平成 **15** 年度修士論文要旨（平成 16 年 1 月提出）

Semantic Change

Emi Akita

English meanings are as changeful as the whole creation with the passage of time. The most famous example of change is *nice*. Below is a passage in *Romeo and Juliet* (III. i. 152–53).

> Romeo, that spoke him fair, bid him bethink
>
> How *nice* the quarrel was,

In case of this *nice,* it had bad meaning of 'trifling', and 'foolish'. Bloomfield (1933), an American Linguist, classified the way to modern meaning into nine types—Narrowing of meaning, Widening of meaning, Metaphor, Metonymy, Synecdoche, Hyperbole, Litotes, Degeneration of meaning, and Elevation of meaning. Narrowing of meaning is a general original meaning changed into a more special or narrower. Widening of meaning is a special changed into a more general or wider. Metaphor is when the modern meaning has an implied resemblance is the original meaning. Metonymy is when the original meaning is related to the modern at the point of time and space. Synecdoche is when the original is related to the modern as part to whole. Hyperbole is when a word changes from a stronger to a weaker meaning. Litotes is the opposite. Degeneration of meaning is a good original meaning is changed into a worse one. Elevation of meaning is the opposite. Thus that *nice* can be classified as Elevation of meaning.

Next I inspected why the changes happened. *Tank* was originally 'water tank'. In 1915, England troops deceived German into thinking they carried water tanks when they brought secret weapon. And it changed modern. England troops caused this change. Changes happened by time, situation, user, and so on.

Now I have many unsolved problems about the nine classifications of Bloomfield and the cause of change. I study these problems with Shakespeare works and other works.

Varieties of English
——Differences between American English and British English——

Yumi Inoue

In the matter of English varieties, there are some different notions. In this thesis, I took up "The three circles" by Kachru (1985), "The circle of world English" by McArthur (1987) and "Modelling English" by David Crystal (1995). From these theories, I verified what kind of English varieties there are in the world and how these three scholars classify English language. Later on, based on these ideas, I showed that how American English and British English, which are recognized as major Englishes in the world, are treated in each theory.

The purpose of this thesis was to investigate the differences between American English and British English. In this thesis, American English is the so-called "General American" and British English is what is called "Received Pronunciation".

Before examining differences between these two English varieties, I traced history to some extent and investigated general differences. (I dealt mainly with vocabulary, spelling, punctuation and grammar) Furthermore, I verified the differences between these two Englishes, making use of the examples collected from American version and British version of the books of *HARRY POTTER* series, written by J. K Rowling, *Harry Potter and the Philosopher's Stone (Harry Potter*

and the Sorcerer's Stone in American title) and *Harry Potter and the Chamber of Secrets.*

It is said that there are only a few differences between American English and British English, but I could find much more differences than I had expected. As a result of my investigation, I can say that there are still a lot of differences between these two varieties.

About the structure of a vocabulary
Chinese Japanese and English —the comparative study of the three languages

Zhanglu

The purpose of this paper should compare the structure of the vocabulary of Chinese, Japanese and English, and should investigate the relation of and three languages. Each language has peculiar lexical structure respectively. Although it is difficult to trace the cause of the peculiar nature, it is thought that the culture that people who speak one language has influenced greatly. For example, although there are words, such as a "rice", "rice" and "meal", in the culture of the Japanese who uses rice as the staple food, there is only one rice in English and a phrase called rice plant, rice grain, and boiled rice must express. Chinese has the expression "paddy rice", "rice", and "rice". It is thought that there is a relationship with rice diet culture.

This paper is about the structure of a vocabulary

1) The vocabulary about the method of cooking

2) The vocabulary about the method of eating and drinking

I think that I will choose the two fields and investigate the difference of the lexical structure.

Retroactive Infinitive

Chisato Nakamura

According to Otto Jespersen, retroactive infinitive is the construction in which a transitive infinitive refers back to something preceding it which is notionally its object, such as "I have something to do." or "the first thing to settle". He also says that they are the cases in which an active infinitive was said to have a passive meaning. The purpose of this thesis is to examine the voice of infinitive and to find what are the elements for deciding the voice of infinitive. Infinitive was neuter noun which represents action. The inflection of infinitive disappeared about 1600, but due to its character of noun, the voice was not completely divided.

① There is no time to lose.

② There is no time to be lost.

Jespersen says that those two have the same meaning, though their voices are different. But I cannot agree with it. In ①, the speaker's or writer's point of vision is placed on the actor of the infinitive. On the other hand, in ②, the actor of infinitive is not regarded as important. In ②, the point of vision is vague and neutral. Thus, strictly speaking, ① and ② convey different meanings.

It is only a hypothesis that the voice of infinitive has something to do with the origin of infinitive. But because it is a fact that the origin of infinitive is noun, I cannot deny the relationship of noun and the voice of infinitive. As a result of the survey of point of vision, the voice of infinitive is decided whether its actor is important or not. I conclude that the

voice of retroactive infinitive is decided by its origin (its origin is noun, and noun can have active and passive meaning) and the writer's or speaker's point of vision.

The theory of the *Immortality Ode*

Hiroko Dohi

William Wordsworth's "Ode : Intimations of Immortality from Recollections of Early Childhood" is a work which consists of eleven stanzas. The writing of this work was begun to write on March 27th, 1802. After interruption, it was finished on March 6th, 1804. This work concluded the last part of "Poems, in Two Volumes". The year 1802 is the one when Wordsworth got married to Mary Hutchinson because he had met the declaration of war against France and had no hope to see Annette Vallon again. That is to say, the "Immortality Ode" was begun in the year that Wordsworth, who was in the middle of despair because he had lost hope of seeing Annette again, got married to Mary and made up his mind to live another new life. The "Immortality Ode" is a work which describes Wordsworth's most private mental processes. There are two opposing views about this work. One argument is to regard it as showing a growth in his poetry. Another argument is to regard this work as the decline of his poetry.

In my paper, I had one major goal in mind. My one major goal was to examine what Wordsworth tried to tell us through this work. I tried to solve this work by following the text. I also tried to approach the poetry of "Wordsworth" by adopting researcher's opinions.

In conclusion, What Wordsworth tried to tell us in "The Immortality Ode" is that how the human heart is towering. He tires to manifest that a man can regain outward glory only by his spirit. A man can think deeper about life originally because of suffering. But nothing changes reality if a man's heart grieves last and captures pain. Therefore, to avoid capture by sadness by an effort of will is very important to restore our spirit. In short, Wordsworth tries to say that we can get new rewards if we use our will to prevent ourselves from being overwhelmed by adversity.

Thornton Wilder's Dramaturgy
——Human Being in Eternity and the Universe——

Etsuko Yamamoto

Thornton Wilder is a writer who did not follow the current mode and went his own way. In the 1930 s, many writers were concerned with social problems, while Wilder's concern was consistently human being. In this paper, I will consider his dramaturgy and probe his philosophy.

Wilder's purpose in playwriting is to capture not verisimilitude but reality. His plays deal with the routine events in the lives of ordinary people, which are common to all men in every time and place. He releases them from the particular to the general by eliminating scenery and properties. The bare stage universalizes the events on stage. So, he is able to convey true value of little things of life. He represents the universal truth by unrealistic technical devices.

However, it is doubtful how fully the audience is able to understand the playwright's intention, when the plays are performed. The audience participation in plays is indispensable to the success of performance. Wilder's plays depend on the audience very much. In fact, it seems that we cannot deny there is a risk that when the audience concentrates its attention on imagining the scene too much, it misses the point of the play. Yet, those who can participate in plays with full

imagination may be able to appreciate the priceless value latent in life.

Wilder's theories on drama and his philosophy can be found in all his plays. The experimental dramatic structure is related closely with the subject matter of them. Wilder keenly observes human beings in perspective. He probes into the wonder of life, and searches for universal and eternal truth repeatedly.