

‘Cognate Object’ について (VI)

Notes on ‘Cognate Object’ (VI)

倉 田 達

Tatsu Kurata

本稿は 1950 年代の cognate object を検討するのが主旨であり、用いた資料次の通りである。

(英)

1954	W. Golding,	<i>Lord of the Flies</i>
1954	K. Amis,	<i>Lucky Jim</i>
1955	K. Amis,	<i>That Uncertain Feeling</i>
1958	I. Murdoch,	<i>The Bell</i>

(米)

1957	J. Steinbeck,	<i>The Short Reign of Pippin IV</i>
1957	W. Faulkner,	<i>The Town</i>
1958	J. Steinbeck,	<i>Once There Was a War</i>
1959	W. Faulkner,	<i>The Mansion</i>

I. (英)

live 動詞 live を中心とした場合 live-life の結合があり (W.) 3 例, (S) 3 例全部 II 型である。

(1) He believed that one loved either men *or* women, and if one was unfortunate enough to develop homosexual tastes one would never be able to *live* a normal *life* thereafter.—I. Murdoch, *The Bell*

(2) It seemed that Nick had been *living* a *life* of dissipation—Catherine gave no details—from which, although he hated it, he lacked the strength to withdraw.—*Ibid.*

(3) He was answered that they had all of them withdrawn from the world to *live* a *life* which was, by ordinary standards, not a “natural” one in any case.—*Ibid.*

(4) But one must remember that little escapades which would be quite harmless in another place do matter *here* because, well, we do try to *live* a certain rather special sort of *life*, with certain special standards, you know.—*Ibid.*

(5) ; and also man that hath *received* christendom and *liveth* unchristian *life*, and so dieth out of charity:—*Ibid.*

(6) “Yes, I’ve *lived* near Oxford all my *life* until now.—K. Amis, *That Uncertain Feeling*

以上 6 例の内 5 例は I. Murdoch, *The Bell* からの引用である。

say say-word の結合は (W.) I 型 2, II 型 2; (S.) I 型 3, II 型 3 となっている。

(1) Ralph laughed sharply as he *said* the *word* and Pippy frowned.—W. Golding, *Lord of the Flies*

(2) In that way we shall be *saying* a *word*, however small in its individual effect, for...—K. Amis, *Lucky Jim*

(3) Each of us can resolve to do something, every day, to resist the application of manufactured standards, to protest against ugly articles of furniture and table-ware, to speak out against sham architecture, to resist the importation into more and more public places of loudspeakers relaying the Light Programme, to *say* one *word* against the Yellow Press, against the best-seller, against the theatre-organ, to *say* one *word* for the instinctive culture of the integrated village-type community.—*Ibid.*

(4) “All right, I won’t *say* a *word*.”—K. Amis, *That Uncertain Feeling*

(5) It’s what I’ve always maintained: he never *say* a *word* unless he feels he’s being threatened in some way.—K. Amis, *Lucky Jim*

(6) ‘As if I’d have *said* a *word* in front of that little ponce...Sorry.—*Ibid.*

(7) “I’ve told you I don’t know how many times not to *say* that *word*.”—K. Amis, *That Uncertain Feeling*

(8) ‘You were all over that Gore-Itchbag character, hadn’t got time to *say* a single *word* to me, had you?—K. Amis, *Lucky Jim*

(9) ‘Why the hell did he *say* that? I’ve hardly *said* two *words* to the man.’—*Ibid.*

類例として speak-word II 型 1, speak-language II 型 1 がある。

(1) But whatever the subject for discussion might be, Dixon knew that before the journey ended he’d find his face becoming creased and flabby, like an old bag, with the strain of making it smile and show interest and *speak* its few permitted *words*, of steering it between a collapse into helpless fatigue and a tautening with anarchic fury.—K. Amis, *Lucky Jim*

(2) “Great impertinence you have to dress like that in the national dress of your country and not being able to *speak* its *language*.”—K. Amis, *That Uncertain Feeling*

tell tell-story と tell-tale の結合がある。tell-story は (W.) I 型 1, II 型 3, (S.) II 型 1; tell-tale は (W.) II 型 1, (S.) I 型 1, II 型 1 である。

(1) Nick had *told* the *story* as if the projected miracle were the work of someone within the community, and this would probably be how it would appear.—I. Murdoch, *The Bell*

(2) Bertrand dominated the central group, doing a lot of laughing as he *told* some lengthy *story*;—K. Amis, *Lucky Jim*

(3) Tonight she would be *telling* the whole *story* to Sally.—I. Murdoch, *The Bell*

(4) She had talked a great deal about herself, and Michael glimpsed, in

the *stories* which she told without bitterness of her unwanted childhood, some of the roots of her present being.—*Ibid.*

(5) If the R.A.F.—moustached man on my left wasn’t *telling* the same *story* for the tenth time, his listeners were doing the same sort of laughing; —K. Amis, *That Uncertain Feeling*

(6) If he began to *tell* the whole *tale* he knew that he could not tell it, now, without an absurd degree of emotion and without indulging in that particular brand of self-pity which he had been used to mistake for penitence. —I. Murdoch, *The Bell*

(7) It’s someone else you’ve got to *tell* the *tale* to, someone who hasn’t heard it yet.—*Ibid.*

(8) ‘If you ever *tell* this *tale* to Christine, I’ll break your neck into so many...’—K. Amis, *Lucky Jim*
tell-story の受身構文に次の2例がある。

(1) The clamour arose, distinctive, piercing, amazing, audible at the Court, at the Abbey, in the village, and along the road, so the *story was told* later, for many many miles in either direction.—I. Murdoch, *The Bell*

(2) However the *story was told*, Michael had no illusions about how the brotherhood would come of it.—*Ibid.*

tell-story の結合は次の如く double object の構文に於て使用されている。

(1) Dora realized obscurely that in *telling* her the *story* he had released in himself the desire for her which had been quiescent before.—I. Murdoch, *The Bell*

(2) He went instead to the Headmaster and *told* him the whole *story*.—*Ibid.*

(3) “Have you *told* the others this *story*?”—*Ibid.*

(4) “You like *telling* me unpleasant *stories*.—*Ibid.*

tell-story はどちらかという文語的といえ得るであろう。

drink drink-drink の結合は同語反覆で最古の用例は欽定英訳聖書 (1611)⁽¹⁾ に見い出されるが 1950 年代に於ても次の2例がある。

(1) Dixon, who was beginning to do what he’d have described as ‘feeling his age,’ sat down in a chair and began *drinking* his *drink* and smoking a cigarette.—K. Amis, *Lucky Jim*

(2) “You’re *drinking* my *drink*!” said Dora.—I. Murdoch, *The Bell*

dance dance-dance の同語反覆の結合が2例あるが此の語法は 19 世紀に入ってから用法で比較的新しい⁽²⁾。

(1) We *danced* perhaps four *dances*.—K. Amis, *That Uncertain Feeling*

(2) Beyond the screen of leaves the sunlight pelted down and the butterflies *danced* in the middle their unending *dance*.—W. Golding, *Lord of the Flies*

頻度 1 の cognate object に 19 世紀に使用され⁽³⁾始めた同語反覆の laugh-laugh, 古くから伝わる pray-prayer, 同語反覆の新しい造語法に依る loop-loop がある。

(1) James *laughed* his gruff booming *laugh* and lined another box with newspaper.—I. Murdoch, *The Bell*

(2) He fell on his knees with the others and *prayed* the *prayer* for quietness of mind, which was at such moments all that he could compass.—*Ibid.*

(3) They were flying in formation, and at this point still perfectly together turned suddenly upward and climbed in line quite vertically into the sky, turned with an almost leisurely movement onto their backs and roared down again, *looping* the *loop* with such precision that they seemed to be tied together by invisible wires.—*Ibid.*

1950 年代に於ても cognate object の派生的語法も可成行なわれ殊に sing-song から類推に依り派生したと考えられる sing-madrigal, sing-anthem, sing-bass, sing-matin, sing-tune, hum-notes がある。

(1) What would he think, accustomed as he was (had been? would have been? is?) to making his own music (must look at Welch at this point), of a society where people like himself are regarded as oddities, where to play an instrument himself, instead of paying others to do so, to *sing* a *madrigal* instead of a cheap dance-lyric, is to incur the dreaded title of “crank,” where ’—K. Amis, *Lucky Jim*

(2) On this occasion Catherine and the Straffords were pledged to *sing madrigals* with James and Father Bob Joyce.—I. Murdoch, *The Bell*

(3) It would probably supplant present top-of-the-list item, the time he’d been pushed out in front of the curtain after a school concert to make the audience *sing* the National *Anthem*.—K. Amis, *Lucky Jim*

sing-anthem は筆者の調査では G. Chaucer, *The Canterbury Tales* (1387–1400)⁽⁴⁾ に最初の用例を見い出すことが出来るが以後長期に亘り現われず (米) 1946 J. Hersey, *Hiroshima*⁽⁵⁾ に再び使用されている。

(4) Father Bob, who *sang* a fine *bass*, was a serious musician and often swore that when he had time he would take the singing of the community in hand.—I. Murdoch, *The Bell*

(5) As the birds *sing* early *matins*
To the God of Nature’s praise,
This its nobler daily music
To the God of Grace shall raise.

—*Ibid.*

(6) Everybody’s got a real *tune* to *sing*—a real tune,’ he repeated violently.—K. Amis, *Lucky Jim*

(7) A soporific droning filled the air round Dixon as the singers *hummed* their *notes* to one another.—K. Amis, *Lucky Jim*

其の他 1940 *For Whom the Bell Tolls* に出る whistle-whistle⁽⁶⁾ から派生したと思われ

る whistle-tune がある。

Dixon went away, beginning to *whistle* his Welch *tune* in a solemn, almost liturgical tempo.—K. Amis, *Lucky Jim*

古くから伝わる pray-prayer からの派生と思われる say-prayer の結合がある。

Toby now wanted to *say* his *prayers*.—I. Murdoch, *The Bell*

fight-battle に次の例がある。

A sliver of moon rose over the horizon, hardly large enough to make a path of light even when it sat right down on the water; but there were other lights in the sky, that moved fast, winked, or went out, though not even a faint popping came down from the *battle fought* at ten miles' height.—W. Golding, *Lord of the Flies*

II. (米)

live live-life の結合は (W.) II 型 5, (S.) II 型 1 となっている。

(1) And Essie selected it of course. It was not even very far from where she had *lived* most of her *life*;—W. Faulkner, *The Mansion*

(2) She had *lived* a *life* of comparative virtue, as do most Frenchwomen.—J. Steinbeck, *The Short Reign of Pippin IV*

(3) The Hérystal household was comfortable without being extravagant, and carefully keyed to the family income, which was sufficient for the pleasant but frugal *life* which, as good French, Pippin and Madame preferred to *live*.—*Ibid.*

(4) Indeed, if Pippin Hérystal could have chosen the *life* he would most like to *live*, he would have spoken, with very few changes, for the *life* he was *living* in February of 19—. —*Ibid.*

(5) “She matured early,” said Pippin. “By the time she was eighteen she had *lived* several *lives*.”—*Ibid.*

tell 動詞 tell を中心とした結合は tell-story のみで (W.) II 型 2 である。

(1) They *told* their *story* and the commodore looked gravely over his coffee cup at them.—J. Steinbeck, *Once There Was a War*

(2) The crew last night had *told* a *story* of the death of a Fortress, and it comes back to mind.—*Ibid.*

受身構文に次の 1 例がある。

This *story* is *told* in one of those nameless hospitals which must be kept safe from bombs.—J. Steinbeck, *Once There Was a War*

say say-word の結合は (S.) I 型 1, II 型 3 である。

(1) “For ten years now, whenever he would stop talking hisself long

enough that is, and for five of them I been listening to you too, trying to learn—teach myself to *say words* right.—W. Faulkner, *The Town*

(2) How did you say it? the two people in all the earth out of all the world that can love each other not only without having to but we don’t even have to not *say that word* you don’t like to hear?—W. Faulkner, *The Mansion*

(3) “I’m not going to *say that word*—*Ibid.*”

(4) “I meant every *word I said*,” he began uneasily.—J. Steinbeck, *The Short Reign of Pippin IV*

類似の結合に *speaking-language*, *speaking-word*, *talk-language* がある。

(1) But one of them had been trained in Russia to be a rabbi and *spoke* seven *languages* including classic Greek and Latin and worked geometry problems for relaxation and...—W. Faulkner, *The Town*

(2) They learn quickly but without many words, for most of our men cannot *speak* the *language* of the men who are helping them.—J. Steinbeck, *Once There Was a War*

(3) The green, glowing hands moved on the face of the wrist watch. The captain *spoke* a *word* into his phone, and there was a rustle and the door of the plotting room opened for a moment and then closed.—*Ibid.*

(4) Though this time he hadn’t even picked up the pencil when she *spoke* the eight or nine *words* which froze him for almost half that many seconds.—W. Faulkner, *The Mansion*

(5) I don’t know how Dink talked to them, because the conductor had already told everybody listening (there was a good crowd by that time) that they didn’t *talk* any *language* or anything else that he had ever heard of and that to watch them because one of them had a switch knife with a six-inch blade, he didn’t know which one and he himself wasn’t going to try to find out.—W. Faulkner, *The Town*

sing *sing-song* とその派生と考えられる *sing-music* があり両方共 (W.) II型で各1である。

(1) The story of its popularity in Africa got back to Berlin, and Madame Goering, who used to be an opera singer, *sang* the *song* of the inconstant “Lille Marlene” to a very select group of Nazis, if there is such a thing.—J. Steinbeck, *Once There Was a War*

(2) And then their voices came softly and swelling, *singing* the ancient *music*, the disembodied and unimpassioned music, of which Mozart said he would rather have written one chant than all his own.—*Ibid.*

fight *fight-war* の結合があり (W.) II型1, (S.) II型1で2例共 Steinbeck, *Once There Was a War* からの引用である。fight-war は歴史浅く 1946 W. Saroyan, *The Adventures of W. Jackson* に4例あり⁽⁷⁾, アメリカ語法と考えられる。

(1) Bugs probably *fought* the toughest *war* in all Sicily, for he carried the mirror on his back the whole way.—J. Steinbeck, *Once There Was a War*

(2) “Well anyway,” the waist gunner says, “I looked through that paper pretty close. It seems to me that the folks at home are *fighting* one *war* and we’re fighting another one.—*Ibid.*

fight-war の受動構文に次の例がある。

It was not so, but the *war was fought* on that basis by troops who sang and then ran home for the millennium.—*Ibid.*

run run-race の結合あり此の語法は古くから使用されている cognate object の一つである。

Lawyer Stevens, so dedicated to civic improvement and the moral advancement of folks that his purest notion of duty was brow-beating twelve-year-old boys into *running* five-mile foot *races* when all they really wanted to do was jest to stay at home and set fire to the barn;—W. Faulkner, *The Mansion*

其の他同語反覆の fool-fool, stick-stick 及び類語反覆の read-reading⁽⁸⁾ の如き新らしい cognate object もあるが全部 Faulkner の使用例である。

(1) Only a fool would try to fool smart people, and anybody that needs to *fool fools* is already one.—W. Faulkner, *The Town*

(2) It was like a contest, like Lawyer had *stuck* a *stick* of dynamite in his hind pocket and lit a long fuse to it and was interested now would or wouldn’t somebody step in in time and tromple the fire out.—*Ibid.*

(3) ; evidently there was a Snopes somewhere now and then that could *read reading*, whether he could read writing or not.—W. Faulkner, *The Mansion*

(4) “Yettie can’t even *read reading*, let alone *write writing*,” he said.—*Ibid.*

(5) “I can *read reading*, but I can’t read writing good.”—*Ibid.*

要 約

(1) cognate object は British English 及び American English に living であり殊に live-life は良く使用され tell-story, say-word は安定した語法となっている。

(2) 総体的に II 型の使用傾向の顕著なことが目立っている。

(3) 同語反覆・類語反覆に依る新造語法も行なわれている。同語反覆に依る cognate object の造語法は古来からの dream-dream, fight-fight, sleep-sleep に加えて更に欽定英訳聖書に vow-vow, sin-sin, work-work, sacrifice-sacrifice, trespass-trespass, purpose-purpose, labor-labor, love-love, roast-roast, promise-promise, rain-rain, glory-glory, joy-joy, drink-drink, smell-smell, name-name がありそれらの影響によるものと考えられる。類語反覆 read-reading という新しい cognate object の類似形 hear-hearing, see-seeing, offer-offering, murmur-murmuring, suffer-suffering は聖書に見い出される。

(4) 派生に依る cognate object の造語法も行なわれていて sing-song の派生的傾向は(英)に於て顕著である。

註 (1) 千葉大学教育学部研究紀要 第17巻 p. 82

註 (2) { 千葉大学教育学部研究紀要 第15巻 p. 101 }
 { 千葉大学教育学部研究紀要 第16巻 p. 72 }

註 (3) { 千葉大学教育学部研究紀要 第15巻 p. 102 }
 { 千葉大学教育学部研究紀要 第16巻 p. 72 }

註 (4) 千葉大学教育学部研究紀要 第16巻 p. 79

註 (5) 千葉大学教育学部研究紀要 第16巻 p. 63

註 (6) 千葉大学教育学部研究紀要 第16巻 p. 73

註 (7) 千葉大学教育学部研究紀要 第16巻 p. 70

註 (8) 類似の cognate object である hear-hearing, see-seeing etc. の語法は既に 1611 欽定英訳聖書に見い出される。

千葉大学教育学部研究紀要 第17巻 p. 82