



# 筑紫女学園大学リポジット

Plays on the English Language in 'Alice' -- Part5 --

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# 「アリス」における英語遊び —その5—

小木野 一

## Plays on the English Language in 'Alice' —Part5—

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### 4. 統語論

統語論はそのギリシャ語起源の英語 *syntax* が、*syn*「共に」+ *tax*「並べる」という意味に見られるように、文の構成要素である語を組み合わせて文法的な文を作るための規則を研究する言語学の分野である。ここでは、文は語が組み合わされて作られる集積体であると考え。語が集まって文を作るためには、その言語の文法規則に従って配列されなくてはならない。語を並べて文を作る方法に言語によって三つの主要な規則がある。その一つは、ヨーロッパの多くの言語に見られるように、語を配列する時に、語と語の関係を明示するために語を活用変化させて、いわゆる屈折語尾を付加するやり方である。これらの言語では語の形態を見れば、語の文中での機能がわかるので、語順は比較的自由である。このような文の作り方をする言語を屈折型言語という。二つ目は、語を組み合わせて文を作る時に、語に屈折語尾を付加せずに、ただ配列するやり方である。このような文の形成の仕方では、語と語の文中の関係を表すためには、語順が非常に重要な手がかりとなる。このような文の作り方をする言語には英語や中国語があり、分析型言語といわれる。三つ目は、語に助詞（不変化詞とも呼ばれる）を添えて、文中における語と語の働きを表す文の構成の仕方である。日本語やトルコ語などがこのような文の作り方をし、語順は比較的自由である。

次に、文に見られる特長としてその形と種類があるが、本論文に直接的に関連する事柄について言及する。まず文の形について、文中の語句の一部を置き換えることによって、いろいろな文が作られるということである。次の例に見られるように、この操作によって新しい文をいくらでも作り出すことが可能となる。これは文型練習としてよく語学の学習に取り入れられている。

(例1) I wanted them to go by bus.

I wanted them to go by taxi.

I wanted them to go by plane.

(例2) I know (that) he's thirsty.

I know (that) he's busy.

I know (that) he's hungry.

(Lado & Fries 1960. 199, 256)

また文の種類についてもいろいろな見方があるが、ここでは基本的なものとして平叙文、疑問文、否定文、命令文などがあるということを述べておきたい。

それではルイス・キャロルが上に見た文の構成のし方を、その作品にどのように用いているかを見ていくことにする。

#### 4. 1. 文法性

(1) *'Twas brillig, and the slithy toves*

*Did gyre and gimble in the wabe;*

*All mimsy were the borogoves,*

*And the mome raths outgrabe.*

(TLG 202)

このナンセンス詩は、言語学の入門書によく引用されている有名な例文であるが、文に関して考察するためにはまず取り上げなくてはならないものである。ここで注目したいのは、チョムスキー(1956)が、その改新的な文法理論を提唱することとなった原点である文法性(grammaticality)の問題を、その約100年も前にルイス・キャロルが取り上げているということである。いまさらながらルイス・キャロルの言語に対する慧眼に感服するものである。上の例文は、英語の文としては確かに意味不明(いわゆるチョムスキーのいうnonsensical)であるが、英語の文としての構成規則に違反していない。つまり例文中の`Twas(It was), and, the, did, in, all, wereなどは紛れも無く英語の文法で機能語といわれるものであり、さらに文全体の語の配列にも問題はない。いわゆる英語の文法性を満たしている文である。これこそまさに英語という言語の特徴を駆使したルイス・キャロルのことば遊びの真骨頂を示すものである。

#### 4. 2. 文法

この項では文法に関する諸現象についての例文を取り上げてみる。

(1) ... So she began: '**O mouse**, do you know the way out of this pool? I am very tired of swimming about here, **O mouse!**' (Alice thought this must be the right way of speaking to a mouse: she had never done such a thing before, but she remembered having seen in her brother's **Latin Grammar**, '**A mouse - of a mouse - to a mouse - a mouse - O mouse!**' The Mouse looked at her rather inquisitively,

and seemed to her to wink with one of its little eyes, but it said nothing.

(AAW 40) (稲木・沖田 1992. 138)

O m o u s eからはじまってアリスは自分の話し方が正しいかどうか疑問をいだいて、その正しさの問題を文法の問題に転化している。例文の O m o u s eの O は、英語ではたとえば O G o d などと呼びかけに使われるものであるが、それをアリスはラテン語の格変化を英語に直したときの不変化詞(前置詞)と誤解して、ラテン語文法の正用法に話を展開しているのである。

(2) '... There ought to be a book written about me, that there ought!

And when I **grow up**, I'll write one – but I'm **grown up** now,' she added in a sorrowful tone; 'at least there's no room to **grow up** any more *here*.' (AAW 55)

能動文 *grow up* と受動文 (*a*) *m grown up* を対比して、アリスは自分の成長の過程を問題にしている。

(3) 'We had the best of educations – in fact, we **went** to school every day –'

'**I've been** to a day-school, too,' said Alice: 'you needn't be so proud as all that.'

(AAW 126)

過去形 *went* と完了形 (*h a*) *v e b e e n* を対比させている。

(4) " *Will you walk a little faster?*" said a whiting to a snail.

*" There's a porpoise close behind us, and he's treading on my tail.*

*See how eagerly the lobsters and the turtles all advance!*

*They are waiting on the shingle – will you come and join the dance?*

*Will you, won't you, will you, won't you, will you join the dance?*

*Will you, won't you, will you, won't you, won't you join the dance?*

' "You **can** really have no notion how delightful it **will** be

*When they take us up and throw us, with the lobsters, out to sea!"*

*But the snail replied "Too far, too far!" and gave a look askance –*

*Said he thanked the whiting kindly, but he **would not** join the dance.*

***Would not, could not, would not, could not, would not** join the dance.*

***Would not, could not, would not, could not, could not** join the dance.*

....

*Will you, won't you, will you, won't you, will you join the dance?*

*Will you, won't you, will you, won't you, won't you join the dance?"'*

(AAW 131-132)

前段と後段では肯定疑問 *will you* と否定疑問 *won't you* が、中段では助動詞 *would not* と *could not* がきれいに対比されて、相手がダンスに参加するかどうかの意向を確かめている。

(5) 'I can't help it,' said Alice very meekly: '**I'm growing.**'

'You've not right to **grow here,**' said the Dormouse.

'Don't talk nonsense,' said Alice more boldly: 'you know you're **growing too.**'

'Yes, but *I grow* at a reasonable pace,' said the Dormouse: 'not in that ridiculous fashion.' And he got up very sulkily and crossed over to the other side of the court. (AAW 144-145) (稲木・沖田 1992. 100)

進行形 (a) *m growing*, (a) *re growing* と現在形 *grow* が対比して使われている。

(6) The King looked anxiously at the White Rabbit, who said in a low voice, 'Your Majesty **must** cross-examine this witness.'

'Well, if **I must, I must,**' the King said, with a melancholy air, and, after folding his arms and frowning at the cook till his eyes were nearly out of sight, he said in a deep voice, 'What are tarts made of?' (AAW 148)

助動詞 *must* が重層的に用いられている。

(7) 'That's three faults, Kitty, and you're not been punished for any of them yet. You know **I'm saving** up all your punishments for Wednesday week - Suppose they **had saved** up all *my* punishments!' ... (TLG 190)

進行形 (a) *m saving* と過去完了形 *had saved* を対比させている。

(8) ... Well then, the books are something like our books, only the words go the wrong way; I know that, because I've **held** up one of our books to the glass, and then they **hold** up one in the other room. (TLG 194)

現在完了形 (h a) *ve held* と現在形 *hold* が対比されている。

(9) 'O Tiger-lily,' said Alice, addressing herself to one that was waving gracefully about in the wind, 'I *wish* you **could talk!**'

'We **can talk,**' said the Tiger-lily: 'when there's anybody worth talking to.' (TLG 206)

仮定法に使用されている過去形 *could talk* と現在形 *can talk* がコントラストされている。

(10) 'I declare it's marked out just like a large chess-board!' Alice said at last. 'There **ought to be** some men moving about somewhere - and so there **are!**' she added in a tone of delight, and her heart began to beat quick with excitement as she went on. (TLG 213-214)

助動詞の付いた判断を示す *ought to be* と事実を表す *are* が連動して用いられている。

(11) Alice looked round her in great surprise. 'Why, I do believe we've been under this tree the whole time! Everything's just as it **was**!'

'Of course it **is**,' said the Queen: 'what would you have it?' (TLG 216)

アリスが過去形 *was* でいったのに対して、クイーンは現在形 *is* とやり返している。

(12) ...'Something like cottages with the roofs taken off, and stalks put to them – and what quantities of honey they must make! I think I'll **go** down and – no, I **won't go** *just* yet,' she went on, checking herself just as she was beginning to run down the hill, and trying to find some excuse for turning shy so suddenly....

(TLG 219-220)

アリスは最初 (*w*) *ill go* といった後、すぐにその否定文 *won't go* といい、自分の行動が変化することをいっている。

(13) 'You **might** make a joke on that,' said the little voice close to her ear: 'something about "you **would** if you **could**," you know.' (TLG 223)

仮定法で助動詞 *might*, *would*, *could* が連動している。

(14) 'Contrariwise,' continued Tweedledee, 'if it **was** so, it **might be**; and if it **were** so, it **would be**; but as it **isn't**, it **ain't**. That's logic.' (TLG 235)

もし *was* ならば *might be*、もし *were* ならば *would be*、しかし実際は *isn't* なので *ain't* と、まさにルイス・キャロルの得意とすることばの *logic* (論理) が見られる。

(15) 'Suppose he never commits the crime?' said Alice.

'That **would be all the better**, wouldn't it?' the Queen said, as she bound the plaster round her finger with a bit of ribbon.

Alice felt there was no denying *that*. 'Of course it **would be all the better**,' she said: 'but it **wouldn't be all the better** his being punished.'

'You're wrong *there*, at any rate,' said the Queen: 'were *you* ever punished?'

'Only for faults,' said Alice.

'And you **were all the better** for it, I know!' the Queen said triumphantly.

'Yes, but then I **had done** the things I was punished for,' said Alice: 'that makes all the difference.'

'But if you **hadn't done** them,' the Queen said, 'that **would have been better** still; better, and better, and better!' Her voice went higher with each 'better,' till it got quite to a squeak at last. (TLG 255)

ここでも *would be all the better*, *were all the better*, *would have been better* が重層的に用いられている。さらに肯定の *would be all the better* と否定の *wouldn't be*

all the better、肯定のhad doneと否定のhadn't doneが並列されている。

- (16) 'I don't *quite* know yet,' Alice said, very gently, 'I **should** like to look all round me first, if I **might**.'

'You **may** look in front of you, and on both sides, if you like,' said the Sheep: 'but you **can't** look *all* round you - unless you've got eyes at the back of your head.'

(TLG 259-260)

助動詞 *should*, *might*, *may*, *can* (n't) が連動して、使われている。

- (17) 'They've a temper, some of them - particularly **verbs**, they're the proudest - **adjectives** you can do anything with, but not **verbs** - however, *I* can manage the whole lot of them! Impenetrability! That's what *I* say!' (TLG 275)

この例文ではメタ言語的な文法用語 *verb* と *adjective* が用いられている。

- (18) 'Let's hear it,' said Humpty Dumpty. 'I can explain all the poems that ever **were invented** - and a good many that **haven't been invented** just yet.'

(TLG 275-276)

過去形 *were invented* (これまで過去に作られた) と完了形 (否定) *haven't been invented* (これまでにまだ作られていない) 詩が説明できるという Humpty Dumpty の奇妙な論理である。

- (19) 'I'm **good** enough,' the King said, 'only I'm **not strong** enough.'

You see, a minute goes by so fearfully quick. You might as well try to stop a Bandersnatch!' (TLG 290)

肯定 (a) *good* と否定 (a) *not strong* のコントラストが見られる。

- (20) 'Speak, **can't** you!' Haigha cried impatiently.

But Hatta only munched away, and drank some more tea.

'Speak, **won't** you!' cried the King. 'How are they getting on with the fight?'

(TLG 291-292)

能力を聞く *can't* と意志を聞く *won't* が対比されている。

- (21) ... 'I don't believe that pudding ever **was cooked**! In fact, I don't believe that pudding ever **will be cooked**! And it was a very clever pudding to invent.'

(TLG 311)

過去形の受動態 *was cooked* と未来の受動態 *will be cooked* が対比されている。

- (22) ... 'What do you mean by "If you really are a Queen"?'

What right have you to call yourself so? You can't be a Queen, you know, till you've passed the proper examination. And the sooner we begin it, the better.'

'I only said "if"!' poor Alice pleaded in a piteous tone.

The two Queens looked at each other, and the Red Queen remarked, with a little shudder, 'She *says* she only said "if" - ' (TLG 320)

文中の接続詞 *if* がメタ言語的に使われている。

- (23) Alice considered. 'The bone **wouldn't** remain, of course if I took it - and the dog **wouldn't** remain; it would come to bite me - and I'm sure *I shouldn't* remain!' 'Then you think **nothing would** remain?' said the Red Queen. (TLG 322)

助動詞 *wouldn't* と *shouldn't* さらに *nothing would* が連動している。

#### 4.3. 語順

- (1) ... There are no mice in the air, I'm afraid, but you might catch a bat, and that's very like a mouse, you know. But **do cats eat bats**, I wonder?' And here Alice began to get rather sleepy, and went on saying to herself, in a dreamy sort of way, '**Do cats eat bats? Do cats eat bats?** and sometimes, '**Do bats eat cats?** for, you see, as she couldn't answer either question, it didn't much matter which way she put it...

(AAW 26) (稲木・沖田 1992. 125)

*Do cats eat bats?* と *Do bats eat cats?* は文の全体の語数は変わらないが *cats* と *bats* だけを入れ替えるだけで、まったく別の文ができあがる。これは前に述べたように語順が文の構造を決める英語の特徴をルイス・キャロルがうまく使ってことば遊びをしているよく知られている例である。その他の例は

- (2) 'Well, now that we have seen each other, ' said the Unicorn, '**if you'll believe in me, I'll believe in you**, Is that a bargain?' (TLG 294)
- (3) 'Yes, it's a very good bee-hive, ' the Knight said in a discontented tone, 'one of the best kind. But not a single bee has come near it yet. And the other thing is a mouse-trap. I suppose **the mice keep the bees out - or the bees keep the mice out**, I don't know which.' (TLG 303)
- (4) Alice thought she saw a way out of the difficulty this time. '**If you'll tell me what language "fiddlede-dee" is, I'll tell you the French for it!**' she exclaimed triumphantly. (TLG 324)
- (5) 'Shouldn't do that - shouldn't do that - ' the Frog muttered. 'Wexes it, you know.' Then he went up and gave the door a kick with one of his great feet. '**You let *it* alone**, ' he panted out, as he hobbled back to his tree, 'and **it'll let *you* alone**, you know.' (TLG 331)
- (6) ... You see, Kitty, it *must* have been either me or the Red King. **He was part of my dream**, of course - but then **I was part of his dream**, too! *Was* it the Red King, Kitty? You were his wife, my dear, so you ought to know - Oh, Kitty, do



## 4.4. パラレル

- (1) ...'Well, I'll eat it,' said Alice, 'and **if it makes me grow larger**, I can reach the key; and **if it makes me grow smaller**, I can creep under the door; so either way I'll get into the garden, and I don't care which happens!'

(AAW 31)

前にも述べたように、文の特徴の一つとして、文の一部を入れ替えることによって新たに別の文ができあがる。この操作をここではパラレルと呼ぶ。ルイス・キャロルはこの文の特徴を用いて、上の文では、largerと smallerを入れ替えている。ルイス・キャロルはこの手法を得意とする。例を追加する。

- (2) ... Let me see: **four times five is twelve**, and **four times six is thirteen**, and **four times seven** – oh dear, I shall never get to twenty at that rate! However, the Multiplication Table doesn't signify: let's try Geography. **London is the capital of Paris**, and **Paris is the capital of Rome**, and **Rome** – no, that's all wrong..'

(AAW 36-37)

- (3) 'Oh, you can't help that,' said the Cat: '**we're all mad here. I'm mad. You're mad.**'

'How do you know I'm mad?' said Alice.

'You must be,' said the Cat, 'or you wouldn't have come here.'

(AAW 88) (稲木・沖田 1992. 75)

- (4) 'Well, then,' the Cat went on, 'you see, **a dog growls when it's angry and wags its tail when it's pleased**. Now *I* **growl when I'm pleased, and wag my tail when I'm angry**. Therefore I'm mad.'

(AAW 88) (稲木・沖田 1992. 75)

- (5) 'Then **it wasn't very civil of you to offer it**,' said Alice angrily.

'**It wasn't very civil of you to sit down without being invited**,' said the March Hare.

(AAW 92)

- (6) 'When *I* **am a Duchess**,' she said to herself, (not in a very hopeful tone though), I won't have any pepper in my kitchen *at all*. Soup does very well without – Maybe it's always **pepper that makes people hot-tempered**,' she went on, very much pleased at having found out a new kind of rule, 'and **vinegar that makes them sour** – and **chamomile that makes them bitter** – and – and **barley-sugar and such things that make children sweet-tempered**. I only wish people knew *that*: then they wouldn't be so stingy about it, you know –'

(AAW 117)

- (7) All the time they were playing the Queen never left off quarreling with the other players, and shouting '**Off with his head!**' or '**Off with her head!**'

(AAW 121)

(8) Alice looked down at them, and considered a little before she gave her answer. **They're done with blacking**, I believe.'

'**Boots and shoes under the sea**, ' the Gryphon went on in a deep voice, '**are done with whiting**. Now you know.' (AAW 133-134)

(9) 'I deny it!' said the March Hare.

'He denies it,' said the King: 'leave out that part.' (AAW 146)

(10) *I gave her one, they gave him two,*

*You gave us three or more;*

*They all returned from him to you.*

*Though they were mine before.* (AAW 154)

(11) 'If any one of them can explain it,' said Alice, ... 'I'll give him sixpence. **I don't believe there's an atom of meaning in it.**'

The jury all wrote down on their slates, '**She doesn't believe there's an atom of meaning in it,**' but none of them attempted to explain the paper. (AAW 155)

(12) So she sat on, with closed eyes, and half believed herself in Wonderland, though she knew she had but to open them again, and **all would change to dull reality** - the grass would be only rustling in the wind, and the pool rippling to the waving of the reeds - **the rattling teacups would change to tinkling sheep-bells**, and **the Queen's shrill cries to the voice of the shepherd boy** - and **the sneeze of the baby, the shriek of the Gryphon, and all the other queer noises, would change (she knew) to the confused clamour of the busy farm-yard** - while the lowing of the cattle in the distance would take the place of the Mock Turtle's heavy sobs. (AAW 160)

(13) '... Kitty, dear, **let's pretend** - ' And here I wish I could tell you half the things Alice used to say beginning with her favourite phrase '**Let's pretend.**' She has had a long argument with her sister only the day before - all because Alice had begun with '**Let's pretend we're kings and queens;**'

... 'Nursel **Do let's pretend that I'm a hungry hyaena, and you're a bone!**'

But this is taking us away from Alice's speech to the kitten.

'**Let's pretend that you're the Red Queen**, Kitty! Do you know, I think if you sat up and folded your arms, you'd look exactly like her....' (TLG 191-192)

(14) '... I'm sure it's got, oh! such beautiful things in it! **Let's pretend there's a way of getting through into it**, somehow, Kitty. **Let's pretend that glass has got all soft like gauze**, so that we can get through....' (TLG 195)

(15) Alice did not know what to say to this, but luckily the Queen did not wait for an answer, but went on. **'At the end of *three* yards I shall repeat them – for fear of your forgetting them. At the end of *four*, I shall say good-bye. And at the end of *five*, I shall go!'** (TLG 217)

(16) ... 'Don't keep him waiting, child! Why, **his time is worth a thousand pounds a minute!**'

'I'm afraid I haven't got one,' Alice said in a frightened tone: **'there wasn't a ticket-office where I came from.'** And again the chorus of voices went on. **'There wasn't room for one where she came from. The land there is worth a thousand pounds an inch!'**

Don't me excuse,' said the Guard: 'you should have bought one from the engine-driver,'... '...Why, **the smoke alone is worth a thousand pounds a puff!**'

Alice thought to herself, 'Then there's no use in speaking.'... 'Better say nothing at all. **Language is worth a thousand pounds a word!**' (TLG 220-221)

(17) And after that other voices went on ('What a number of people there are in the carriage!' thought Alice), saying, **'She must go by post,** as she's got a head on her - ' **'She must be sent as a message by the telegraph - ' 'She must draw the train herself the rest of the way - ,'** and so on. (TL 223) (稲木・沖田 1994. 84)

(18) **'I like the Walrus best,'** said Alice: 'because you see he was a *little* sorry for the poor oysters.'

...

That was mean!' Alice said indignantly. **'Then I like the Carpenter best – if he didn't eat so many as the Walrus.'** (TLG 243)

(19) 'Very well,' the other said, rather sadly: 'and *she* can watch us – only you'd better not come *very* close,' he added: **'I generally hit everything I can see – when I get really excited.'**

'And *I* hit everything within reach,' cried Tweedledum, 'whether I can see it or no.'

Alice laughed. **'You must hit the *trees* pretty often,** I should think,' she said. (TLG 249)

(20) 'I don't know what's the matter with it!' the Queen said, in a melancholy voice. 'It's out of temper, I think. **I've pinned here, and I've pinned it there,** but there's no pleasing it!' (TLG 252)

(21) 'It's very good jam,' said the Queen.

'Well, I don't want any *to-day*, at any rate.'

- ' You couldn't have it if you *did* want it, ' the Queen said.
- ' The rule is, **jam to-morrow** and **jam yesterday** – but never **jam today**.'
- 'It *must* come sometimes to " **jam to-day**, "' Alice objected.
- 'No, it can't, ' said the Queen. 'It's **jam every other day**: today isn't any *other* day, you know. ' (TLG 252-253)
- (22) ' – but there's one great advantage in it, that **one's memory works both ways**.'
- 'I'm sure *mine* **only works one way**,' Alice remarked. 'I can't remember things before they happen.' (TLG 254)
- (23) 'Of course it is. It's called "*wabe*" you know, because it goes a long way before it, and a long way behind it – '
- 'And a long way beyond it on each side,' Alice added. (TLG 277-278)
- (24) '*In winter, when the fields are white,*  
*I sing this song for your delight –*  
 ...  
*In spring, when woods are getting green,*  
*I'll try and tell you what I mean.'*  
 ...  
*In summer, when the days are long,*  
*Perhaps you'll understand the song:*  
 ...  
*In autumn, when the leaves are brown,*  
*Take pen and ink, and write it down.* (TLG 279)
- (25) ...  
*I told them once, I told them twice:*  
*They would not listen to advice.*  
 ...  
*I took a kettle large and new,*  
*Fit for the deed I had to do.*  
 ...  
*My heart went hop, my heart went thump;*  
*I filled the kettle at the pump.*  
 ... (TLG 280)
- (26) ...  
*And when I found the door locked,*  
*I pulled and pushed and kicked and knocked.*

*And when I found the door shut,*

*I tried to turn the handle, but -* (TLG 281)

- (27) 'I love my love with an H,' Alice couldn't help beginning, 'because he is Happy. I hate him with an H, because he is Hideous I fed him with - with - with Ham-sandwiches and Hay. His name is Haigha, and he lives -' (TLG 286)

- (28) 'Quite right,' said the King: 'this young lady saw him too. So of course Nobody walks slower than you.'

'I do my best,' the Messenger said in a sulky tone. 'I'm sure nobody walks much faster than I do!' (TLG 289)

- (29) '*The Lion and the Unicorn were fighting for the crown:*

*The Lion beat the Unicorn all round the town.*

*Some gave them white bread, some gave them brown;*

*Some gave them plum-cake and drummed them out of town.'* (TLG 290)

- (30) Whenever the horse stopped ( which it did very often), he fell off in front; and whenever it went on again ( which it generally did rather suddenly), he fell off behind. Otherwise he kept on pretty well, except that he had a habit of now and then falling off sideways; and as he generally did this on the side on which Alice was walking, she soon found that it was the best plan not to walk quite close to the horse. (TLG 306)

- (31) 'I'll tell you how I came to think of it,' said the Knight. 'You see, I said to myself, "The only difficulty is with the feet: the *head* is high enough already." Now, first I put my head on the top of the gate - then **the head's high enough** - then I stand on my head - then **the feet are high enough**, you see - then I'm over, you see.' (TLG 308)

- (32) 'Well, not the *next course*,' the Knight said in a slow thoughtful tone: 'no, certainly not the *next course*.'

'Then it would have to be the next day. I suppose you wouldn't have two pudding-courses in one dinner?'

'Well, not the *next day*,' the Knight repeated as before: 'not the *next day*. In fact,' he went on, holding his head down,... (TLG 310)

- (33) ...

*Whose look was mild, whose speech was slow,*

*Whose hair was whiter than the snow,*

*Whose face was very like a crow,*

(34) ‘Can you do Addition?’ the White Queen asked.

‘She can’t do Addition,’ the Red Queen interrupted. ‘Can you do Subtraction?’  
‘Take nine from eight.’

‘She can’t do Subtraction,’ said the White Queen. ‘Can you do Division? Divide a loaf by a knife – what’s the answer to that?’ (TLG 321-322)

(35) Alice considered. ‘The bone wouldn’t remain, of course, if I took it – and the dog wouldn’t remain; it would come to bite me – and I’m sure I shouldn’t remain!’ (TLG 322)

(36) But the Red Queen drew herself up rather stiffly, and said ‘Queens never make bargains.’

‘I wish Queens never asked questions,’ Alice thought to herself. (TLG 324)

(37) ‘Are five nights warmer than one night, then?’ Alice ventured to ask.

‘Five times as warm, of course.’

‘But they should be five times as cold, by the same rule –’

‘Just so!’ cried the Red Queen. ‘Five times as warm, and five times as cold – just as I’m five times as rich as you are, and five times as clever!’ (TLG 325)

(38) ‘I’ll wait till the song’s over,’ thought Alice, ‘and then I’ll ring – the – which bell must I ring?’ she went on, very much puzzled by the names. ‘I’m not a visitor, and I’m not a servant. There ought to be one marked “Queen,” you know –’ (TLG 329)

(39) *“First, the fish must be caught.”*

*That is easy: a baby, I think, could have caught it.*

*“Next, the fish must be bought.”*

*That is easy: a penny, I think, would have bought it.* (TLG 335)

(40) *In a Wonderland they lie,*

*Dreaming as the days go by,*

*Dreaming as the summers die:* (TLG 347)

#### 4.5. 曖昧性

文のありかたの一つとして、文法的にその構造が同一の文の意味がまったく異なる解釈が可能な場合がある。それをチョムスキーが指摘したように、文の曖昧性という。例えば

Last week a beautiful film star was pushed down a well. The police are looking into it. (Mary Danby 1984. 121)

このジョークの *looking into it* は「事件を調べている」と「井戸の中を覗いて見ている」と二通りに解釈できる。曖昧性はジョークなどによく用いられ、ことばのおもしろさをつくり出す。ルイス・キャロルに次の例がある。

- (1) 'I thought you did,' said the Mouse. ' - I proceed. "Edwin and Morcar, the earls of Mercia and Northumbria, declared for him, and even Stigand, the patriotic archbishop of Canterbury, found *it* advisable - "'

'Found *what*?' said the Duck.

'Found *it*,' the Mouse replied rather crossly: 'of course you know what "it" means.'

'I know what "it" means well enough, when *I* find a thing,' said the Duck: 'it's generally a frog or a worm. The question is, what did the archbishop find?'

The Mouse did not notice this question, but hurriedly went on, ' - found *it* advisable to go with Edgar Atheling to meet William and offer him the crown. William's conduct at first was moderate. But the insolence of his Normans - " How are you getting on now, my dear? ' it continued, turning to Alice as it spoke.

(AAW 44) (稲木・沖田 1992. 103)

*it* をめぐって、ネズミとアヒルの解釈の食い違いが生じている。ネズミは、*it* をさらに文を続けて後の不定詞句を受ける代名詞として用いようとしたのであるが、その後すぐにポーズを置いたために、アヒルはそこで文が終了したものと思って、*it* をなにか具体的なもの (*thing*) を指す代名詞つまり指示代名詞として解釈している。それはアヒルにとって関心のある蛙か虫ということになる。ルイス・キャロルはここでもことば遊びの妙を見逃していない。

#### 4.6. 破格構文

ここでは、通常の正則的な文法の規則に従っていない文を取り上げる。これは文法的には間違いと思われるものであるが、しかし実際に使用されることがあるので、誤文というよりは破格構文といわれる。その代表的なものが、ルイス・キャロル自らが作り出した有名な次の例文である。

- (1) '**Curiouser and curiouser!**' cried Alice (she was so much surprised, that for the moment she quite forgot how to speak good English): 'now I'm opening out like the largest telescope that ever was! Good-bye, feet!' ...

(AAW 33) (稲木・沖田 1992. 138)

*curiouser* はアリス自身が言っているように形容詞 *curious* の比較級の形としてはよい英語 (*good English*) ではない。通常の文法の規則に従えば、3音節以上の形容詞の比較級の作り方は *more* を用いて *more curious* とするのが正しいやりかたであ

る。しかし-erを語尾につけて、形容詞の比較級を作るのも英語の文法の規則である。ここで more curiousではなく curiouserとアリスに言わせたのはアリスの幼さを出すために行われたルイス・キャロルのこれまた言葉遊びの長けてたことを示すものである。これは多くの研究書で取り上げられているもので、ルイス・キャロルがこの比較級を作ったことによって辞書にも認知されている。これ以外の破格構文と思われるものを取り上げて、簡単にコメントする。

- (2) ... ' Well, I hardly know - No more, thank ye; I'm better now - but I'm a deal too flustered to tell you - all I know is, something comes at me like a Jack-in-the-box, and up I **goes** like a sky-rocket! ' (AAW 60)

主語 I に対して goes と -es が付いている。

- (3) ' Why, *she*, ' said the Gryphon. ' It's all her fancy, that : they never **executes** nobody, you know. Come on ! ' (AAW 123)

主語が they であるが、動詞 executes と -s が付いている。

- (4) ' I **hopes** some bees may make a nest in it - then I should get the honey.' (TLG 303)

- (5) ' I **speaks** English, doesn't I? ' the Frog went on. 'Or are you deaf?' What did it ask you? ' (TLG 330)

主語が I であるが、-s が付いている。(5) はそれでも「英語を話す」と言っているところが面白い。下の(6)では、主語が she であるが、do に -es が付いていない。これらの例からもわかるように、不思議の国の住民は、主語が単数か複数の区別をしていないことがわかる。Cockney などでは人称、数に関係なく、動詞に -s, -es が付加される(小林 1993. 104)。

- (6) ' This here young lady, ' said the Gryphon, ' she wants **for to know** your history, she do. '

' I'll **tell it her**, ' said the Mock Turtle in a deep, hollow tone: ' sit down, both of you, and don't speak a word till I've finished. (AAW 124)

(6) の for to know や、下の(9) の for to get は、to know, と to get となるべきところである。for to 不定詞という形は、英語の歴史の過程で存在していることも事実である(荒木・宇賀治 1992. 446、中尾・寺島 1989. 128)。それは to 不定詞が古英語時代は動詞の名詞形であったことに由来するものと思われる。したがって for to 不定詞は古い形ということになる。さらに(6) の tell it her は tell it to her となるべきであるが、英国英語ではこの言い方がむしろ通常の形である(小林 1993. 134)。これらは次の例にも見られる。

- (7) ' Well, I can't **show it you** myself, ' the Mock Turtle said: ' I'm too stiff. And the Gryphon never learnt it. ' (AAW 127)

- (8) ' They **gave it me**, ' Humpty Dumpty continued thoughtfully, as he crossed



one knee over the other and clasped his hands round it, 'they **gave it me** – for an un-birthday present.' (TLG 273)

- (9) 'Ah, you should see 'em come round me of a Saturday night,' Humpty Dumpty went on, wagging his head gravely from side to side: '**for to get** their wages, you know.' (TLG 275)

#### 4.7. 二重否定構文

二重否定構文は、単一の文の中に二つの否定語が使われるものである。論理的には否定(-)と否定(-)で肯定(+)となるところであるが、二重否定構文は一つの否定語がある通常の否定文と同じ意味で用いられる。二重否定構文は、次の例に見られるようにC o c k n e yなどの非標準的な英語で使われる。

(例) Eliza: You **ain't** got **no** heart, you ain't.

(Alan Jay Lerner *My Fair Lady* 58)

これは、「あなたって思いやらないわね」という意味になる。ルイス・キャロルからの例を挙げる。

- (1) 'Why, *she*,' said the Gryphon. 'It's all her fancy, that: they **never** executes **no** body, you know. Come on!' (AAW 123)
- (2) ...'What is his sorrow?' she asked the Gryphon, and the Gryphon answered, very nearly in the same words as before, 'It's all his fancy, that: he **hasn't** got **no** sorrow, you know. Come on!' (AAW 123-124) (稲木・沖田 1992. 137)
- (3) 'I **can't** go **no** lower,' said the Hatter: 'I'm on the floor, as it is.' (AAW 147)
- (4) 'It must have been that,' said the King, '**unless** it was written to **nobody**, which isn't usual, you know.' (AAW 153)

(以下続く)

(おぎの はじめ：英語学科 教授)