes the content of what the speaker “wants to say” [emphasis theirs] about some unit, element, situation, action; or speaker or hearer attitude, emotion, presupposition, evaluation, or belief that is communicated (intentionally or unintentionally) by the speaker about that statement or content of that statement, or that is elicited from the hearer about that statement.

The concepts of truth, falsehood, and error play important roles in the referential hierarchy, while in the grammatical hierarchy some nonsensical statements are acceptable as long as they are grammatical. Encyclopedic entries with specific, particular semantics are

listed in the referential hierarchy; dictionary entries with general and more abstract semantic relations are treated in the grammatical hierarchy. Thus any paraphrases denoting the same referent or concept are perceived to be the same and treated as equivalent.

In order to establish the referential hierarchy as the third hierarchy in tagmemics, we need (1) to differentiate it sufficiently from the grammatical hierarchy by showing non-isomorphism between the two hierarchies, (2) to find contrastive hierarchical levels analogous to grammar and phonology, and (3) to develop methodology to handle data in terms of these levels. With illustrations from the Story of Shim Chung, Section 2 will show non-isomorphism and various devices used for the present analysis. However, I deal with the second concern, levels in the referential hierarchy, in the following section.

1.3.2. Levels in the Referential Hierarchy

Pike (1978c) and Jones (1977) suggest potential analogues between the classes of units of the grammatical and referential levels, which are compared in Figure 2. As for the lowest level, Jones (1977) does not set it up in her chart, but her discussion includes the nuclear features (components) as being the theme of the identities(143-4); thus

GRAMMATICAL		REFERENTIAL			
Meaning*	Form*	Meaning*	Form*	Form/Meaning*	Form/Meaning*
Social Interaction	Conversation Exchange	Performative Interaction	Speech Acts	Performative Interaction	Performative Interaction
Theme Development	Monologue Paragraph	Network of Events	Story (or script), description, or set of instructions	Story	Script
Proposition or Assertion	Sentence Clause	Purpose or Explanation	Dynamic experience or Static Description	Event	Point
Term	Phrase Word	Identities	Participants, Props, settings, or groups thereof	Identity	Concept
Lexical Package as a form-meaning composite	Morpheme Clusters Morphemes	Culturally Relevant form-plus-meaning elements	Characteristics of participants, props, settings, or identities	[Components]**	[Components]**
Pike (1978c)				Narrative***	Expository
				Jones (1977)	

Fig 2. Potential Analogues between Grammatical and Referential Hierarchies

* Based on the principle of form-meaning composite in units of all three hierarchies, I supplied the headings 'form' and 'meaning' for referential hierarchy, but clear-cut division seems difficult to make.

** Although Jones does not include this level, her discussion implies it.

*** Jones credits narrative levels to Pike and Pike.

implying them as lower level units according to her criterion: 'The theme of a referential configuration is its nuclear constituent. Therefore, the theme of a referential configuration is *normally* [emphasis hers] a unit of the next lower hierarchical level or layer' (138). Here she seems to try to identify the generally used term 'theme' with 'nucleus' in the referential hierarchy. However, if theme is what is nuclear to each unit at various levels, why do we need to use 'theme' to represent what we have already referred to as 'nucleus'?

This word 'theme' has been used in conjunction with 'rheme' by the Prague and British linguists as old information (what is given and recoverable), usually within the boundary of a clause (e.g. Firbas 1964 and Halliday 1970). American linguists, on the other hand, have mostly used 'topic' to refer to the same concept, since Hockett (1958: 201) introduced the term. For Pike and Pike (1977:25) 'theme' seems to refer to a topic and a comment (i.e., a proposition) rather a topic within a clause, when they discuss theme development in a paragraph or a monologue. Therefore, following them, I propose to retain the usage of the term 'theme' mainly at paragraph/monologue level. It would be confusing to broaden the concept and make the term applicable to any level as Jones does.

In this paper, I have used 'theme' at the story level in the referential hierarchy. A theme in a narrative is often implicit, except in cases such as fables where the message of the discourse is spelled out explicitly at the end. The narrator may make comments at various points in the story regarding the theme, i.e., what the story has to say—communicate—as a whole.

Along the same line, Jones and Jones (1979:5) say:

there is generally a thematic organization, or structure, even in narrative texts, e.g., abstract themes such as love, war, man-against-nature, or underdog-comes-out-on-top. Themes reflect the rhetorical unity of a text; a text bears a message or messages. There is a pragmatic flavor to theme, since there is a sense in which theme is related to purpose and the author-audience relationship.

They further relate this thematic structure with 'referential content or information structure', saying that the two structures are often blended together or intertwined in a given discourse, and that 'thematic structure is dominant in expository discourse, while content structure dominates narrative (i.e., participants and events are generally more apparent in narrative than themes are)' (5). However, they do not relate the thematic structure to any hierarchical level within the referential hierarchy.

It seems to me that the network of events as such should be analyzed at the event level with its own hierarchical structure, as illustrated by Howland (1980) as the Events Hierarchy. In relation to van Dijk (1977), we may call higher-level events macro-events, and lower-level ones micro-events. In this analysis, I have confined events themselves and their network to one level analogous to the propositional level of grammar, and

such thematic organization as that discussed by Jones and Jones (1979) to the level analogous to the theme development level of grammar.

Another area that I have modified in the basic levels of the referential hierarchy of Pike (1978c) and Jones (1977) is the level of performative interaction. Jones (1977: 109) says 'Performative interaction level is represented by the whole of the discourse', including attitudes and beliefs, and the overall purpose for the discourse. In other words, Jones ascribes to performative-interaction-level analysis the interaction among the author, reader, and analyst with their attitudes, beliefs, and presuppositions. However, this does not seem to be the whole picture to me. For a narrative discourse where there are social interactions among participants, we should also include in our analysis their performative interactions.

We can identify and deduce these interactions from the story. The easiest starting point for a Korean tale, for example, is to focus on the levels of speech (plain, humble, or honorific—the latter two being polite levels) or the formality (formal, semi-formal, or informal) of speech styles used in dialogues. These variants in speech styles are so basic to any kind of verbal interaction that it is imperative to choose a particular variant before we start to talk. Also this is one of the areas that give the most trouble to those foreign speakers who try to learn the language. In addition to the choice of an overall speech style, whether or not one uses honorific suffixes after nouns (e.g., *-nim* to show respect towards the person being referred to or the addressee himself) or after verbs (e.g., *-si* honorific suffix showing respect to the actor of the verb) also reflects the attitudes of the speaker. There are even such honorific particles as *-kkesŏ* 'subject particle' and *-kkesŏnun* 'topic particle'.²

Thus, to draw an analogy from grammar again, just as an exchange is often embedded within a lower level such as clause/sentence or paragraph/monologue, we find similar embedding of speaker-hearer interplay of attitudes, emotions, and performatives within a lower level, often the event level, of the referential hierarchy. In other words, the highest level does not necessarily imply more inclusiveness, but is rather different in quality or kind from the lower levels, in that an interaction involves two or more participants. This aspect of the theory, like some other parts, reflects the fact that overlap, fuzzy border, or multiple-entrance points are permitted (or, even, encouraged).

2. The Referential Structure of the Story of Shim Chung

When we realize that social interaction among people is the very factor that necessitates the use of language as a communication device, we can see, as Pike (1978b) points out, that the level of performative interaction is the natural break-in point for the

² For the phonemes of Korean and the phonemic symbols used here for transcription, see Introduction in Hwang 1975.

analysis of verbal behavior. For the present purpose, however, it seems that it will be easier for the reader to understand this paper if I present it starting from the event level, which may be called the basic level in the referential hierarchy. After all, for a narrative, the particular sequence of events is what makes the story unique and different from all other stories, giving defining characteristics to the identities such as characters, props, etc. The whole network of events would have its behavioral impact, i.e., what the story has to say as a whole explicitly or implicitly. This I deal with at the story level—analogue to theme development of the paragraph and monologue level of the grammatical hierarchy (see Fig. 2). In this paper, I present the referential hierarchy of the story in the following order: (1) Event Level, (2) Identity Level, (3) Component (Feature) Level, (4) Story (Theme) Level, and (5) Performative Interaction Level.

2.1. Event Level

One of the characteristics first noted about the referential hierarchy is its non-isomorphism with the grammatical hierarchy in the sequence of events. We deal with chronological time (actual happening order) in the former, while we are bound in the latter to linear telling (or writing) order, which may be the same as the actual happening order, the reverse, or an arbitrarily imposed one (as in the case of simultaneous events). This sequential characteristic of events, however, is not confined to chronological time sequence only. Often, as the story under analysis shows, there is a rather tight logical sequence among events; one event causes the next event, which in turn causes the following one. For instance, Shim Bongsu's fall into a stream causes him to promise the monk to pay 300 suks of rice; and this promise drives his daughter into selling herself to seamen for a sacrifice to the King of the Sea.

2.1.1. Following Erickson and E. Pike (1976), Figure 3 shows the discrepancy between chronological and grammatical sequences of events with emic time. I am unable to supply or deduce etic time in the story, because we have available only the temporal horizon relative to the story as told. The list in the figure already represents some grouping of events into clusters, since it would get extremely complicated if we tried to differentiate minute detailed phases of events. At the bottom of the figure, I have added the author vector and the analyst (myself) vector as events in time C28 and C29. The correlation list of chronological and grammatical sequences is very useful as the initial phase of analysis in that it forces the analyst to focus on any discrepancy between the two sequences and provides the initial grouping mechanism of closely-related events.

2.1.2. The chronological events are now listed in relation to participants in Figure 4, as Westrum (1976) did to identify semantic paragraph groupings. The matrix reveals the grouping of events clustered around given participants at a given time as well as any out-of-phasedness between telling order and chronological order. Event clusters for possible

Time	Chronological Sequence	Grammatical Sequence	Event
After SC was born	C1	G3	Shim Chung's mother dies
As a Baby	C2	G2, 4	She grows up being nursed by neighbor mothers
As a Girl	C3	G1, 5	She is devoted to and supports father
One Day	C4-12	G6	Time setting ('It was one day')
Evening	C4	G7	Shim Bongsu is waiting for SC
	C5	G8-14	He falls into a stream and is saved by a monk
	C6	G15-23	SB and monk meet each other; SB tells monk why he came out
Later in Evening	C7	G24-32	Monk says that SB's eyes would be opened if he donates rice to Buddha; SB promises to do so
	C8	G33	Monk leaves
	C9	G34-6	SB realizes that he cannot have so much rice and laments
	C10	G37	SC returns home
	C11	G38-53	She learns about what happened (C4-9)
	C12	G54-60	She tells father not to worry
	C13	G62	SC prays for father
For 100 Days Since	C13	G62	SC prays for father
About 100 Days Since	C14-6	G61	Time setting ('It was near the day to donation')
	C14	G63-9a	SC hears about seamen from Kwiduck's mother
	C15	G69b-71	She meets and tells them that she wants to sell herself for 300 suks of rice
Several Days Later	C16	G72	Seamen are moved and pay her even more
	C17	G73-4	Neighbors console and cry for her; SC tells father only that she will go far away
Several Days Later	C18	G75-8	SB finds out that SC is going to die and cries
	C19	G79	SC goes aboard a ship with seamen
	C20	G80-2	At Imdangsoo, the turbulent sea, seamen give sacrificial rite; SC prays for father
A While Later	C21	G83	A lotus flower blooms and drifts ashore
	C22	G84	SC comes out of the lotus
Days or Months Later	C23	G85	SC is known as a girl sent by the King of Sea and chosen as a queen
	C24	G86	She is worried about father
	C25	G87	She invites all blindmen to a feast at palace
Last Day of Feast	C26	G88-93a	She finds father; SB opens eyes from strong wish to see her
	C27	G93b	So SB lives happily with daughter at palace
1968	C28	G1-93	Author writes story based on several versions
1979	C29		I read story and analyze its referential structure

Fig. 3. Correlation of Chronological and Grammatical Sequences

semantic paragraphs are circled in solid line, while the dotted circles show even larger groupings of these clusters. The wavy circles cutting across other circles represent the wave characteristic of data, i.e., indeterminate borders. For example, sentences G75-8, on the one hand, seem to belong to others in Peak, initiating and leading into the peak events happening right afterwards on the same day. On the other hand, these sentences describing Shim Bongsu's discovery and cry are closely connected to G74, which explains the fact that Shim Chung did not tell her father about her real destiny. Thus, it seems

to belong to Peak temporally, but to P-1 Episode logically.

Here I have used some of the terms developed by Longacre (1976) in order to describe the event clusters—corresponding to semantic paragraphs of Westrum—such as peak, pre-peak (P-1, P-2, etc.) episodes, post-peak (P+1, P+2, etc.) episodes, stage and closure, since they seem to show referential chunking of events in the story. The matrix shows no radical difference between the chronological and telling orders except in the stage. The very first sentence (G1) is in time C3, which is taken up again in G5 after flashback sentences of G2-4. In the body of the story, however, there is no simultaneous event, e.g., we are not told what Shim Bongsa does, while the writer follows the events concerning his daughter. The sentence G62 displays non-isomorphism between two hierarchies in that in reference it is separate from events happening in the P-3 and P-2 Episodes, while in grammar it is told after G61, which provides temporal setting for the following episodes.

At the end of the participant line of Figure 4 (top horizontal line), I have included a prop (lotus) and a place (Imdangsoo) in order to include all sentences in the text, because an independent sentence is devoted to describe each. Likewise, G6, 61, and 88 are devoted to provide the temporal setting. These place and time setting descriptions would not function separately from events in the referential hierarchy; they serve rather as background settings presupposed and subsumed in respective events.

We perceive a major break between C20 and C21, which is marked in the figure by a line just as stage and closure are marked off by lines to distinguish them from the events proper, which are concentrated in the story. The events proper are further divided into two worlds; we may call the worlds before and after the break the realistic and the magical, respectively:

C1-20 : Realistic World

C21-27 : Magical World.

Still, there are cohesive ties in four prime points of reference (cf. Erickson and E. Pike 1976), namely *I-thou-now-here*: the participants (Shim Chung and, later, Shim Bongsa), the time (temporal sequence, 'after a while'), and the place (the sea).

When compared with Figure 3, this matrix reflects a later stage of the analysis, showing larger groupings of events than those initially listed. For a complex story longer than just 20 to 30 sentences, it can show divisions of events clustering around participants, but not what the actual events are in verbal form. It is nonetheless a good heuristic device for arriving at semantic groupings. It seems to me that this device may be extended to non-narrative texts as well. For an expository text, for example, we could list key concepts in columns and successive progressions of arguments in rows together with the numbers referring to the grammatical sequence of sentences. Then we would be able to see how the author discusses one concept in relation to another or returns to an earlier one to

Event Cluster	Time	Shim	Chung	Shim Bongsa	Neighbor Mothers	SC's Mother	Monk	Kwiduck's Mother	Seamen	Neighbors	Lotus	Place Imdangsoo
Stage	C1					3						
	C2		2, 4	2, 4	2, 4							
	C3		1, 5									
P-1 Episode	C4											
	C5			7								
	C6	6		8, 9			10-14					
	C7			15, 16, 20, 22, 23			17-19, 21					
	C8			25, 26, 28, 30, 32			24, 27, 29, 31					
P-3 Episode	C9			31, 35, 36								
	C10		37									
	C11		38, 43, 44, 46, 48, 49, 52	39-41, 45, 47, 50, 51, 53		Vector 1						
P-2 Ep	C12		54-5, 58-9	56-7, 60								
	C13		62									
	C14	61	64, 69a				63, 65-8					
P-1 Episode	C15		69b, 70-1					69b				
	C16							72				
	C17		73-4	74						73		
Peak	C18			75-8								
	C19		79									
	C20		82					80				81
P+1 Episode	C21										83	
	C22										84	
	C23		84									
P+2 Episode	C24		85									
	C25		86									
	C26	88	87						Vector 3			
Closure	C27		89, 90, 93a	91-2, 93a								
			93b	93b								

Fig. 4. Matrix of Events, Time, and Participants (Numbers 1-93 refer to Grammatical Sequence of Sentences)

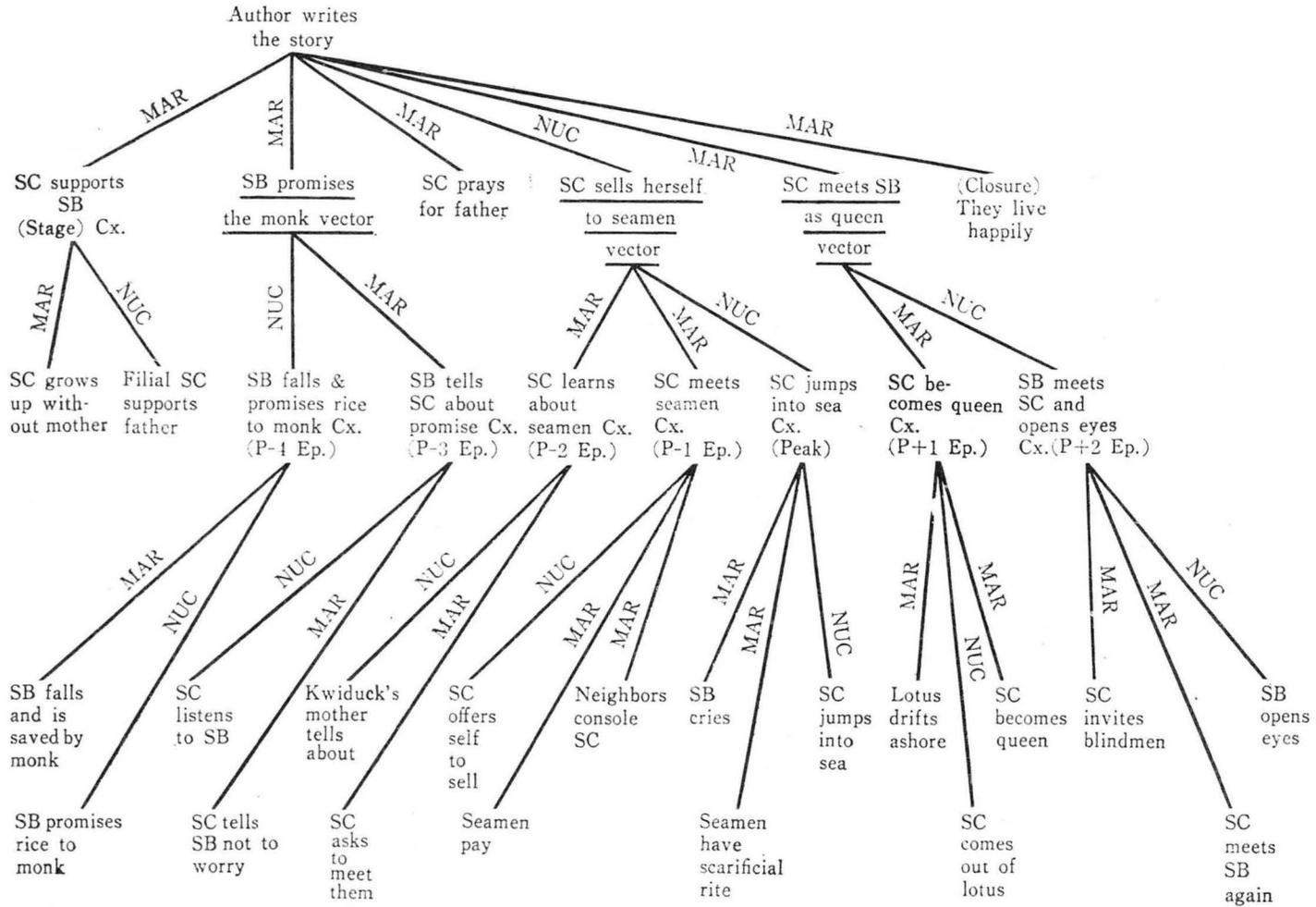


Fig. 5. Tree Structure of Events

relate it to yet another concept.

2. 1. 3. As has been evident from the preceding discussion, we can perceive the hierarchical grouping of events, related sequentially by time and logic (e.g., cause-effect). Similar ideas have been proposed by van Dijk (1977) in his (semantic and pragmatic) macro-structure discussions. These macro-structures are to be arrived at by reducing information at lower levels, e.g., by generalizing, integrating, or eliminating information of secondary relevance and importance to a given text. In tagmemics, we are not so much concerned with reducing information, but with hierarchical grouping of related events or ideas. The tree diagram in Figure 5 shows this part-whole inclusion hierarchical grouping. The story is related to writer, reader (potential child reader), and analyst at the top; and the events of the story

1. Author writes the story =

Stage	SC supports SB Cx.	Pre-margin (P-4 & P-3)	SB promises the monk vector
To live	Appropriate to be devoted to and support blind father in culture	To open his eyes	Strong wish to see his daughter and world with his own eyes
Pre-margin	SC prays for father	Nucleus (P-2, P-1 & Peak)	SC sells herself to seamen vector
To open SB's eyes	Keep promise to monk	To get rice to keep promise to monk; to open SB's eyes	In cohesion with superstition in some part of culture and with filial piety
Post-margin (P+1 & P+2)	SC meets SB as queen vector	Closure	They live happily
To meet father after parting and live together	Negative cohesion in realistic world; Positive cohesion in magical world	To give happy ending	Appropriate ending for a folktale

2. SB promises the monk vector =

Nucleus (P-4)	SB falls and promises rice to monk Cx.	Margin (P-3)	SB tells SC about promise Cx.
To open his eyes	(Ambivalent) belief in supernatural help due to strong desire to open eyes	To share grief & responsibility	SB's lamentation over his mistake leads him to speak to her why he laments

3. SB falls and promises rice to monk Cx. =

Margin	SB falls and is saved by monk	Nucleus	SB promises rice to monk
By accident To bring initial tension to story	Appropriate to help a blind man	To open his eyes	(Ambivalent) belief in supernatural help

Fig. 6. Event Tagmemes

are divided into vectors, then into complexes and lower-level clusters. The story is analyzed as having three higher-level event vectors:³

1. Shim Bongsu promises the monk vector
2. Shim Chung sells herself to seamen vector
3. Shim Chung meets father as queen vector.

Curiously enough, in this version, the peak event of Shim Chung jumping into the sea is not spelled out by the writer. Only her prayer at the time is given. This may be left implicit to double the impact on the reader, who, in identification with the heroine, may tend to resist the obvious sequence of events.

The event vectors and a few complexes are represented in Figure 6 as units-in-con-

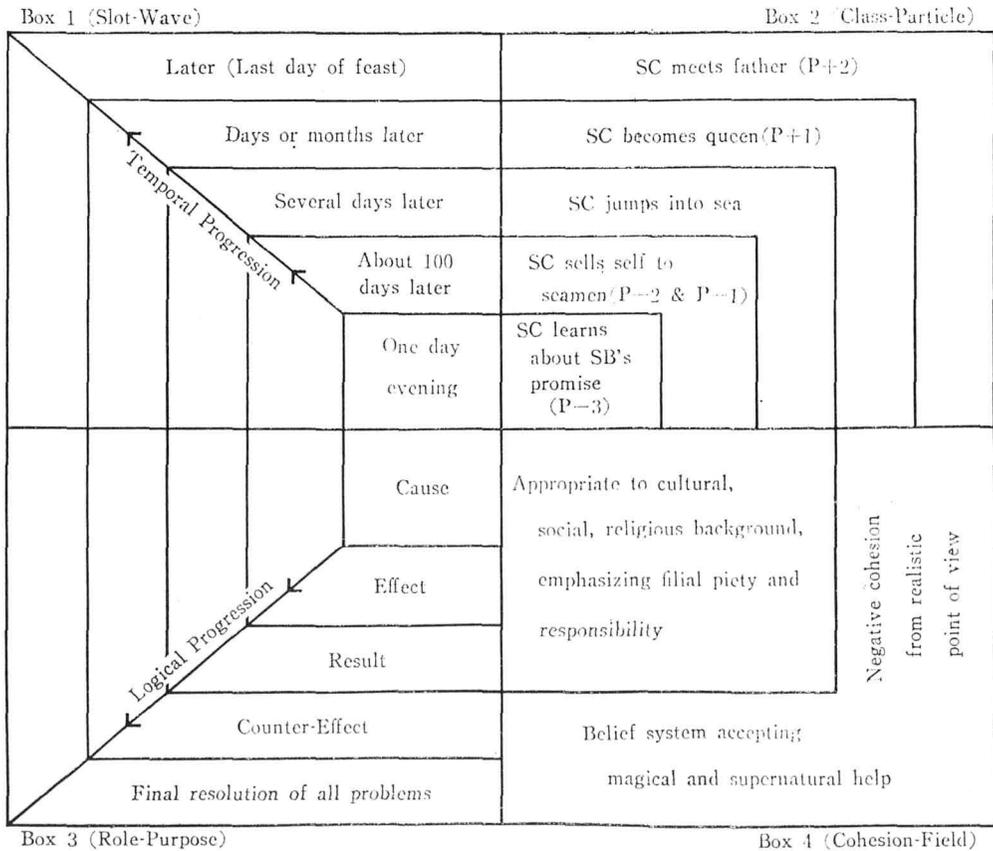


Fig. 7. Expanding Tagmeme of Events Relating to Shim Chung

³ I have a strong suspicion that these vectors would turn out to be macro-structures à la van Dijk after information reduction rules are applied.

text (tagmemes) with four boxes of characteristics, as described in Section 1.2. For a more detailed analysis of event tagmemes of similar type, the reader is referred to Howland (1980).

2.1.4. In this section, I present the idea of an *expanding tagmeme*, a device that I have made to show the successive events in terms of a given participant. In Figure 7, the events concerning the heroine, Shim Chung, are diagrammed.⁴

As mentioned earlier, there are two intertwined sequences of events, temporal and logical. I have tried to show these sequences of events in Box 1 and Box 3, respectively. I feel that logical sequences are justified for the role box (Box 3), since they mostly involve reason and cause for the successive events. I have chosen Box 1 to show the temporal sequence in that the wave distinction between nuclear and marginal in a larger unit is meaningless here; all the events in Box 2 are nuclear in terms of a given participant (regardless of whether it is major or minor participant). This device of the expanding tagmeme seems to tie all crucial events in relation to a given participant—thus showing some overlap between levels of Event and Identity. It forces the analyst to focus on sequential characteristic of events as viewed or explained from the perspective of a given participant.

2.1.5. We find in the story an interesting phenomenon of interplay between tension and release, depending on different points of view. Figure 8 illustrates this interplay from the points of view of Shim Bongsu, Shim Chung, and the reader. The underlined words are the causes of tension.

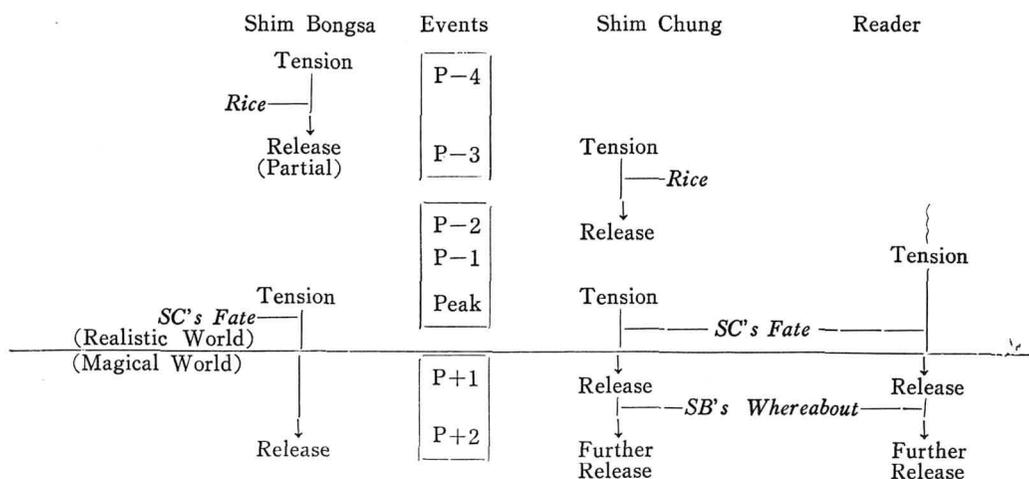


Fig. 8. Interplay between Tension and Release from Different Points of View

⁴ I owe this idea that we may modify the four-cell tagmemes to Tim Wilt in his class discussion.

The reader tends to identify with the hero (or the heroine)—having with him a ‘sympathetic contract’, a term which Pike (1978c) attributes to Ciardi—and builds up the level of tension parallel to that of the hero. In this story we find this parallel from the peak of the story on, but not until then. Shim Chung’s tension due to her father’s need for rice and her sense of responsibility to him may be released by finding a way to get so much rice; but the reader’s tension, instead of being parallel to hers, is increased by the kind of solution she finds.

I have studied in this section some of the ways we can analyze the Event Level. This level seems to be the most important and most involved one for a narrative analysis, influencing the other levels by showing the characteristic features of participants and props and by affecting interactions among them. The sequence of events as a whole provides the theme of the text, or what the story has to say to the reader, explicitly or implicitly.

2.2. *Identity Level*

This level includes participants (characters), props, and perhaps locational settings. Since these identities are analyzed in terms of their actions (behaviors and characteristics) in events, we have already done some identity level analysis by analyzing the event level. Since tagmemic theory allows multiple-entrance points of analysis, we can start at any level in a hierarchy: at the highest level of interaction, the lowest level of components, or at any middle level. I have found it profitable for the present study to start at the event level.

2.2.1. *Participants*

Figure 9 shows how the participants can be grouped in the story. There is no villain as such in the story, unlike many other folktales. Rather, situations such as the careless mistake of Shim Bongsu, the strong sense of responsibility and filial piety of Shim Chung, and the superstitious beliefs of the seamen play intricate roles in the development of plot. The outsiders complex including the monk and the seamen may appear unfamiliar and strange to the insiders, but they are not viewed with hostility.

To show the unit characteristics of the neighbors complex, the expanding tagmeme is used again in Figure 10. In this case, expansion from innermost boxes outward represents movement from nuclear towards more inclusive and marginal members. For the other participants, the more conventional representations in four boxes are made in Figure 11.

2.2.2. *Props*

In distinguishing props and participants, Grimes (1975:43-5) suggests several criteria other than a simple binary cut between inanimate and animate. Following him, I have set up three categories of props, including animate human beings, who do not play important semantic roles relative to the plot. As the tree structure shows, some inanimate

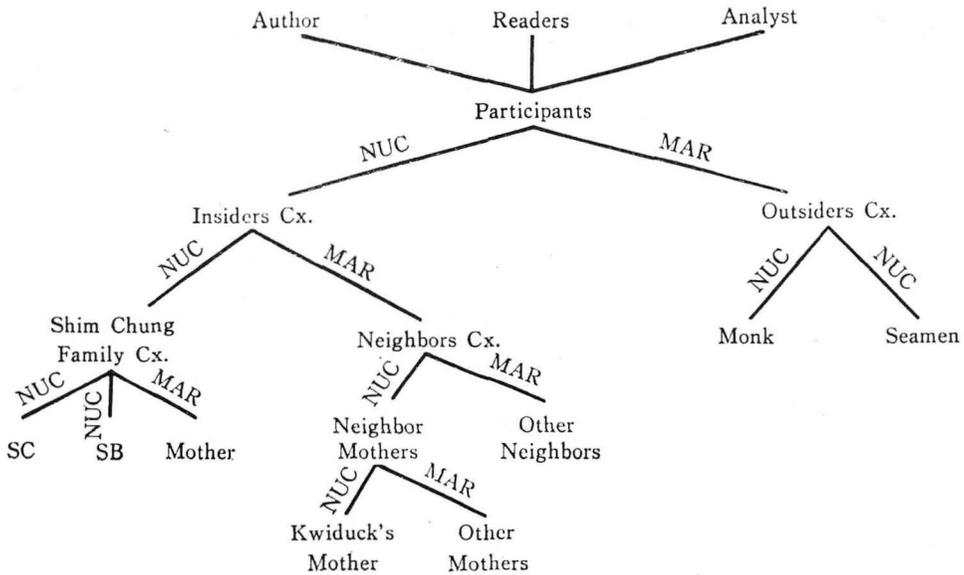


Fig. 9. Tree Structure of Participants

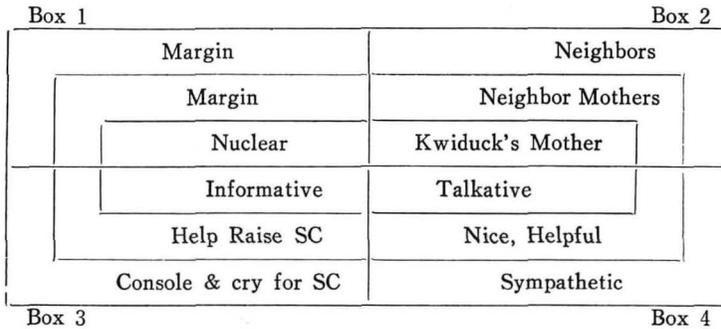


Fig. 10. Expanding Tagmeme for Neighbors Cx.

1. Participants in the Story=

Nuclear	Insiders Cx.	Margin	Outsiders Cx.
Carry plot & provide background	Familiar with shared knowledge & experience	Bring tension and conflict	Unfamiliar; knowledge not much shared

2. Insiders Cx.=

Nuclear	SC family Cx.	Margin	Neighbors Cx.
Carry plot	Poor, low socioeconomic class; responsible	1. Help SC's family 2. Informative	Nice, warm, sympathetic people

3. Shim Chung Family Cx. =

Protagonist	Shim Chung	Nuclear	Shim Bongsa	Margin	SC's Mother
Heroine	filial and responsible	Father of heroine; Brings tension to her by mistake	A good, blind man dependent on daughter	Cause SB to raise SC alone; Cause SC to support SB	Good, pretty; Dies of sickness

4. Outsiders Cx. =

Nuclear	Monk	Nuclear	Seamen
Cause tension and conflict	In charge of finance in temple	1. Provide release to SC by paying rice 2. Cause for major conflict in plot	Superstitious, sympathetic

5. Participants at Writing, Reading, and Analyzing Level =

Nuclear	Author	Margin	Children	Nuclear	Analyst (Myself)
For Korean children to enjoy; learn on filial piety & cultural heritage	Has control of what to include from several versions; Some shared knowledge	To enjoy	Controlled by the way author writes; some shared experience	To study Referential structure of the story	Controlled by the way author writes; Shared background in culture and society; Analysis based on linguistic (tagmemic) knowledge

Fig. 11. Participant Tagmemes

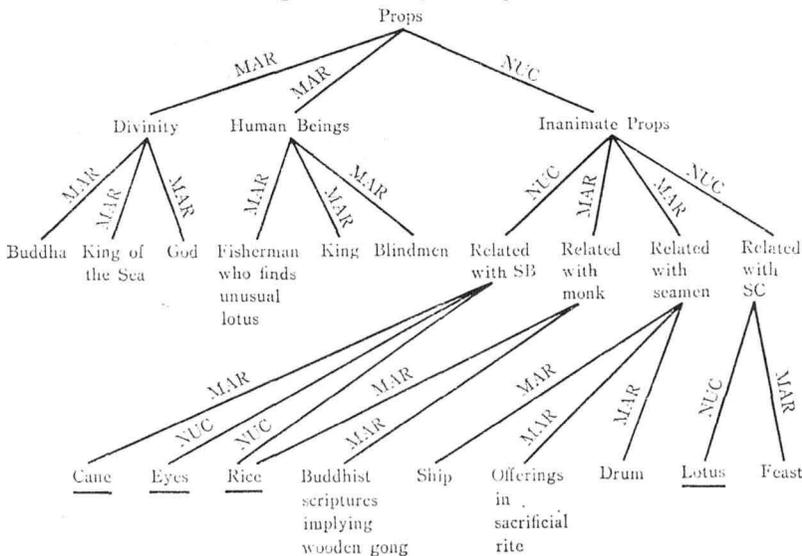


Fig. 12. Tree Structure of Props

props (those underlined) play more important roles than others in the development of plot. The wooden gong is a deduced prop here, since it is implicitly given by the monk's recitation of the Buddhist scriptures. We know as cultural knowledge that monks *always*

beat them while they recite. The choice of props by the author (or rather, the original narrator) is not arbitrary but reflects a careful selection based on culture. For example, rice is so closely tied to the people that it symbolizes life itself. Also, lotus has the imagery of bringing good fortune but is somehow tied to supernatural things as if it exists beyond everything on earth. As soon as a lotus flower is mentioned, therefore, the reader within the culture would suspect that something unnatural or magical might occur. The analysis of these props and locational settings in terms of four-cell tagmemes is omitted here.

2.2.3. Locational Settings

Unlike temporal settings, which are subsumed under sequential events and dealt with on the Event Level (Section 2.1), the locations in the story often seem to have identities of their own. I have therefore included them here in the Identity Level. The place, for instance, called Imdangsoo—the most turbulent part in the sea—seems to designate something crucial and definite, rather than being merely in the background. Perhaps this is true only in an event-oriented story in temporal horizon; for a travelogue, the reverse may turn out to be true. The tree diagram shows three major settings of the story:

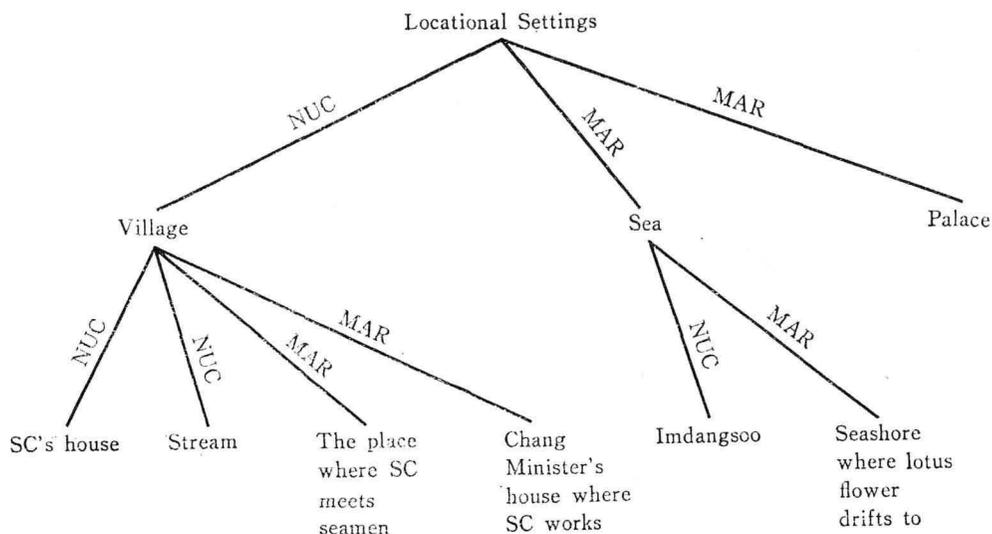


Fig. 13. Tree Structure of Locational Settings

2.3. Component (Feature) Level

This level of analysis, the lowest level of the referential hierarchy, deals with semantic contrastive-identificational (distinctive) features or components, on which a number of anthropologists have been focusing in analyzing kinship terms, color terms, etc. As in other levels, we can isolate something definable only in terms of a given text or context at this level. Thus, what is nuclear for our heroine Shim Chung may be the

characteristic of her being devoted to her father or of her strong sense of responsibility. If we were to isolate her characteristic features out of context, we would not know which, of a vast number of possible features describable, was nuclear, e.g., her being human, female, kind, pretty, etc.

In Figure 14 I try to show only a sketchy feature description of participants, assuming the field perspective of matrix. Analogous to phonological distinctive features, the binary plus-and-minus notations are used (in spite of all the criticisms with regards to the binary fallacy, since I know no better way at the moment). Irrelevant and unknown features are left blank.

	SC	SB	Neighbor Mothers	SC's Mother	Monk	Kwiduck's Mother	Seamen	Neighbors
human	+	+	+	+	+	+	+	+
male	-	+	-	-	+	-	+	+/-
polite	+	+			+			
kind	+		+	+		+		+
helpful	+		+		+	+	+	+
detached	-	-	-		+	-	-	-
talkative	-	+	+		-	+	-	+/-
responsible	+	+			-		+	
humble	+	+/-						
filial	+							

Fig. 14. Feature matrix of Participants

In listing features in the left column, I have tried to progress from general to specific or from less relevant to more relevant in terms of context, but with considerable difficulties since the degree of relevance does not seem uniform for all participants. I also feel that this matrix reflects my own interpretation or judgment more than previous parts of the analysis, and much more than its phonological counterpart.

2.4. *Story (Theme) Level*

Above the levels discussed so far (Event, Identity, Feature) is the Story Level (see Fig. 2). As explained in Section 1.3, I deal at this level only with the thematic astructure of the story. It seems that this level, like the Component Level, allows more diversity than other levels in its analysis, depending on the analyst's perception, belief system, presuppositions, etc. This seems to be the level where literary criticism intersects with linguistics.

Since the abstract theme is not explicitly stated by the author here, multiple interpretations are possible. However, just as there are prevalent norms for any unit of human behavior in contrast with some off-norms, there would be agreement to a large extent on the possible range of interpretations (cf. Hirsch 1976 on 'meaning' of a text),

Themes of the Story=

Nuclear	Filial Piety	Margin	Keep your promise; Be responsible for your words
For the young to look after parents	Appropriate to culture & society emphasizing Confucius' teachings	To raise responsible children	Coherent with value system
	Margin	Good deeds will be rewarded	
	To promote good deeds	Mental attitudes and beliefs	

Fig. 15. Theme Tagmemes

The off-norm, or rather unusual, interpretations regarding themes are describable in the theory by giving the particular analyst's point of view.

In contrast with the themes as I have perceived and interpreted them, an analyst from outside of the culture may not perceive the theme of filial piety as nuclear. He might instead take as nuclear good deeds or responsibility or another theme. This reflects the fact that moral codes and teachings are often culture bound, but there are nonetheless value systems which are independent of, or cut across, cultural boundaries. In addition to the overall theme of the story, it seems possible to approach theme analysis in terms of semantic sections or paragraphs, since there may be specific portions of the discourse focusing on a particular theme.

2.5. Performative Interaction Level

Here we deal with the highest level of the referential hierarchy (see Fig. 2). As mentioned in Section 1.3, I interpret this level—with its pragmatic concerns in a given context—rather broadly to include the interactions among not only the author-reader-analyst but also the participants of the story themselves, revealing the speaker-hearer attitudes, emotions, etc.

At the former level, we have the author's formal attitude towards a potential child reader expressed by the formal-indicative endings of the independent clause verbs. In folktales we usually have an alternation between the formal *upnita* ending and the semi-formal (or more colloquial) *-yo* ending, as Hinds (1975) notes. However, the author of this particular version has chosen to write only using the formal ending, thus showing his attitudes. Since the reader and the analyst are affected and controlled by the way the author writes, his formal attitude is transmitted to them. However, due to the rich dialogues within the story displaying a variety of speech styles and levels, this formal attitude is somewhat mitigated. For the analysis of Performative Interaction Level, four-cell tagmemes are not utilized since they would involve more thorough and in-depth study. Sporadic observations pertinent to the level are described here only in prose form,

At the level of interaction among participants, we find various levels of speech used. The interaction between Shim Bongsu and the monk shows the use of semi-formal endings with a few formal endings on the part of both speakers. The emotions and attitudes of the speaker are also reflected in the particular forms chosen to refer to the addressee. Shim Bongsu calls the monk at the beginning of interaction *tangsŏn* 'you (Honorific)' and *phiŏn pun* 'what person (Honorific)', i.e., 'who'. He then addresses him with an extremely polite title, *posal-nim* '(Buddhist) saint-Honorific suffix', when he is anxious to learn from the monk the way to get his eyes open. Finally, he calls him out loud *sunim* 'monk,' a rather neutral form for a monk, when he realizes that he has made a promise which is impossible for him to keep.

The change of emotion and attitude at various points of the story is also evident, when Shim Bongsu addresses his daughter as *aka* 'baby' upon finding out that she is going to die. At other times, he calls her by name *chŏng* 'Chung' plus a vocative particle *a*. Shim Chung uses either *apŏji* 'father' or *apŏnim* 'father-Honorific suffix', and shows her respect and polite attitudes by using the humble form of the pronoun, *jŏ* 'I', to refer to herself with the semi-formal ending *-yo*. Shim Bongsu in turn assumes a fatherly attitude by speaking in informal and plain level of speech: plain pronouns, *na* 'I' and *nŏ* 'you' and the informal *-la* ending. Shim Chung likewise employs a polite and semi-formal speech level with Kwiduck's Mother and the seamen.

I have also found instances of interaction between the author and a participant. The author refers to Shim Bongsu in three different ways: *simpongsa-nim* 'Shim Bongsu-Honorific suffix' at the beginning of the p-4 Episode, *simpongsa* without the suffix throughout the story, and *apŏji* 'father' at the Peak when Shim Chung is about to leave her father to follow the seamen.

Another aspect of this highest level of the referential hierarchy is that of speaker-hearer presupposition, evaluation, and belief, which also involves truth and falsity. Perhaps we can best cover this aspect by discussing the belief system of each participant.

The original narrator (or author) and his audience perhaps believed in magic as shown by two magical events in the story, i.e., (1) Shim Chung returns alive in a lotus flower and (2) Shim Bongsu opens his eyes when he meets his daughter again. For a later audience/reader who does not share this magical belief, multiple interpretations are possible, such as treating these events as symbolic ones, or as happening in the next world, or just acknowledging the fact that some people a long time ago might have believed in such magical or supernatural help.

While the two magical events are described as facts, as actual happenings, also included in the story are the supposedly magical events that do *not* happen. These seem to be even more interesting than those that do happen. Shim Bongsu, for example, does not gain his eyesight although he donates 300 suks of rice to the temple. The magic does

not work, the miracle does not occur, as the monk has promised. What is more interesting, however, is the fact that Shim Chung herself does not believe in that miracle, even after all the prayers and sacrifices on her part. Thus she invites all the blindmen of the country to a feast at the palace in order to find her father. Had she believed the monk and in the magic, she would not have looked for her father among the blind. Similarly we can deduce that the seamen would not totally have believed in the superstitious sacrifice of a girl to the King of the Sea. Probably, they would not have assumed that they would have a complete guarantee against any disaster in sailing and trade. All this points out that they have an ambivalent belief system: at one time Shim Chung seems to believe in the miracle—determining to sacrifice herself to have her father's eyes opened, while at other times she does not.

It seems to me that the belief system which underlies a participant not only influences the major sequence of events, the plot structure, but also the kind of social interaction he (or she) has with other people. The same is true at the author-analyst-reader level, creating different kinds of interpretation as a result of interaction, as mentioned earlier.

As for linguistic analytical devices, we can use the four-cell tagmeme at the Performative Interaction Level as well as at other levels. Or, someday, we may come up with an insightful device or methodology to focus on the analysis at this level.

3. Concluding Remarks

In the theoretical framework of tagmemics developed by Pike, I have tried in this paper to analyze the referential structure of a Korean folktale, the Story of Shim Chung, in terms of its five hierarchical levels: Event, Identity, Components (Features), Story (Theme), and Performative Interaction. Since the referential is the newest hierarchy to be added to the model, I have not yet seen any analysis that covers all these levels in the hierarchy. Therefore, rather than doing an in-depth study of a few levels, I have attempted to cover all the levels, giving only sketchy descriptions of some of them.

While generally following the suggested levels of the hierarchy as presented by Pike (1978c) and Jones (1977), I have modified the two highest levels, Story (Script) and Performative Interaction Levels. I hope these modifications will help to establish the *etic* levels in the hierarchy, which have turned out to be *emic* levels as well in the Korean folktale.⁵ As in the case of other hierarchies—phonological and grammatical—it is important to arrive at an emic analysis, isolating contrastive and identificational units in the hierarchy *only* in terms of a given system, a given culture. As a native speaker of Korean, I

⁵ By analogy from the words phonetic and phonemic, Pike coined the words etic and emic as two different standpoints in describing behavior: etic 'as from outside of a particular system, and as an essential initial approach to an alien system' and emic 'as from inside the system' (Pike 1967

hope that this analysis reflects the emic point of view. Compared with the other two hierarchies, we need in the analysis of the referential hierarchy a wide range of knowledge and experience shared by the people, since we have to deduce information behind what is shown in the data themselves. It involves the content, or what is talked about, as well as speaker or hearer attitude, emotion, presupposition, etc. In other words, various aspects of pragmatics, sociolinguistics, and psycholinguistics are related to this. The concerns here show the expanding domain of linguistics, overlapping at its borders with other disciplines, such as sociology, psychology, anthropology, literary criticism, semiotics, folkloristics, etc.

At different points in the study, I have used previously developed methodologies and a few of my own that have helped me focus on the analysis of the level at hand. For instance, four-cell tagmemes force me to take all three analytical perspectives—particle, wave, and field—into consideration by focusing upon units in larger constructions against the background of the relational system. The matrices provide field perspective, focusing upon the relationships among units. Thus, various devices complement one another, each providing a different analytical focus required for an adequate analysis.

References

- Erickson, Carol J. and Evelyn G. Pike (1976) 'Semantic and Grammatical Structure of an Isirawa Narrative,' in I. Suharno and K.L. Pike, eds., *From Baudi to Indonesian*, Cenderawasih University and Summer Institute of Linguistics, Irian Jaya, Indonesia, 63-93.
- Firbas, Jan (1964) 'On Defining the Theme in Functional Sentence Analysis, *Travaux Linguistiques de Prague* 1, 267-280.
- Fisher, Lawrence E. and Oswald Werner (1978) 'Explaining Explanation: Tension in American Anthropology,' *Journal of Anthropological Research* 34, 194-218.
- Grimes, Joseph E. (1975) *The Thread of Discourse* (Janua Linguarum, ser. minor, 207), Mouton, The Hague.
- Halliday, M.A.K. (1970) 'Language Structure and Language Function,' in John Lyons, ed., *New Horizons in Linguistics*, Penguin Books, Harmondsworth, Middlesex, 140-165.
- Hinds, John (1975) 'Korean Discourse Types,' in Ho-Min Shon, ed., *The Korean Language: Its Structure and Social Projection* (Occasional Papers of the Center for Korean Studies, 6), Center for Korean Studies and University of Hawaii Press, Honolulu.

:37). For further discussion on the etic/emic distinction the reader is referred to Pike 1967, and for a more recent discussion of these terms in the field of anthropology, see Fisher and Werner 1978.

- Hirsch, E.D. (1976) *The Aims of Interpretation*, University of Chicago Press, Chicago.
- Hockett, Charles F. (1958) *A Course in Modern Linguistics*, Macmillan, New York.
- Howland, Lillian G. (1980) 'The Interlocking of Real and Imaginary Worlds in the Referential Structure of a Carib Story,' [to be published in *Language and Communication*]
- Hwang, Shin Ja Joo (1975) *Korean Clause Structure: Surface Structure and Deep Structure Roles* (SIL Publications in Linguistics and Related Fields, 50), Summer Institute of Linguistics, Norman.
- Jones, Linda kay (1977) *Theme in English Expository Discourse* (Edward Sapir Monograph Series in Language, Culture, and Cognition 2), Jupiter Press, Lake Bluff, Ill.
- Jones, Larry B. and Linda K. Jones (1979) 'Multiple Levels of Information in Discourse,' in Linda K. Jones, ed., *Discourse Studies in Mesoamerican Languages 1: Discussion* (SIL Publications in Linguistics 58, V. 1), Summer Institute of Linguistics, Dallas, 3-27.
- Kim, Sang Duck (1968) *Hyonyŏ Simjŏng* [The Devoted Daughter Shim Chung], in *Jāmi Innun Soli Nanun ŏlini Kulim Jhāk* [An Interesting Children's Picture Book with Sound], Sungumsa, Seoul, 37-47.
- Longacre, Robert E. (1976) *An Anatomy of Speech Notions*, P. de Ridder Press, Lisse.
- Pike, Kenneth L. (1967) *Language in Relation to a Unified Theory of the Structure of Humman Behavior*, Mouton, The Hague.
- _____ (1978a) 'Here We Stand—Creative Observers of Language,' ms. presented at an Interdisciplinary Colloquium on Language Development (Child Language) at the Sorbonne.
- _____ (1978b) 'Social Interaction as the Break-in Point for the Analysis of Verbal Behavior,' in W.U. Dressler and W. Meid, eds., *Proceedings of the 12th International Congress of Linguistics* (Vienna, Aug. 28~Sept. 2, 1977), Innsbrucker Beiträge zur Sprachwissenschaft, Innsbruck, 739-41.
- _____ (1978c) 'Levels of Observer Relationship in Verbal Art,' paper presented at the International Conference on the Semiotics of Art, Ann Arbor, Mich.
- _____ and Evelyn G. Pike (1977) *Grammatical Analysis* (SIL Publications in Linguistics 53), Summer Institute of Linguistics, Dallas.
- van Dijk, Teun A. (1977) *Text and Context: Explorations in the Semantics and Pragmatics of Discourse*, Longman, London.
- Westrum, Susan (1976) 'Chronological Mapping as a Useful Tool in Identifying Semantic Paragraph Groupings in Berik, Irian Jaya, Indonesia,' in I. Suharno and K.L. Pike, eds., *From Baudi to Indonesian*, Cenderawasih University and Summer Institute of Linguistics, Irian Jaya, Indonesia, 45-62.

APPENDIX

The Story of Shim Chung*

(The Devoted Daughter Shim Chung)

1 Long ago in the country a filial girl Shim Chung lived. 2 In the hands of the lone father, (she) grew up being nursed by neighborhood mothers. 3 Shim Chung's mother was a good and pretty person, but (she) got sick and left the world. 4(Father) raised little Chung, holding or carrying (her on the back), wandering around the village and having the (neighborhood) mothers nurse (her). 5 Shim Chung, as (she) grew up, became devoted to father and supported father working at the Minister (of state) Chang's house.

6 (It) was one day. 7 Shim Chung's father Shim Bongsa [Blindman] was waiting for (his) daughter coming back. 8 Tired of waiting, Shim Bongsa went outside in the dark, leaning over a cane, to see if the daughter was coming.

SB(Shim Bongsa): 9 "Why isn't Chung coming back? u u u..."

Monk: 10 "Why! A 'khung' sound occurred somewhere. 11 Ah, what do I do? 12 Shim Bongsa - fell into the stream. 13 (It's) a big event. 14 Quickly, come out holding (my) hand."

SB: 15 "Who are you? 16 Who is saving me?"

Monk: 17 "Save us, merciful Buddha; the Merciful Goddess [Buddhist Scriptures]. 18 I am a monk in charge of goods at Mongun Temple. 19 Well, why did (you), a person who does not see, come out here at night?"

SB: 20 "My daughter Chung has been gone for a long while and not been back until night, so (I) came out to meet her, but..."

Monk: 21 "Too bad [You have my sympathy]. Save us, merciful Buddha; the Merciful Goddess."

SB: 22 "(It) is a grief not being able to see. 23 When would (I) be able to see the face of my daughter Chung and die...!?"

Monk: 24 "There is a way to do it, but... Save us, merciful Buddha; the Merciful Goddess."

SB: 25 "What is the way? 26 Please tell me if I will be able to see."

Monk: 27 "Looking at (you), it seems better not to tell."

SB: 28 Buddhist Saint, (I) would like to hear even the words only."

Monk: 29 "If (you) donate 300 suks of rice to Buddha and pray with all (your) heart, then (your) wish come true, but... Save us, merciful Buddha; the Merciful Goddess."

SB: 30 "If only my eyes would open, of course, (I) would do."

Monk: 31 "Then, (I) will write in donation book."

SB: 32 "Do so."

Monk: 33 "Then, stay well. Save us, merciful Buddha; the Merciful Goddess."

* A rather literal translation is made from Korean in order to reveal the structure of Korean. Those in parentheses are supplied information, required by English, but not by Korean. Most of them show that in Korean, instead of using pronouns, references to participants are simply omitted when known.

SB: 34 "Oh, here, Monk, Monk; ah, I was crazy. 35 Where (in the world) would (I) get 300 suks [1 suk=5 bushels] of rice; how come (I) agreed? 36 Big event! [what do I do now!] Hey, Monk, hey, Monk."

SC (Shim Chung): 37 "Father, father. Chung came. 38 Why, Father. What is the matter?"

SB: 39 "Ah, ah, why didn't I die, why do I live... 40 Why did I do such a thing? 41 I was crazy. 42 I was crazy."

SC: 43 "What happened? 44 Something happened because I came back late?"

SB: 45 "(I) went out to look for you and fell into a stream."

SC: 46 "What! Into a stream?"

SB: 47 "Yes. Well, to the monk who saved me..."

SC: 48 "What did (you) tell the monk—which makes (you) worry? 49 Please tell me quickly."

SB: 50 "What's the use of telling (you)? 51 I had been crazy."

SC: 52 "Father, is there anything that you cannot tell me?"

SB: 53 "Since the monk of the Mongun Temple told me that (I) would open my eyes if (I) donated 300 suks of rice to Buddha, (I) said that (I) would do so."

SC: 54 "Well, (you) did well. 55 Does (he) say that Father's eyes would open if we donate (it) and pray with heart for 100 days?"

SB: 56 "The monk's words were so, but where do we get 300 suks of rice? 57 I was stupid."

SC: 58 "Father, don't worry. 59 I will do my best."

SB: 60 "Chung, ah, Chung. How can you do it? Ah, really..."

61 All too soon, (it) was near the day when then (they) had to donate the 300 suks of rice. 62 Dutiful Shim Chung, while worrying about the way to get the 300 suks of rice, prayed with all (her) heart early every morning for 100 days. 63 One day neighbor Kwiduck's mother came and mentioned that seamen were looking for a girl to buy.

SC: 64 "Where do they say they use the girl after they buy (her)?"

Kwiduck's Mother: 65 "(They) will have a sacrificial rite to the King of the Sea and put (her) into the sea. 66 If they do that, (they say) that the ship won't meet strong wind and waves and also (they) will have a good trade. 67 But, (how could they) throw a perfect girl to the sea? 68 (They say) they would pay as much as wanted, but..."

69 Upon hearing this, Shim Chung thought that these people were sent for herself from the Sky [God], begged Kwiduck's Mother, and came to meet the seamen.

SC: 70 Please give 300 suks of rice for my father and take me (with you)."

71 Like this, Shim Chung told (them) her mind. 72 The seamen were deeply moved by the filial piety of Shim Chung, praised Shim Chung a lot, and, in addition to 300 suks of rice, even gave enough fortune for Shim Bongsa to eat, wear, and spend for life. 73 The neighbors who heard this came to see Shim Chung, consoled or praised (her); and all (of them) cried. 74 Shim Chung was worried that Father might be overcome with anxiety, so just told (him) that (she) would leave far away.

75 Finally when Shim Chung was leaving home with the seamen, Shim Bongsa came to know that (she) would leave for the way to death.

SB: 76 "Baby! What's the use(of my eyes) if I lose you and open my eyes? 77 It is (my) wish

to rather live with you and (my) eyes dark.”

78 Father cried bitterly, but the time was already too late. 79 Shim Chung went aboard a ship following seamen. 80 When (they) got to the middle of the sea, where the wave was known to be the most turbulent, the seamen had a sacrificial rite, displaying many offerings of food and drumming ‘tung tung’. 81 This was the place (called) Imdangsoo.

SC: 82 “God! Please open my father’s eyes!”

83 After a while, a pretty lotus flower bloomed in the middle of the sea and arrived at a certain shore being pushed by the strong waves. 84 Then, out of the flower, Shim Chung who had jumped into the sea appeared unexpectedly. 85 Shim Chung became known as a beautiful girl sent by the King of the Sea, and later was chosen as a queen.

86 Even after (she) became the queen, deeply dutiful Shim Chung had (her) mind at peace not even a little while, because of the thoughts on (her) father. 87 Therefore, one day, in order to find (her) blind father, (she) asked the king, and had a feast for all the blindmen who lived in the country. 88 (It) was the last day of the feast. 89 Shim Chung found Shim Bongsa sitting in a corner seat.

SC: 90 “Father, I am Chung.”

SB: 91 “Oh, my daughter Chung. Is this a dream or real? 92 Let (me) see if (this is) my daughter,” he screamed loudly, and while (he did), opened (his) eyes wide. 93 Thus, Shim Bongsa met (his) dear daughter for the first time in (his) life in a bright world, and lived well in the palace for a long time.

The University of Texas at Arlington
Arlington, Texas
and
The Summer Institute of Linguistics
Dallas, Texas
(Received 19 September 1980)