STRUCTURAL REVERSAL BETWEEN WRITTEN AND SPOKEN LANGUAGES IN JAPANESE

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ABSTRACT. Structural reversal between written and spoken languages in Japanese.

Written and spoken languages have traditionally been thought as distinguished from each other simply by the medium used. But at the same time it has been also pointed out that this distinction sometimes overlaps with stylistic distinction (e.g. Lyons 1981). More recently the innovative idea that they should be distinguished synthetically using various viewpoints has become widespread (e.g. Chafe 1982; Tannen 1980, 1982). According to this idea, written and spoken languages are best delineated using various interrelated parameters including structure, strategy, and content besides medium as a matter of degree on a continuum. Prototypical written language conveys general knowledge to distant receivers by a complex and dense text structure, whereas prototypical spoken language, consisting of a simple and fragmented structure of sound, fits well with conveying personal experiences in on-line multi-modal interaction. Quite contrary to this common idea (structural aspect, inter alia), Modern Japanese spoken language often disprefer simpler structures and prefers more complex structures. We shall observe this previously unrevealed phenomenon (henceforth 'structural reversal') by using constructed and real examples in Section 2, and then point out its formal/semantic/pragmatic characteristics in Section 3. Based on this characterization, we shall discuss the theoretical impact that structural reversal has on research regarding "written and spoken languages," and "grammar and communication" in Section 4.

Keywords: structural reversal, spoken/written languages, Japanese


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prin diversi parametri precum structura, strategie si conținut, aflați în corelație în plus față de context. Limbajul scris prototipic transmite cunoștințe generale receptorilor care nu sunt proximi printr-o structură complicată și densă a textului, în timp ce limbajul oral prototipic constă într-o structură sonoră mai simplă și fragmentară, el fiind astfel adecvat pentru a transmite experiențe personale față în față și în timp real. Contrar acestei idei generale (aspect structural, inter alia), japoneza modernă vorbită preferă structuri mai complexe în definția celor mai simple. În secțiunea a doua vom observa acest fenomen nedevăluit până acum (de unde și ,,inversare structurală”) utilizând exemple construite artificial, dar și exemple reale, iar în cea de-a treia secțiune vom semnala caracteristicile sale formale/ semantice/ pragmatice. Pe baza acestei caracterizări, în secțiunea a patra, vom discuta impactul teoretic pe care fenomenul inversiunii structurale îl are în domeniul cercetării „limbajului scris și al celui oral”, respectiv în „gramatică și comunicare”.

Cuvinte-cheie: inversiune structurală, limbaj vorbit/oral, limba japoneză

1. Introduction

Written and spoken languages have traditionally been thought as distinguished from each other simply by the medium used (i.e. written language using letters vs. spoken language using sounds), although at the same time it has been also pointed out that this distinction sometimes overlaps with stylistic distinction (e.g. Lyons 1981). More recently the innovative idea that they should be distinguished synthetically using various viewpoints has become widespread (e.g. Chafe 1982; Tannen 1980, 1982). This idea is supported by observations including the fact that some ritual speaking styles have features of written language, whereas written text such as internet chat and mobile mail deserve to be termed spoken language. According to this idea, written and spoken languages are best delineated using various parameters including structure, strategy, and content besides medium as a matter of degree on a continuum. Prototypical written language conveys knowledge to distant receivers by a complex and dense text structure, whereas prototypical spoken language, consisting of a simple and fragmented structure of sound, fits well with on-line “meta-communication” (Bateson 1955) among participants co-presented in the same place.

Quite contrary to this common idea (structural aspect, inter alia), Modern Japanese spoken language often disprefer simpler structures and prefers more complex structures. We shall observe this previously unrevealed phenomenon (henceforth 'structural reversal') by using constructed and real examples in Section 2, and then point out its formal/semantic/pragmatic characteristics in Section 3. Based on this characterization, we shall discuss the theoretical impact that structural reversal has on research of regarding "written and spoken languages," and "grammar and communication" in Section 4.
2. Structural reversal in Modern Japanese

As Clancy (1982) argues, there are many cases where Modern Japanese conforms to the common view that written language prefers complex structures and spoken language simple fragmented ones. An example of this is shown in (1) below.

(1) a. Gogo-ni furi-dashi-ta ame-wa, sonoato yuki-ni na-tta.
   afternoon-LOC fall-begin-PAST rain-TOP afterwards snow-to become-PAST
   “The rain, beginning to fall in the afternoon, changed ito snow afterwards.”

   b. Gogo-ni ame-ga furi-dashi-ta. Ame-wa sonoato
      afternoon-LOC rain-NOM fall-begin-PAST rain-TOP afterwards
      yuki-ni na-tta.
      snow-to become-PAST
      “The rain began to fall in the afternoon. It changed to snow afterwards.”

Examples (1a,b) both mean that the rain began in the afternoon and afterward changed to snow, but they differ in structure. Example (1a) expresses these events using a single sentence consisting of a main clause and a subordinate clause, whereas example (1b) expresses this by a juxtaposition of two sentences. This means that the structure of (1a) is more complex and less fragmental than that of (1b). Spoken language, especially in everyday conversation of a casual style, dislikes (1a), but not (1b) in particular. Compared with (1a), (1b) is more common in spoken language, which means that written language prefers complex structures and spoken language simple fragmental structures.

Nevertheless, this idea is not always true, and spoken language may dislike simple fragmental structures as well. See example (2) below.

(2) a. Juumannin-no hitode-demo asa-kara
    a hundred thousand people-GEN crowd-even morning-ABL
    kaidashi - desu -ka.
    go shopping – COP –Q
    “Oh, you are going shopping to the market in spite that it is crowded with a hundred thousand people?!”

   b. Juumannin-no. hitode.. Sore-demo asa-kara
      a hundred thousand people-GEN crowd that-even morning-ABL
      kaidashi -desu -ka.
      go shopping –COP –Q
      “Crowded with a hundred thousand people. Oh, you are still going shopping to the market?!”
Examples (2a, b) both ask with exclamatory feeling if the listener is going shopping to the market in spite that it is crowded with a hundred thousand people. Example (2a) asks this with a compressed sentence, whereas example (2b) asks this using two juxtaposed sentences, meaning that the structure of (2a) is more complex and less fragmental than that of (2b). The common view introduced above therefore expects that written language prefers (2a), and spoken language (2b). But this expectation is actually incorrect. Spoken language dislikes simple (2b) and prefers complex (2a). Let us imagine a morning situation, for instance, where two people (A and A’s friend staying at A’s house) are watching TV news program reporting how much the Nishiki market at Kyoto are crowded with a hundred thousand people from morning these days at the end of year, and A begins preparing for going out for shopping. In this situation A’s friend can utter (2a) toward A naturally but not (2b). Only in more written-like situations (2b) can be observed. For example, (2b) is natural as an instance of advertising copy as it might appear in a promotional poster for an delivery-service company announcing that customers can enjoy fresh food anytime at their houses. Against the background of crowded market, (2b) could be a natural copywriting phrase.

The example (2b) has the anaphora sore (i.e. that) at the head of the second sentence, which may be thought of as referring to the crowdedness of the market described immediately before it. This may give us the impression that (2b) is close to a so-called left-dislocated sentences such as the Italian sentence in (3).

(3) A Roberto l’ho fatto aspetta’ un’ora
to Roberto, him, (I) made wait an hour
“Roberto, I made him wait for an hour.”

[Duranti and Ochs 1979: 377.]

But this impression is incorrect. Left-dislocated sentences do not have an intonation break between the left-dislocated part a Roberto and the other part l’ho fatto aspetta’ un’ora, and above all, they are “conversational constructions” (Duranti and Ochs 1979: 379). By contrast, (2b) usually has an intonation break between juumannin-no hitode (i.e. Crowd of a hundred thousand people) and the remainder. It is disliked in conversation and appears only in more written-like situations.

In order to clarify the difference between the phenomenon we are dealing with and left-dislocation, we shall provide examples (4), where anaphora does not appear.

(4) a. Shuushoku dooyatte kimerundesu-ka?
   employment how decide-Q
   “How do you come to a decision about employment?”

   b. Shuushoku. Dooyatte kimerundesu-ka?
   employment how decide-Q
   “Employment. How do you come to a decision about it?”
Both of the above utterances are asking about how one makes a decision regarding employment, but (4a) is a single sentence while (4b) is shown as two sentences separated by an intonation break. In terms of structure, (4a) is more complex and (4b) is more fragmental and simple. Therefore, it may be anticipated that (4a) would be preferred as written language and (4b) as spoken language. However this assessment does not agree with the reality. The spoken language disfavors simpler structures (4b) and prefers complex ones (4a). For example, if the situation is envisioned as a school club member asking this question of an upper classman, (4a) would be the natural question and (4b) unnatural. This unnaturalness is caused because that (4b) seems like written language, such as one might see in the title of a featured article in an issue of a magazine geared towards the young.

Some further examples of the above follow. In the following, (5b) has been taken from the advertisement of a Japanese-style hotel, and contains the anaphora sore (i.e. that) also found in (2).

(5) a. Watashitachi-ga, chiisana okosama-ya dantai-no okyakusama-o we-NOM little children-and group-GEN guests-ACC
   okotowarishite-mademo mamori-tai-mono-towa sugosu refuse-even protect-want-thing-TOP busily each day-ACC spend
   otonatachi-ga kokoroshizukani kyuusokusuru-tame-no basho-to jikan.
   adults-NOM quietly relax-sake-GEN place-and time

   “What we wish to protect, even to the extent of refusing guests with small children or in large groups, is a place and time for the quiet relaxation of adults who spend each day busily.”

b. Watashitchiga, chiisana okosama-ya dantai-no okyakusama-o we-NOM little children-and group-GEN guests-ACC
   okotowarishite-mademo mamori-tai-mono. Sore-wa sugosu otona-tachi-ga kokoroshizukani kyuusokusur-tame-no basho-to jikan. spend adults-NOM quietly relax-sake-GEN place-and time

   “A thing we wish to protect, even to the extent of refusing guests with small children or in large groups. That [thing] is a place and time for the quiet relaxation of adults who spend each day busily.”

   [from Hitotoki, Aug. 2005 issue, pp., 2-3, advertisement for Shogetsu, an inn at Gero Spa]

The two sentences of (5b) are joined into a long complex single sentence in (5a), but nonetheless (5b) is more of a written expression than (5a). The following two examples (6) and (7) do not contain the anaphora sore (i.e. that).
(6) a.  
Heikan-go-no  shizukesa-o  torimodoshi-ta  
close-after-GEN  silence-ACC  recover-PAST

kanazawa nijuuisseeki bijutsukan-no  gogorokuji-ni
the 21th Century Museum of Contemporary Art, Kanazawa-GEN  6
p.m.-LOC
daionryoo-no rokku-totomoni  ichinichi-no katudoo-o  shidoosaseru
loudness-GEN rock music-with  a day-GEN activity-ACC begin
hito-ga iru.
man-NOM be

Airashisa-nonakani shinikarusa-o  dookyosaseta,  tsurime-no onmnanoko-ya
endearing-in  cynicism-ACC  reside  together  up  angled  eye-GEN girl-and

inu-nado-no  e-de  onajimi-no  nara  yoshitomo-san-da.
dog-etc.-GEN painting-by famous-GEN Yoshitomo Nara-Mr.-copula

“At the 21st Century Museum of Contemporary Art, Kanazawa, at 6 PM, an art
museum that has recovered its silence after closing for the day, a man begins his
day’s activities amidst loud rock music. It is Yoshitomo Nara, famed for his paintings
of girls with up-angled eyes and dogs etc., which bring cynicism to reside together
with the endearing.”

b.  Kanazawa nijuuisseeki bijutsukan-no  gogorokuji.
the 21th Century Museum of Contemporary Art, Kanazawa-GEN  6 p.m.

Heekan-go-no  shizukesa-o  torimodoshi-ta  bijutsukan-de,  daionryoo-no
close-after-GEN silence-ACC recover-PAST museum-LOC loudness-GEN

rokku-totomoni  ichinichi-no  katudoo-o  shidoosaseru  hito-ga  iru.
rock music-with  a day-GEN activity-ACC begin man-NOM be

Airashisa-nonakani shinikarusa-o  dookyosaseta,  tsurime-no onmnanoko-ya
endearing-in  cynicism-ACC  reside  together  up  angled  eye-GEN girl-and

inu-nado-no  e-de  onajimi-no  nara  yoshitomo-san-da.
dog-etc.-GEN painting-by famous-GEN Yoshitomo Nara-Mr.-copula

“The 21st Century Museum of Contemporary Art, Kanazawa, 6 PM. At the
art museum that has recovered its silence after closing for the day, a man begins his
day’s activities amidst loud rock music. It is Yoshitomo Nara, famed for his paintings
of girls with up-angled eyes and dogs etc., which bring cynicism to reside together with
the endearing.”

[from “Tsukuttemasu! Nara Tomomi’s ‘Moonlight Serenade’ Exhibit,” Yomuiuri
Weekly, 4 March 2007, vol. 66, no. 10, consecutive number 3065, p. 44.]
(7) a. Kyuushinryoku-o tamotsu ichiban-no tedate-wa, shichigatsu-no centripetal force-ACC maintain best-GEN way-TOP July-GEN
tenkawakeme-no san’insen-made tsuzuku crucial-GEN the Upper House elections-until continue

chihoosenkyo-ya san’in hosen (hyoo ni sanshoo)-ni local election-and by elections for the Upper House (see chart 2)-LOC

dachi-tsuzukeru-koto-da-ga, ippo ayama-reba chimeishou-ni naru. win-continue-thing-copula-but a single misstep-if fatal injury-become

Tatoeba nijuuchichi-no miyazakiken chijisen-dewa for example the 21st-GEN the Miyagi Prefectural governor’s election

yotou-no suisen kooho-ga iru-noni, the ruling power-GEN recommendation candidates-NOM exist-but

ichibunoo jimintoo kokkaiginra-ga betuno kooho-o yooritsushi, some of the LDP Diet members-NOM another candidate-ACC back

bunretsu senkyo-ni. leading to a split party ticket.

“The most effective means for maintaining centripetal force is to continue to win local elections and by-elections for the Upper House (see chart 2) leading up the crucial July Upper House elections, but a single misstep will be disastrous. For example, in the Miyazaki Prefectural governor’s election on the 21st there is a candidate recommended by the ruling power, yet some of the LDP Diet members are backing another candidate, [leading to] a split party ticket.

b. Kyuushinryoku-o tamotsu ichiban-no tedate-wa, shichigatsu-no centripetal force-ACC maintain best-GEN way-TOP July-GEN
tenkawakeme-no san’insen-made tsuzuku crucial-GEN the Upper House elections-until continue

chihoosenkyo-ya san’in hosen (hyoo ni sanshoo)-ni local election-and by elections for the Upper House (see chart 2)-LOC

kachi-tsuzukeru-koto-da-ga, ippo ayama-reba chimeishou-ni naru. win-continue-thing-copula-but a single misstep-if fatal injury-become

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example, the Miyazaki Prefectural governor’s election on the 21st. There is a candidate
recommended by the ruling party, yet some of the LDP Diet members are backing
another candidate, [leading to] a split party ticket.”

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Rather than the long, complicated single sentences of (6a) and (7a), the two
sentences of (6b) (7b) are more written language.

Does the traditional belief that written language is complicated in structure
and spoken language is fragmental and simple in structure not apply to Modern
Japanese? In the following fundamental observations we apply the term “structural
reversal” to the phenomenon of spoken language dispreferring simple and fragmental
structures in opposition to the traditional belief.

3. Observations

Unlike the standard example of (1), the examples of structural reversal (2),
(4)-(7) possess three unique characteristics.

The first characteristic is a structural characteristic. In all the (b) examples
of (2), (4)–(7), among the short fragmental sentences, those in a prior position end
with a noun phrase. For example, the long sentence of (7a) beginning with tatoeba
(“For example...”) is divided into two sentences in (7b) beginning with tatoeba (“For
eexample...”) and yotoo-no (“Ruling party...”). Of these two, the prior sentence, as repeated
below in (8a), has a noun phrase in the final position, “For example, the Miyagi Prefectural
governor’s election on the 21st.” (In the following, such fragmental sentences ending
with a noun phrase will be referred to for the sake of brevity as “fragment sentences.”)

(8) a. Tatoeba nijuuichinichi-no miyazakiken chijisen.
for example   the 21st-GEN   the Miyazaki Prefectural governor’s election
“For example, the Miyazaki Prefectural governor’s election on the 21st.”

b. Tatoeba nijuuichinichi-no miyazakiken chijisen-dearu.
for example   the 21st-GEN   the Miyazaki Prefectural governor’s
election-COP

“Our example is the Miyazaki Prefectural governor’s election on the 21st.”

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This characteristic is significant for the formation of the structural reversal. If the noun phrase is followed by other phrases, structural reversal will no longer be present. For instance, if to the end of (7a), “For example, the Miyazaki Prefectural governor’s election on the 21st.” the written language copula dearu is appended as in (8b)—regardless of the fact that this dearu is a written expression—the unnaturalness of the sentence as spoken language is relatively lessened, and is more readily usable in spoken language than (8a).

The second characteristic is a semantic characteristic. Rather than saying that the fragment sentences in (b) of (2), (4)–(7) by themselves transmit a completed message, it is more accurate to say they set the circumstances for the following material or introduce the main topic. The fragment sentence in (6b), “The 21st Century Museum of Contemporary Art, Kanazawa, 6 PM.” sets the circumstances for the following mention of the artist’s studio. The fragment sentence of (4b) “Employment.” introduces the main topic that is the following question, “How do you come to a decision on it?” In the case of the fragment sentence of (7b) “For example, the Miyazaki Prefectural governor’s election on the 21st.” it is not possible to differentiate setting the circumstances from introducing the main topic.

Like the first characteristic, this second point is also necessary for structural reversal. Let us consider the case of a father explaining to his child about whales in front of the whale tank at an aquarium.

(9) a. Kujira-wa honyuurui-de, bonyuu-de kosodateosuru-ndayo.
whale-TOP mammal-copula mother’s milk-by raise offspring-I tell you
“Whales are mammals, and the mother whale raises her offspring by her milk.”

whale-TOP mammal mother’s milk-by raise offspring-I tell you
“Whales [are] mammals. The mother whale raises her offspring by her milk.”

Both (9a, b) state the fact that whales are mammals as background information for the statement that among whales the mother raises her offspring by her milk. However, (9a) expresses this within a single sentence, while (9b) employs a fragment sentence. As an example of a realistic spoken expression, (9a) is more natural than (9b). The example of (9b) containing a fragment sentence seems like an example of television narration: it is fully a natural expression if used outside of the spoken language, yet as a realistic spoken expression it lacks naturalness. This is precisely structural reversal, which disprefers fragmentariness in spoken expressions. However, in some cases even if a fragment sentence identical with (9b) “Whales [are] mammals.” is used, this phenomenon will not necessarily be observed. This will be illustrated with (9c).

whale-TOP mammal fish picture book-in-TOP appear-NEG-I tell you
“Whales [are] mammals. They don’t appear in picture books on fish.”
Unlike (9b), (9c) is fully natural as a conversational expression when said to a child looking for a section on whales in a picture book on fish. In (9c) the statement that whales are mammals is not a background explanation given about whales (i.e. that they do not appear in picture books on fish), but is rather pointing out an inaccuracy in the child’s information, who believes that whales are fish. In actuality, even if not followed by “They don’t appear in picture books on fish.” in this case it is a natural expression. This is because the fragment sentence “Whales [are] mammals.” neither sets the circumstances for the following statements nor introduces a main topic: it is by itself a complete message. Thus, if fragment sentences neither set the circumstances for the following statements nor introduce a main topic, the phenomenon in question does not arise.

The third characteristic is a pragmatic characteristic. The (b) examples of (2), (4)–(7) are all natural as written expression, as already noted. This naturalness is particularly marked in non-dialogic written expressions. For example, as already mentioned (2b), (4b), and (5b) are natural in a mass-communicative situation as written copy in an advertisement, in which one person is addressing an unknown number of persons. In the same manner, (6b) and (7b) are natural as journalistic or commentarial remarks in which one person addresses an unknown number of persons, and also is part of mass-communication.

Like the first two characteristics, the third characteristic is also indispensable for the existence of the phenomenon in question. In order to make this point explicit, let us examine (10) below, which may be interpreted as either other-oriented (invitational) or an intentional “I shall” interpretable as a monologue.

(10) a. Yatto tor-e-ta kyuuka-dakedo, doko ikoo?
   at last take-be able to-PAST-CONJ where go
   “This vacation [I, we] have at last been able to take, so where shall [I, we] go?”

   b. Yatto tor-e-ta kyuuka. Doko ikoo?
      at last take-be able to-PAST where go
      “A vacation [I, we] have at last been able to take. Where shall [I, we] go?”

Unlike (10a), (10b) is dispreferred as spoken language and is natural only as written language, and is an example of structural reversal. Nevertheless, (10b) is not always natural as written language. Appearing in a strongly dialogic medium such as a letter (10b) would predictably be unnatural. It is only natural in a monologic environment such as a diary. In other words, (10b) is dispreferred as spoken language not for the simple reason that it is an expression of written language, but because it does not take the form of a dialogue with another.

Based on the above structural, semantic, and pragmatic observations, we can propose the following (11) principle (known hereinafter as Fragment Sentence Restriction).

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(11) Fragment Sentence Restriction:
In dialogue, fragment sentences that set the circumstances or introduce the main topic are not employed.

By affirming Fragment Sentence Restriction (11), we can explain more than just the unnaturalness of the (b) examples of (2), (4)-(7) as spoken language. Let us examine (12).

(12) a. Keganin-o hakon-de genba-ni modo-ttara,
    soko-wa moo kuroyamanohitodakari-nano.
   the injured-ACC transport-and scene-to return-COND
   there-TOP already crowded with people-I tell you

   “Returning to the scene after transporting the injured, already the place was really crowded with people.”

b. Keganin-o hakon-de genba-ni modo-ttara,
    soko-wa moo kuroyamanohitodakari.
   the injured-ACC transport-and scene-to return-COND
   there-TOP already crowded with people

   “Returning to the scene after transporting the injured, already the place [was] crowded with people.”

Both (12a, b) explain the scene in a single sentence, but (12b), unlike (12a), ends with a noun phrase kuroyama no hitodakari (i.e. a situation of being crowded with people); this should be considered a fragment sentence as well. In terms of Fragment Sentence Restriction (11), (12b) would seem more likely than (12a) to be considered unnatural as a daily conversational expression. And actually (12b) can only be thought of as a theatrical expression with a sort of eloquence. (Naturally, when the speaker has a strong feeling this kind of theatrical expression can be motivational in everyday conversation. For example, as in sorede keesu-o ka-ttara, nanto hassen-en! “I ordered the case, then it cost eight thousand yen!!”)

4. Grammar of spoken language and that of written language

In this paper we have observed structural reversal in Modern Japanese, a phenomenon that does not obey the traditional view of the structural difference between spoken and written languages wherein spoken language has a simpler and more fragmented structure than written language does. We then pointed out its formal, semantic, and pragmatic characteristics. Based on that, we shall discuss the theoretical impacts of this phenomenon on research regarding “written and spoken languages” and “grammar and communication”.

As a typically agglutinative head-final language, Modern Japanese usually has various interpersonal elements at the end of sentences. Fragment sentences, which do
not have such elements and end with a noun phrase, are unique in this language. The formal characteristics that structural reversal occurs only in fragment sentences indicates that structural reversal is concerned by nature with the necessity of interpersonal elements.

As was noted above as the second characteristics, structural reversal occurs not in fragment sentences which relate events but in fragment sentences that occur simply as a preparation (i.e. situation-setting or topic-introducing) for relating events subsequently. At first sight, it may seem a matter of course that the context of preparation unnecessitates interpersonal elements and makes fragment sentences natural. Structural reversal tells us that this reasoning is actually correct only for written language and does not hold true for spoken language. Spoken language, especially dialogic spoken language as was pointed out as the third characteristics, requires interpersonal elements in the context of preparation all the more, because that context lacks a complete message directed from the speaker to the listeners, and makes fragment sentences unnatural. This is what we have seen above as Fragment Sentence Restriction.

Structural reversal reflects the difference in grammar between spoken language and written language in the manner that Fragment Sentence Restriction holds in dialogic spoken language and does not hold in written language. In spoken language, a sentence must satisfy at least one of the following conditions, as a spoken unit: (i) it must have interpersonal elements, and (ii) it must have some complete message, neither of which condition is satisfied by fragment sentence in the preparatory context. Spoken language prefers complex structures not because they are complex, and written language prefers simple structures not because they are simple. Therefore we can conclude that structural reversal does not overthrow the general validity of the traditional view that spoken language prefers simpler structures and written language more complex ones.

Structural reversal, however, indicates at the same time that the grammatical discrepancy between spoken and written languages is much more common than it has been thought to be. If we adopt the Fragment Sentence Restriction that regulates fragment sentences within preparatory contexts like situation-settings and topic-introducing in dialogic spoken language, we must admit the strong interconnectedness between grammar and communication that enables the combination of formal, semantic, and pragmatic characteristics in this restriction.

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