

WAY-構文の談話構造を巡って
—大学における演繹的教授法の必要性—

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0. はじめに

make one's wayのmakeの代りに種々の他動詞(時に自動詞laugh, smileなど)を用いて次のように用いる: elbow [shoulder, thread, wheel] one's ~ ひじで押して[肩で押して、縫うように、車で]進む/struggle [force, push, thrust] one's ~ もがくように[押して]進む/pick [work] one's ~ 用心して[骨折って]進む/feel [grope] one's ~ in the dark 暗がりの中を手探りして進む/laugh one's ~ through life 笑って暮らす。『ジーニアス英和辞典』第2版(1994)

1. 目的

- (1) 極めて生産的な体系を有していると思われるWAY-構文(NP + VP + NP's way + PP)の正体をJackendoff(1992a)を中心に考察及び分析を試みることに。
- (2) 『恋におちて』(Falling In Love)の談話文脈内で、WAY-構文がどのような機能を実現しているのかを精査すること。
- (3) 英語学習者がWAY-構文をどのような言語現象として認識しているかを調査することにより、教授方法及び教材(学習辞典等を含む)を再考することである。

2. WAY-構文の特異性

Jackendoff(1992)は次のような(1a~i)の例をあげて、WAY-構文について興味深い議論をしているが、その振舞い方は下記のような特異的である。

- (1) a. Bill belched his way out of the restaurant.
b. *Bill went out of the restaurant belching.*
c. *Bill belched (a belch) out of the restaurant.
d. Bill belched his miserable way out of the restaurant.
e. *Bill belched his rapid way out of the restaurant.
f. *Bill hid his way into the room.
g. *Bill blushed his way to New York.
h. Willy jumped his way into Harriet's arms.
i. Willy jumped into Harriet's arms.

3. 仮説

今回、WAY-構文について次のような仮説を立てることにする。

1. WAY-構文の基本型は、make one's way+ppである。
2. WAY-構文は、行為達成までの遠隔性(remoteness)を表している。

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3. one's wayに挿入される形容詞は、主語の属性(attribute)を表すものである。
4. 日本人英語学習者は、WAY-構文を単なるイディオムと捉えている。

4. 調査方法

1. 京都外国語大学情報処理センターにあるコーパス(LOB, BROWN, KUFS, EJ)にて、WAY-構文が現れる文脈を検索・調査する。(仮説1と3)
2. 『恋におちて』(Falling In Love)を題材に、WAY-構文の談話内での機能を細見する。(仮説2)
3. 英語を専攻する大学生(約40名)を対象にテストを実施し、どの程度WAY-構文の規則性(統語構造及び意味構造)を理解しているかを探る。(仮説5)

5. 結論

—参考文献—

A. 参考書

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B. 辞書類

『ジーニアス英和辞典』第2版(1994) 大修館書店

C. 引用作品

Harper, K. (1985) *Falling in love*, Grafton

Jackendoff(1992)

- (1) a. Bill belched his way out of the restaurant.
 b. Harry moaned his way down the road.
 c. Sam joked his way into the meeting.
- (2) a. Bill went out of the restaurant belching. = (1a)
 b. Harry went down the road moaning. = (1b)
 c. Sam went into the meeting joking. or
 Sam got into the meeting by joking. = (1c)
- (3) $\left[\begin{array}{l} \text{GO} ([\text{BILL}], [\text{TO} [\text{EXTERIOR-OF} [\text{RESTAURANT}]]]) \\ [\text{WITH} [\text{BELCH} [\text{BILL}]]] \end{array} \right]$
- (4) a. [_S Bill V out of the restaurant [_S PRO belch]] →
Bill belched his way out of the restaurant.
 b. [_S Bill V out of the room [_S PRO blush]] ↗
 **Bill blushed his way out of the room.*
 c. [_S Bill had to V through the low opening [_S PRO crouch]] ↗
 **Bill had to crouch his way through the low opening.*
- (5) a. Bill made his way out of the room blushing. ≠
 **Bill blushed his way out of the room.*
 b. Bill had to make his way through the low opening crouching. ≠
 **Bill had to crouch his way through the low opening.*
 c. ??The barrel made its way up the alley rolling. ≠
The barrel rolled its way up the alley.

国広(1993)

「重層表現」(stratification)とは例えば'thread one's way through the crowd'(人ごみの間を縫うように進む)のような表現である。つまり元にイディオムの'make one's way+空間副詞(句)'があり、それに'thread'が重ねられ、表面的には'make'が消えているが働きの上では裏で生きているという形のものである。英語では語が重ねられているが、日本語では「縫うように」「進む」と並列させなければならない点に表現構造の違いが認められる。これは英語の屈折性と日本語の膠着性の表われである。実はこの重層表現の考えは国広(1967: 121ff.)ですでに示しているのであるが、あまり知られておらず、日本人の通弊として外国の説ばかり追いかける人が多いので、あえて再説する次第である。Jackendoff(1992)もこの表現を論じているが、そこには重層の概念は見られず、およそ皮相な、つまらない議論に終始している。(1993: p.21)

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その他

Levin(1993)

Levin & Rappaport(1994)

Marantz(1992)

談話内での機能

①(O) When the train finally arrived at Grand Central Station, its passengers poured out on to the platform and headed for the escalators. Molly Gilmore was carried along by the thrusting mass of people. Not far behind her was Frank Raftis, trying to prevent his drawings from being squashed in the throng.

Other trains with other hordes of commuters were arriving at the terminal at regular intervals and the main concourse was a sea of anonymous faces. Molly pushed her way towards a battery of telephones. When she put a coin into the machine, she did not notice that the man in the adjoining booth was wearing a green trench coat that was unbuttoned down the front. (Falling in love, p.8)

②(O)Molly was on Fifth Avenue. She looked up at her first port of call, took a deep breath, and plunged on in. The store was heaving with people and positively ablaze with multi-coloured Christmas decorations. Simply reaching certain items in order to examine them was a problem. Getting served was sometimes in the nature of an ordeal. But Molly persevered. Showing good humour and saintly patience, she kept at it until she had collected half a dozen bags of gifts. Then she fought her way back to the main door and came out to the welcome slap of cold air. She moved slowly along the sidewalk, glad to have escaped the punitive central heating of the store. She had walked a block or so before she had cooled down. (ibid. pp.9-10)

③(O or D)What could Molly buy for her husband? It was a question that had tormented her all her marriage and she had still not found the answer. Twice a year—at Christmas and on his birthday—she was in the same quandary. Brian had no hobbies to speak of and no real time for leisure. He was dedicated to his job and it seemed to absorb him completely. What do you buy a doctor? A new stethoscope? A set of syringes? Medical books? Molly was on familiar territory. Searching for a non-existent present to be given to a man who would not appreciate or use it. And yet she did not give up. Convinced that if she stayed there long enough her question would at last be answered, she browsed her way through display after display. (ibid. p.27)