

Directive strategies in Korean: A comparison with Japanese based on TV dramas

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The current study discusses the use of directive strategies in modern Korean and Japanese. According to Searle (1975: 61), the class of directives ('directive illocutionary acts' in Searle's terms) includes acts of commanding, requesting, begging, praying, instructing, forbidding, and so forth. These directives have the ability to impose the speaker's will upon the hearer, and thus their use is a sensitive reflection of the way members of society interact with other members. A language often adopts various linguistic strategies (grammatical markers and constructions) to perform these acts in ways different from those in other languages. In the current study, we will explore directive strategies in Korean, and highlight their special features through comparison with those in Japanese, and shed light on some aspects of the interrelationship between language and culture.

Many studies have been devoted to the topic of directives or imperatives specifically in Korean and Japanese, dealing with their historical changes (e.g. Yang 1984; Park 1994; Kondo 2004; Mori 2013), their functions (e.g. Park 1987; Kumatoridani 1995; Kim 1997; Lee 2001; Naijma 2003; Mori 2011; Chu 2012; Park 2013), their relationship with social factors (e.g. Takano 2005; Makino 2008; Saito 2011), and their comprehensive categorisation and the concept of imperatives (e.g. Nitta 1991; Park 1991; Ko 2003). There are also some contrastive studies of Korean and Japanese directives and imperatives, however, they tend to focus on particular linguistic forms (e.g. *-na* 'do not ...!' in Japanese and *-ma* 'do not ...!' in Korean in Kim & An 2012). As a result, the overall cross-linguistic issue and cultural characteristics of directive strategies in the two languages is yet to be explored.

The study adopts three Japanese TV drama series and their Korean remade versions as data; Japanese: *Kaseifu no Mita* 'Mita the Housemaid' (2011, Nihon TV), *Hanayori Dango* 'Boys over Flowers' (2005, TBS) and *Doragon Zakura* 'Doragon Zakura' (2005, TBS), Korean: *Swusanghan Kacengpwu* 'Suspicious Housemaid' (2013, SBS), *Kkocpota Namca* 'Boys over Flowers' (2009, KBS2) and *Kongpwu ui Sin* 'God of Study' (2010, KBS2). These dramas have stories of contemporary society and are set against the backgrounds of home, office, and/or school, which allows us to examine various directive strategies used by speakers in dynamic verbal exchanges between people with diverse social relationships in ordinary daily settings. Since the Korean and Japanese dramas share in common the storylines and biographical relationships between the interlocutors, the differences between the two languages in the use of directives are attributed to cultural differences as well as some of the linguistic constraints that each language has.

Both Korean and Japanese are SOV languages in which various grammatical meanings such as modality, voice, tense and aspect are indicated by adding morphemes and/or auxiliary verbs to the verb stem at the end of the sentence. Linguistic expressions for directives are also formed in this way in the two languages. Despite this similarity in their grammatical structure, the study reveals that Korean and Japanese have many differences in the range of linguistic resources available for directives, as well as in the way they are used in everyday conversations. It will be shown that Korean directives are characterised as 'imperative-honorific-oriented' and Japanese ones as 'request-oriented'.

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