

Japanese Folk Tales: text structure and evaluative expressions

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Abstract

Hasan's approach to text structure is a semantic one. In the 1996 paper, *The nursery tale as genre*, she explains her approach through an analysis of nursery tales. The tale is understood within its contextual configuration using the registerial variables of *field*, *tenor* and *mode*. But further, it is understood as a genre in which instances of the nursery tale share common generic elements of structure, some of which are obligatory and others, optional. It is the obligatory elements of structure which 'define' the instance as belonging to the genre of nursery tale. Within the elements of structure are semantic attributes. "I suggest that the essential attributes of 'the structurally important units' of any texts will have to be stated in **semantic terms**" (Hasan 1996, p.58).

This paper builds on previous work by Thomson (2001) which adopted Hasan's Generic Structure Potential (GSP) approach and applied it to the Japanese nursery tale. Thomson's 2001 study describes the GSP from the perspective of the textual metafunction. This paper further develops the description of the GSP from the perspective of the interpersonal metafunction, noting that the application of appraisal theory (Martin and White 2005) is particularly useful when describing the interpersonal meanings which serve as crucial semantic attributes of the elements of structure. The semantic attributes are, in part, realised by configurations of particular appraisal choices.

1. Research Questions and methodology

As mentioned, Thomson's 2001 study described the GSP of Japanese nursery tales from the point of view of the textual metafunction, demonstrating how particular selections of thematic progression patterns contribute to the realisation of the elements of structure. However, Thomson's description can only be considered a partial description given the fact that only the textual metafunction was addressed. To build a fuller description, the interpersonal and ideational metafunctions also need to be addressed. It is the purpose of this current study to provide, in the first instance, an interpersonal description of the GSP of Japanese nursery tales. Towards that end, the following research questions were posited:

1. What is the GSP of the corpus?
2. Within the elements of structure of the GSP, what interpersonal meanings are being made?
3. How are these interpersonal meanings realised by the lexicogrammar?

The methodologies utilised to answer the research questions are Hasan's (1996) GSP analysis and appraisal theory (Martin and White 2005). Firstly, the corpus is analysed to determine the GSP. The elements of structure are then analysed for *attitude*, coding both inscribed and invoked instances of positive and negative evaluation in order to illustrate to what extent the interpersonal meanings serve to identify the elements of structure within the GSP.

2. Corpus of the Study

In this study, three folk tales are selected. They are: *Meshikuwanu onna* (The woman who does not eat), *Tsurunyooboo* (The Crane wife) and *Uguisu no sato* (The nightingale house). These stories are from the anthologies collected by Seki Keigo, a scholar in the mid-twentieth century who collected Japanese folk tales from across the country and categorised them into different sub-genres. Seki was interested in "the primary condition for the establishment of folktales in ordinary life; in other words the social customs that are continually repeated in daily life" (Seki 1981, p. 265). The three stories illustrate some typical characteristics of the Japanese folk tale. According to Kawai (1982), an important characteristic is what he calls, "nothingness" (p. 30). In other words, Japanese folk tales are circular in the sense that the starting point and the end point are not linear, there is no beginning and end. Tales finish the way they start. This circularity was also noted by Tosu (1985). His study, which investigated the staging of seven folk tales, found that the folktale had a cyclical structure: 'lack' followed by 'lack liquidated' followed by 'lack' (Tosu 1985), which culminates in a return to an 'original' state. The three stories in the corpus of this study have this characteristic of ending where they started. These stories will be referred to in the following discussion as the Witch text, the Crane text and the Nightingale text respectively.

The three tales are similar in the sense that the protagonists of the stories meet women who are actually not human, although the relationship between the protagonists and the women is distinct in each story.

In the Witch text, a man meets a woman who is actually a Japanese witch, called *Yamanba*. The protagonist of this story is a long time bachelor because of his unrealistic marriage criteria. The woman he wants to marry must be a woman who does not eat. As it happens, a woman visits the house of the protagonist, and he lets her stay. To his surprise,

despite the fact that the woman works enthusiastically, the woman does not eat at all. Discovering this fact, he marries her. However, his friends are worried for him and on their advice, he hides and spies on her while she works. He discovers that his wife is actually a witch who eats everything, even humans. He then attempts to escape from her, but she captures him. The wife takes him to the mountain, but during the trip, he manages to escape. The story ends when the man manages to kill his wife by chance. He is once again a bachelor.

Unlike the Witch text, the Crane text is a love story between a man and a woman who transforms from a crane to a human. The protagonist of this story, a man called *Karoku*, saves a crane which was trapped by a hunter. That night, a beautiful woman visits his house, asking him to marry her. The protagonist accepts her offer and they live together. One day, the wife says to him that she is going to weave cloth but asks that he does not watch her while she is weaving. He breaks his promise, and discovers that his wife is, in fact, the crane which he saved. Upon being found out, the wife turns back into the crane and flies away. *Karoku* searches for his wife, finally finding her in the world of cranes. The story ends with them having dinner together in the crane world after which, he returns to the world of human beings without her. He is thus left to continue his old life.

In the third tale, the Nightingale text, the woodcutter protagonist goes to the mountain to cut wood but on this occasion, finds a house that he has never seen before. As he enters the house, he meets a beautiful woman. She asks him whether he would look after the house while she goes to the township. He accepts and, as she requests, promises her that he will not enter the rooms in the house. After she has gone, he breaks the promise and enters the rooms. In one of the rooms, he finds three eggs and now drunk, he drops them. When the woman returns, she finds that the eggs are gone. She blames him for killing her daughters, and turns into a nightingale. The story ends with the protagonist watching the bird fly away and noticing that the house is gone and that he is left alone in the woods as before. The characters of the tales are summarised in Table 1.

Table 1 Characters in the tales

Text title	Protagonist	Woman	Others
Witch	a man	witch	Protagonist's friend
Crane	a man called <i>Karoku</i>	crane	Protagonist's mother
Nightingale	Woodcutter	nightingale	Woman's daughters

3. Structure of the Japanese tales

3.1 Thomson's Study

Thomson (2001), following Hasan's (1984) study of English nursery tales, proposed a Generic Structure Potential (GSP) for folk tales in Japanese. GSP is an approach that describes potential variations of text structure within a given situation type or within a certain contextual configuration (Hasan 1984). The GSP approach represents the potential variations by specifying:

- I. ...all those elements of structure whose presence is obligatory, if the text is to be regarded as a complete instance of a given genre by the members of some sub-community;
- II. ...all those elements whose presence is optional, so that the fact of their presence or absence, while affecting the actual structural shape of a particular text, does not affect that text's generic status;
- III. ...the obligatory and optional ordering of the elements *vis-à-vis* each other, including the possibility of iteration. (Hasan, 1996: 53)

Following this framework, Thomson studied two classic Japanese folk tales, *Urihimeko* (the Melon Princess) and *Momotaroo* (the Peach Boy), and suggested the following GSP.

(<P>) Initiating Event ^ (<P>) Sequent Event*^ (<P>) Final Event [^ (Finale) • (Moral)]

Thomson (2001) nominated six kinds of elements of structure for the Japanese tales. The first element, the Placement (P), is the element which has the obligatory semantic property of person particularisation (See Hasan 1996: 58-60 for detail on the semantic properties of Placement). In addition, Placement may also include associated semantic properties of impersonalisation and temporal distance. These semantic attributes are realised by particular lexicogrammatical choices. For example, in the clause, *Mukashi mukashi, aru tokoro ni ojisan to obaasan to ga orimashita*, person particularisation is realised by the indefinite animate Thing, *ojisan to obaasan to ga* (an old man and woman) and an existential process, *orimashita* (there was). In addition, temporal distance is realised by the circumstance, *mukashi mukashi* (long time ago) and so on. Placement is considered as an optional element as symbolised by rounded “()” brackets. The element **can** be included within the Initiating Event, Sequent Event or Final Event, indicated by angled ‘< >’ brackets. The GSP also illustrates that, alternatively, the Placement can be present without being included. In such case, the Placement precedes the Initiating Event, Sequent Event or Final Event, represented by “^”.

The second type of element of structure, the Initiating Event, typically consists of three parts, which are frame, main act and sequel. The frame provides the background for the main event, which is a one-time happening from which the tale unfolds. The sequel

frustrates the expectation set up by the main act. The Initiating Event element is obligatory, and precedes the Sequent Event(s).

The third type, the Sequent Event, builds and sets up the Final event. The Sequent Event is obligatory and iterative, signalled by “*”. It follows either the Initiating Event or the Placement and precedes the Final Event.

The Final Event represents a culmination of the events and the stories. It is obligatory and follows either the Sequent Event or the Placement. The Finale Event can be the last element of the tales’ structure. However, the tales may end with other elements such as a Finale or Moral, which are both optional. The Finale is the element of structure in which the protagonists’ existence returns to a state of altered rest. This state of altered rest can then serve as a new Placement for a subsequent tale. Finally, the Moral element advocates and teaches socially valued behaviour and cultural values.

3.2 Actual structure of the selected tales

Based on the categorisation of the types of elements of structure by Thomson (2001), the actual structures of each of the three folk tales are described as illustrated in Table 2.

Table 2 Actual structure of the three tales

Witch	^ PL ^ IE ^ SE ^ SE ^ SE ^ SE ^ SE ^ SE ^ FE
Nightingale	^ PL ^ IE ^ SE ^ SE ^ SE ^ SE ^ SE ^ SE ^ SE ^ FE ^ FIN
Crane	^ PL ^ IE ^ SE ^ SE ^ SE ^ SE ^ FE ^ FIN

Key: PL = Placement, IE = Initiating Event, SE = Sequent Event
FE = Final Event, FIN = Finale

Every structure of the tales starts with the Placement and Initiating Event. Following on, a series of the Sequent Events occur. The Witch, Nightingale and Crane text have six, seven and four Sequent Events respectively. Following the Sequent Events, the Final Events are presented. The Witch text ends with a Final Event, while the Nightingale and Crane texts end with a Finale.

Having identified the elements of structure of the three tales, the GSP of the three texts is as follows:

Placement ^ Initiating Event ^ Sequent Events* ^ Final Event ^ (Finale)

According to Hasan (1996:58), each element of structure realises crucial semantic attributes which are, in turn, realised by distinguishing lexicogrammatical patterns. Through an appraisal analysis of ATTITUDE, we can identify interpersonal meanings and their lexicogrammatical realisations. It is the semantic attributes which realise the elements of structure as described above. The following section of the paper looks at the

interpersonal meanings and the evaluative expressions within the tales and considers them in correlation with the GSP of the three tales¹.

4. Appraisal resources in the Japanese tales

As described earlier, appraisal analysis is used to examine the evaluative expressions in the folk tales. The evaluative expressions are identified according to Martin and White's (2005) classification of the resources for expressing ATTITUDE. Attitude is expressed through gradable resources that explicitly or implicitly indicate positive or negative evaluation (Martin 2000; 2004). The classification is illustrated in Figure 1. Although the classification system was developed for English, the applicability of the system for use in the description of Japanese evaluations has been tested by Sano (2006) and shown to be appropriate.

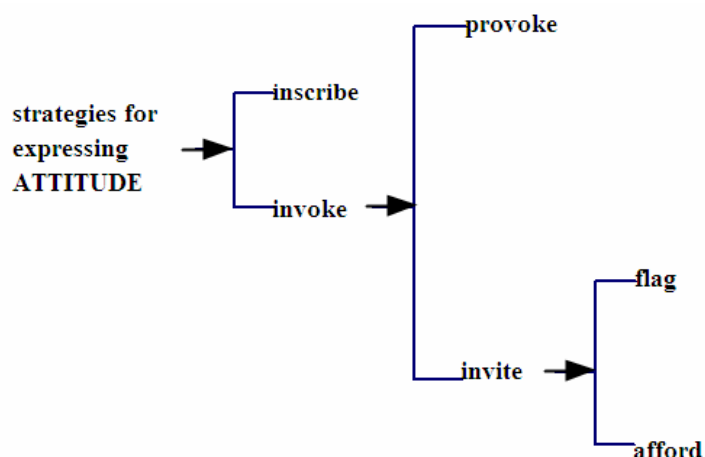


Figure 1 Strategies for expressing ATTITUDE (from Martin and White 2005:67)

The classification, firstly, differentiates values of attitude into i) **inscribe** and ii) **invoke**. The feature ‘inscribe’ represents the resources that explicitly express how Appraisers, that is, the persons who evaluate, want their readers to feel about an Appraised. The Appraised is the target that is being evaluated. According to White and Martin (2005), an inscribed attitude ‘launches and subsequently reinforces a prosody which directs readers in their evaluation of non-attitudinal ideational material under its scope’ (p. 64). This strategy is expressed by the presence of attitudinal lexis. For instance, in the selected Japanese folk tales, lexis such as *shinpai shite* (worry), *shoojiki* (honest), *kirei-na* (beautiful), *nangi* (difficult) are used, as illustrated in Examples 1 to 3.

(1) *Itsu made mo hitori-mono-de iru node, tomodachi-ga shinpai shite...*

¹ The role of evaluative expressions in the Finale is not described here, as the Finale is not common to all three tales. It occurs only in the Nightingale and Crane texts.

Since he [the protagonist] had been a bachelor for a long time, his friend was worried, and ... (Witch text)

- (2) *onna-wa kikori no kao-o shigeshige mite ita ga, shoojiki-mono-rashii hitogara-o mite ...*

The lady looked at his face very carefully, and (she) regarded (him) as an honest person, and ... (Nightingale text)

- (3) *aru hi no yuugata, sono otoko no ie-e kirei-na onna-ga kite ...*

One night, a beautiful woman came to his house, and ... (Crane text)

In Examples 1-3, the attitudinal lexical items ‘*shinpai shite*’ (worried), ‘*shooshiki*’ (honest) and ‘*kirei-na*’ (beautiful), express explicit evaluation.

The strategy ‘**invoke**’, on the other hand, is the strategy that expresses how Appraisers want readers to feel about the Appraised in a more indirect matter. Invoke has two subcategories: i) ‘**provoke**’ and ii) ‘**invite**’.

Using instances of lexical metaphor, ‘provoke’ expresses the Appraiser’s evaluation indirectly. Lexical metaphors may provoke evaluation by linking or comparing the Appraised with the entity, action or phenomenon that potentially inspires a positive or negative impression on readers. For instance, in Example 4, taken from the Witch text, the lexical metaphor “*kimo-o tsubushite*” (bursting one’s kidney) is used, in order to express the protagonist’s fear towards his wife (the witch).

- (4) *doo suru-ka mite iru to, atama no mannaka no ookina kuchi no naka-ni nigiri-meshi-yara, abutta saba-yara dondon nagekonde, kutte shimaimashita. Otoko-wa kore-o mite, kimo-o tsubushite tenjoo-kara sotto orite ...*

As he watched what she was doing, she threw in rice balls and grilled mackerel into a big mouth-like hole in the centre of (her) head and ate them. The man seeing this, burst his kidney [metaphorically means he was terribly surprised], and (he) fell from the ceiling, and ...

In this example, the protagonist’s fear is expressed by relating it to the imaginative circumstance in which his kidney bursts. In this manner, the lexical metaphor can be used to invoke one’s evaluation.

The other feature of ‘**invoke**’, ‘**invite**’, refers to the strategy that invokes the Appraiser’s evaluation without using attitudinal lexis or lexical metaphor. It has two sub-features, i) **flag** and ii) **afford**.

The feature ‘**flag**’ refers to the strategy that invokes the evaluation by signaling it via the lexicogrammatical resources such as i) counter-expectation and ii) intensification (Martin and White, 2005). In the tales, onomatopoeia plays an important role for flagging

evaluation. For instance, in the Witch text, the onomatopoeia “*barabara*” is used to intensify the impact of the act of the woman.

(5) *sorekara tachihiza-o shite, kami no ke-o barabara hodoita.*

Then, (she) sat down and (she) untied her hair roughly.

In the example, the sound “*barabara*” colours the act of the woman. It evokes a negative impression of the woman. Apart from “*barabara*”, other onomatopoeia such as “*gashigashi*” (sound for enhancing the act of eating) and “*donban*” (sound for running) are used to intensify the acts of the characters.

The other feature, **afford**, refers to the strategy that invokes the Appraisers’ evaluation via a particular, deliberate selection of experiential information (Martin and White, 2005). Example 6 is an instance from the Nightingale text. The example is the locution by the woman directed to the protagonist of the tale, uttered after he broke the eggs (the daughter’s of the woman).

(6) *anata-wa watashi-to no yakusoku-o yabutte shimaimashita.*

You broke the promise with me.

In example 6, there is no attitudinal lexis, lexical metaphor or the resource for intensification or counter-expectation. However, although some readers may recognise this event as ‘fact’, it can still invoke a negative evaluation towards the protagonist based on the fact that the experiential information of a broken promise invokes a negative judgement of social sanction.

5. Elements of structure and the role of evaluative expression

All instances of Attitude in the tales were identified and coded according to the classification system described above. Based on the analysis, the kinds of attitudinal meaning which contribute to the realisation of the elements is identified along with the lexical choices which serve to realise these meanings. The lexical choices and the semantic attributes of each element of structure are presented below.

5.1 Placement

According to Hasan (1996:63), the nuclear semantic attributes of Placement are person particularisation, impersonalisation and temporal distance. These three attributes are ideational in nature: person particularisation and impersonalisation introduce the participants, that is, the protagonist of the tale and possibly other nuclear characters whereby the *dramatis personae* is never the narrator or the audience, but rather a third

person (Hasan 1996:60); and temporal distance establishes the circumstances of the tale both in time and space. However, Hasan further points out that an elaborating, non-nuclear semantic attribute of Placement is attribution (Hasan 1996:60). Essentially this is an interpersonal attribute as it assigns certain characteristics to the particularised characters of the tale. The system of ATTITUDE contributes to the characterisation of the main characters in the tales. In the corpus, the nuclear characters, the protagonists and the women, are characterised using evaluative lexicogrammatical choices. The attribution has “the function of foregrounding those characters which are most central to the development of the tale. In filling out the characters, they set up a certain expectation of typical behaviour in a range of circumstances” (Hasan 1996:61). Tellingly, the characterisations of the protagonists and the women are, however, achieved differently.

In Placement, the women are typically characterised by the voice of the author using inscribed attitude. For instance, in the three tales, the characterisation of the women is expressed by using attitudinal lexis such as ‘*kirei-na*’ (beautiful), ‘*utsukushii*’ (good-looking) and ‘*rippa-na*’ (splendid) as in Example 7, 8 and 9 respectively.

(7) *Aru hi no yuugata, sono otoko no ie-e kirei-na (Appraiser: author, inscribe) onna-ga kite,*

One night, a beautiful woman came to his house, and ... (Witch text)

(8) *Suru to, uchi-kara utsukushii (Appraiser: author, inscribe) onna-ga dete kite,*

And then, a beautiful woman came out, and... (Nightingale text)

(9) *Sono ban no yoi no kuchi-ni, me-mo aterarenai-yoona rippa-na (Appraiser: author, inscribe) onna-ga, karoku no ie-ni yatte kimashita.*

That night, a splendid woman, who could not be looked at directly [as she was too beautiful], came to *Karoku*'s house. (Crane text)

This pattern of the characterisation indicates that the woman’s characteristics are directly and explicitly presented to the reader at the outset of the tale.

In contrast, the characterisation of the male protagonist is rather indirect and subtle. For instance, in the Crane text, the kindness of the protagonist, *Karoku*, is expressed indirectly through the event in which the protagonist saves a crane. In the event, he is blamed by the hunter who trapped the crane. The hunter says:

(10) ‘*mune-wa dooshite, hito no shita shigoto no jama-o suru n dai’ (Appraiser: others, inscribe) to itte najirimashita.*

"Why do you interrupt my work?" rebuked (the hunter) (Appraiser: others, inscribe). (Crane text)

The hunter's anger is expressed by the attitudinal lexis such as '*jama*' (interrupt) and '*najirimashita*' (rebuked). Based on the fact that he saved the crane, and despite the fact that he ended up being blamed, the readers are indirectly led to evaluating him as a humane and kind character.

In the Witch text, the male protagonist's character is expressed through his own generous offer.

(11) *otoko-wa 'yado-wa kaeshite mo ee-ga, uchi-ni-wa taberu mono-ga nai-yo' to itte,*

The man said "(I) can provide lodging, but there is nothing to eat here", and ...

(Witch text)

In this example, the afforded attitude "there is nothing to eat here" may invoke to the readers the protagonists' difficult economic situation. As Hasan (1996) states, "The behaviours...of a character in a story or novel become a means of symbolically articulating its value in the text, and ultimately relate to the entire thematic development of the literary artefact" (p.62)

This strategy implies that, in the Placement in the Japanese tales, the male protagonists' characteristics are not directly represented. Instead, the characteristics are invoked so that the readers can infer the characteristics by themselves.

5.2 Initiating Event

The Initiating Event is the 'one time' happening from which the tale unfolds. This happening sets up an expectation which is then frustrated thereby setting the tale in motion. The Initiating Event in the Witch tale occurs when the woman asks for shelter over night. Despite having no food, the man allows her to stay. It is from this event that the rest of the events of the story unfolds. In the Nightingale text, the Initiating Event occurs when the woodcutter accepts the request to mind the house and makes a promise not to go into any of the rooms. The rest of the story is about what happens when he breaks his promise. And finally in the Crane text, the Initiating Event occurs when the bachelor, *Karuko* rescues the trapped crane, buys it from the hunter and sets it free. Once the bird is freed, the crane woman then comes to his house and the story unfolds.

In the Initiating Event, the system of ATTITUDE establishes the nature of the interpersonal relationship between the characters in the tales. In the corpus, it is mainly used to express the relationship between the male protagonists and the women. For this reason, the Appraiser and the Appraised of the instances are typically either the protagonists or the women. For this purpose, although 'afford' and 'flag' resources are used, it is 'inscribe' which is selected most frequently as in Example 12 and 13.

In Example 12, the feeling of the woman toward the protagonist is expressed by the

inscribed expression ‘*shojiki-mono rashii*’ (honest person). In this example the woman is the Appraiser and the protagonist is the Appraised.

(12) *shoojikimono-rashii hitogara-o mite,*

(she) found (him) as a honest person, and ... (Nightingale text)

In Example 13, the feeling of the protagonist toward the woman is realised by the inscribed expression “*rippa-na*” (splendid). In this case, the Appraiser is the protagonist and the Appraised is the woman.

(13) *watashi-wa, yononaka-de hajimete, anta no-yoo-na rippa-na onna-o miamooshita.*

I have never seen a splendid woman like you. (Crane text)

These inscriptions set up an initial evaluation of the characters in the story. They establish for the reader attitudes and attributes which will in some way be countered in the Sequent Events as the story unfolds. The reader is thus set up by the evaluations in the Initiating Event to understand the relationship between the nuclear characters in a particular way.

5.3 Sequent Event

While the crucial semantic attribute of the Initiating Event is the one-time happening, the crucial semantic attribute of the Sequent Event is sequential happening(s). From an experiential perspective, these meanings are realised by the introduction of new nuclear participants, changed circumstances and/or changing processes. However, from an interpersonal perspective, the sequential happenings produce an evaluative shift. This shift can occur either between the characters of the story or by the reader themselves. For example, the reader may be positively inclined towards a character at the Initiating Event but then as the Sequent Events unfold, the reader may move towards being negatively inclined. The Sequent Event is thus important interpersonally as this is where you can expect to find attitudinal shifts.

In the Sequent Events in each of the three stories, it is both the male protagonist and the nuclear female character who evaluate, however, it appears that the protagonist is the predominant appraiser. Table 3 below illustrates this predominance.

Table 3 The use of attitude in the Sequent Events

Appraiser	protagonist				woman			
	man	woman	inanimate	other	man	woman	inanimate	other
Witch		✓		✓		✓		
Nightingale	✓		✓	✓				
Crane		✓						
Appraiser	others				writer			
	man	woman	inanimate	other	man	woman	inanimate	other
Witch	✓	✓				✓		✓
Nightingale							✓	✓
Crane			✓					

Table 4 illustrates an example of the protagonist's expressions which encode a shift in evaluation. In the Witch text, the protagonist's feeling towards his wife change as the Sequent Events unfold.

Table 4 The shift of the protagonist's feeling towards the woman

	Event	Example	Polarity
SE1	the woman works without eating.	<i>yononaka-ni konna ee nyooboo-wa nai</i> There is no <u>better</u> woman than my wife.	positive
SE2	the protagonist's friend convinces him to spy on her; he finds out that his wife eats from a hole in her head.	<i>otoko-wa kore-o mite kimo-o tsubushite</i> The man saw this, and <u>burst his kidney</u> (metaphorically means to be "negatively surprised")	negative
SE3	the protagonist goes to his friend's place to ask for help.	<i>tomodachi no tokoro-e tonde itte</i> (the man) <u>flew off</u> to his friend's place and...	negative
SE4	the protagonist goes back home and finds that the woman is sick; he asks his friend to help him.	<i>Kimochi-waroo-te netoru to nekonade-goe de kotaemashita.</i> I feel sick and will lie down, she answered <u>suspiciously</u> .	negative
SE5	the woman transforms into a witch and eats the friend. The protagonist tries to run away, but the witch catches him and takes him to a mountain.	<i>tomodachi-o atamakara gashigashi kuihajimashimashita. Otoko-wa hidoku bikkurishite ...</i> (the woman) <u>noisily gobbled up</u> his friend beginning with his head. The man was <u>horribly surprised</u> and..	negative
SE6	The protagonist manages to escape and kill her by chance.	<i>Sasuga no oni-mo doku-ni kakatte shinde shimoota soo desu.</i> The <u>evil witch</u> was poisoned and died.	negative

The table shows that after the events in Sequent Event 2 take place, the protagonist's feelings toward the woman (the witch) change. In Sequent Event 1, the protagonist appraised his wife very positively, considering her to be the best in the world. His emotion is expressed by "yoi" (better). However, once he finds out that his wife is actually a witch who eats everything, his feelings towards her profoundly shift. His change is expressed by the instances of attitude in the Sequent Event 3, 4, 5 and 6 by the phrases such as "kimo-o tsubusu" (burst one's kidney), "tonde itte" (flew away), "nekonade-goe" (suspiciously), "hidoku bikkuri shite" (really surprised in a negative way) and sasuga no oni (evil witch).

In the Nightingale text, the attitudinal shift occurs in the woman. At the start of the Sequent Event she regards the woodcutter favourably but as the tale unfolds she comes to know that he is untrustworthy as he breaks his promise. In the Crane text, it is the wife who assumes her husband's attitude to her will change once he discovers her true identity when she says, *keredomo kooshite, karada-o mirareta-ue-wa, aisoo-mo tsukita deshoo-kara, watashi-wa moo oitomashimasu* (But now that you have seen me like this, you will probably lose your love for me, so I will leave). This is interesting in that it is her assumption which leads to her departure and transformation back into a crane. It is not the attitude of the protagonist, *wakareta tsuru ni aitakute shoo-ga nai* ([he] truly wanted to meet the crane who had left).

In summary, the Sequent Event is interpersonally marked by a shift in attitude from negative to positive or positive to negative.

5.4 Final Event

In the Final Event element, the system of ATTITUDE is implicated in the culmination of the events of the tale as it expresses the final state of the interpersonal relationship between the characters. For instance, in the Nightingale text, the final state of the relationship between the protagonist and the woman is expressed as follows:

(14) *kikori no kao-o mite urameshi-soo-ni (inscribe) samezame to nakidashimashita. "ningen-hodo ate-ni naranu (inscribe) mono-wa nai, anata-wa watashi-to no yakusoku-o yabutte shimaimashita (afford). Atana-wa watashi no sannin no musume-o koroshite shimaimashita (afford).*

(She) looked at the woodcutter's face, and cried bitterly and reproachfully (inscribe).

"Humans are the last to be trusted' (inscribe), You broke your promise with me (afford). You killed my three daughters (afford).

In this example, the nightingale woman's evaluation of the man, which is expressed by inscribed and afforded attitude, signals the end of the relationship between the woodcutter and the woman.

In the corpus, the final state of a relationship is expressed by either the male protagonist or the woman. This is illustrated in Tables 5 and 6.

Table 5 Attitude in the Final Event

		Appraiser: the protagonist Appraised: the woman			
		inscribe	provoke	flag	afford
Witch				✓	
Nightingale					
Crane		✓		✓	

Table 6 Attitude in the Final Event

		Appraiser: the woman Appraised: the protagonist			
		inscribe	provoke	flag	afford
Witch		✓			
Nightingale		✓			✓
Crane					

In the Witch text, both the protagonist and the woman express their feeling towards each other. In the Nightingale text, only the woman's evaluation of the protagonist is expressed, while in the Crane text, only the protagonist's feelings are given. What is not given is an authorial assessment of the nature and behaviour of the main characters. The reader is not given any explicit guidance by the author concerning how to assess the characters of the tale. This is left to the reader to determine. It is, however, possible that reaching an assessment of the characters of the tale could be part of the post-story dialogue between mother and child during bedtime stories. This would require further work to determine whether or not this occurs, and is beyond the scope of this study.

6. Conclusion

The aim of the study which is reported in this paper was to contribute to the further development of the GSP of Japanese folk tales. This involved the application of appraisal

analysis to three Japanese tales. Within each tale, the semantic attributes which displayed an interpersonal prosody were identified and coded according to the Martin and White's system of ATTITUDE. The results of the analysis showed that each element of structure has interpersonal semantic attributes which serve to identify the elements. In other words it demonstrates how the system of ATTITUDE is utilised in the realisation of the elements. Table 7 summarises the relationship between the elements of structure and the use of the system of ATTITUDE.

Table 7 The role of the system of ATTITUDE in the elements of structure

Element of structure	Interpersonal Semantic attributes	Appraisal choices and lexicogrammar
Placement	Attribution-assigned characteristics of the characters	inscribed attitude of the women by the author; invoked attitude of the protagonists by the author.
Initiating Event	Initial attitudes	inscribed and/or invoked attitude of the main characters by each other.
Sequent Event	Shifting attitudes	shifts from inscribed (and/or invoked) positive attitude to negative attitude (or negative to positive) by the main characters.
Final Event	Final attitudes – a return to 'a state of altered rest'	inscribed and/or invoked attitude of the main characters by each other but no authorial attitude. The reader is left to make their own assessment.

In the Placement, the system of ATTITUDE contributes to the function of the elements of structure by contributing to the characterisation of the main character. For the characterisation of the women, inscribed attitude by the author is typically used. For the male protagonists, invoked attitude by the author is utilised. While the female attributes are expressed directly via the use of the inscribed attitude, those of the protagonists are rather more subtle in comparison using invocations.

In the Initiating Event, the system of ATTITUDE is used to express the initial interpersonal relationship between characters. For this reason, in the corpus, the resources of attitude are limited to inscribed or invoked attitude by the characters alone.

In the Sequent Event, different characters have a variety of different attitudes. However, what it is common is an attitudinal shift or change from the initial attitudes established in the Initiating Event.

In the Finale Event, the system of ATTITUDE is used to express the final state of the interpersonal relationship between the characters. Of note is the fact that the author does not step in here and give a final attitudinal assessment. Rather, it is left to the reader to make their own assessment based on the actions and attitudes of the characters in the tale.

Given the fact that the corpus of the present study consists of only three texts, the findings will need to be tested with a larger corpus. However, it is hoped that the analysis has demonstrated that interpersonal meanings contribute to the semantic attributes by which elements of structure in the GSP are identified and that appraisal theory has been useful in demonstrating this contribution.

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