

## 論 文 要 旨

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論文題目 (外国語の場合は、和訳を併記すること。)

The Structure of Defoe's Phrasal Verbs: An Exploration into Defoe's Language of Fiction (デフォーの句動詞の構造：デフォーの小説言語の研究)

論文要旨 (別様に記載すること。)

- (注) 1. 論文要旨は、A4 版とする。
2. 和文の場合は、4 0 0 0 字から 8 0 0 0 字程度、外国語の場合は、2 0 0 0 語から 4 0 0 0 語程度とする。
3. 「論文要旨」は、**CD等の電子媒体** (1 枚) を併せて提出すること。  
(氏名及びソフト名を記入したラベルを張付すること。)

## Summary

The aim of the present research is to reveal the structure of the phrasal verb in Defoe's fiction, and to elucidate the genius of his language of fiction. Certain phrasal verbs seen in Defoe, such as *put off* or *take up*, consist *mainly* of dynamic, monosyllabic verbs of native origin and spatial adverbs; these are "now part and parcel of the English language" (Hiltunen 1994: 129); this research is based on the hypothesis that the phrasal verb can be regarded as one of Defoe's key expressions, capturing the very essence of his language—such verbs not only occur frequently in his writings, but also serve to articulate descriptions which are pointedly vivid and lively.

In order to disclose the structure of phrasal verbs in more precise detail, all instances of such verbs are classified into two distinct classes, depending on whether each is "intransitive" or "transitive." In this dissertation (consisting of three main chapters), in Chapter 1 the syntactic structure of intransitive phrasal verbs is investigated; Chapter 2 examines the syntactic structure of transitive phrasal verbs; and Chapter 3, on the basis of the linguistic results obtained in the previous two chapters, explores semantic and stylistic features unique to the use of those verbs.

The present research of phrasal verbs is particle-based, rather than verb-based. As a rather extensive (though not exhaustive) list of 56 particles by Cowie & Mackin (1975) suggests, particles are in fact both numerous and varied. With a view to accomplishing the primary mission of finding pivotal characteristics in Defoe's language and style, it seems most relevant to focus on a limited number of select particles, as opposed to an attempt to create a full and comprehensive list of all particles. In consequence, a list of the 16 particles selected by Fraser (1976) appears reasonable and practicable, in that this list encompasses the most frequent and important particles in not only phrasal verbs in present-day English, but also phrasal verbs in Defoe; those cases where any of the 16 particles (i.e. *about, across, along, around, aside, away, back, by, down, forth, in, off, on, out, over* and *up*) combines with a lexical verb are treated as that of a "phrasal verb" in the present research.

Each of the instances of phrasal verbs in the predicate use in Chapters 1 (the intransitive category) and 2 (the transitive category) occurs essentially in either of two types: "basic" and "extended." The basic type contains cases such as *when I came back*, (RC 54) [as intransitive] and *I pull'd off my Clothes*, (RC 48) [as transitive], while the extended type includes those cases where the basic type is followed by a preposition of mainly direction and its object, such as *I went away to the Hill*, (RC 183) [as intransitive] and *he lifted up his Eyes to Heaven*, (JPY 106) [as transitive]. Some of the instances of the extended type act as (or have the potential to be) an idiomatic three-word verb, as with *About three in the Afternoon he came up with us*, (RC 18) [*come up with* = 'overtake' (OED)]. Generally, instances of the basic type tend to be more implicit and context-dependent, while instances of the extended type more explicit and explanatory. Both types complement and supplement each other, in describing a variety of scenes throughout the long and winding narratives

present in Defoe's fiction.

An examination of the syntactic structures of phrasal verbs, from the viewpoint of both of intransitive and transitive categories in Chapters 1 and 2, reveals certain crucial differences between these two types of phrasal verbs. As far as the difference of choice of particles is concerned, the distribution of the particles in intransitive phrasal verbs is rather *even*, while that in transitive ones is highly *variable*. *Up* is the most frequent and versatile particle employed in forming transitive phrasal verbs. That is, Defoe employs this particle not only to provide literal meaning, but also in an intensifying or aspectual sense of meaning. In addition, the "redundant" use of this particle, as with *take (up) short* (Section 3.4), can be utilized to describe the "excited" mental state of the characters. On the other hand, particles such as *forth*, *across*, and *around* very rarely occur, whether in intransitive or transitive uses.

As for the difference of syntactic patterns, a closer examination of how phrasal verbs occur in the predicate has led to the detection of syntactic patterns unique to the intransitive category: "fronting of the particle"—as seen in *away he went*, (RC 239), and "the composite pattern" as with *when he came running back*, (RC 230) contribute to a more dynamic and realistic rendition than their *rough* equivalents (e.g. *he went away* or *he came/ran back*). These two patterns *never* occur in the use of transitive phrasal verbs. Concerning the use of transitive patterns, the placement of the object has been the primary focus. Apart from the conventional dichotomy between VPO [the pattern "Verb + Particle + Object"] and VOP [the pattern "Verb + Object + Particle"] (e.g. *I sold off most of my Goods*, (MF 190) versus *I barr'd it [= the door] up in the Night*, (RC 208), it was found that the sub-patterns of OVP [the pattern "Object + (Subject) + Verb + Particle"] and VOPO [the pattern "Verb + (indirect) Object + Particle + (direct) Object"] (e.g. *this [= "a great Vessel made of Earth"] they set down for me*, (RC 31) and *[he] gave me back an exact Inventory of them* (RC 33)) serve as variants of the main two patterns.

Next, in the non-predicate, four sections in both intransitive and transitive categories are evaluated: (1) the *to*-infinitive construction (e.g. *so I turn'd to go away* (RC 205) [intransitive], and *I endeavour'd to clear up this Fraud*, (RC 217) [transitive]); (2) the participial construction (e.g. *Going down to the Sea-side, I found a large Tortoise or Turtle*; (RC 86) [intransitive] and *I walk'd about on the Shore, lifting up my Hands*, (RC 46) [transitive]); (3) the gerundial construction (e.g. *before their coming over*, (Rox 5) [intransitive] and *I consider'd the keeping up a Breed of tame Creatures thus at my Hand*, (RC 153) [transitive]); (4) the pattern "verb of perception (or causative verb) + object + phrasal verb" (e.g. *I saw him come back again*, (RC 239) [intransitive] and *he bad me hold out my Hand* (CJ 36) [transitive]). As a result of this evaluation, the following three findings are presented: 1) the presence of the absolute construction, 2) a loose participle and 3) in the gerundial construction the presence of the determiner—as will next be discussed.

Through the course of this research it was discovered that the participial construction in Defoe

often occurs as an absolute construction (e.g. *a strong Current or Tide **running up**, I look'd on both Sides for a proper Place to get to Shore, (RC 51)*), and as a loose participle (e.g. *I smil'd, and **looking up** at him (Rox 43)*). It was found that the absolute construction serves as an important element for describing the background of fictional scenes, while the loose construction was shown to be an essential tool in creating Defoe's "loose" style. It was also found that within the gerundial construction, the presence or absence of the determiner (e.g. *my, the* or *a*) significantly affected the deep structure of phrasal verbs—as seen for example in *the constant rushing in of the Water (RC 191)*—adjectives such as *constant* occur exclusively in the cases with the determiner.

As far as the pattern-distribution of transitive phrasal verbs is concerned, it was found that the frequencies of both the VPO and VOP patterns together account for 73% (VPO 37% and VOP 36%) of total instances; the choice between the two patterns does not depend upon the "length" of the object. Although the object is very long, Defoe does choose the VOP pattern, as with [his Gentleman] *took the Cloth, and the Remains of what was to Eat, away; (Rox 63)*. Such a choice is, as a result, strongly associated with semantic focus (or information focus); however the VOP pattern is more frequently used in highly emotional contexts, as better evidenced in adverbial insertion (e.g. (John says) *the People where I lodge are all gone into the Country but a Maid, and she is to go next Week, and to **shut** the House quite up (JPY 123)*). It was found that such an insertion of (intensive) adverbs, as with *quite*, is limited in the VOP pattern.

Furthermore, regardless of whether intransitive or transitive, and whether in the predicate or non-predicate, this research documented the fact that Defoe often employs phrasal verbs in coordination with another verb phrase, as in the pattern of "A and B." Here this pattern is seen in *I **kneel'd down** and pray'd to God to fulfil the Promise to me (RC 94)*; many cases suggest not only a chronological sequence of two actions, but additionally the semantic relation conceived as a single unit, as a "hendiadys." Instances of the coordinated pattern, such as *he, with the sound part of his Servants and Family, **made off** and escaped (JPY 169)*, reveal a synonymous relationship between the two verb phrases. In addition, as in *we had very happily **found out** and stopp'd the worst and most dangerous Leak that we had (CS 231)*, there are certain cases where a transitive phrasal verb shares the object with another verb phrase; these can be seen as a "single combined activity." The coordinate pattern, "A and B" develops into the "A and B and C (and D ... )" pattern, as in *they **jump'd** into the River, and swam over, and went to work with him: (CS 66)*. An "overuse" of *and* demonstrates one aspect of Defoe's unique style more appropriate to "ordinary speech." Thus, Defoe makes effective use of phrasal verbs through such frameworks of coordination.

It was found that phrasal verbs need reconsideration from new perspectives apart from the syntactic (such as whether intransitive or transitive, or either VPO or VOP). Chapter 3 therefore focuses on five aspects of semantic and stylistic features of phrasal verbs: (1) psychological expressions (concerning "Unconscious Representation," "Conscious Representation," and

“Orientational Metaphors: *Down* and *Up*”); (2) nautical terms (as technical terms); (3) hybrid formation; (4) the “redundant” use of particles, and (5) repetition and synonym (consisting of “Repetition of *Shut Up*” and “Synonyms for *Shut Up*”). This research shows that these five topics, though seemingly unconnected, are in effect integrated into the very essence of Defoe’s language, which reflects his preference or idiosyncrasy in making effective use of phrasal verbs in composing his fiction. In fact, these five topics, or rather five modes of expression, are closely related to one another. Nautical terms, for example, are sometimes transferred to psychological expressions. The use of phrasal verbs with adverbial particles belonging to the nautical terms, *aground* and *adrift*, describe the characters’ mental deterioration, as with *Here she run me a-ground again; (Rox 289)* or *as for her, we was not a-going to turn her adrift (Rox 249)*. These can be considered instances of “synthetic expressions.”

The results obtained in the three chapters demonstrate that Defoe’s phrasal verbs serve as one of the most concrete and specific examples representing “simplicity and clarity” (Gordon 1966: 136), and “the new colloquialism of phrase rather than of diction” (Dobrée 1990 [1959]: 51), and “physical[ity] (of his descriptions)” (Watt 1957a: 29)—in accord with general views concerning Defoe’s language and style. Moreover, the characteristics inherent in Defoe’s phrasal verbs, which are often employed to dynamically describe the scenes and actions in his fiction, are no doubt involved in a sort of “kinematographic comprehension” (Jespersen 2010 [1960]: 594).

As a final note, it is pointed out that aspects of “modernity” concerning Defoe’s views on society are reflected in his language use. Thus, Defoe’s specific and unique usages of phrasal verbs reveals a relation between modernity and colloquialism, capturing aspects of the very essence of his language and style. **(2000 words)**