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研究ノート

# An Incomprehensive Dictionary of Illustrative Sentences in English II

(私家版英語文例辞典 II)

小澤悦夫

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## はしがき

以前にも筆者は同じ類の稿を草したことがあるが(小澤悦夫「An Incomprehensive Dictionary of Illustrative Sentences in English」『文化論集 第8号』1996), そこで以下の趣旨を述べた。

…LDCE, COBUILD, *Longman Activator* などの優れた辞書もあるが, 商業ベースでつくられているため無制限に例文をあげるわけにはいかないし, 文脈を加えても使いやすさの点で問題が残る。英和辞典の説明では微妙なニュアンスの説明という点で, さらに問題があるので, やはり多量の英語を読むしか

ないだろう。これまで自分で英語を読んできた時に、折に触れて面白そうな例文を集めるようになってきたが、不十分な面があるとしても、自分で楽しみながら読み、面白いと思って集めた英語が面白くないはずがない。できるだけまとまった興味深い文章を載せるようにしたし、見出し以外の表現にも別の特徴を含んでいるものが多いから、一つひとつの例文にじっくり眼を通すことで色々な発見をすることと思う…

今回の狙いも同じであるが、改良点として、①例文の初出年をすべて明記した ②できるだけ辞書などを使って参考となるコメントを付け加えた（例文自体が説明になっている場合などはコメントを省略した）、ことがあげられる。

ひとこと付け加えれば、日本人が外国語としての英語を学び、さらには研究するためにはどのような視点が必要なのか、という姿勢が大切だと思う。本稿では、その一例として、usage（単語と熟語の意味と用法）・構文（文法的基礎）・英語圏文化の風物、の三本立てで英語を考えることにした。自分が英語に接した時に分からなかったり興味を感じた表現を辞書で調べ、さらにはネイティブ・スピーカーに確認したり（＝語法研究）、文法書で調べたり（＝構文研究）、英語圏の文化・風物に触れる（＝Miscellany）、というアプローチは、英語を学び、研究する際の基礎作業になることと信じる（あくまで「基礎作業」ではあるが）。

なお、東洋大学教授の Dr. Charles Cabell（米国 Alabama 出身、Harvard 大学院修了、日本文学専攻）には、いつもながら有益なコメントをいくつもいただいた。ここに記して深く感謝したい（コメントには [Cabell] と略記した）。

本稿で利用した辞書と略記は以下の通りである。散発的に使ったものは本文中に記した。

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(Cambridge: Cambridge University Press, 1995) [CIDE]

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- Swan, Michael, *Practical English Usage*, New Edition  
(Oxford: Oxford University Press, 1995) [PEU]
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- Webster's Dictionary of English Usage*  
(Springfield, MA: Merriam-Webster Inc., 1989) [WDEU]
- 荒木一雄他（編）『英語表現辞典 第二版』（東京：研究社，1985）[表現]
- 小林祐子『しぐさの英語表現辞典』（東京：研究社，1991）[しぐさ]
- 安井 稔（編）『コンサイス英文法辞典』（東京：三省堂，1996）[コンサイス]

## Part I: Usage

### abroad / overseas

“Were you a soldier?”

“Why?”

She shrugged. “You were about the right age for Vietnam.”

“I wasn't in Vietnam.”

“But you were overseas.”

“I was abroad. Civilians go abroad; soldiers go overseas.”

(Ross Thomas: *Briarpatch*, 1984)

- ※ [表現] によれば, go abroad と go oversea(s) は用法上の大差はないが, 形容詞用法の oversea(s) は「海外向け」の意味であり, foreign は「外国か

ら来た」の意味になる。例：oversea(s) broadcast（海外向け放送番組）、foreign visitors（外国からの訪問客）。

ただし、CIDEには、There are a lot of overseas students in Cambridge. の例があがっている（意味は、in, from or to countries that are across the sea）。

※abroad はぜいたくといったニュアンスがある（travel abroad）。foreignにはマイナスのニュアンスがあるので、ふつうはinternational studentsという。[Cabell]

### **ago**

Then he began to notice that after sales meetings in New York he returned home with relief; his marriage was going badly (he was finding himself attracted to the high school girls his wife, two children ago, resembled), but home was more than Montgomery Street...

(Peter Straub: *Ghost Story*, 1979)

### **appreciation** (観賞眼)

“She is an excellent painter,” Stone said.

“And you would know, would you not? coming from a mother who was such an illustrious artist.”

“Thank you,” Stone said. “Perhaps I inherited an appreciation of good painting from my mother, but none of her talent, I fear.”

(Stuart Woods: *Worst Fears Realized*, 1999)

### **as if**

“...Now, what do you see in the clouds?”

“There is some blue in them,” I said after studying them for a few minutes. “And – Yellow as well. And there is some green!” I became so excited I naturally pointed. I had been looking at clouds all my life, but I felt as if I saw

them for the first time at that moment.

(Tracy Chevalier: *Girl with a Pearl Earring*, 1999)

※as if I had seen とすればどうか。as if I saw はその場のことを vivid に見ているが<sup>3</sup>, as if I had seen とすると、その時の光景を思いだしている意味合いになる。[Cabell]

### attract

So, here again, likes attract. Likes attract each other because the partnership between similar people work best, in ways we suggested.

(Robert T. Michael et al.: *Sex in America*, 1994)

※これは、derived intransitive (eg. This cloth washes easily.) に似ているが<sup>3</sup>, attract each other の意味で使われている点が変わっている。

### avoid

Ronny was in high spirits. The request struck him as comic, and he called out to another passer-by: "Fielding! How's one to see the real India?"

"Try seeing Indians," the man answered, and vanished.

"Who was that?"

"Our schoolmaster – government College."

"As if one could avoid seeing them," sighed Mrs Lesley.

"I've avoided," said Miss Quested. "Excepting my own servant. I've scarcely spoken to an Indian since landing."

"Oh, lucky you."

"But I want to see them." (E.M. Forster: *A Passage to India*, 1924)

Cf. "Since both definite and indefinite proforms are possible with any verb, we thus have a pattern like this:

*Contextually specified*    *Indefinite*

*telephone* (cf. *read*, etc)    She's telephoning him.    She's telephoning =

She's telephoning

someone

*ring up* (cf. *watch*, etc) She's ringing up = She's ringing someone up.  
She's ringing him/her/them up.

*avoid* (cf. *await*, etc) She's avoiding him/her/them. She's avoiding someone.

While verbs in the last row do not allow object deletion at all (there are, of course, many other verbs like them, eg. *achieve*, *defeat*, *like*, *ruin*, *want*), verbs in the first and second rows allow deletion in the one case or the other.”

(D.J. Allerton, “Deletion and Proform Reduction,” *Journal of Linguistics* 11, 1975)

※現代英語では他動詞用法しかないので、今は例文の用法は不自然である。

### **barely**

Judge Clarence Thomas, who was born to unlettered parents living in abject poverty in rural Georgia, won confirmation as an Associate Justice of the supreme court tonight by one of the narrowest margins in history, barely surviving an accusation by one of his former assistants that he had sexually harassed her. (The New York Times, 10/16/91)

Triple play, he thought, and later, Norton would agree that if Jeter had caught the ball, he and Ventura would have been dead.

But Jeter barely missed the ball as it passed to his right and landed in short field. Ventura scored... (ibid.)

His (= J.T. Snow's) home run gave the Giants a 4 - 1 lead that barely lasted the night.

※The Giants defeated the Angels by 4 - 3. (The Boston Globe, 10/20/02)

In one of the closest elections in postwar Germany, Chancellor Gerhard

Schroeder's government clung to power early today, but only barely and with a significantly reduced majority in Parliament. (The Boston Globe, 9/23/02)

※通例は“almost not (もう少しで～できないところだった, かろうじて～できた)” [CIDE] だが, 「もうちょっとのところで～しなかった」の意味で使われることもある。

### **be (= order)**

Sayo Yotsukura in a projected paper discusses the type *I'm the fifty cents*, identifying oneself as the person to whom fifty cents is due. This I find normal in English. (D. Bolinger, “Adjectives in English,” 1967)

### **become NP**

I just can't say I ever wanted to become an entertainer; I already was one, sort of... (Playboy Interview with Johnny Carson, 1967)

※「～になる (職業など)」を表わす場合は, “What do you want to be?” と be が通例使われるが, “Margaret Thatcher became Britain's first woman prime minister in 1979.” (過去形) や “He has just become a father.” (現在完了形) では become が使われる [CIDE]。

ただし, “If someone becomes a particular thing, they start to change and develop into that thing.” の説明に見られるように, 「変化」を強調するときも become が使われると思われる。

※I want to become an entertainer. も I want to be an entertainer. も O.K. だが, become は「目指して」を意味し, be は「目的」を表わす。なお, What do you want to be? のほかに What do you want to do? も使われる。[Cabell]

### **black eye**

Her eyes, so brown that they too appeared black, darted about the room, wild birds searching for a roost, settling always on the corridor beyond the railing, waiting for the appearance of a detective who had sent her man to

prison.

(Ed McBain: *Killer's Wedge*, 1958)

"...You hurt me, Ronald, to think I would do such a thing." He shook his head in disappointment, but the black eyes twinkled...

(William L. DeAndrea: *The HOG Murders*, 1979)

Black eyes met blue eyes for a long moment. Finally the old man (= black eyes) said, "I understand. Go along, of course." (ibid.)

※He gave me two black eyes. は「殴られてアザになった」の意味。[Cabell]

※black eye は「殴られてアザになった目」の意味で使われるが、例文のように、「黒い目」の意味でも使われる。次の例は、ほんとうに漆黑の瞳は dark eyes ではなく black eyes のほうがふさわしいことを思わせる。

She had huge velvet eyes, so dark they were almost black, and when she smiled at me, the end of her nose moved upward, distending the nostrils.

(Roald Dahl, "The Visitor," 1965)

例文ではすべて複数形が使われているので「黒い目」の解釈が自然になる。

### **both**

Yet I have never believed that the world has to be divided into the two distinct classifications of dog lovers and cat lovers; I am both.

(Jeffrey M. Masson: *Dogs Never Lie About Love*, 1997)

### **brilliant / smart / clever**

The big man's expression grew thoughtful as he stared down at his drink. When he looked up Dill saw that the slightly mismatched green eyes had changed. Before they had been too small, too recessed, and too far apart, but clever. There was too much wrong with them, but now they were more than clever. They had become smart, perhaps even brilliant. He tries to hide it behind all that size and ugliness, but occasionally it just seeps out.

(Ross Thomas: *Briarpatch*, 1984)



Hammerstein turned to me, his eyes suddenly sharp and bright with interest, and I saw he was a smart fellow. Maybe even a brilliant fellow, in a quiet way. (Stephen King: *The Green Mile*, 1996)

※brilliant: extremely clever [CIDE] 最初の例では, smart のほうが clever より程度が上。

### **burst with talent**

“Well,” said Tuppence, “something has got to be done about it. Here we are bursting with talent and no chance of exercising it.” (Agatha Christie: *Partners in Crime*, 1929)

### **but me no buts**

“Oelrichs?” said Louise. “You mean that old crank you brought to dinner that time? The one who just sat and watched us like the cat that ate the canary, and wouldn’t say a word unless you poked it out of him?”

“Oh, Louise!”

“Don’t you ‘Oh, Louise’ me! I thought I made my feelings about him mighty clear to you long before this...” (Stanley Ellin, “Fool’s Mate,” 1951)

※動詞以外の品詞が臨時に動詞として使われる例としては but がいちばん知られているが, 例文のように, ほかの可能性もあることがわかる。

### **can**

“You understand there can’t be any scandal, otherwise the shares would start slipping, and a slip like that can become an avalanche...”

(Julian Symons: *The Plot Against Roger Rider*, 1973)

First-rate mind can be lunatics, like Ezra Pound. It doesn’t mean he (= Boston University President John Silber) should run a university...

Despite his often abrasive words, Silber can be charming in person – as long as he is unchallenged. (Time, 8/28/89)

※can = sometimes ～とパラフレーズできる用法の例。

### **canary in the mine**

“The university is simply the canary in the coal mine,” says James Perkins, former president of Cornell and now chairman of the Center for Education Enquiry. “It is the most sensitive barometer of social change.”

(Newsweek, 6/15/70)

### **cannot – without –**

You can't spend time with a child of certain age without getting back to yourself at that age. There's a tendency to lose contact with the different parts of you as you grow up, the eighty-year-old in you, for example – it's childish and embarrassing. But it's still there.

(Stephen King: *Bag of Bones*, 1998)

### **carport**

A 1952 Ford convertible with the back window torn out was parked in the carport. (Ross Macdonald: *The Zebra-Striped Hearse*, 1961)

※garage（車庫）と違い、周囲を壁で囲まれていず、屋根と一面の壁のみの車置き場。Frank Lloyd が、1936年に、Madison, Wisconsin に建てた家ではじめて carport と呼んだ。[Wikipedia]

### **come VP**

“How would you like to come be White House counsel?” Cutler inquired almost at once, smiling, mildly laughing and shaking his arms at his sides. He liked surprises, and he liked to sell. “It's the most exciting lawyer's job in the country, if not the world,” Cutler told Mikva. (Bob Woodward: *Shadow*, 1999)

※口語表現。[Cabell]

### **cut a record**（レコード録音をする）

It was laughing and urgent and ominous all at the same time, and I knew

at once that I was hearing Sara Tidwell, who had never cut a record in her life. (Stephen King: *Bag of Bones*, 1998)

### **dead**

At a glance none of the three shots I heard had missed. He was very dead.

(Raymond Chandler: *The Big Sleep*, 1939)

For what lay on the floor was the body of an elderly woman, and there was no doubt that she was very dead indeed.

(Edmund Crispin: *The Moving Toyshop*, 1946)

He stepped forward, tripped on something, and shone his torch down on it. Then he whistled softly and said, “Well, well,” several times.

They’ve just picked up duds in an alley off Crumb Street. He’s what you might call thoroughly dead by all I can hear.

(Margery Allingham: *The Tiger in the Smoke*, 1957)

I thought, Huh, it would be very much better to have it (= publicity) before you’re dead, because when you’re dead, you’re so very very dead.

(Linda Wagner (ed.): *Interviews with William Carlos Williams*, 1976)

※完全に死んでいることに間違いはない。すべて比喩表現として、それも冗談めかして使われていることに注意。

### **dead heat**

The polling showed that the race was narrowing. Gallup had it 41 percent for Clinton, 40 for Bush – a dead heat, too close to call...

On Friday morning, October 30, the Bush campaign daily tracking poll had the race a dead heat at 39 percent for Clinton, 39 percent for Bush and 12 percent for Ross Perot, the outspoken Texas billionaire.

(Bob Woodward: *Shadow*, 1999)

**decline / refuse**

“You were successful, I see,” he said.

“Yes. Do you want to hear —”

“My dear sir, no. I must decline. I will put it stronger than that: I must refuse.”  
(William Faulkner: *Night's Gambit*, 1949)

**different than**

Immigrants coming to the United States in 1920 were markedly different than those who had arrived at Ellis Island a decade earlier. In 1910, about 87 percent of immigrants came from English-speaking countries.

(The Boston Globe, 5/27/02)

※different from は英米ともに最も広く見られる標準的用法であり、different than も英米ともに標準語法だが、後ろに節が続くときは特に使われ、米のほうにより多く見られる。[WDEU] この例でも後ろに関係節が続いている。

**dinner / supper**

The dinner was good and I spent the afternoon walking it off by myself and it was so nice that I didn't even get back in time for supper!!! [It was Sunday]  
(Hilary Waugh: *Last Seen Wearing*, 1952)

This is six o'clock, the supper hour (in the Lot, dinner is eaten at noon and the lunch buckets that men grab from counters before going out the door are known as dinner pails).  
(Stephen King: *Salem's Lot*, 1975)

※dinner: the main meal of the day

supper: a small meal eaten in the late evening, or a main meal eaten in the evening [CIDE]

例文は両方とも昼にいちばん重い食事をした場合で、このときの夕食は supper (軽い夕食) となる。

**do / can**

“He said, ‘I’m your grandpa.’ And I almost grabbed her back, Mike, because I had this crazy idea...I don’t know...”

“That he was going to eat her up?”

Her cigarette paused in front of her mouth. Her eyes were round. “How do you know that? How can you know that?”

“Because in my mind’s eye it looks like a fairy tale. Little riding Hood and the Old Gray Wolf...” (Stephen King: *Bag of Bones*, 1998)

**each other / one another**

When you were young you cherished the dream of two people recognizing in one another each other’s mate, and building on that recognition an intimacy that went so deep into the heart of living that it explained all living.

(source lost)

Even before results of the South Carolina primary were known, Vice President Al Gore declared the day a victory for the Democrats, saying that Gov. George W. Bush and Senator McCain had badly wounded each other in the holy contested Republican race.

“It’s pretty clear that they have done a lot of damage to one another,” Mr. Gore said at a news conference. (The New York Times, 2/20/2000)

※each other は二人, one another は三人以上の場合に使われるという「規則」は守ってもよいし, 守らなくても構わない。[CIDE] 二つ目の例では, 両者が混用されている。

**evidences**

The thief placed a ladder against the sill of one of the upper windows, opened it, and came in. He must have been perfectly familiar with the house, for there are evidences that he went direct to the boudoir where the jewel

case had been carelessly left on my niece's dressing table when she came down to dinner. (Robert Barr: *Eugène Valmont: His Triumphs*, 1906)

I brought to your attention a few moments ago four concrete evidences of the presence of Miss Bernice Carmody in this apartment on Monday night.

(Ellery Queen: *The French Powder Mystery*, 1930)

The weary Americans in the harbor watched with strained eyes for any evidences of a night attack, but peace still reigned on the bay. So ended Friday, July 8, 1853, in Japan.

(Edward M. Barrows: *The Great Commodore*, 1935)

Trouble was already brewing in two separate quarters in the town of Amherst. But when Owen stumbled on evidences of it himself, later on, he failed to recognize them for what they were, the first fierce sputtering of two purposeful engines of rebellion.

(Jane Langston: *Emily Dickinson Is Dead*, 1984)

※CIDE では, [U] とされ, All the evidence points to a substantial rise in traffic over the next few years. の例があげられているが, かなり前から現在に至るまで普通名詞としても使われることがあるようだ。ただし, 「証拠物件」の意味ではなく, 「形跡, 存在をほのめかすもの」の意味に近い。

## far

(1) a. How far is it from here to Mexico?

b. How far is it to Mexico?

(1b) is more common. (アメリカ人のインフォーマント Andy Klatt による)

## feel bad / feel badly

...when she dies, a year later, I was astonished to find that she had made a will leaving all her money to me. It was, I know, a great blow to Dennis, and I felt badly about it. I would have given him the money if he would have

taken it, but it seems that that kind of thing can't be done.

(Agatha Christie: *Partners in Crime*, 1929)

“What goes through your head right before you have to fire someone?” –  
“I'm sorry it didn't work out...It just wasn't a good fit.”

“Do you feel bad afterward?” – “I feel bad. We obviously try to find a better opportunity for anyone we have to let go.”

(Interview with Senator Hillary R. Clinton, Newsweek, 9/17/07)

※feel well (健康) と feel good (感情) の区別をする者は feel bad (健康) と feel badly (感情, = feel sorry) の区別をする。区別をしないで使う人もいるが、書き言葉では、feel badly は感情を表わす (= feel sorry) のほうが多い。両者のはっきりした区別はつけられない。[WDEU] COBUILD では、If you feel bad about something, you feel rather sorry or guilty about it. の説明をあげている。

**(the) fire in the belly** (野心, 熱意)

Colin Powell declared on November 8, 1995, that he lacked the fire in the belly to run for president. (Bob Woodward: *The Choice*, 1996)

※定冠詞を必要とする。

**fog / mist**

Outlines were still more blurred by a smoky white vapor, not light enough to be called mist or thick enough to be called fog, which clung to the ground like a facecloth and moved in gentle billows.

(John Dickson Carr, “The Third Bullet,” 1948)

**for nothing**

A few days later Fritz Schoeller's secretary called on me to formally present a few additional bills in connection with the maestro's trip. I paid them immediately, as they all seemed in order, but he was amused at the precision

with which they were ticked off – so much for the train ticket, so much for laundry, so much for skis, so much so steambaths. Schoeller wasn't a banker for nothing. (Schuyler Chapin: *Leonard Bernstein, Notes from a Friend*, 1992)

※この用法は, for free の意味でもなく without a good result の意味でもない。否定形と結びついて「いわれのないことではない」の意味。

**fun** (adj.)

While you're reading that boring book, I'm going to go do something fun.

(Bill Watterson: *It's A Magical World*, 1996)

※形容詞として使うことに抵抗を感じたり, informalとする語法学者も多いが, 1960年代から, 特に広告業界で使われるようになり流行しだした (fun cars, fun furs, a fun book, fun nights)。口語では so fun, funner, funnest の形もあるので形容詞として確立したと言える。[WDEU] 形容詞形の funny では, この意味が表わせないからか。

※That was the funnest time I had. などと言う。少し子どもっぽい言い方。  
[Cabell]

**gazump**

I'm bound to say that to do what your client has done, accept an offer, let us pay a deposit, and then look for a higher offer behind our backs, seems to me outrageous. Gazumping, that's the name for it.

(Julian Symons: *The Players and the Game*, 1972)

※「…1980年代, 突然イギリスで用いられ始めた語である。…この語は, 「してやられた」という含意を伴う受身文で用いられることが多いようである。…売り主は買い主に対し, 一定の価格で, 問題となっている家売り渡すことに同意しておきながら, その後, もっと高価で買うと申し出た別の買い主に売ってしまうという場面が考えられる。gazump は, 今なら, 「家の売買に関し買い負けの目に合わせる」という訳語を当ててもよさそうである」



(安井稔『英語学の見える風景』開拓社, 2008, pp.228-29)

※この例で見られるように, すでに70年代には実行していた不動産業者もいたようだ。

※アメリカでは聞いたことがない。[Cabell]

### **get a V**

As Matthews started toward Lowe – he said he couldn't hear what Lowe said the first time, and wanted to get a better listen – both benches emptied again... (The Washington Post, 2/28/02)

※give a V, have a V, take a V については, give a V の項目参照。get a V も同じように使われ, 例文の形も見られる。

### **get to VP**

Mrs. Webb: Well, if that secondhand man's really serious about buyin' it, Julia, you sell it. And then you'll get to see Paris, all right. Just keep droppin' hints from time to time – that's how I got to see the Atlantic Ocean, y'know.

(Thornton Wilder: *Our Town*, 1938)

"I'll never be anybody now," she said. "They're both dead, Fred and Kerry both. I haven't got anybody left to love me. I'll never get to have a baby of my own."

(Ross Macdonald: *Meet Me at the Morgue*: 1953)

On another occasion an editor gave Surface an assignment to profile a politician, with the warning that two previous writers had failed to get to see the elusive subject.

(John Brady: *The Craft of Interviewing*, 1976)

All in all, when you're a grownup, you don't get to yell and scream and sing like an asshole – it's great to get to do that.

(Playboy Interview with Candice Bergen, 1989)

If Garmony's not stopped now, if he gets to be prime minister in Novem-

ber, they've got a good chance of winning the election next year...

(Ian McEwan: *Amsterdam*, 1998)

Nature is no friend of the infertile, and in most primates, the end of child-bearing coincides with the end of life, so it was always hard to see why human females get to live for years, even decades, after their ovaries go into retirement. (Time, 3/8/99)

If Gore got to replace one of the four conservatives, the (US Supreme) court would preserve affirmative action in employment, government contracting and college admission. (Newsweek, 7/10/2000)

So, for us, the challenge was both – and sometimes, we would fall off the track either way for the first year or two – you know – sometimes you ignore the demands of the information intensive environment which you are in, and even if you're doing the job, nobody knows it, and you could get totally derailed and never get to finish.

(The New York times Interview with Bill Clinton, 12/24/2000)

※小澤 (1996) でも取り上げたが、小澤 (「“Get to VP” の一用法」『文化論集 第14号』1999) で述べたように、この形式は、「許可や特権が与えられた結果として可能になる」というニュアンスが含まれる。日本の英語教育でほとんど扱われないが、実際には広く使われている例である。

### **give a V**

Deidre gave a brief nod of assent before turning her back on him and joining the other two men. (Agatha Christie, “While the Light Lasts,” 1923)

Vivien gave a short laugh. (ibid.)

I wondered if there was an escape clause in the hiring contract. I had it in my desk at Federal Plaza. I'd have to give it a quick read.

(Nelson DeMille: *The Lion's Game*, 2000)

※give a V, have a V, take a VについてはR.M.W. Dixon, *A Semantic Approach to English Grammar* (Oxford UP, 2005<sup>2</sup>, pp.459-83) が詳しい。

「give a V は、特に目的もなく気まぐれになにかをする、have a V は、ある程度の時間にわたって楽しむ、という意味合いをもつ。give a laugh は一回笑う、have a laugh は、なにかがおもしろくて一二分笑う。take a V は、意図的に努力をしてまとまった行為をする、の意味で、have a look at this はすぐ近くにあるものを見るのに対し、take a look at that は離れたものをわざわざ見る、の意味」

### **given to**

I caught the measles when I was eight, and I was very ill. “I thought you were going to die,” my father told me once, and he was not a man given to exaggeration. (Stephen King: *Bag of Bones*, 1998)

※to tend to do something, especially something you should not do [LDCE]  
後半部の説明がポイント。

### **go**

She closed off the rubber tube and disconnected the half-empty-bottle. The hospital smell, the odor of dissolution, was keen in my nostrils.

“Is he going, doctor?”

“He’s gone. No pulse, no respiration...” (Ross Madonald: *Find a Victim*, 1954)

※euphemism の例。

### **go hatless**

Mrs. Upjohn was an agreeable young woman in the late thirties, with sandy hair, freckles and an unbecoming hat which was clearly a concession to the seriousness of the occasion, since she was obviously the type of young woman who usually went hatless.

(Agatha Christie: *Cat among the Pigeons*, 1959)

※「いつも～の状態である」の意味なので usually などの副詞が共起できる。

### **go in one ear and out the other**

Jo used to claim that when I got in the zone it was no good to tell me anything; stuff went in one ear and out the other.

(Stephen King: *Bag of Bones*, 1998)

※「聞いたはしから忘れる」の意味で、日英語の発想が同じ例。out of the other → out the other は、代名詞以外の名刺の前で of が省略される口語表現の例。

### **hair stands up / gooseflesh**

My hair stood up. My eyesockets seemed to be expanding and my eyeballs contracting, as if my head were trying to turn into a skull. Every inch of my skin broke out in gooseflesh.

(Stephen King: *Bag of Bones*, 1998)

※「髪の毛が逆立つ」と発想は似ているようだが、英語は擬人法の例であり、日本語は強調表現の例と思われる。

### **handsome**

At about sixty years old, Mrs. Campbell had made that transition from beautiful to attractive, but it would be another ten years at least before people would begin using the neutral and sexless expression “a handsome woman.”

(Nelson DeMille: *The General's Daughter*, 1992)

※この語は女性にも使われるとされているが、CIDEでは、「きれい (beautiful) だが、繊細な美しさには欠けるとき」として、You'd never call her pretty but she's attractive in a handsome sort of way. の例があがっている。LDCE は、a woman who is handsome is attractive in a healthy way との説明をしており、beautiful と attractive の違いも以下のように述べている。例文は、「あと10年は性的魅力がある」の意味。

beautiful: the strongest word to describe a very attractive appearance;

almost perfect good looks.

attractive: makes other people sexually interested.

※この意味では少し古く、あまり使わない。handsome shawl など、服装などを含めて上品で高級な雰囲気をもつ。[Cabell]

### **have it away with**

Frost felt like reporting, didn't the headmaster know that while his wife was dying, his excellent schoolmaster was having it away with a tart in Denton? (R.D. Wingfield: *Night Frost*, 1992)

※イギリス英語の俗語表現 (to have sex)。[CIDE]

※意味が通じない。[Cabell]

### **have only to**

You have only to go to the great philosopher to see that it is possible to express with lucidity the most subtle reflection.

(W.S. Maugham: *The Summing Up*, 1938)

### **help one to VP**

Dogs can observe even the slightest changes in people's demeanor, and their capacity for empathy helps them to interpret what they see.

(Elizabeth M. Thomas: *The Hidden Life of Dogs*, 1993)

### **house / home**

You can't see what these things are because they're all wrapped up in padded quilts, but you don't need to see them. It's furniture, everything you need to make your house a home, make it just right, just the way you want it.

(Stephen King: *Bag of Bones*, 1998)

※Our new house doesn't feel like a home yet. [CIDE] 人間のぬくもりも感じるところが home ということ。[Columbia] は、不動産業者が、home を house の婉曲語にしてしまった、とする。

**imagination**

He looked around; something moved; no, it was just his nerves or his imagination. (Jeffrey Archer: *Shall We Tell the President?*, 1985)

※①想像 ②想像力 ③想像(力)でつくりあげたもの。ここでは③(気のせい = imaginary)。

**in fact**

It would be nice if all the Japanese expressions related to water were so easy. In fact, a few were very confusing for me at first.

(Kate Elwood: *Oops and Goofs*, 2007)

**instead of**

He kept staring at me out of his big hollow eyes like I was really some sort of curiosity, something to look at instead of to talk to.

(Jim Thompson: *The Killer Inside Me*, 1952)

Hawes wished they were here to exchange Christmas gifts instead of to ask questions about a dead man who seemed to hold little or no interest for the cool beauty who sat opposite him in brown high-heeled boots, her legs crossed.

(Ed McBain: *Ghosts*, 1980)

To look sexy in the contemporary sense – exposed, submissive, vulnerable, even violated – is to feel powerless and afraid, which generally dampens appetite instead of whets it. (Carol Knap: *Appetite*, 2003)

※insteadの後には、名詞・動名詞・不定詞・形容詞が来る、とされているが、このように定形動詞が来ることもある。PEUでは、to不定詞はふつう使われない、動名詞が好ましい、としている。

※二例目では、instead of their being here to askの省略形、最後の例では、instead of whetting itのほうがbetterと思う。[Cabell] 動名詞のほうが好ましいようである。

**intrigue**

However, I am not in the least bit embarrassed, in fact, I'm very intrigued, by the power of the engineer and the editors to splice and edit,...

(James Badal: *Recording the Classics*, 1996)

※to interest (someone) a lot, esp. by being strange, unusual or mysterious

[CIDE] 例文や CIDE の説明からも明らかなように, 「謎だからこそ知的興味がかきたてられる」の意味であり, 「困惑させる」などの意味ではない。

**investment**

Eight million dollars would be a 4,000 per cent return on the investment...

(Clayton Rawson: *The Footprints on the Ceiling*, 1939)

**jet lag**

"When did you get back?"

"Yesterday, I'm still not entirely over the jet lag. I came by way of London, saw my parents for a few days." (Stuart Woods: *Worse Fears Realized*, 1999)

※通常は無冠詞だが (LDCE によると [U]), 特定化される時は不可算名詞でも冠詞をとる。

**job**

It's the writer's job to check his facts for accuracy.

(John Brady: *The Craft of Interviewing*, 1976)

**know to VP**

While he was away she would wait for him, sitting by the door or looking out a window. When she saw him she'd jump up, so we knew to open the door and let him in. (Elizabeth M. Thomas: *The Hidden Life of Dogs*, 1993)

"Why didn't you ask me?" he said when he'd settled her in the armchair nearest the heat. "I'd have told you everything you wanted to know."

"I didn't know to ask. And even now I feel uncomfortable, because I'm

afraid talking about it might distress you.”

(Deborah Crombie: *Dreaming of Bones*, 1997)

“You could find a resemblance between them, if you were looking for it.”

“Then it’s just as well Lydia didn’t know to look. She’s carried away things too far as it was...” (ibid.)

※know to VP = know that you should do it eg. She knows not to tell anyone about it. [LDCE]

### (a) last resort

(Yale President) Goheen explains that the university “is not a police state.” Princeton, he made clear, would call in outside law enforcement officials only as a last resort. (Newsweek, 5/13/68)

※「最後の手段」の意味のはずが、なぜ定冠詞がつかないのか。たとえば CIDE には似た意味で last ditch の説明が載っている。A last ditch effort or attempt is made at the end of a series of failures to solve a problem, and is not expected to succeed. つまり「決定版」になる保証はないからと思われる。

### leave of absence

He was due back at Reed in late August. Instead, though, he decided to take a year’s leave of absence. His father wasn’t pleased. His father smelled what he called “girl trouble.” (Stephen King: *Bag of Bones*, 1998)

### less

Nobody else in jazz played the clarinet with such technical brilliance or controlled emotion, and (Benny) Goodman expected nothing less from his band. (Time, 6/23/86)

“But if you ask me, we’ve only one danger to fear – and that danger is Blore! What do we know about the man? Less than nothing...”



(Agatha Christie: *Ten Little Niggers*, 1939)

And all of them, suddenly, looked less like human beings. They were reverting to more bestial types. (ibid.)

### **let**

“He picked her up. I don’t know how much effort it cost him, but he did. And – the oddest thing – Ki let herself be picked up. He was a complete stranger to her, and old people always seem to scare little children, but she let him pick her up...” (Stephen King: *Bag of Bones*, 1998)

### **let alone**

As a writer, my motto has always been don’t confuse me with the facts. The Arthur Haley type of fiction is beyond me – I can’t read it, let alone write it. (Stephen King: *Bag of Bones*, 1998)

※used after a negative statement to emphasize how unlikely a situation is because something more likely has never happened. [CIDE]

### **lift the scales from one’s eyes**

Several days later, I spoke with Forbes at length. He said the presidential race had lifted the scales from his eyes about the Washington journalistic and political reporting community. (Bob Woodward: *The Choice*, 1996)

※the scales fell off from my eyes: (literary) you suddenly realized what had been clear to other people. [LDCE] 「目からウロコが落ちる」と同じ発想。

### **listen / hear**

Douglas courageously repeated his warnings against secession. The whole North would rise up to prevent it, he said pointedly. “I hold that the election of any man on earth by the American people, according to the Constitution, is no justification for breaking up this government.” Southerners listened to him, but they did not hear.

(James M. McPherson: *Battle Cry of Freedom*, 1988)

Lincoln told the general (= McClellan) not to fight until he was ready, but he felt obliged to warn him that Wade voiced a widely held feeling of impatience, which he said was a reality that had to be taken into account. McClellan listened, but he did not hear. (David H. Donald: *Lincoln*, 1995)

※基本的には、hear は「自然に音や声が耳に入ってくる」、listen は「意識して周りの音や声に注意を払う」の意味だが、この hear は「承諾する、聞き入れる (consent)」の意味。

### **littler**

Ooh, if you were littler than me, boy, I'd pound you.

(Bill Watterson: *Calvin and Hobbes*, 1987)

“Wave,” one small cowgirl instructs her even littler friend. “Wave to the police officers!” (Smithsonian, November, 1998)

※おとなはあまり使わない。[Cabell]

### **look daggers (at)** (すごい目つきでにらむ)

Kit's eyes widened. “No way. I thought that was just on the telly. The only copper I know is Harry. He's the bobby here in the village, and he's thick as two planks, you know - “

“Kit!” Vic had come in quietly, carrying a second tray. “What a horrid thing to say.”

“You know it's true.” Kit sounded more injured than abashed. “You said so yourself.”

“I said no such thing. Harry's very nice.” Vic looked daggers at her son.

(Deborah Crombie: *Dreaming of the Bones*, 1998)

### **look to VP**

“I know practically nothing about books,” he said, to get things started,

speaking from an uncomfortable Hepplewhite-style sofa with wooden arms and back, “but this looks to be a fine collection, Mrs. Wycherley...”

(Peter Lovesey: *The Bloodhounds*, 1966)

“Is there any news about Ian McClellan?” he asked Kincaid.

“Not a trace,” said Kincaid. “I’ve just been to see the local police this morning, and they’re no further along. The man looks to have simply vanished.”

(Deborah Crombie: *Dreaming of the Bones*, 1997)

※to seem or appear to be from facts or information: eg. He looked to be a friendly sort of person. [CIDE] PEU にはこの用法は載っていない。WDEU によると、この用法は18世紀後半から現在まで、ごくふつうに使われているが、anticipation や expectation を表わす用法とは違うので注意。eg. ... everyone is tired and looking to go home.

### lose the edge of one’s recollection

He might have gotten some part of the story wrong – even the sharpest guess begins to lose the edge of their recollection by the time they turn eighty-five – but Max Devore wasn’t much of a leg-puller.

(Stephen King: *Bag of the Bones*, 1998)

※あまり使わない。lose one’s edge のほうがふつう。[Cabell] edge = sharpness

### made no bones (about)

He (= Manet) made no bones about hating the country. His life and work amounted to a definition of urbanity. Paris is unthinkable without Manet; Manet is unimaginable without Paris. (Time, 9/19/83)

※not to hide your feelings [CIDE]

### many another

Many another dog would have obeyed her leader, but Maria had been a lit-

tle spoiled by Misha, who encouraged her to do whatever she wanted, even when he knew that what she wanted was wrong.

(Elizabeth M. Thomas: *The Hidden Life of Dogs*, 1993)

※many a が「多くの」を単に意味するのに対し, many another は「話題の主以外の多くの」ものを強調する。

### me and NP

“You are saying that I – that we, David and I – we abused the system?”

“You know most English people would have settled for ‘me and David,’ Mrs. Michaels.” (Colin Dexter: *The Way through the Woods*, 1992)

※文法的には, また, 自分は後に置く, という社会言語学的要請からは David and I が望ましいが, 口語ないし俗語では広く見られる。

### meaning look

As the party left the room, Hilda caught Derek’s eye and gave him what is generally described as a meaning look. Derek had no difficulty in recognizing it as such, but unfortunately he was not able to determine for himself exactly what it meant. She certainly looked very purposeful, and somewhat excited, but what about? (Cyril Hare: *Tragedy at Law*, 1942)

※辞書の意味がわかっただけでは判別できない場合の好例。

### medical (医学の知識のある)

That blood poisoning definitely points to a medical murderer. It could be Abbot;... (Agatha Christie: *Murder is Easy*, 1938)

### meet / see

“Did you know Burke Damis before she met him?”

“No, and she didn’t meet him in our casa. We’d seen him around, of course, but we’d never met him till Harriet introduced him...”

(Ross Macdonald: *The Zebra-Striped Hearse*, 1961)

※meet は「はじめて (正式に) 会う」, see は「知り合いに会う」(例文では「見かける」) の意味。

### monies

Tolstoy himself wanted to give up wealth and power – his estates, his monies from his books, eating meat, his position in society;...

(Andrea Dworkin: *Intercourse*, 1987)

※古い言い方。いまは money。Tolstoy の影響を受けたか? [Cabell]

### most everyone

Here's the grocery store and here's Mr. Morgan's drugstore. Most everybody in town manages to look into those two stores once a day.

(Thornton Wilder: *Our Town*, 1938)

Carella smiled at the girl and said, "What can I do for you, Miss Forest?"

"Most everyone call me Cindy," she said.

"All right, Cindy."

(Ed McBain: *Ten Plus One*, 1963)

While most everyone in the CIA called (Director George T.) Tennes by his first name, (Director of the Counterterrorism Center, CIA, Cofer) Black observed old-school protocol, calling him "Mr. Director" or simply "Sir."

(Bob Woodward: *Bush at War*, 2002)

※この most は almost の意味で, [WDEU] には, everyone のほかに everybody, anywhere, every student, always などが共起した例が載っている。

### must

She must play for time – yes, and she must make the woman talk – this lean gray woman whom nobody loved. It ought not to be difficult – not really. Because she must want to talk, oh, so badly – and the only person she could talk to was someone like Bridget – someone who was going to be silenced forever.

(Agatha Christie: *Murder is Easy*, 1938)

※法助動詞の二用法が効果的に使われている例であり、最初の二例が「義務的（ねばならない）」、三つ目の例が「認識様態的（にちがいない）」の意味。

### **name**

They (= Tanglewood concertgoers) and fans who came out in hordes to hear a name soloist like Perlman or a name conductor like Bernstein probably make up, in fact, well over half of a typical Tanglewood audience, swelling the crowd to 10,000, 15,000 or more.

(Andrew L. Pincus: *Scenes from Tanglewood*, 1989)

※限定用法の形容詞として「有名な、一流の」の意味。

### **next summer**

Tonight's caucuses marked the first official contests of the 2000 presidential campaign and are just opening a process that will culminate at the Democratic and Republican national conventions next summer, when the two particular parties formally pick their nominees.

(The Washington Post, 1/25/2000)

※next ～が「今週、今月、今年の～」を指すのか、「来週、来月、来年の～」を指すのかは、「3日／3カ月より前か後か」が大体のメドになる。個人差もある。[PEU] 例文は、7カ月も先の話なので来年（2001）ではなく「今年の夏」。

### **no sooner - than ～**

No sooner had the FBI men left than Liz came out of the house and walked to the yacht.

(Stuart Woods: *Cold Paradise*, 2001)

### **not only - but also ～**

I find it not only premature but also somewhat ghoulish for you people to be asking that question so soon after we put the councilman in the ground.

(Ed McBain: *Fat Ollie's Book*, 2002)

“Don’t worry about jokes,” he said. And then, because he was not only a real-life detective, but also a real-life writer, he added, “Jokes are the folklore of truth.” (ibid.)

“...She’s not only going to be the biggest diva to explode on the CHR-pop scene in decades, she’s also going to be a movie star...”

“What’s CHR-pop?” Honey asked.

“Contemporary Hit Radio,” Bunkie said by rote.

(Ed McBain: *The Frumious Bandersnatch*, 2004)

### **obvious**

It seemed evident, if not obvious, that someone had been looking for something. Moreover, the frenzy of the search seemed to indicate he’d been certain he would find it here. (Ed McBain: *Long Time No See*, 1977)

They found a photograph album covered with dust. It has obviously not been opened in years. (ibid.)

There were five men in the obviously posed picture. Two of them were white, three of them black. (ibid.)

※obviousは「一目瞭然」、evidentは「証拠から見て明らか」の意味であることが見てとれる。三例目は、“sexually explicit”の意味。ふつうの英語辞書では理解が不十分になる例でもある。

evident: easily seen or understood, **obvious** [CIDE]

evident: easily noticed or understood, **obvious** [LDCE]

### **on one**

“...Tony Aquista told her a story about Anne Meyers which changed the original plan.”

“What kind of a story?”

“I was hoping you could tell me, Mrs. Kerrigan. I never got the story. The

girl got suspicious and ran out on me.” (Ross Madonald: *Find a Victim*, 1954)

So maybe Sebastian the Great had pulled the biggest trick of his career, disappearing on his wife. Who knows? (Ed McBain: *Tricks*, 1987)

※「被害, 迷惑などの on」と言われる用法。used to show who suffers when something does not operate as it should: Their car broke down on them in the middle of the motorway. [CIDE]

**one of a kind** (独特な／ユニークな人)

Georges de La Tour (1593 – 1652) is a one-of-a-kind in art history because of his profoundly mysterious religious paintings all rendered in darkness except for the captivating glow of a candle or two.

(Thomas Hoving: *False Impressions*, 1996)

**out-**

In Manchester, an exuberant Gore proclaimed,... “For months we were the underdogs here. We were outspent, but because of you, were never outspent.” (The Los Angeles Times, 2/2/2000)

※nonce-word をつくるときにも臨機に使える接頭辞。

**owe**

“What are you here for then?” She shifted her eyes and cocked her head slightly to Morse as if she were owed some immediate and convincing explanation. (Colin Dexter: *The Way through the Woods*, 1992)

※← Morse owes her some immediate and convincing explanation. この意味では受身文が可能。

**park**

Maybe it’s not fair of me to accept invitations to parties and not accept the necking invitations, but I just don’t want to park with those boys any more. It’s kid stuff and not a good idea. (Hillary Waugh: *Last Seen Wearing*, 1952)



※“No Parking” は double entendre になりうる。park: to neck or to make love, especially in a parked car. [NTC]

### **persuade**

- (1) a. I persuaded him to go.  
 b. I persuaded him that he should go.

“(1a) implies that he went. (1b) says only that he acknowledged the obligation to go.” (Huddleston, “Review of Rosenbaum (1967)”

Cf. I persuaded him into going. [= (1a)]

### **politician / statesman**

Some high-level interviewers became celebrities themselves over the years. Isaac Morcosson became so famous as an interviewer during the World War I years that it was once said, “A politician is just a politician until Morcosson interviews them, then he’s a statesman.

(John Brady: *The Craft of Interviewing*, 1976)

※statesman: an experienced politician, esp. one who is respected for making good judgments (経験と識見の両方を有する政治家) [CIDE]

### **prevent ~ (from) doing**

Both parties (= Prince Charles and Princess Diana) have agreed to a confidentiality clause which will prevent them giving interviews on their life together, or details of the settlement. (The Times, 7/13/96)

※from のない形は CIDE によるとイギリス英語。eg. Are you trying to prevent me speaking? 例文の出典は『ロンドン・タイムズ』。

### **promise**

Finally, he visited a service that specialized in the quick obtaining of visas and passports and left them with his photos, his completed passport application, his name-change documents, and a fee. He was promised his new

passport the following day. (Stuart Woods: *Worst Fears Realized*, 1999)

※← They promised him his new passport the following day. この意味では受身文が<sup>3</sup>可能。

### queer

“...Gould was queer, and I don’t mean that in the sexual sense of the word but the traditional sense, just *queer*.”

(Otto Friedrich: *Glenn Gould, A Life and Variations*, 1989)

※adj. homosexual (Derogatory. Resented by homosexuals)

n. a homosexual male, occasionally a female (Derogatory. Resented by homosexuals) [NTC]

※an insulting slang label that is taboo in most standard use [Columbia]

※同性愛者が使うのはいいが (We are queer. /queer power.), そうでなければよくない (They are queer.)。 [Cabell]

### quit / be fired

Lance Devore had written his father an unthinkable letter – unthinkable, that was, if you happened to be Max Devore. The letter said that Lance didn’t want to hear from his father again, and Mattie didn’t, either. He wouldn’t be welcomed in their home...Stay out of my life, Dad. This time you’ve gone too far to forgive...

Fine! Lance could live with his backwoods Daisy Mae in a tent or a trailer or god-damned cowbarn. He could give up the cushy surveying job, as well, and find real employment. See how the others lived!

In other words, you can’t quit on me, son. You’re fired.

(Stephen King: *Bag of Bones*, 1998)

※quit は自発的, be fired は他動的な辞め方。

**rain cats and dogs**

The season was mid-October, the time was half-past seven in the morning, and it was raining cats and dogs.

(Anonymous: “The House on the Cliff” from *Sexton Blake*, 1920s)

※例文は1世紀近く昔のものだが、話し言葉で現在も使う。[LDCE] ただし進行形で使うのがふつう。[Cabell]

**really**

“Really, Edmund,” she greeted him, peering at him disapprovingly through the thick glasses she wore. “Really, I think you might have been considerate enough to get back a little earlier today. How can Florence get on with the sandwiches if you keep her waiting to wash your lunch things like this?”

(Francis Isles: *Malice Aforethought*, 1931)

※*Really* is used to express interest, surprise or annoyance. [CIDE] 場合には、皮肉や叱責などを込めることもできる。

**reputation**

Back at Los Alamos people had teased me about what kind of “professor” Cornell was going to get. They said I’d get a reputation right off by doing something silly, so I was trying to be a little dignified.

(Richard Feynman: *Surely You’re Joking, Mr. Feynman!*, 1985)

※ “how much someone or something is generally liked, admired or respected, based on past behaviour, etc.” [CIDE] に見られるように、「良い評判」の意味で使われることも多いが、基本的には、“what people in general think or say about someone or something” [CIDE] や “the opinion that people have about a particular person or thing because of what has happened” を意味する。

**restless**

I believe that Harvard is a more restless, more striving, and more dynamic university than it was five years ago. (The Boston Globe, 2/22/06)

※教授陣との対立で辞任を発表した Lawrence Summers 学長の発言。“unable or unwilling to keep still, especially because you are impatient or bored”の意味ではなく, “unwilling to stay in one place, and always wanting new experiences” [LDCE] の意味。

**reversal of fortune**

My father did very well in the Fifties and Sixties. Then he had a reversal of fortune and had a very bad luck in the late Sixties, into the Seventies.

(Playboy Interview with Hugh Hefner, 1974)

**right-hand man**

“What’s she doing now?”

“She’s Eduardo’s right-hand man, and I use the gender advisedly. She’s got more balls than any four guys I know.”

(Stuart Woods: *Worst Fears Realized*, 1999)

※なお, ここで使われている advisedly は, “on purpose and knowing what it means” [CIDE] の意味。

**rush hours / rush hour**

The mechanical voices are there no longer, but during the rush hours the attendants themselves are not unlike those machines and clearly regard us as so much material for transport, moving parcels of an awkward size and shape. (J.B. Priestly, “Man Underground,” 1928)

Between eight and nine o’clock was rush hour, and the streets became crowded with men. (Michael Crichton: *The Great Train Robbery*, 1975)

※CIDE, LDCE とも rush hour のみ。LDCE では rush だけで rush hour の意

味にも。

### salaryman

Rather, these were the snap decisions you got from corporate salarymen whose careers were on the line if they stayed more than a couple of years in the red. (Norman Lebrecht: *When the Music Stops*, 1996)

※あまり使わない。salaried man はさらにまれ。けなすニュアンスがある。

[Cabell]

### say / talk

“He wanted you to hire him to do something, but you don’t know exactly what?”

“That’s right. He wasn’t too easy to follow. He talked a great deal without saying much, praising his own discretion and general aptitude...”

(Ross Macdonald: *Meet Me at the Morgue*, 1953)

※talk は内容のある話をする時も (We need to talk before things get any worse.), 中身の無いことを口にする時にも (Most babies start to talk by 18 months.) 使う。[LDCE] 例文の say は “to express (a thought, opinion, or suggestion)” [CIDE] の意味。

### say / tell

I’d said to her that it was a bit thick to do a lot of murders and get away with it... (Agatha Christie: *Murder is Easy*, 1938)

※that 節をとる時に tell ではなく say to を使うこともあるが、適切な表現とは思われない。say to のあとは直接のせりふが来ると感じられる。[Cabell]

### say when (場合／いい時を言う)

“I think I’ll have a large malt.”

“Soda?”

“Just ordinary water, please.”

“Say when.”

“When!” (Colin Dexter: *The Way through the Woods*, 1992)

### scale

He had perfect teeth, but when he talked I could see the rim of pink where his upper plate was fit, and it spoiled the effect. Still, I had to give him credit for a certain level of good looks, maybe a seven on a scale of ten.

(Sue Grafton, “The Parker Shotgun”, 1986)

I flew to Malta with (Director Robert) Altman and the talented production designer, Wolf Kroeger. Greeting us was the head of the local film commission, all its surrogates, and Miss Malta, who must have come in last in the Miss Universe Contest. On a scale of one to ten, she was at best two. Nine months later, leaving Malta, she grew in beauty to a full eleven.

(Robert Evans: *The Kid Stays in the Picture*, 1994)

All of the city’s projects were rated by the police department on a one-to-five scale ranging from “uncertain” to “chancy” to “risky” to “unsafe” to downright “hazardous.”

(Ed McBain: *The Last Dance*, 1999)

### see / look / watch / gaze / stare

I went into the living room instead, poured myself a short whiskey, and sat down in front of the TV. I sat there almost four hours, looking at everything and seeing nothing.

(Stephen King: *Bag of Bones*, 1998)

He turned away from the window. He walked to the bed, and he looked at it unseeingly, ...and looked at his watch, and did not see the time.

(Ed McBain: *Lady, Lady, I Did It!*, 1961)

Casey sat on the rocks and watched the brown water of the Potomac careen over the falls, disappearing into dark eddies at the bottom, then bursting into new rapids. He watched this, but he did not see it, for he was

thinking. (Fletcher Knebel & Charles W. Bailey: *Seven Days in May*, 1962)

He stood with his back to her at the windows of the long drawing room, staring but not seeing the golden glow of the last sunlight in the crowns of towering elms and maples in the park.

(William P. McGivern: *Night of the Juggler*, 1975)

Peter lowered the paper and gazed at Dombey Dell, not seeing him, staring right through him. Peter's eyes had sunk back into their sockets. His body was covered with perspiration.

(Jane Langston: *Emily Dickinson is Dead*, 1984)

※look は「意識的に見ようと思って見る」, see は「自然に目に入ってくる」が基本的な意味だが, 例文では「目で見ているが, 脳で認識作用が行なわれていない」の意味。ほかの動詞については以下の通り。

watch: to look at (something) for a period of time, esp. something that is changing or moving.

gaze: to look at (something or someone) for a long time, esp. in surprise, admiration or because you are thinking about something else.

stare: to look for a long time with the eyes wide open, esp. when surprised, frightened or thinking deeply. [CIDE]

### set - for ~

When I returned to the kitchen to set the coffee-maker for seven A.M., I saw a new message in a new circle of magnets.

(Stephen King: *Bag of Bones*, 1998)

### sex appeal

She suddenly looked up at me and gave me the full treatment with the eyes. Whatever she was, I had to say one thing for her. She had sex appeal. It fairly oozed out of her. (Lionel White: *The Crimshaw Memorandum*, 1967)

**shall**

“Mr. Harris?”

Harris looked up almost blankly, and nodded.

“I’m from Scotland Yard,” Gideon said quietly, “and I would like you to know that we shall do everything humanly possible to get the child back before the night is out...” (J.J. Marris: *Gideon’s Fire*, 1957)

**shy**

The fact that he does not have an engineering degree (he is shy a few courses) has meant that he makes less than the others who do what he does. He considers it a plus for him; if the company needed to find savings, it would get more out of laying off a higher-paid employee.

(The New York Times: *The Downsizing of America*, 1996)

One month into the season, Manny Ramirez is one homer shy of a triple crown pace... (The Boston Globe, 4/3/01)

Amid Martinez’s dominance, Manny Ramirez put on a show of his own. The slugger reached base four times on two singles and a pair of walks as he extended his streak of reaching base safely to 12 straight plate appearances, four shy of the record Ted Williams set from Sept. 17-23, 1957.

(The Boston Globe, 8/24/02)

※ (名詞の後にきて) less than, lacking: we are only £100 shy of the total amount we’ve been trying to raise. [CIDE] 最初の例のような用法にも注意。

**sit oneself down**

“Can I help you, sir?”

“Yes! I’d like.” (Morse sat himself down. “I’d like to book a holiday, with a car, in Ireland – the Republic, that is.”)



(Colin Dexter: *The Wench is Dead*, 1990)

※sit yourself down 〈spoken〉: Come in, Sally, sit yourself down. [LDCE]

### so - that ~

Again Luke paused. He was so entering into the spirit of the thing that he found it hard to make a transition from one suspect to another. He had to wait a minute before he could force himself into the mood where he could visualize Major Horton as a successful murderer.

(Agatha Christie: *Murder is Easy*, 1938)

※so の後に述語が来た例だが、意味的には形容詞的に使われていると思われる。

### (the) someone

He did not recognize the voice, nor did he even realize that it was he who was being addressed. But he looked up because someone had stepped into his path. The someone was Eileen Burke. (Ed McBain: *Ice*, 1983)

※この意味（「その誰か」）では LDCE, CIDE とも名詞用法は載せていない。

### sound it

“...How about you, Jeff? You’re a lawyer.”

“Not the kind that gets murderers for clients,” Avalon said, with an apparently regretful shake of his head. “Patent complications are my thing. You might ask Henry. He’s more at home with crimes than we are, or he sounds it.” (Isaac Asimov, “Early Sunday Morning,” 1973)

※sound の後には形容詞が来るのに it が来ているのは look it の語法に似ている（it が形容詞句を受けている）。詳しくは小沢（「形容詞の代用表現— look it を中心に」 Lexicon No.16, 1987）参照。

### sports

The black players were just like me when I was a kid. No car, no money,

no suit of clothes. All they had to do was play sports.

(Playboy Interview with Pete Rose, 1979)

Diving was the only sport Dill had ever participated in seriously – probably because it was essentially a solitary sport. He had pursued it through junior and senior high school...

(Ross Thomas: *Briarpatch*, 1984)

“You ought to get yourself some exercise. There’s a decent body in there, not much extra weight. You’re soft, is all. You play any sports?”

“I swim. Used to swim.” (Philip Friedman: *Reasonable Doubt*, 1990)

“You had sports after school today?” Kincaid asked, sipping his own tea.

(Deborah Crombie: *Dreaming of the Bones*, 1997)

※sport (s) を目的語としてとる動詞表現には do, participate in, play, have などがあることがわかる。

### still

It’s awfully cold out, but I suppose I could bundle up. It looks windy though. But still, I’d like to go sledding. Then again, I’d rather stay in. On the other hand...

(Bill Watterson: *There’s Treasure Everywhere*, 1996)

※despite that の意味の副詞 still が, but と共に使われた例だが, 自然な口語表現。still で文を始めると, いきなり逆接になる感じがする。[Cabel] scale の Sue Grafton の例文中の still を参照。

### still not / not yet

(1) a. He is still not here.

b. He is not here yet.

“(1b) conveys a stronger expectation that he will come than (1a).”

(W. Jacobsen, “On the Aspectual Structure of the Adverbs *Mada* and *Moo*”

JATJ 18)

**stripper**

Her name was Alyce (with a y) Chambers and she was a beautiful red-head who mentioned that if they had any children their hair would be red since both their parents had red hair, did he ever notice that a lot of actresses and especially strippers had boyfriends who were cops?

(Ed McBain: *Vespers*, 1990)

※すでに stripteaser と同じように使われている。

**such as it is**

"This isn't my office. This is where I live - my home. Where I carry on my social life and my sex life, such as it is. I was thinking that tonight I might even enrich both of them a little, but I guessed wrong.

(Ross Thomas: *Briarpatch*, 1984)

**sweater** (汗っかき)

Meyer Meyer was a sweater. He sweated even in the winter-time. He did not know why he sweated. He supposed it was a nervous reaction. But he was always covered with perspiration. Today he was drowning in it.

(Ed McBain: *Lady Killer*, 1958)

**talk to (with)**

A special kind of rapport is necessary for interviewing children. For one thing, the interviewer should never talk down to his young subject...For tips on talking *with* (and not *to*) the young, one of the best guides available is child psychiatrist John Rich's *Interviewing Children and Adolescents*.

(John Brady: *The Craft of Interviewing*, 1976)

**terrific**

Before the last word was written in the dissolving of the partnership, the two men had a terrific blow-up which almost resulted in tragedy. At the

Webster Club, where they were lunching, they were heard quarreling violently.

(Ellery Queen: *The Roman Hat Mystery*, 1929)

‘Auldearn’s death,’ he said carefully, ‘is a terrific blow – not merely personally to many of us, but nationally. He had more political wisdom and experience than anyone. And a wonderful brain...’

(Michael Innes: *Hamlet, Revenge!*, 1937)

...The word (= agoraphobia) means fear of assembly. A more exact term, in Linda’s instance, would be topophobia, fear of place. It’s an anxiety hysteria that springs from some childhood experience which gave her a terrific, disruptive emotional shock, and has played merry hell with her neural patterns almost ever since... (Clayton Rawson: *The Footprints on the Ceiling*, 1939)

Cockril was on that murder case last year, at Pigeonsford...there was a terrific fuss in the papers about it; you must remember it?

(Christianna Brand: *Green for Danger*, 1944)

※少なくとも第二次世界大戦までは terrible の意味で使われていたことが分かる。

### **there is no V-ing**

“Women,” soliloquized the Major, “are a rum lot. It seems sometimes that there’s no pleasing them. But, by Jove, they keep a man up to the mark!”

(Agatha Christie: *Murder is Easy*, 1938)

The murderer generally has a wooden leg, and that doesn’t take much tracing. The trouble in real life is the way murderers go unamputated. And then there’s the left-handed men, how conveniently they come in!

(Ronald Knox: *The Viaduct Murder*, 1925)

※there is no V-ing = it is impossible to V cf. up to the mark = good enough

**thus**

There are places in the world today in which the government dictates what words mean. Thus, the Soviet Union had dictated that the word *imperialist* can be applied only to capitalistic societies.

(Michael L. Geis: *Language and Communication*, 1986)

People often think of casual speech as “sloppy” or “careless” speech. Certainly, casual speech is not as precisely articulated as more careful speech. Thus, for instance, the sentence *Let's go*, which would be pronounced as [lets go] in careful style, can be pronounced as [skow] in casual speech. (ibid.)

To save space the ‘swung dash’ or ‘tilde’ is used within definitions and derivatives. It normally represents the complete word at the beginning of the entry or the portion of the headword that precedes a vertical line. Thus, for example, in the entry LAUGH, ~ stands for *laugh*. ~ ABLE for *laughable*, and ~ TER for *laughter*. (Notes to the Pocket Oxford Dictionary, 5th edition)

※thus = for example 詳しくは小沢「例示の thus」(『英語青年』Vol.135, No.4, 1989) 参照。

**together**

Hillary spent a lot of time thinking about Vince Foster, the deputy White House counsel who had committed suicide in 1993. Foster was from Hope, Arkansas, along with Clinton, and later had been Hillary's law partner. In the Arkansas years she would have ranked Foster as among the three most together people she knew. The fact that he, of all people, had killed himself was jolting.

(Bob Woodward: *The Choice*, 1996)

※形容詞用法 〈spoken〉: someone who is together always thinks clearly and does things in a very sensible, organized way. [LDCE]

**translate into**

The consequences of a policy of inclusion transcend platitudes and translate into concrete evidence that often surprises observers.

(Richard J. Light: *Making the Most of College*, 2001)

Translating good intentions into practice poses a continuing challenge. (ibid.)

※ (自動詞)〈比喩的〉: to change into a new form, esp. turn into reality [CIDE]

二例目は, この意味の他動詞用法。

**turn adj.**

He turned a little emotional. “*I don’t think you’re ready for this,*” he said emphatically.

(Bob Woodward: *The Choice*, 1996)

※turn nasty, mean, etc. = to suddenly become nasty, mean, etc. [LDCE]

**twelve noon**

Ollie sometimes felt if everybody in the world was allowed to eat whatever the hell he wanted, there wouldn’t be wars anymore. It all got down to eating. Which reminded him that it was almost twelve noon and he was getting hungry again.

(Ed McBain: *Fat Ollie’s Book*, 2002)

※夜中の12時は twelve midnight.

**unbalance**

Diamond said, “Killing a man you hardly knew at all.”

“But the riddle you had to work out,” Jones said, his blue eyes widening in a way revealed his unbalance.

(Peter Lovesey: *The Bloodhounds*, 1996)

※ (名詞形は imbalance とされているが) この場合は unbalance のほうが「精神的な」不安定さを意味するのにふさわしく, imbalance は一般的な語。

[Cabell]

**upper lip**

A small panel in the door was pushed aside and showed a face. It was a suspicious face, framed in starched white. There was a distinct moustache on the upper lip, but the voice was the voice of a woman, it was the voice of what Hercule Poirot called a femme formidable.

(Agatha Christie: *The Labours of Hercules*, 1940)

Her eyes were blue and wide, the soft blue of a spring sky, the delicate blue of a lilac. There was a tentative smile on her full mouth, a mouth kissed by the seasons. And because she was a human being, and because it was a hot day in July, there was a thin film of perspiration on her upper lip.

(Ed McBain: *Lady Killer*, 1958)

Arthur Patterson was a man in his middle thirties who had recently shaved off his moustache...The area looked very much like the stretch of skin above any man's upper lip. If he stared down the sides of his nose, he could see his upper lip protruding and swollen and nude...He touched the skin above his mouth again, and then hastily withdrew his hand...

Patterson immediately stroked his upper lip, certain that no one in the world would have dared to talk to him that way if he were still wearing his moustache.

(Ed McBain: *Like Love*, 1962)

She touched her breast, as if at least he was alive there. Droplets of sweat grew on her upper lip. She blushed them away with her hand.

(Ross Macdonald: *The Blue Hammer*, 1976)

Dark curly hair, brown eyes, an aquiline nose, and a somewhat androgynous mouth with a thin upper lip and a pouting lower one. He was wearing a dark suit and eyeglasses that made him look scholarly.

(Ed McBain: *Mary, Mary*, 1992)

※口髭が生えるのは、英語では upper lip だと鈴木孝夫『ことばと文化』（岩波新書、1973）で指摘された通り。汗をかくのも同じ場所。ただし、最後の例は「上唇」。

### want

“Ann-Margret,” she explained, “this is your close-up. And you want to look the very best you can possibly can. All right?” (Ann-Margret: *My Story*, 1994)

Sipping her coffee, Mrs. Meyers said: “My husband has been clipping articles out of *Pediatric Journal* on the effect of moving on kids.”

Mrs. Knecht asked: “What do they say?”

Mrs. Meyers: “You don’t want to know.”

(The New York Times: *The Downsizing of America*, 1996)

※want は本人だけが分かる気もちなので二人称や三人称主語はそのままでとすることはできないが、相手の気もちになり、相手を慮って述べる時は可能。

※二例目の You don’t want to know. は Don’t ask. の意味で、嫌な話だからやめよう、と言う時の決まり文句。[Cabell]

### (V one’s) way (PP)

A young Hindu housewife was in a coma for two days because of infection during pregnancy. Her heaven was different. “She saw big boxes full of fine clothes and attractive jewelry. She put on the best of them and then danced.” But she did not quite dance her way into Heaven – she recovered.

(A. Osis & E. Haraldsson: *At the Hour of Death*, 1977)

### wet one’s lip

I wet my lips. I should have felt silly, perhaps, standing there in the dark and calling to the ghosts. But I didn’t. Not a bit.

(Stephen King: *Bag of Bones*, 1998)

※唇をなめて濡らすのは「不安と緊張のため」。[しぐさ]



**what ~ like**

“What was she like?” Diamond rephrased it more tastefully. “I mean, what sort of person was she?”

“Britt? She was smart.” (Peter Lovesey: *The Summons*, 1995)

※どんな人かを訊く時は、この表現のほうか<sup>が</sup>ていねいに見做されている。

**what's = what does**

Gregorius scowled. “Yeah? What's that snotty bastard want?”

(Raymond Chandler: *The Long Goodbye*, 1953)

What's the scratch have to do with it? (Ed McBain: *Cop Hater*, 1953)

“Hey,” he said. “Do you know Latin?”

“A little, from high school.”

“What's that mean?” He showed her the binding.

(Stephen King: *Salem's Lot*, 1975)

“I got another letter from my past self.”

“What's it say?” (Bill Watterson: *Calvin and Hobbes*, 1987)

“What's it look like?” (Lawrence Block: *A Ticket to the Boneyard*, 1990)

“Good. How's this sound? – you let us in on this matter, and I'll give you access to the deceased's house...”

(Nelson DeMille: *The General's Daughter*, 1992)

Wyeth told Carolyn. “I don't think anyone ever had worse reviews. Laugh at it. What's it matter?”

(Richard Feynman: *Andrew Wyeth, A Secret Life*, 1998)

※口語でよく使われる。[Cabell]

**who / what**

(1) a. Who are you?

b. ?What are you?

(2) What do you do?

※Americans use (2) instead of (1b). (アメリカ人のインフォーマント Andy Klatt による)

### **who / whom**

“Dr. Kissinger, why are you here tonight?” one of them (= reporters) yelled.

“I was forced,” he smiled.

“By who?”

Looking at me, “By Bobby.”

(Robert Evans: *The Kid Stays in the Picture*, 1994)

Of the voters interviewed today..., about a third said they waited until the last week or so to decide whom to vote for,... The exit polls also found that Mr. Bush’s drumbeat and leadership, as well as his emphasis on moral values, means a lot when voters decide who to support...

(The New York Times, 2/20/2000)

※完全には who が whom を駆逐しきっていないことがわかる。

### **with**

“What’s your name?”

“Marlowe.”

“With an ‘e’ or not?”

“With.”

(Raymond Chandler: *The Long Goodbye*, 1953)

### **woman / girl**

He beamed a benevolent good morning at the girl. Or rather woman; he noted that he was now at an age (= sixty) when any woman under thirty counted as a girl.

(Iain Pears: *The Raphael Affair*, 1990)

**would**

Morocco would change Delacroix profoundly...

More important, Delacroix's journey south to the Near East would become a model for avant-garde painters looking for pure and more intense experiences of light, locale and color than Northern Europe could offer. Van Gogh went south to Arles; Paul Klee, Wassily Kandinsky and above all Henri Matisse would reach North Africa. (Time, 1/9/95)

※「将来の運命」を表わす would。

**writer's block**

"You've retired?" She asked, sounding calm and unhorrorified, "Or is it writer's block?" (Stephen King: *Bag of Bones*, 1998)

※無冠詞で使われる。[Cabell]

**yes / no**

"Lynn, she's his wife, I don't know —"

"You don't want to brace him, Ryan."

"Yeah. Yeah." (Richard Stark: *The Hunter*, 1962)

Chaney watched me. He said, "What are you doing?"

I said, "I am heating some water so that I may wash this black off my hands."

"A little smut will not harm you."

"Yes, that is true, or else you and your 'chums' would surely be dead. I know it will not harm me but I would rather have it off."

(Charles Portis: *True Grit*, 1968)

Mackendrick picked up the skull again and held it, like a memento mori, close to Rico's face. "Are you sure this isn't Mr. Chanty?"

"No, sir. I mean yes, sir. I'm sure it isn't."

(Ross Macdonald: *The Blue Hammer*, 1976)

“I shouldn’ta mentioned she was dead, huh?”

“No, no, that’s okay.”

“Make them all run for the hills.”

“Better to lay it out from go sometimes,” Bloom said. “That way everybody knows you’re not kidding around.”

“Still, I think I made a mistake.”

“Don’t sweat it,” Bloom said. (Ed McBain: *Snow White and Rose Bud*, 1985)

※英語では、質問の形式などにかかわらず、答が肯定なら必ず yes と言い、答が否定なら no と言うが、日本語では、相手の発言そのものを肯定するなら「はい」と言い、否定するなら「いいえ」と言う、とされているが、実際には例文のように、肯定形や否定形に対応しない答も散見される。

Franco raised his gun.

“I’m going out,” Jones said, his face white and sick. “I don’t want to see it.”

“Me, too,” French said. The men straggled out, murmuring. Peterson lingered on the door. (Philip K. Dick, “Beyond Lies the Wub,” 1952)

“Let me be clear; you know this Italian gentleman is connected with both to radicals and to the Spanish; you know that he is coming to our shores next month; those are your essential, though not your only, facts. You believe that he is coming here to cause us harm; that is your hypothesis. You do not know what that harm might be.”

I nodded. (Iain Pears: *An Instance of the Fingerpost*, 1997)

※ “No.” と言うべきを “Me, too.” と言うのも、否定の意味を表わすしぐさをすべきなのにうなずくのも英語の応答形式の例外と言える（日本語と同じ発想）。

## Part II: Constructions

### Adverb

Shake it well / good.

He treats me well / good. [colorless / emotionally charged ]

(Dwight Bolinger: *Language - The Loaded Weapon*, 1980)

She (= baby girl) sleeps pretty good. I'm told we're lucky. She's been nothing but a positive addition. (Playboy Interview with Sean Penn, 1991)

※good や bad が flat adverb (単純形副詞) として使われるのは、「文が比較的短く、幾分感情的色彩がある場合で、口語体ではより力強い表現として好まれる傾向がある」 [コンサイス]

### Adjective + Pronoun

"I'm married to you, so I'm fifty. You're making me old before my time!"

"Absentminded me," Linda said. "Really, I could just kick myself."

(Peter Straub: *Ghost Story*, 1979)

※Margaret Thatcher was an angry woman. のように、名詞の前に形容詞をつける表現はあるが、名詞が一人称のときは me とするしかない。

### Adverbial NP

"I was born the year of the fire," Susan said. "The biggest damn thing that ever happened to this town and I slept through it."

(Stephen King: *Salem's Lot*, 1975)

The day after the Iowa caucuses, an earthquake shook New Hampshire. It was a small tremor, just enough to give folks a jolt. (Time, 2/22/88)

Thousands of Japanese citizens, huddled under umbrellas, line the sidewalks, waiting for the hearse to pass on its journey from the Palace to Shinjuku Gyoen, a former imperial garden, now a public park and site of the

funeral ceremonies for the Emperor who died Jan. 7, after 62 years on the throne. (Time, 3/6/89)

There was no sleep for me the rest of the night, and the dream didn't fade as dreams usually do upon waking. (Stephen King: *Bag of Bones*, 1998)

The morning of my eighteenth birthday I got up and cleaned the studio as usual. (Tracy Chevalier: *Girl with a Pearl Earring*, 1999)

cf. 小沢「副詞的名詞句の性質について」『早稲田商学』第343号, 1991年。

### Article

Over the years courts have been courageous and bold in the exercise of judicial review, as they were in the Milligan and the Youngstown steel cases, but is it a courage we can count on or a boldness we should ask them to display? (Henry Steele Commager: *The Defeat of America*, 1974)

The twins were in the bathroom brushing their teeth. Eleven years old already, my how the time flew by. (Ed McBain: *Widows*, 1991)

※過ぎ去った過去の時間は特定なものなので定冠詞で指示することが可能になる。

### Cataphora

...Only, you know, I fancy she didn't think much of me. You may not think it but I am not terribly clever. (Agatha Christie: *Partners in Crime*, 1929)

But it must not be forgotten that, for those who pay for them, all these pleasures are situated, so to speak, in a certain emotional field - in the pleasure-pain complex of snobbery.

(Aldous Huxley, "Wanted, A New Pleasure," 1931)

When he has said 'in his own words' as much, or rather as little, as 'own words' can say, the critic can only refer his readers to the original work of art: let them go and see for themselves.

(Aldous Huxley, "Music at Night," 1931)

### Comparative

"I wish they came oftener..."

(W. Somerset Maugham, "Footprints in the Jungle," 1927)

But they are books that I feel the richer for having read and I think I should not be quite the man I am if I had not read them.

(W. Somerset Maugham: *Books and You*, 1940)

He's a worried man, Burt, and he's going to get worrieder and worrieder.

(Hillary Waugh: *Last Seen Wearing*, 1952)

※worry には自動詞と他動詞があるので、more and more worried よりも強調した表現だということのほか、"More and more things will appear to worry him." と "Someone will worry him more and more." の曖昧性ももつ。[Cabell]

Blanche Rose was my parents' cruel choice for a girl who turned out to be about as unlike a white rose as a girl can. Poor, lanky, graceless, shy Blanche Rose! And after came Harry, as handsome and cheerful as Blanche was plain and awkward. And then Lucy, a pretty little fair child like Mama.

(Shelley Smith: *An Afternoon to Kill*, 1953)

If that's what had happened, though - Sebastian the Great tossing his junk all over the driveway and then taking off in the Citation - then maybe he was gone forever, in which case Marie wasn't as married as she thought she was.

(Ed McBain: *Tricks*, 1987)

He loved Maine, came up here and finally got tireder and tireder and died. Bored to death with life.

(Richard Meryman: *Andrew Wyeth, A Secret Life*, 1998)

※標準語法はもちろん more and more tired だが、この形は程度が極めて大き

いことを表わし、劇的で強調した言い方。

### Complement

[subjective complement]

Charles Lindberg was many things, but forgetfulness was not one of them.

(G. Ahlgren & S. Monier: *Crime of the Century, The Lindberg Kidnapping Hoax*, 1993)

### Compound Adjective

Said British Labor Party spokesman George Foulkes: "It is an absolute tragedy. He (= Olof Palme) was a very good man, a very peace-loving man." (Time, 3/3/86)

### Conjunction

Would Bernstein work on the score with you?

- Oh, he was my and Larry's rehearsal pianist for the show.

(Carol Lawrence in W. W. Burton: *Conversations about Bernstein*, 1995)

### Contraction

"My wife," Colder began, "well, my wife was giving me a rotten time long before I ever met Felicity. In fact, I moved out on her."

"Before you met Felicity."

"Well, right after anyway."

"I see."

"I don't want you to get the idea that Felicity broke up any happy home."

"I'm sure she wouldn't've." (Ross Thomas: *Briarpatch*, 1984)

"I haven't talked to the FBI, Senator," he said carefully. "I was going to call them, but Dolan said he'd take care of it in Washington. Did he?"

"I'm sure he must've." (ibid.)

※文末の助動詞は縮約できないとされているが (Are you going to sue him?)



—\* Yes, I'm.), このような例もある。「どちらも O.K.」 [Cabell]

※「法助動詞 + have」の場合に限られるようだが、法助動詞の存在だけで、ほぼ答の機能を果たしているためと思われる。

### Contrastive stress

Husband: No sense putting it off. It's time for spring cleaning.

Wife: Good for you. What about the *house*?

Husband (cleaning his bike): What *about* the house?

(Bill Watterson: *Calvin and Hobbes*, 1987)

### Conversion

Weinreich (1966) observed that, in lexical conversion, lexical items belonging to 'minor' categories (i.e. articles, prepositions, conjunctions, etc.) are often converted to 'major' categories (i.e. nouns, verbs, adjectives, and adverbs) or items in one 'major' category to another 'major' category, but, it seems, items from 'major' categories are never converted to 'minor' categories and items from one 'minor' category are never converted to another 'minor' category.

(R. Cureton, "he danced his did": An Analysis," *Journal of Linguistics* 16, 1980)

### Deletion

#### ① *to be deletion*

The child seems sleeping. (Out - Chomsky / O.K. - Mrs. James Sledd )

※O.K. sleeping の代わりに asleep ももちろん O.K. [Cabell]

#### ② subject deletion

"He's the sort of gentleman always would be in a hurry," said Tommy.

(Agatha Christie: *Partners in Crime*, 1929)

### Deliberative question

Bridget sat for a minute motionless beside him. She said, "Gordon?"

Luke nodded.

“Gordon? Gordon a murderer? Gordon the murderer! I never heard anything so ridiculous in all my life!” (Agatha Christie: *Murder is Easy*, 1938)

Davy waited a moment and then said, almost casually: “There’s her mother, of course.” “What!” Malinowski sprang up. “Bess? Bess kill her own daughter? You’re mad...” (Agatha Christie: *At Bertram’s Hotel*, 1965)

※定形動詞を欠く「熟考疑問文」は、「基本的には反問する意味を表す」[コンサイス]

### Derived intransitive

Shad sent some of his gorillas around to scare the two Wests out of appearing against Tim. One of them wouldn’t scare and they bumped him off.

(Dashiell Hammett: *The Glass Key*, 1931)

But, as it happens, Broke doesn’t scare easily.

(Clayton Rawson: *The Footprints on the Ceiling*, 1939)

“...Why did you have to scare him, anyway? Chuck never did anybody any harm.”

“He scares easily.”

“Chuck is sensitive...” (Ross Macdonald: *The Chill*, 1963)

Verbally he’s (= Eugene O’Neill) uninspired, and his situations are bizarre without the saving grace of poetry. In fact, a lot of O’Neill reads like a banal rewrite of *Titus Andronicus*. (Playboy Interview with Richard Burton, 1963)

He will hang, won’t he? The man who did it, I mean? Shooting – that’s capital murder, isn’t it? All right, Vicar, you want me to resign myself to the will of God – well, on the day that murdering beast hangs, I will!

(Joyce Porter: *Dover Two*, 1965)

Badal: I’ve noticed that certain kinds of performances don’t repeat well. You

take a Furtwängler radio tape, for example. The first or second time you play it, you can be absolutely bowled over by the incredible intensity.

(Colin) Davis: You never want to hear it again.

Badal: You don't want to play it too many times. The very qualities that make it so exciting the first few times don't repeat very well.

Davis: That's right.

Badal: Your performances repeat very nicely.

(James Badal: *Recording the Classics*, 1996)

※O'Grady ("The Derived Intransitive Construction," *Lingua* 52, 1980) の用語。

①一般的または潜在的傾向を表わす ②なんらかの修飾語が必要, などの特徴をもつとされる。

※今は middle construction (中間構文) と呼ばれることが多い。特徴としては、①対応する能動態が出来事 (event) を表わすのに対し、主語の恒常的な性質を述べる (= 総称文) ②主語の性質や品質に行為を引き起こす力があると考えられる③動作主 (= 任意の人) を含意する④叙述内容は情報価値のあるものに限る (= 修飾語がたいてい付加される) などがある。[コンサイス] scare や hang は自動詞の用法もあると辞書にはあるが、②の条件に照らせば、scare の場合は、主語がこわがりとか勇気があるといった性質をもっており、hang は、凶悪犯罪を犯した者は縛り首になるだけの内在的性質をもっているため中間構文が可能になると思われる。

### De-substantivization

He grinned. "Clever girl. Come to the flat. We'll collect a take-away for dinner - unless you'd rather go out somewhere posh?" Her expression must have been answer enough, because he pulled her up, leaving their unfinished

drinks on the table. “Let’s get out of here.”

(Deborah Crombie: *Dreaming of the Bones*, 1997)

“Vic’s death was shock enough, but then the police, this morning, saying she’d been murdered...” She shook her head slightly. (ibid.)

“...Why don’t you go back to your place and have a drink, talk it over.”

“Do you think I’d be fool enough to drink with you?...” (ibid.)

### **De-verbalization**

Tali, my daughter, who is now about to start her junior year at the University of California at Berkeley, helped with her ideas, love and a thorough, perceptive read of the page proofs of the entire book.

(Bob Woodward: *The Choice*, 1996)

※ [CIDE] によると、reading の意味で、イギリス英語／オーストラリア英語の用法 (Could I have a read of your newspaper if you’ve finished with it?) だが、アメリカでも使われる (a good read など)。[Cabell]

### **Discourse connective**

“What sort of a woman is she? Has she her wits about her?”

“She’s French, sir,” replied Martin succinctly; adding after a pause: “She has not been with us long, sir, but I have formed the impression that the young woman knows as much of the world as is good for her – since you ask me.”

(E. C. Bentley: *Trent’s Last Case*, 1930)

“What about Lady Eleanor Butler?”

“She died in a convent. She’s buried in the Church of the White Carmelites at Norwich, in case you’re interested...” (Josephine Tey: *The Daughter of Time*, 1952)

“...I’ve got reasons to believe you have information concerning a person we’re seeking in a homicide investigation. That’s Joey La Paz, whose name I

mentioned just a little while ago, in case you've already forgotten it..."

(Ed McBain: *Calypso*, 1979)

She said, "Gullible people buy them for exorbitant amounts. He does a police station with a blue lamp at fifty pounds, if you're interested."

(Peter Lovesey: *The Bloodhounds*, 1996)

"You left your first wife not long after Olivia was born, didn't you?"

"Only wife. And she left me. Faults on both sides, I suppose. Don't be taken in by Caroline's romantic heroine airs. She can sleep around with the best of them"

"High-class whore, if you want my opinion," said Lauren from the door.

(Robert Barnard: *The Mistress of Alderley*, 2002)

※since you ask me (あなたが訊くから言うんですが), in case (if) you're interested (興味があるようだから言いますが), in case you've already forgotten (忘れてしまったかもしれないから言うんですが) という類の表現は「自分の発言に対するコメント」として機能する。ほかに, before I forget (忘れないうちに言うておきますが) など。

### Double negation

To be utterly honest with you, it was something so wonderful, you couldn't not want it. (Christianna Brand: *Tour de Force*, 1955)

She said that with great affection for Lenny; it was not meant as a criticism. Her point was, of course, that he couldn't not conduct, he couldn't not be in front of the public.

(Jerry Hadley in W. W. Burton: *Conversations about Bernstein*, 1995)

※否定を強調する用法ではなく、「否定の述部」を否定する働き (=しないでおくことはできない) をする。

### Double perfect

We would have liked to have done the same for homosexuals, including more gay men and lesbians so that we could analyze their replies separately.

(Robert T. Michael et al.: *Sex in America*, 1994)

※論理的には、would have liked to do か would like to have done かになるところだが、強調のためにダブらせたもの。「自分なら would have liked to do を使う」[Cabell]

### Emphasis

People do do odd things,” agreed Mrs. Bantry.

(Agatha Christie: *The Body in the Library*, 1942)

### Emphatic constructions

I played the violin by the way, a little bit. Badly. Oh God, was I awful! But I enjoyed it.

(Linda Wagner (ed.): *Interviews with William Carlos Williams*, 1976)

### Ethical dative

“I read *Conway’s Daughter*, too. I loved that. I suppose you hear that all the time.”

“Remarkably little,” he said honestly. Miranda had also loved *Conway’s Daughter*, but most of his coffeehouse friends had been noncommittal and most of the critics had clobbered it. Well, that was critics for you.

(Stephen King: *‘Salem’ Lot*, 1975)

### Extraction of PP from NP

Falstaff embodies the biological virtue of cowardice: he combines the blind impulse to survive of a low writhing organism with the human burden of consciousness and a far more vivid imagination than Hotspur’s.

(Bernard Bergonzi: *Heroes’ Twilight*, 1965)

← the blind impulse of a low writhing organ with the human burden of consciousness to survive

※「重い」修飾語句は文の後ろに置く、という英語の性質から生じた語順。  
the impulse to survive が一つの強い結びつきを表わしている。

### Extrapolosition

What you say matters (doesn't matter).

How it happened is (n't) important.

→ It does not matter what you say.

→ It's not important how it happened.

→ ?It matters what you say.

→ ?It's important how it happened.

(M. D. Morrissey (1981), "Learner's Errors and Linguistic Description,"  
Lingua 54)

※外置構文の否定形もおかしくない。[Cabell]

### Free relative

Interviewer: How do you feel about Jewish humor?

Allen: There's a common misconception about my being Jewish. What it is,  
really, is that I'm not gentile

(Playboy Interview with Woody Allen, 1967).

"Dr. Pilcher?"

"How about 'Professor Pilcher'?"

"Are you a professor?"

"No, but I'm not a doctor either. What I *am* is glad to see you. Want to  
look at some bugs?" (Thomas Harris: *The Silence of the Lambs*, 1988)

When dogs feel secure and pleased with life, they do nothing. So there on  
the hillside, in the autumn afternoons, nothing was what they did.

(Elizabeth M. Thomas: *The Hidden Life of Dogs*, 1993)

As you know, I've never been a nightclubber. When I work I never go out. When I'm not working is when I go out – usually to friends' house parties, or just to visit friends in their homes.

(George Barris: *Marilyn Monroe, Her Life in Her Own Words*, 1995)

What Dayton has always been is a practical town.

(The New York Times: *The Downsizing of America*, 1996)

When I'm doing nothing is when I'm doing the most.

(Richard Meryman: *Andrew Wyeth, A Secret Life*, 1998)

### **Future perfect**

She'll have been dead four years come August.

(Stephen King: *Bag of Bones*, 1998)

“Crocodile tears,” Frost told him. “Clark is my number-one, prime bleeding suspect. When we find his daughter she'll be dead, and that bastard will have killed her.”

(R. D. Wingfield: *A Killing Frost*, 2008)

### **Future tense**

Sir John sat back, looking faintly ashamed of his unwonted verbal exuberance.

“So you've fallen under the spell, too,” said Nigel, with a humorous cock of the head.

“What the devil do you mean...? Well, I suppose I have. And I'll lay ten to one, young man, that you'll be eating out of his hand by the time you've been at the Dower House for a couple of hours.”

“Yes, I dare say I shall,” Nigel got up with a sigh and began to prowl with his ungainly, ostrich-like stride round the room.”

(Nicholas Blake: *Thou Shell of Death*, 1936)



※英語に未来時制を認めない文法学者も多いが、特に will は純粹（中立）未来を表わすとして未来時制を認める学者もいる（Halliday, Declerck など）。また、例文中の“will be eating”という未来進行形は特に純粹未来を表わすと考えてもよいと思われる。

### Gapping

“There’s nothing to be afraid of.”

“It’s change, I guess. I never thought I’d be afraid of change – not change I could control. That’s what bothers me. This thing has begun to control us, instead of we it. It’s the first time in my life I’ve had the feeling of having to run to keep us.”

(Stuart Woods: *Chiefs*, 1981)

When in 1929, he (= Charles A. Lindberg) married the young Anne Morrow, daughter of Ambassador Dwight Morrow, the press and the public treated the couple as the Europeans might royalty.

(G. Ahlgren & S. Monier: *Crime of the Century, The Lindberg Kidnapping Hoax*, 1993)

### Gerund

They were often badly shaken by their trial and sentence; and when, after their preliminary proceedings they had to go through on entering the gaol, the striping, the bath, the medical examination and the questioning, the getting into prison clothes, they were led into a cell, and locked up, they were apt to break down.

(W. Somerset Maugham, “Episode”, 1947)

“Miss Wenham means,” explained Arthur Geraldine, “that during the period which elapsed between our conference with Thoresby and the sending the book to press, someone marked the deleted passages with dots and the word ‘stet’ – in block capitals, so that the handwriting can’t be identified. ‘Stet’ is the sign to a printer that the marked passage be retained.”

(Nicholas Blake: *End of Chapter*, 1957)

We *say* we remember things, but after a time just the saying it has created a static picture in our mind that stands in for the real memory.

(Robert Barnard: *Our of the Blackout*, 1984)

When I played the Copland Clarinet concerto for the first time with him – he wanted to do the opening – almost like a Mahler slow movement. It took a little getting used to.

(Stanley Drucker in W. W. Burton: *Conversations about Bernstein*, 1995)

I'd like my two sons, Anthony and Paul, who are nine, to be open to the world the way the class of 1970 was, to be ready to pursue what seems right, full of the belief that come what may, things will work out somehow. The believing is everything.

(The New York Times: *The Downsizing of America*, 1996)

### **Grammaticality**

“Ever do any typing for your father yourself?”

“I?” She laughed. “Indeed not, Inspector. I'm the drone of the family. I can't do *anything*.”

(Ellery Queen: *The Spanish Cape Mystery*, 1935)

“Talk about English,” Eileen said, “I know a girl who when she knocks on the door and you ask, 'Who is it?' she answers 'It is I.'”

“Well, that's proper English,” Kling said. “Isn't it?”

“Oh, sure, but who ever uses it? Most people say 'It's *me*.'”

(Ed McBain: *Poison*, 1987)

### **Have + Object + V**

If you've had people die in your family, you know what it's like, and you know that people need to be hugged and loved.

(US News and World Report, 9/2/96)

**Heavy NP shift**

Just after the war it was realized that it might be a good idea to create at Scotland Yard a department which would concentrate on the investigation of complicated frauds. (Julian Symons: *The Plot Against Roger Ryder*, 1973)

← create a department which would concentrate on the investigation of complicated frauds at Scotland Yard

**Imperative**

"...Will you help me open that crypt first?"

"Yes," said Stevens.

"What about you, Part?"

"I haven't come three thousand miles to back out now," the doctor grunted. "But please understand: you're not going to keep up this mumbo-jumbo once I've done the business. By George!..."

(John Dickson Carr: *The Burning Court*, 1937)

I don't doubt for a moment that all of you worked your ass off doing your job, and that your personal and professional integrity is beyond reproach. But understand this: *you lost this one*. (Richard Jessup: *Threat*, 1981)

※understand は命令文に使われないとされているが、実際には散見される。

**Infinitive of purpose**

The law didn't disturb the professional shoplifters who toiled by day and sold by night. Nor did it bother the drug addicts who stole to sell to buy to feed their habits. It didn't bother the people who bought the stolen goods, either. Culver Avenue was, in their eye, the biggest discount house in the city. (Ed McBain: *The Pusher*, 1956)

**Modal perfect**

At the top, the trees fell away on both sides of the road. On the right, you

could look right down into the town proper – Ben’s first view of it. On the left, the Marsten House. He pulled over and got out of the car.

It was just the same. There was no difference. He might have last seen it yesterday. (Stephen King: *‘Salem’s Lot*, 1975)

### **Multiple modal**

He told me to send Patricia on down, one of his people was just beginning jury selection in a murder case in Pine Crossing (in Florida) and might could use a good right arm. (Ed McBain: *Mary, Mary*, 1992)

※Prof. Bert Vaux (Harvard University) は, “Dialects of English” (3/3/03) の講義で, これは南部方言であり, might could, might would (n’t), used to could (n’t), used to would (n’t), might can, may can などが見られる, と指摘した。

※南部ではごくふつうの言い方。大学の友だちに, might could と言ったよ, と驚かれて, はじめて標準語法ではないことに気がついた。[Cabell]

### **Multiple prepositional phrase**

“You sure you don’t want a cigar? Go ahead, take one.” Banista smiled. “For after lunch.” (Ed McBain: *Lady, Lady, I Did It!*, 1961)

The President unhitched his big feet from in front of him and stood up in an angular series of motions that seemed to proceed one joint at a time.

(Fletcher Knebel & Charles W. Bailey II: *Seven Days in May*, 1962)

Nicky peered at me out from under his busy eyebrows.

(Harry Kemelman, “The Whistling Tea Kettle,” 1963)

### **Multiple question**

Society makes laws that say who will put what where when; ...

(Andrea Dworkin: *Intercourse*, 1987)

“She made him do it.”

Kincaid felt like he'd missed a cue. "Who made whom do what?"

(Deborah Crombie: *A Share in Death*, 1993)

In any club, it was always the bartender who noticed who came in when and did what where. It was always the bartender who had information.

(Ed McBain: *Nocturne*, 1997)

※この構文については Bolinger ("Asking More than One Thing at a Time," in H.Hiz (ed.), *Questions*, 1978) が詳しい。①二つ以上の疑問詞をもつ文は負担が重いので、自然な響きにするためゆっくり口に出す必要がある。プロセスするのにより時間がかかるためでもある。②複数の疑問詞の語順は平常文の語順と同じ、などが豊富な例文とともに指摘されている。

## Negation

Her silver-tipped fingers went to her brow and smoothed away the scowl. They couldn't smooth away the harsh bone that rose in a ridge above her eyes and made her not pretty.

(Ross McDonald: *The Zebra-Striped Hearse*, 1961)

Could her son be capable of murder? She couldn't bear not knowing.

(Deborah Crombie: *A Share in Death*, 1993)

"Why did you decide to tell me?"

"I found I had to, in the end. I couldn't live with not telling you." (ibid.)

Stephanopoulos was beginning to think that if Morris didn't want to convert Clinton to a Republican, he at least intended to make him not a Democrat.

(Bob Woodward: *The Choice*, 1996)

One late afternoon I entered, and seeing no Frank, went through, the Pahlman work, making notes on what could be picked up the next day.

(Thomas Hoving: *False Impressions*, 1996)

※ごくふつうの言い方というわけではなく、Frank を doctor や policeman な

どと同じ category として扱っている。[Cabell]

His smile was incandescent. He spoke rapidly in not altogether perfect English. (ibid.)

### **Negative question / Positive question**

Thus, homosexuality should not be referred to as a “problem,” because the subject may not consider it as such. Nor should the interviewer ask “But isn’t homosexuality morally wrong?” — for this implies that the questioner thinks it is. “Do you think homosexuality is morally wrong?” is more neutral.

(John Brady: *The Craft of Interviewing*, 1976)

### **Noun as adjective**

Anyway, this was also very Robinson Crusoe, or Treasure Island, or whatever, and I guess I was sort of enjoying it as boys of all ages enjoy matching themselves against man and nature. (Nelson DeMille: *Plum Island*, 1997)

Betsy said, “In everything Andy’s ever done, the most motivating force is sexual. It’s very obvious in Picasso. It’s very suppressed in Andrew Wyeth. He’s very New England.

(Richard Meryman: *Andrew Wyeth, A Secret Life*, 1998)

※後者では、他の言い方がなく、有名な地名の場合 (New York, Alabama...) は、形容詞的に使われることはふつうの表現。[Cabell]

### **Number agreement**

It had been a bad eight days. (Ross Macdonald: *The Galton Case*, 1959)

“I feel an idiot coming here like this. I thought I’d say ‘we need to talk,’ but I realized it’s not true, really. It’s I who needs to talk.”

(Deborah Crombie: *A Share in Death*, 1993)

And who am I that stands before you?

(Robert Dole’s acceptance speech at the Republican Convention, The New

York Times, 8/16/96)

※この二例は, Huddleston & Pullum: *The Cambridge Grammar of the English Language* (2002) が<sup>s</sup> (i) It is I who am at fault. (ii) It is me who is at fault. (less formal) をあげ,” ...the antecedent (*me*) is in the accusative case, and here the 1<sup>st</sup> person property is not carried over to *who*.” と述べているだけでは説明がつかない。前者では, 「話す必要のあるのは他人ではなく, 自分という一個の独立人格」であり, 後者では, 「あなた方の目の前にいるわたしという人間は大統領としてみな信頼を得られる人格なのか」を問題にしており, どちらも自分を客観的な存在としてとらえているために三人称単数形で受けていると考えられるだろう。

Mstislav Rostropovich is one of those rare performers who just seems to enjoy being himself, who loves life and music...

(Liner note by Stephen Johnson for J. S. Bach: Cello-Suiten [EMI 5 55363 2], 1995)

I think Kleiber or Karajan were less interested in the audience, less aware of the audience than Lenny, but I don't think that is the same as saying that Lenny did histrionics for the benefit of the audience.

(Justin Brown in W. W. Burton: *Conversations about Bernstein*, 1995)

※Kleiber or Karajan = conductors like Kleiber or Karajan

Everyone builds their self image. (S. G. Hilton & A.-R. Testa: *Glass Houses*, 1998)

More than one “back channel” was required for the Republican destabilization of the Paris talks. There had to be secret communications between Nixon and the South Vietnamese as we have seen. (Christopher Hitchens: *The Trial of Henry Kissinger*, 2001)

※ほとんどの文法書や辞書は単数扱いをしている (POD<sup>5</sup>, Jespersen: MEG II,

pp.136, 180; More than one woman has been known to like her.)。動詞の近くの one に引かれて単数形が通例だが、意味的には複数なので、動詞が複数語尾をとることもある。[WDEU]

※下記の例は両者の揺れを示している。

More than one has (have) found it so. (Curme: *Syntax*, p.59)

### Participial construction

Further questions eliciting no more information about Ryle, or any other possible suspects, the three men left. (Nicholas Blake: *End of Chapter*, 1957)

A young man of brutal honesty and impeccable integrity, Bobby (= Robert Kennedy) frequently antagonizes politicians with his blunt opinions and untactful tactics. (Time, 10/10/60)

Assad remained a riddle. Austere, he neither smoked nor drank. (Time, 6/23/2000)

### Passive

For myself, I counted on coming through all in one piece. Few men *get* killed. Most of those who meet sudden ends *get themselves* killed. I've had twenty years of experience at dodging that.

(Dashiell Hammett: *The Continental Op*, 1923)

※「危険を冒してわざわざ殺される」の意味。

“Can I offer you a drink, Detective Carella? Is that allowed?”

Carella smiled. “It’s frowned upon.”

“But permitted.”

“Occasionally.” (Ed McBain: *Killer’s Wedge*, 1959)

A fleet of 54 mackerel schooners was encountered off Prince Edward Island, and every one boarded and questioned.

(Samuel Eliot Morrison, “*Old Bruin*”: *Commodore Matthew C. Perry*, 1967)



※これは意図的な臨検の場面。次の文は同じ動詞がたまたま邂逅したときに使われている。

As the Squadron approached the next peninsula, numerous junks and small craft were encountered and their crews showed every sign of agitation. (ibid.)

Well, let's just say that a good time was had by all – starting in my Roman bath and ending four nights later with an impromptu concert by the [Rolling] Stones and Stevie Wonder in the ballroom.

(Playboy Interview with Hugh Hefner, 1974)

I said that we'd been lied to, and that I didn't think it was possible to continue, either as civilians having the war waged in our names or as pilots pushing buttons and pulling levers, without its destroying us as human beings.

(Playboy Interview with Jane Fonda, 1974)

A high old Easter morning was had by all, at least until Johanna looked up from the patio, where she was counting her share of the spoils, and shrieked.

(Stephen King: *Bag of Bones*, 1998)

※have の受身形は文語的。[Cabell]

“This is news to me,” Reagan said.

“You are not fully informed,” Schultz continued, “and you have to watch out about saying no deals for hostages.” He wanted to make the case that both he and the president were the victims. “We have been deceived and lied to.”

(Bob Woodward: *Shadow*, 1999)

※二例目の frowned upon や permitted も、この例も、agent (行為の主体) が分からない時、行為の主体を隠したい時や言うのが面倒な時、などに好んで agent 抜きの受身文が使われる典型例である。

### Past perfect

The clock on the wall read ten minutes past eight. The Graveyard Shift

had been relieved twenty-five minutes ago. It had been snowing since midnight.  
(Ed McBain: *Kiss*, 1992)

### Plural form

“Are there lady crooks?” April asked.

“There are lady crooks and men crooks, yes,” Carella said.

(Ed McBain: *Lady, Lady, I did It!*, 1961).

Middle-aged women were crazy about him. Already this year several women students from the Harvard Business School and another from the Law School had tried to date Henry Shady, ...

(Jane Langton: *The Shortest Day*, 1995)

Since 1986, the percentage of woman college presidents has more than doubled, from 9.5 percent to 21.1 percent, and there have been some high-profile appointments.  
(The Boston Globe, 12/9/02)

※lady は形容詞的に使われている。woman presidents でも women presidents でもよいか<sup>s</sup>, man presidents はだめ (men presidents のみ)。women students とも言うが<sup>s</sup>, woman students のほうが多い。[Cabell]

### Possessive

It's worth trying anyhow. Clement, I'm going to get to the bottom of this business. For Anne's sake, if nobody's else...

(Agatha Christie: *The Murder at the Vicarage*, 1930)

※いまはこの言い方はしない。nobody else's のみ。[Cabell]

### PP postposing

Brief scenes followed of the boys playing Ping-Pong in the basement and the girl, Susan, wrapping a present in her room,...

(Thomas Harris: *Red Dragon*, 1981)

**Prefix**

## ① un- (否定)

Inspector Cockrill looked on, much interested. Since his abortive visit to the Barequitas shop, he had pursued his enquiries into the attack upon her, with complete unsuccess. (Christianna Brand: *Tour de Force*, 1955)

In number two, Mr. Cecil lay, unbeautiful in sleep, his pale mouth open, his pale hands flopping, his sunburnt arms flecked with delicate shavings of peeling skin, his doors fast bolted and locked against the prowler with the Toledo knife. (ibid.)

“It means a lot to her,” said Cecil. In face of their stony unresponse, the excitement died out of him a little, the lantern swung in the breeze and its shadow swung with it,... (ibid.)

Mr. Fernando sat close to Miss Trapp on the small chair, his heavy thigh pressed warmly against her own. She would never get used to it – never; the easy familiarities of the flesh, the unprivacy of it all, the – earthiness. (ibid.)

“You’ve retired?” she asked, sounding calm and unhorrorified.

(Stephen King: *Bag of Bones*, 1998)

## ② un- (欠性接頭辞)

“If Leo comes safely back, I swear by all I hold sacred that I shall not mention it again.”

“You can never unsay what you’ve said in front of all these people.”

(Christianna Brand: *Tour de Force*, 1955)

※元の動詞の意味と反対の意味(「言わなかったことにする」)を表わす。ほかに「解放する, 奪う」などの意味も表わす。

**Present perfect + Adverb of definite past**

1. There have been more deaths in Northern Ireland yesterday.

2. The talks have ended a few minutes ago.
3. Mr. Scott, who has had his long hair cut short at the weekend, spent the day digging in his garden.

(Rodney Huddleston, "Review of Palmer (1974)," 1976)

※現在完了形と特定の過去を表わす修飾語とは共起できないとされているが、このような文は可能か？「自分では使わないが、特におかしいとも思わない。たとえば最初の文は、"There have been more deaths in Northern Ireland (since we last reported to you and those deaths occurred) yesterday."と解釈でき、二番目の文は、"The talks have ended (and they ended) a few minutes ago."と解釈できる。この場合は、過去と現在の境界線がぼやけている」[Cabell]

### Pro-form

#### ① pro-S

"The girl's father hired me. He thinks John is a fraud."

"And you do, too?"

"I don't like to think it, but I'm afraid I do..."

(Ross Macdonald: *The Galton Case*, 1959)

"Some people might think it was uglier to alter the facts of a man's death."

"Some people might think it," she said with a *grande dame* expression.

(*ibid.*: *The Chill*, 1963)

"I'm sorry, Mr. Archer, I didn't mean to break down."

"Nobody ever does. But sometimes it's a good idea."

"Not for me. And not for Lester. You wouldn't think it to look at him, but he's an emotional man and he loves Susan."

(*ibid.*: *The Underground Man*, 1971)

"He could be miles away."

Frost's chin poked out stubbornly. "No. He's here. Laughing at us. I know it."  
 (R. D. Wingfield: *Night Frost*, 1992)

Tom Brokaw said on NBC, "This state (= New Hampshire) has broken his heart three times. Dole looked it."  
 (Bob Woodward: *The Choice*, 1996)

※it = (looked) like his heart was broken three times in New Hampshire か。

### ② pro-Verb

There is a balletic grace in *The Lovers*, and, because he was pictorially thrifty, Picasso never completely discarded the styles as he did the women.

(Sister Wendy Beckett: *The Story of Painting*, 1994)

※did = completely discarded or discarded

文法的にはあいまいだが、意味的には(現実的には)後者が自然な解釈に思われる。

### ③ pro-Adjective

"I hope you're well," said Mr. Hutton. "You look it."

(Aldous Huxley, "The Gioconda Smile," 1922)

"It was decent of you to come, Nigel," he said. "I'm all in."

He looked it. He sat down in front of the fire and held his hands to it. Nigel saw he was shaking.  
 (Ngaio Marsh: *Enter a Murderer*, 1935)

cf. 小沢「形容詞の代用表現—look it を中心に—」Lexicon No.16 (1987)

### ④ pro-Noun

I think of myself as a highly sexual creature. I have to use that. I have no choice. I like it. I didn't grow up with a mother telling me what was under my clothes was bad or evil. – Charlize Theron (Playboy, December 2002)

※that = myself as a highly sexual creature / it = using myself as a highly sexual creature か。代用表現には完全に対応関係をつけるのがむずかしいものもある。

Mrs. Badzerkian smelled of cloves. She had a small, straight mouth and a thin moustache on her upper lip which fascinated Victor, as he had never seen one on a woman before, not one at such short range, anyway.

(Patricia Highsmith, "The Terrapin," 1962)

one = a moustache on an upper lip かな。

### Progressive

#### ① present progressive

"I'm being careful, all right..." (Agatha Christie: *Murder is Easy*, 1938)

"How are you liking your first abdominal?"

"I feel a bit sick, to be honest." (Christianna Brand: *Green for Danger*, 1944)

...We're always busier towards the end of the week, so we're both in together then. 'Course, now I'm having to manage on my own. I don't suppose Violet'll be back for a bit yet... (Joyce Porter: *Dover Two*, 1965)

It's the lack of this kind of open and honest education about sex that causes so many kids to grow up with sexual hang-ups. As it is, they're having to find things out by themselves – largely in rebellion against parental example.

(Playboy Interview with Johnny Carson, 1967)

And that means the hotel is getting stronger. It wants to hurt us. But I think...I hope...that it can only do that through your daddy. He was the only one it could catch. Are you understanding me, Danny? It's desperately important that you understand. (Stephen King: *The Shining*, 1977)

"...Listen, Elizabeth, I've had to come back to the hospital and keep an eye on your Mr. Casefakis until the police arrive. It's just possible that he could be in some danger, so we're having to put a guard on him which means I'm bound to be late for our date..."

(Jeffrey Archer: *Shall We Tell the President?*, 1985)

※have to の進行形については Haegeman (“*Have to* and Progressive Aspect” *Journal of English Linguistics*, Vol.14, 1980) 参照。①外からそのような義務が課されている ②現実にそのような事態が生じている、という意味を表わす。

Fabulous. It’s absolutely fabulous out there. People are loving it. It’s huge success, Pats. (Jennifer Saunders: *Absolutely Fabulous*, 1993)

“You work every weekend. You also have school. Is this what you want?”

“I’m loving it,” I said. (Ann-Margret: *My Story*, 1994)

※ “I love it!” “This is great! / fantastic!” の意味で決まり文句になって来ている。McDonald’s のスローガン “I’m loving it” で広まった。[Cabell]

This account was all too perfunctory. Julie intervened to say, “You’re understanding it, aren’t you?” (Peter Lovesey: *The Bloodhounds*, 1996)

※ずっと話してきたことを理解しているのか、という意味合い。[Cabell]

You’re not loving it. (TV drama “*Buffy, the Vampire Slayer*,” 1997)

Here was this seventeen-year-old playing a trick on him! And he’s not knowing it! He got by the first hurdle.

(Richard Meryman: *Andrew Wyeth, A Secret Life*, 1998)

※I’m loving it. と同じく、ある程度続いている状態を表わし、この場合は、これまで何度も同じようないたずらを繰り返して、それを自分では意識していない、の意味。[Cabell]

She now wants to be an astronaut, which pleases everyone except her mother. “She’s being a mom,” Morris says. “She doesn’t want me off the earth.” (US News and World Report, 8/30/99)

“I just get the feeling...ah, forget it. I’m being a cop, that’s all.”

“What is it, Cotton?”

“I get the feeling she’s not being completely honest with me.”

(Ed McBain: *Hark!*, 2004)

## ② future progressive

“You have left your straw hat,” said the airport official as Detective Inspector Cockrill boarded the bus.

“I know,” said Cockie. “I won’t be wanting it again.”

(Christianna Brand: *Tour de Force*, 1955)

※この言い方はいまは使わない。[Cabell]

## ③ past progressive

Ivy was eternally wanting to know whether he liked this or that attribute of hers, invariably a physical one. (Francis Iles: *Malice Aforethought*, 1931)

※has been always wanting it の意味で使う。[Cabell]

“...How about you, sir? Were you wanting a taxi?”

Jeremy Spence displayed none of the engaging candour of his wife. He was clearly disliking very much being mixed up in the case at all, and his remarks were carefully non-informative.

(Agatha Christie, “The Mystery of the Spanish Chest,” 1932)

So instead he squeezed in between them on the small sofa they were sharing and watched all the people check out at the desk. He was glad his mommy and daddy were happy and loving each other, but he couldn’t help being a little worried. He couldn’t help it. (Stephen King: *The Shining*, 1977)

※この loving each other は、子どもの気もちを子どもっぽく言い方で表している。[Cabell]

## ④ present perfect progressive

The memory of Frederick’s arms around her rose up like an incense, hot and heady. He loves me, she thought. All this time, he’s been loving me too...

(Christianna Brand, “Poison in the Cup,” 1969)



※hot and heady からも、この表現は、“He loves me and he has loved me for a long time.” と “He loves me and he’s been having sex with me for a long time.” の両方の意味が含まれている。[Cabell]

### **Pronoun as a noun**

“Who’s this little horror?” asked Everard, inspecting a pudgy addition with a squint, “I’ve not seen him before.”

“It’s a her,” said Jane. “Mary Carrington’s new baby.”

(Agatha Christie, “Within a Wall,” 1925)

“The dog’s name was ‘Mycroft’. Good name – be a good name for your dog, sir.”

“Imaginative, yes! I’ll, er, mention it to the missus, Johnson. Just one little problem, though...”

Johnson raised his rather bushy eyebrows.

“Yes. She’s a *she*, Johnson!”

(Colin Dexter: *The Way through the Woods*, 1992)

※It’s a she. とも言うが、自分の犬はメスだとわかっているので、こうも言う。

“We developed together,” Wyeth says. In Betsy’s memory, “It was all so natural. The slow emerging of a me that had always been there.”

(Richard Meryman: *Andrew Wyeth, A Secret Life*, 1998)

### **Quantifier**

The colloquial language is more subtle than the language of logical calculi. For instance, it uses quantifiers like *many*, *few*, *seldom*, etc., for which there are no equivalent phrases in standard logic. The quantifiers just quoted are peculiar in that they depend on the predicate. If there are 16 Nobel prizewinners in a university, then there are many. If there are 16 good students in a university, they are few. Such quantifiers are called non-Mostowski quantifi-

ers. There are plenty of them in a natural language.

(Henry Hiz, "Between Logic and Linguistics," 1998)

### **Relative pronoun**

He had a couple of girls that were more than one date, but nothing that looked like a serious romance... (The Washington Post, 7/28/99)

※more than one date = 二度以上デートした

### **Reflexive as object**

The intensity of his rage with Ivy had frightened himself afterwards.

(Francis Iles: *Malice Aforethought*, 1931)

It was absurd to think of her as married, and to Chatford. And really, she was looking prettier than ever. Hang it all, she was wasted on Chatford; what did Chatford know, to appreciate a pretty girl? And obviously she was still fond of himself. (ibid.)

Dr. Bickleigh leaned forward over the table, his head on his hands. He must keep calm. He must think this properly out.

They had suspected arsenical poisoning, but they might not have suspected himself as its administrator. (ibid.)

※特に古い表現とも言えない。むしろ arsenical poisoning は今なら arsenic poisoning と言うくらい。[Cabell] 作者が主人公の視点から表現したものの。

### **Reflexive as subject**

The point is this. The deal I am busy with is one in which neither myself nor anyone known to be connected with me must appear as yet.

(E. C. Bentley: *Trent's Last Case*, 1930)

Mark staggered backward, and the gun clattered on the floor between them. The boy leaped at it, whining, and Ben punched him in the mouth with all his strength he had. He felt the boy's lips mash back against his teeth and

cried out as if himself had been hit. (Stephen King: *'Salem's Lot*, 1975)

Neither Graf nor myself tumbled sooner, before so much damage was done, because the whole scheme was the insanely devilish sort of thing only a crazy person would think of...

(Clayton Rawson: *The Footprints on the Ceiling*, 1939)

Ross Harte and myself are sitting right smack in the middle of as pretty a murder investigation as you ever saw. (ibid.)

Secretly one morning around five thirty, Mr. Shamroy and myself sneaked on the set. I made up in a portable dressing room that Mr. Lyon sneaked out of wardrobe.

(George Barris: *Marilyn Monroe, Her Life in Her Own Words*, 1995)

cf. 小沢「再帰代名詞の主語用法について」Lexicon No. 13 (1984)

### **Reflexive in passive**

Then various chemists were called and testified that none of the preparations bought from them by the deceased had contained prussic acid in any form.

One of them was shown a box of digestive powders and admitted they were put up by himself. They contained principally, he said, magnesia and soda bicarbonate. They were quite harmless...

(Shelley Smith: *An Afternoon to Kill*, 1953)

Ralph Corwin was being kept in a wing of the building reserved for heavy felony offenders; his cell block at the moment was occupied by himself, a gentleman who had starved his six-year-old son to death in the basement of his Calm's Point house, another gentleman who had set fire to a synagogue in Majesta, and a third member of the criminal elite who had shot and blinded a gas-station attendant during a holdup in Bethtown.

(Ed McBain: *Sadie When She Died*, 1972)

※「自分でやった」ことを強調する場合。日本語の「自分」に相当する表現としては再帰形しかないため。受身文をつかってるのは、談話の流れによる。

### Relative pronoun

I got really depressed. So a doctor asked me to go into the hospital, and I did so. After a while I got some distance on it. The girl that got hurt in Hobbs's apartment came to see me. She was okay and we talked a lot.

(Thomas Harris: *Red Dragon*, 1981)

### Represented speech

He ripped open the envelope with some annoyance, having taken the letter into his study. Pages. Simply pages.

As he read, the old enchantment swept over him again. She adored him, she loved him more than ever, she couldn't endure not seeing him for five whole days. Was he feeling the same? Did the Leopard miss his Ethiopian?

(Agatha Christie: *Sparkling Cyanide*, 1945)

### Sentence pattern

We've elected us Ike president.

[IO][DO] [OC]

(James Sledd, "Prufrock Among the Syntacticians")

### Small clause

He kept wanting to see Harley, and they wouldn't let him; then when they learned he didn't really believe Harley could be dead they made him look at a dead man they said was Harley, and he guessed it was, although Harley looked different dead. He didn't look magnificent, dead.

(Frederick Brown, "Don't Look Back," 1947)

My grief was for Papa. I was in a positive terror for him. I believed with

Sophia that the discovery would kill him, or break his heart and crush him so utterly that he would be happier dead.

(Shelley Smith: *An Afternoon to Kill*, 1953)

Graham started at the noise, felt a trickle of fear. He was an old hand at fear. He could manage this one. He simply was afraid, and he could go on anyway.

He could see and hear better afraid; he could not speak as concisely, and fear sometimes made him rude. (Thomas Harris: *Red Dragon*, 1981)

Clinton left the Rose Garden podium last week a survivor, but his reckoning is still to come. (Newsweek, 2/22/99)

The results came close to repudiating those just eight days ago in Iowa, where Bush and Gore walked away the winners – Gore by a mile – with a chance to put their races away (The Los Angeles Times, 2/2/2000)

Rupe grew up in Houston an Astro fan, making the triumph that much sweeter despite his mixed emotions about replacing Fossum.

(The Boston Globe, 6/14/03)

“Dead Peanuts.” Because that’s what you are to them (= corporate executives) – peasants. And you are sometimes worth more to them dead than alive. (Michael Moore: *Dude, Where’s My Country*, 2003)

### **Split infinitive**

“I’ve been hating Robertson Kneeland for years. It’s nice to finally have a solid basis. (Philip Friedman: *Reasonable Doubt*, 1990)

Cynthia had the good sense to not join in my interrogation of a high-ranking office.... (Nelson DeMille: *The General’s Daughter*, 1992)

If companies keep having this constantly revolving workforce, the company has no memory. It’s like it’s continually giving itself a lobotomy. It’s not a

good thing to not have a memory.

(The New York Times: *The Downsizing of America*, 1996)

It is a crime to knowingly and intentionally write a bad check, knowing there are insufficient funds to cover the check.

(S. G. Hilton & A.-R. Testa: *Glass Houses*, 1998)

If we could somehow figure out how thinking works – and how our minds work more generally – we might be able to better understand the contribution of our mind to our inevitably imperfect understanding of the world.

(Sydney M. Lamb, “Linguistics to the Beat of a Different Drummer,” 1998)

When it was discovered that the mirror in the Hubble telescope had the wrong shape, they built and attached a lens designed to compensate for the distortion. But before they could do that, they had to accurately understand just what the distortion was and what was causing it. (source lost.)

“I’m afraid of writing,” I heard myself saying out loud. “I’m afraid to even write.” (Stephen King: *Bag of Bones*, 1998)

Bush (= George W. Bush ) almost instinctively managed to always be in the center of action, an ubiquitous, noisy presence at school events.

(The Washington Post, 7/27/99)

To both his critics and supporters, Mr. Bradley’s refusal to aggressively attack Mr. Gore recalls his 1990 re-election campaign, where he was slow to respond to criticism by his opponent...He said he had no plans to change significantly his basic stump speech in the coming weeks.

(The New York Times, 1/25/2000)

(Senate Majority Leader Tom Daschle) “My approach to politics has always been the same – only the paranoid survive. You’ve got to work hard at it; you’ve got to always be prepared.”

(US News and World Report, 11/19/01)

My relationship with Ralph (Nader) is a complicated one. I had once worked in his office back in the late eighties. He had given me a job when I was unemployed, and this generous act was something I resolved to never forget.

(Michael Moore: *Stupid White Men*, 2001)

※ [コンサイス] によれば、この構文の存在価値は、まず文意の曖昧さをなくすことにある。また、イギリス英語では文語体に多く見られるが、アメリカ英語では口語体でも広く使われている、とされる。

※たとえば次の文は文脈から考えれば forgotten を修飾すると思われるが、to不定詞を修飾するととることも可能である。前者の意味なら completely forgotten に、後者の意味なら分離不定詞を使えば曖昧さはなくなる。

What with the nonsense of getting the water boiled before leaving Ismailia, I had forgotten completely to fill up with gasoline before leaving, and my gauge was now registering less than two gallons.

(Roald Dahl, "The Visitor," 1965)

※文のリズムを整えるためにも利用され则认为られる。

## Subject

### ① sentential subject

Dead men tell no tales was his strict policy.

(Clayton Rawson: *The Footprints on the Ceiling*, 1939)

※ "Dead men tell no tales." を想像上の引用符で囲って一時的に主語としたもの。この用法なら、どんな語句も主語になりうる。Jespersen の quotation substantive (引用実詞) にあたる。

How might dogs conduct themselves if left undisturbed in normal circumstances? No one, apparently, had ever asked.

At first, that science had ignored the question seemed amazing. But was it

really? (Elizabeth M. Thomas: *The Hidden Life of Dogs*, 1993)

② subjectless sentence

“...You’re eminently sensible. It’s how you manage to do it beats me.”

(Agatha Christie: *Toward Zero*, 1944)

“What did you do?”

“Pretended I knew nothing about it. I did say that you’d said something about going to see some friends at Wimbledon.”

“Why Wimbledon?”

“It was the first place came into my head.”

(Agatha Christie: *At Bertram’s Hotel*, 1965)

The girl gave a sharp cry. “Do you mean he’s dead? Oh, no, no! He can’t be dead.”

“Who was it shot at you?”

“I don’t know...”

(ibid.)

※このような省略表現は、ごくくだけた話し言葉。Beats me. は主語無しでも使われるごくくだけた言い方であり、ほかの二例も that がなくても文構造は推測できる (“The first place came into my head.” / “Who shot at you?”) からか。

③ inanimate subject

It was about three o’clock when we arrived at the little station of Elmer’s Dale. From there a five-mile drive brought us to a small grey stone building in the midst of the rugged moors.

(Agatha Christie, “The Mystery of Hunter’s Lodge,” 1923)

④ objective form as subject

He and his wife had two sunny young daughters. My wife and I had one. We also shared a mutual contempt for the pomposities of the art profession



and a passion to gather up as many masterpieces of art as we could – he for his gallery and me for my museum. (Thomas Hoving: *False Impressions*, 1996)

### Subjunctive

#### ① present subjunctive

On February 8, Don Regan insisted that the president have a press conference at the end of the month. More than three months would have passed – unheard of silence then for a modern president.

(Bob Woodward: *Shadow*, 1999)

Going around the table, each had to review his or her cases while Fiske would take notes. If there was insufficient progress after several months, Fiske would shut down the case and direct that the prosecutor devote his or her attention to other cases. (ibid.)

The next day, Attorney General Reno made an application to the three-judge panel for a Whitewater independent counsel under the new law. She formally requested that Fiske be selected for the post “so that he may continue his ongoing investigation without disruption and with the full independence provided by the act.” (ibid.)

#### ② past subjunctive

Jessica pointed out that it was still raining, so they might as well take shelter in the pub and see if it stopped. (Peter Lovesey: *The Bloodhounds*, 1996)

※雨がやむか様子を見る, の意味なので had stopped はだめ。if は when に近い。[Cabell]

#### ③ past perfect subjunctive

If I had known it / If I knew it, I would have waited. [Both are O.K.]

(Dwight Bolinger: *Language – The Loaded Weapon*, 1980)

It mattered little that he (= Charles A. Lindberg) was not the best pilot,

nor that had he failed, others would have succeeded shortly thereafter. He had done it, and he would forever be “The Lone Eagle”.

(G. Ahlgren & S. Monier: *Crime of the Century, The Lindberg Kidnapping Hoax*, 1993)

### Superlative

#### ① nonce-form

That’s the disappearing girl I ever saw. She walks out of a building in broad daylight and poof, nobody sees her any more. She leaves town, but nobody sees her go. They trap her on a bus and, when the police climb aboard, no girl. Nobody sees her get off but all of a sudden she isn’t there.

(Hillary Waugh: *Last Seen Wearing*, 1952)

When C. Robert Jennings, whose “first and lastingest love” is the theater, was sent by *Playboy* to interview playwright Tennessee Williams, he found “a highly private and complex human being with his poetic if not his personal madness under control.” (John Brady: *The Craft of Interviewing*, 1976)

#### ② superlative for comparative

...He had lived there with his wife and two children. The oldest of the kids was six. The youngest was three. (Ed McBain: *Lady, Lady, I Did It!*, 1961)

※二人を比較する時にも最上級を使う典型例。

The most famous of these two (= biographies of Michelangelo) is Giorgio Vasari. (Anthony Hughes: *Michelangelo*, 1997)

He got out of the van and walked back to third Avenue, where two bars, cater-corner from each other, were lighted with Christmas cheer. Both were doing big business. He chose the largest of the two, and once inside found hardly enough room to move. (Richard Jessup: *Threat*, 1981)

Of the two blondes, Ollie guessed Wanda was the prettiest. Although to tell

the truth, they were both quite attractive. (Ed McBain: *Fat Ollie's Book*, 2002)

### Tag question

You wouldn't exactly say I had a normal childhood, could you?

(George Barris: *Marilyn Monroe, Her Life in Her Own Words*, 1995)

※意味に応じて助動詞が一致しないことがある例。

“She was a schoolteacher, wasn't she?” Vic prompted, although she knew all the recorded details of May Brooke's life.

(Deborah Crombie: *Dreaming of the Bones*, 1997)

※わかって言っているので下降音調を使う典型例。

### Topicalization

Because, you see, when he realized that he couldn't get his father to do what he wanted, he must have been cold-bloodedly decided that murder it would have to be...

(Agatha Christie: *A Pocket Full of Rye*, 1953)

※従属節内での話題化の例。

### Unparticiple

He felt isolated, and suddenly the prospect of an evening alone in the flat with only the cat for company seemed very uninviting.

(Deborah Crombie: *Dreaming of the Bones*, 1997)

“I have to admit it seemed a bit queer to me,” Kincaid said cautiously. “But sometimes –”

“And the business about the poem is absurd,” Vic went on, unheeding...

(ibid.)

I hate having come to the age where one has these constant intimations of morality. It's most unsettling.

(ibid.)

cf. 小澤「英語の Unparticiple 構文について」『文化論集』第33号, 2008年。

**VP preposing**

Once she was calm again, she had walked to the State Store on Chestnut where try as he might she could find no champagne to her liking. The same happened at the one on Walnut Street, but there the manager was kind enough to call a couple of other stores and did locate a bottle of Dom Perigon ...  
 (Art Bourgeau: *The Seduction*, 1988)

※従属節の内部で動詞句前置が生じた例。

**Part III: Miscellany****Address terms**

“...You’ve bewitched me. I’ve a feeling that if you pointed your finger at me and said, “Turn into a frog,” I’d go hopping away with my eyes popping out of my head.” He took a step nearer to her. “I love you like hell, Bridge Conway. And loving you like hell, you can’t expect me to enjoy seeing you get married to a pot-bellied pompous little peer who loses his temper when he doesn’t win at tennis.”  
 (Agatha Christie: *Murder is Easy*, 1938)

“...You’ve got to have a cup, and two of those tablets that the doctor – “

“I’m not going to have any tablets from any doctor,” his wife shouted at him. “What do you think I am, Fred Harris? Do you think I want to be drugged to sleep while anything might be happening to my flesh and blood?”

“Now come on, Mother,” Harris said, in a voice that was suddenly sharp and authoritative. “It’s no use carrying on like this, it’s time you pulled yourself together...”  
 (J.J. Marris: *Gideon’s Night*, 1957)

※相手をフル・ネームで呼ぶのは、相手を自分とは別の独立人格とみて、客観的に距離を置いて怒ったり叱責したりする場合 (Fred Harris) や、相手を

特定して強調する場合 (Bridge Conway) などがある。

※親 (特に母親) が子どもをフル・ネームで呼ぶことはよくある。妻を Mother と、子どもが呼んでいることばで言い合うことはアメリカではない。祖母をみなが Mother と呼ぶことはある。その家での役割を指すもの。

[Cabell]

### Apology

...for many women, and a fair number of men, saying "I'm sorry" isn't literally an apology; it is a ritual way of restoring balance to a conversation. "I'm sorry" spoken in this spirit, if it has any literal meaning at all, does not mean "I apologize," which would be tantamount to accepting blame, but rather "I'm sorry that happened."

(Deborah Tannen: *Talking from 9 to 5*, 1994)

### (The) Bible

Marie Laurencin was a hard worker. For six days in the week she painted pictures and on the seventh, as a rest, spent the day with old friends, a man, his wife and their children, who lived on the fifth floor of a house in Monpart-nasse.

(W. Somerset Maugham, "Purely for My Pleasure," 1962)

※「創世記」によると、神は6日間で世界をつくり (人間は6日目)、7日目 に休息したという。これが「安息日 (Sabbath)」。

### Beginning of the end

Now this is not the end. It is not even the beginning of the end. but, perhaps, the end of the beginning. (Winston Churchill on the Battle of Egypt, November 10, 1942)

※Charles-Maurice de Talleyrand (1754-1838) が、1812年に Napoleon が Borodino の戦いで勝った知らせを聞いて言ったことば。This is the beginning of the end. (Voilà le commencement de la fin.) Elizabeth Knowles

(ed.), *Oxford Dictionary of Quotations*, Sixth Ed. (Oxford UP, 2004)

### **Bon mot**

Yvonne: Where were you last night?

Rick: That's so long ago. I don't remember.

Yvonne: Will I see you tonight?

Rick: I never plan that far ahead. (Casablanca, 1942)

It has been well said that a people get the kind of government they deserve.

(Telford Taylor: *Nuremberg and Vietnam, An American Tragedy*, 1970)

"Are you going already, Professor?"

"Yes, Mr. Metcalf. I must return to Oxford and make some scripts before tomorrow morning."

"I always admire the work you boys put in. I hope you enjoyed yourself?" Stephen avoided Shaw's famous riposte, "I had to, there was nothing else to enjoy." (Jeffrey Archer: *Not A Penny More, Not A Penny Less*, 1976)

Simon Monk, it was clear, was not going to attack me. And, in fact, at that moment he removed a couple of pages from his speech and slipped them into his pocket. Very wise. Perhaps he knew the old adage: "Never speak when you are angry. If you do you'll make the best speech you'll ever regret."

(J. Lynn & A. Jay: *The Complete Yes Minister*, 1987)

I just remembered my mother's advice; There is nothing you can't work out with a lot of love and patience. (Ann-Margret: *My Story*, 1994)

### **British newspapers**

Humphrey knew nothing about newspapers. He's a Civil Servant. I'm a politician. I know all about them. I have to. They can make or break me. I know exactly who reads them. *The Times* is read by the people who run the coun-

try. *The Daily Mirror* is read by the people who think they run the country. *The Guardian* is read by the people who think they ought to run the country. *The Morning Star* is read by the people who think the country ought to be run by another country. *The Independent* is read by the people who don't know who runs the country but are sure they're doing it wrong. *The Daily Mail* is read by the wives of the people who own the country. *The Daily Express* is read by the people who think the country ought to be run as it used to be run. *The Daily Telegraph* is read by the people who still think it is their country. And the *Sun's* readers don't care who runs the country providing she has big tits. (J. Lynn & A. Jay: *The Complete Yes Minister*, 1987)

### **Characterization**

He summed the young man up carefully as he entered the room. The weak mouth camouflaged by the rather charming smile, the indecisive chin, the eyes set far apart, the rather narrow head.

(Agatha Christie, "The Incredible Theft," 1923)

Poirot looked at her encouragingly. Mrs Lacey was close on seventy, as upright as a ramrod, with snow-white hair, pink cheeks, blue eyes, a ridiculous nose and a determined chin.

(*ibid.*, "The Adventure of the Christmas Pudding," 1923)

He hurried away. Poirot looked after him. A nervous young fellow, good-looking with a weak mouth!

(*ibid.*, "Wasps' Nest," 1928)

A woman was standing there. I had never seen her before. She was maybe thirty-one or -two, with a sweet face, light blue eyes, and dusty blonde hair. She was small, and had on a suit of blue house pajamas. She had a washed-out look.

(James M. Cain: *Double Indemnity*, 1936)

Bridget said, "My aunt, Mrs. Anstruther," and Luke shook hands with a

middle-aged woman with a rather foolish mouth.

(Agatha Christie: *Murder is Easy*, 1938)

Phelps had a strong sweeping nose, and piercing grey eyes. His mouth was full and hard. His jaw could have driven railroad spikes.

(Ed McBain: *Killer's Choice*, 1958)

Julia was a plain freckled child, with an intelligent forehead, and an air of good humor.

(Agatha Christie: *Cat Among the Pigeons*, 1959)

She had not heard the bell, and at first she did not recognize the old Chinese man who came toward her. The last time she'd seen him, he had been a round fat man with a small mustache on his upper lip.

(Ed McBain: *Ice*, 1983)

### **Class distinctions in America**

In America, we sometimes tell ourselves that there are no rigid class distinctions, but most of us are expert at putting together even the most fragmentary splinters that tell us where people stand on the social ladder.

(Robert T. Michael et al.: *Sex in America*, 1994)

### **Classification**

When is a person “black”? By the definition once widely accepted in the United States, any person with even a small amount of “Negro blood” – that is, whose parents or ancestors were classified as “Negroes” – is “black.” *It would be exactly as justifiable to say that any person with even a small amount of “white blood” is “white.”* Why say one rather than the other? Because the former system of classification *suits the convenience of those making the classification.* Classification is not a matter of identifying “essences.” It is simply a reflection of social convenience or necessity – and different necessities are always producing different classification.

(S. I. Hayakawa & Alan R. Hayakawa: *Language in Thought and Action*, 1990)



## Coinage

“If you asked her nicely? I shouldn’t be surprised if you’re right. She has the close-to-the-door-when-there’s-anything-interesting-going-on technique very highly developed. ...” (Agatha Christie: *Sparkling Cyanide*, 1944)

One Sunday morning, Carella was ready to become a surveillant. That is to say, he was ready to adopt a surveillant stance and thereby begin surveillance of his suspect. The trouble was, just as the English language had been exceptionally untidy in not having stolen the verb from the French when it swiped the noun and adjective, a surveillance (like life and like police work ) is bound to get untidy if there is nobody to *surveiller*.

(Ed McBain: *Sadie When She Died*, 1972)

Morse waited with keen anticipation until his morning ablutions were complete before re-re-reading the Colonel’s work, lingering over things.

(Colin Dexter: *The Wench is Dead*, 1990)

Morse held up his right hand. “Joanna Franks was never murdered, Lewis ! She was the mastermind – mistressmind – and desperately needed profit.” (ibid. )

A dog’s sense of smell is guesstimated to be a hundred thousand times more profound than ours. Relatively speaking, our sense of smell is almost nonexistent, compared to that of a dog. (Michael M. Fox: *Superdog*, 1990)

If he’s kept his eyes closed, he would now be lying in the snug warmth of Sue’s little single bed, his arms locked around her un-nightdressed body, caressing her gorgeous – but why torment himself?

(R. D. Wingfield: *A Touch of Frost*, 1990)

Morse too was going home at this time. He was somewhat overbeered, he realized that; yet at least he’d do everything to celebrate the day.

(Colin Dexter: *The Way through the Woods*, 1992)

Patsy and Edina are karaoking Sixties numbers. Justin is looking on with Saffron.  
(Jennifer Saunders: *Absolutely Fabulous*, 1993)

Lenny was completely without shame. He was demoralized, de-everything.  
(David Diamond in W. W. Burton: *Conversations about Bernstein*, 1995)

I met one fisherman standing out on a rock and two young people strolling along The Street toward Washington's, their hands linked. They said hi and I hi'd them back.  
(Stephen King: *Bag of Bones*, 1998)

It was not until 45 minutes into the meeting that (House Speaker Elect ) Livingston quietly dropped his bomb. "I wanna talk to you about something I'm not proud of, something I wanted you to know. I've been Larry Flynned."  
(Time, 12/28/98 - 1/4/99)

※His past infidelities were exposed by the *Hustler* publisher Larry Flynn.

### Condolence

Three of the letters appeared to be from female relatives. They offered condolence on the death of Periam's mother.

'She was a beautiful soul,' ran one, written in a wavery but florid hand, 'and I know that no one can ever take her place. But, Gordon dear, you must not let your grief be a door closed against all other affection...'

(Colin Watson: *Hopjoy Was Here*, 1962)

...It was a low baritone with a memorable husk. He could make it do anything. He now made it offer his condolences.

"You have all my sympathy, Ben," the Senator said, taking Dill's right hand in both of his, "even though I can only guess at your sorrow."

"Thank you," Dill said, discovering there was really nothing more to say when condolences were offered.  
(Ross Thomas: *Briarpatch*, 1984)

General Campbell extended his hand to Cynthia, who took it and said to him, "My deepest condolences, sir."

"Thank you." ...

Cynthia and I stood, and I said, "Thank you, General." I shook his hand. "And, again, my deepest sympathy to you and your family."

(Nelson DeMille: *The General's Daughter*, 1992)

### Court procedure

In American court of law, the prosecuting attorney is always the first to present his case. In what is called a direct examination, he questions the witnesses he has called, and then the defense attorney questions them in what is called a cross-examination. The D.A. then gets a second shot at these witnesses in what is known as a redirect. After which the defense attorney gets his turn once again in a *recross*. Once the prosecutor has paraded all his witnesses, he tells the judge that he is resting a case, and the defense calls *his* witnesses, and the same ritualistic procedure starts all over again: direct, cross, redirect, recross. It is sometimes tedious and confusing.

.....

He told her that the way a criminal trial ended was first the defense attorney made his closing argument and then the D.A. made his, after which the judge charged the jury, explaining the law to them and the possible verdicts they could reach in the case under consideration. (Ed McBain: *Kiss*, 1992)

※opening statement/speech (冒頭陳述) → direct examination (直接尋問, 主尋問) → cross-examination (反対尋問) → re-direct examination (再直接尋問) → re-cross-examination (再反対尋問) → closing argument/statement (最終弁論) → summation/summing up (裁判官による事件概要の説示) → verdict (陪審員たちが下す「評決」) → sentence (裁判官が下す「判決」)

cf. 田中英夫（編）『英米法辞典』（東京大学出版会，1991）

飛田茂雄（編）『英米法律情報辞典』（研究社，2002）

### Dialect

“Ginny Homes,” the woman said.

Henry wondered if it was Ginny or Jenny. In the Deep South, Ginny and Jenny sounded exactly the same. If somebody asked you could she borrow a pin, she didn't want something to fix her bra strap, she wanted something to write with. (source lost)

※Jenny [e] の発音はなく，どちらも Ginny の [i] で発音される。[pin] と言った時は場面や文脈で pin か pen かを判断する。[Cabell]

※Prof. Bert Vaux (Harvard) の授業 (“Dialects of English” 3/3/03) では，南部出身学生の6人中6人が “PIN/PEN merger” を示した。南部英語のほかの特徴としては，-ing を [in] と発音する人が多い，you の複数形として you all を多く使う，など。

### Dogs

Rogette would reach into her bag and hold out a Hershey's Kiss to Ki just the way you'd hold out a biscuit out to a dog to make it shake hands. She'd say a word and Kyra would rhyme it. Rogette would toss her her treat – woof-woof, good dog, I always used to think – and off they'd go.

(Stephen King: *Bag of Bones*, 1998)

### Double entendre

See you Friday night, the governor's holding one of his balls, har, har, har.

(Ed McBain: *The Last Best Hope*, 1998)

### Editorial we

“The new commissioner is a scholar,” Weeks said.

“A professor,” Parker said, nodding in agreement.

“Used to teach criminology down there in that shitty little town the mayor snatched him from.”

“He always refers to himself as we, you notice that? We this, we that. We feel the number of policemen on the street has nothing to do with crime prevention...”

“*We* have learned over the years that community interaction is paramount ...”

“*We* this, *we* that.”

“Like he’s two people,” Weeks said, ... (Ed McBain: *Kiss*, 1992)

### **Education**

What you get out of school depends on what you put into it.

(Bill Watterson: *The Calvin and Hobbes Tenth Anniversary Book*, 1995)

### **Enemy**

I do not approve the extermination of the enemy: the policy of extermination or, as is barbarously said, liquidating enemies, is one of the most alarming developments of modern war and peace, from the point of view of those who desire the survival of culture. One needs the enemy.

(T. S. Eliot, “Notes Toward the Definition of Culture,” 1948)

### **Epigram**

“La Rochefoucauld was right: The more we love a mistress, the nearer we are to hating her.” .....

“I think with de Staël that love is the history of a woman’s life,” said Ellery softly, “and an episode in man’s...”

(Ellery Queen: *The Spanish Cape Mystery*, 1935)

### **Euphemism**

There was, too, in the family, a boy whose existence Grant had not sus-

pected. It appeared that the delicate child at Middleham was not Richard's only son. He had a love-child; a boy called John. John of Gloucester.

(Josephine Tey: *The Daughter of Time*, 1952)

Block was a fat man. Not one of those fat men who try to kid themselves by applying euphemistic terms like “stout” or “chubby” to their obesity. He was fat. F-A-T. (Ed McBain: *See Them Die*, 1960)

“Can you tell us how well you knew him?”

“Is that a euphemism?”

“I don't know. Is it?”

“I mean, are you trying to ask if we were sleeping together?”

“Were you?”

“Yes. Which is in itself a euphemism.” (Ed McBain: *Poison*, 1987)

In an effort to somehow cauterize the emotional damage of the dismissals, managers have introduced a euphemistic lay-off speak. Employees are “downsized,” “separated,” “severed,” “unassigned.” They are told that their jobs “are not going forward.” The word *downsize* didn't even enter the language until the early 1970s, when it was coined by the auto industry to refer to the shrinking of cars. Starting in 1982, it was applied to humans and entered in the college edition of the American Heritage dictionary.

(The New York Times: *The Downsizing of America*, 1996)

### **Everyday expressions**

[answering the door]

Mrs. Randall was just coming into the sitting room from the kitchen when the bell rang. Mr. Anstruther and Mr. Barry had both stood up to go to answer the door, but she said, “I'll get it,” and walked on past them.

(Frederick Brown, “Miss Darkness,” 1947)

[elevator]

He walked past two members of the Capitol police who were inspecting briefcases and packages at the door, and pressed the UP button at the public elevator.

“Four, please,” he said to the elevator operator.

(Jeffrey Archer: *Shall We Tell the President?*, 1985)

[shaving]

Tommy pulled on his jacket. “There, I’m all set. How do I look? Did I shave close enough?”

“You’ve shaved close enough.”

“I’ll probably need another one by the time we check in tonight. I’ve got a heavy beard. You blond guys are lucky, Bert...” (Ed McBain: *‘Til Death*, 1959)

“You shoot two people, your first instinct is to get the hell out. You don’t go take a shave with an electric razor.” (Ed McBain: *Shotgun*, 1969)

[shopping]

“May I help you, sir?” a voice said, and Carella turned to find a stocky woman at his elbow...

“Thank you, no,” Carella said. “I’m just looking.”

(Ed McBain: *Sadie When She Died*, 1972)

[telephone]

“Who?” he said into the phone. “Oh, sure, Dave, put her on.” He waited while Dave Murchison, manning the switchboard in the muster room downstairs, put the call through. (Ed McBain: *Lady, Lady, I Did It!*, 1961)

When Carella got on the line, Grossman told him a joke about a man who opened a pizza parlor across the street from the Vatican, and then got down to business. (Ed McBain: *Shotgun*, 1969)

In the squadroom, Brown replaced the telephone on its cradle and looked up as a patrolman approached the slatted rail divider with a prisoner in tow.

(Ed McBain: *Hail, Hail, the Gang's All Here*, 1971)

“Okay then, I’ll see you,” Brown said.

“Right,” Carella said, and put the receiver back onto its cradle, and looked up at the wall clock, and sighed. The telephone on Carl Kapek’s desk was ringing. (ibid.)

“Damn it, what do you want?”

“If you’re going to use profanity,” the voice said, “I won’t talk to you at all.”

There was a small click on the line.

Meyer looked at the dead phone in his hands, sighed, and hung up.

(Ed McBain: *Let’s Hear It for the Deaf Man*, 1973)

Most women in this city listed only their surnames and initials in the phone company’s directory, hoping this would discourage obscene callers. This was no guarantee that the heavy breathers would be fooled; some of them looked specifically for surnames with initials. But Marilyn Whoever had positively identified herself as a woman living alone by saying “*I’ll get back to you.*” And to make matters worse, she had said, “I’m out just now,” which for any enterprising burglar was a signal to run over there and loot the joint.

In this city, she’d have been better off saying, “Hi, you’ve reached 846-0318. If you leave a message when you hear the beep...” and so on. A no-frill recording, unreadable for clues by obscene caller or burglar. No name. Just the phone number, which the caller would have known anyway, even if he was just running his finger down a page in the directory. No explanation for not coming to the phone. Leave the potential burglar to dope out whether the



apartment's occupant or occupants were in the bathtub or asleep; the one thing any burglar dreaded was walking into an occupied apartment.

(Ed McBain: *Poison*, 1987)

This time, however, when the phone rang, the intercom buzzed, and Specialist Baker said, "Colonel Hellman."

"I'll take it," I put the phone on two-way speaker so Cynthia could hear and speak. (Nelson DeMille: *The General's Daughter*, 1992)

Upstairs the telephone started ringing.

I hurried to answer it...

I snagged the cordless. "Hello?"

"Hi, Mike. It's Ward." ...

I broke the connection and put the phone back in its cradle.

(Stephen King: *Bag of Bones*, 1998)

[tipping]

The waiter approached the table, quietly depositing the check face down. Donaldson picked up the check, glanced at it, left a tip on the table, and then took Priscilla's arm. He paid the check at the cashier's booth.

(Ed McBain: *The Con Man*, 1958)

[washing]

Then I went down to the north wing, undressed, and brushed my teeth....I asked the UFO voice, spitting out a mouthful of toothpaste and then rinsing ...

*How do you know she didn't?* the voice returned, and that froze me in the act of putting my toothbrush back in the medical cabinet...

I took a final mouthful of water directly from the tap, swished it around in my mouth, and spat it. (Stephen King: *Bag of Bones*, 1998)

## Female speech

The two men walking through the late night storm were autumn enough. The taller of the two had a warm café au lait complexion, and he was wearing under his raincoat a yellow silk blouse and red silk trousers.

(Ed McBain: *Caliso*, 1979)

※Prof. Bert Vaux of Harvard University said in his lecture (“Knowledge of Language” 12/18/02) that men do not use “blouse”. The students all agreed.

“This is going to be wonderful, Stone,” she said, turning so he could zip up her dress. “I haven’t been home for three years, and I do so love it in Hampshire. I’m happiest on the water, I think.”

(Stuart Woods: *Worst Fears Realized*, 1999)

※do や so による強調, like の意味の love はいずれも女性が好む表現。

## Fertility doctor

I kept remembering our visit to a fertility doc after we’d been trying to make a baby for almost two years with no success. The doctor had told us I had a low sperm count – not disastrously low, but down enough to account for Jo’s failure to conceive.

(Stephen King: *Bag of Bones*, 1998)

## (The) Fifth Amendment

On the advice of counsel, I respectfully refuse to answer any questions based on my constitutional privilege under the Fifth Amendment.

(Robert Evans: *The Kid Stays in the Picture*, 1994)

「合衆国憲法補正条項第5条」は、「二重の危機 (double jeopardy)」の禁止や「適正な法手続き (due process of law)」の保証なども含むが, take the Fifth Amendment (もしくは単に take the fifth) と言えば、「黙秘権の行使」を意味するほど黙秘権と同義的に使われる。

cf. No person..., nor shall be compelled in any criminal case to be a witness against himself,...

### **Gesture**

Pat laughed. He turned his head to look at her. His eyes narrowed. What a darling she was. He loved her. The whole thing was worth it for her sake.

(Agatha Christie: *A Pocket Full of Rye*, 1953)

※英語で「目を細める」のは、敵意・不快・疑惑・侮蔑などを表わすことが多いが [しぐさ], ここでは、日本語の「目を細める」と同じ意味で使われている。

“Is he a little crazy?”

“How do you mean?”

“You know. A little crazy.” The bartender circled his temple with an extended forefinger. “Cuckoo.”

(Ed McBain: *'Til Death*, 1959)

※これも日本人がよくする、「頭のおかしな」と同じ意味。

At one of the drifts the plow had come up on his side of the road and there had been another close call. The driver had merely swung around his car, not getting out to chew the fat, but he did deliver one of the two finger gestures that all Americans above the age of ten recognize, and it was not the peace sign.

(Stephen King: *The Shining*, 1977)

※よく知られた指のジェスチャーの二つのうち一つは「Vサイン (ピース・サイン)」、もう一つが、ここでいう「中指を突き上げる (Up yours!)」侮辱のしぐさ。

Dill decided he wanted another beer. He looked toward the bar, caught the eye of Lucille, the waitress, and made a circular motion over the table with his forefinger pointing down. Lucille nodded her understanding.

(Ross Thomas: *Briarpatch*, 1984)

※人差し指をテーブルの上に近づけてグラスの口の形を描くようにぐるっといちど回すしぐさ。「ここへもってきて」の意味。[Cabell]

He smiled. “No, I grew up in Yorkshire, but my ancestry is Scottish.” His eyes gleamed and his chin went up.

“You’re proud of that, eh?”

He nodded gravely. “I am indeed. Very proud.”

(James Herriot: *Every Living Thing*, 1992)

※one’s chin goes up = raise one’s chin: 憤然とした、反抗的な、強気を示す、など [しぐさ]。ただし、ここでは、文脈からわかるように、誇りにあふれた様子。

Waiting until the door closed behind his Divisional Commander, Wells permitted himself the luxury of an impotent two-fingered gesture.

(R. D. Wingfield: *Night Frost*, 1992)

※ [しぐさ] では、give (someone) the two-finger sign として出ている「侮辱のしぐさ」で、「中指と人差し指を伸ばし、他の指は軽く握り、手の甲側を相手に向けて示す」もの。

## Grammar

“Look over the banisters. Are those your friends? Do not let them see you.”

I craned my neck over the staircase.

“That’s them,” I declared in an ungrammatical whisper.

(Agatha Christie, “The Adventure of the Cheap Flat,” 1924)

“It’s her,” she said breathlessly and ungrammatically.

(Agatha Christie: *Partners in Crime*, 1929)

“Is your address the same as in the telephone directory? E. Morse?”

“That’s me! That is I, if you prefer it?”

(Colin Dexter.: *The Wench is Dead*, 1990)

“Hello.”

“Hello.”

“You’re Inspector Morse?”

“Chief Inspector Morse.”

“Sorry!”

“And you’re Dr. Hobson?”

“I am she.”

Morse smiled wanly. “I applaud your grammar, my dear.”

(Colin Dexter: *The Way through the Woods*, 1992)

※I am she. が堅苦しければ, Yes, I am. でも That’s me. でもいい。

### **Hachiko**

Many people have heard the story of the Akita Hachi-Ko (recently the subject of a popular Japanese film, and mentioned earlier in this book), owned by a professor at Tokyo University, who became a national folk hero. Hachi-Ko used to meet his master’s train every evening and fetch the absentminded professor home from the station. One bitterly cold day in 1925, the dog waited in vain. He could not know that his master had died at work and would never catch the train again. Given a new home by the professor’s friends, the faithful dog ran away every evening for ten years, returning to Shibuya Station to wait for his master, who never came. Hachi-Ko had a statue erected at the station in his honor, and when he died, at the age of twelve, a day of national mourning was held and the breed declared a living monument. Schoolchildren were told his story to encourage loyalty.

(Jeffrey M. Masson: *Dogs Never Lie About Love*, 1997)

### **Inflight announcement**

“This is your captain speaking. We are approaching Logan International airport and our flight is running twenty minutes late. We expect to land at 7:15 in approximately ten minutes. We hope you have enjoyed your flight and will travel again with British Airways.”

(Jeffrey Archer: *Not A Penny More, Not A Penny Less*, 1976)

### **Interjection**

One researcher has even found that an interviewer who says “mm-hmm” got longer responses – up to twice as long as the replies given to interviewers who gave no “mm-hmms.” (John Brady: *The Craft of Interviewing*, 1976)

“...we are due to discuss ‘Bartleby’ in this little group I’m part of. We meet Thursday nights at the library. I’ve still got ten pages to go.”

“A reader’s circle.”

“Uh-huh. Mrs. Briggs leads. She formed it long before I was born...”

(Stephen King: *Bag of Bones*, 1998)

※これはもちろん Yes の意味。No の意味を伝える場合は、Uh-uh や Nuh-uh などが使われる。[Cabell]

### **Interview**

In the end, interviewing is less a technique than an instinct. An interview is simply a lively and thoughtful conversation. The more life and thought you invest in your questions, the more answers you’ll get.

(John Brady: *The Craft of Interviewing*, 1976)

“Putting on interviews is a national pastime quickly overtaking both football and barhopping,” explains Pete Johnson, an executive at Warner Bros. Records. “The trend can be traced back to 1964, when John Lennon was asked, ‘How do you find America?’ and replied, ‘Turn left at Greenland.’”

(ibid.)

**Intonation**

“Which paper is that?” Christine asked.

“Cartwright 142-Y.”

“Oh yes,” she said.

“Do you carry it?”

“Yes?” She made it a question. (Ed McBain: *Lady Killer*, 1958)

※上昇音調 (rising intonation) で言うと、たいていの言語で、肯定文が疑問文になる。

**Introduction**

“Elvis Presley, I’d like you to meet a wonderful young lady, Ann-Margret,” said George Sidney. “Ann-Margret, this is Elvis Presley.”

(Ann-Margret: *My Story*, 1994)

“Jeannie, this is Bert Kling. Bert, I’d like you to meet my sister-in-law, Jeannie Paige.”

Kling got to his feet. “How do you do?” he said.

“Hi,” Jeannie answered. She did not move from where she stood alongside Bell.

(Ed McBain: *The Mugger*, 1956)

“*Shalom*, Jimmy!” he cried. “It’s good to see you! Where you been keeping yourself?”

“Saving the world from the common cold,” Jimmy said, smiling, as Green wrung his hand. “I want you to meet a very good friend of mine. Maureen Green. Ben Meyers.”

Ben’s hands were enveloped in both of May’s. His eyes glistened behind the black-rimmed glasses he wore. “*Shalom*, also. Any friend of Jimmy’s, and so on,…”

(Stephen King: *Salem’s Lot*, 1975)

“Hello, darling. Come on, I want you to meet Daddy.”

James followed Anne into the next room.

“Daddy, this is James. James, this is daddy.”

(Jeffrey Archer: *Not A Penny More, Not A Penny Less*, 1976)

(1) a. This is my friend. [specificational / identificational]

b. This is a friend of mine. [predicational / characterizational]

“Since the primary function of introduction is to tell the name of the person to be introduced to the addressee, the postcopular noun phrase, if it is not a proper name, acquires the force of a proper name. Thus (53a) (= (1a)), when used for introduction, has my friend as a substitute for his name... (53b) (= (1b)) is inappropriate for a sentence of introduction because there is no way to interpret *a friend of mine* as a substitute for his name. It implies that the speaker has lots of friends, and that the person who is being introduced is simply one of them. Thus, it is a rather rude way of introducing a person...

(Susumu Kuno & P. Wongkhamthong, “Characterizational and Identificational Sentences in Thai,” 1981)

### Japanese in English

“I may be twenty-one, but I’m not stupid,” she said. “He’s watching me. I know it, and you probably do, too. On another night, I might be tempted to say fuck him if he can’t take a joke, but it’s cooler out there and the smoke from the hibachi will keep the worst of the bugs anyway. Have I shocked you? If so, I’m sorry.”

“You haven’t.” She had, a little. (Stephen King: *Bag of Bones*, 1998)

“...Ed used to say he’d give a lot to hear a record made by that bunch.”

“So would I, but none were ever made.” A haiku by the Greek poet George



Seferis suddenly occurred to me: *Are these the voices of our dead friends or just the gramophone?* (ibid.)

### **Joke**

“I do want to underscore, however, how very generally a joke requires the respondent to call on his ability to *analogize*.”

(C. F. Hockett, “Jokes” in *The View from Language*, 1977)

It is, in fact, precisely those conversations where the content communicated is more important than the actual act of talking that the rules of conversation are strictly enforced. So devices like irony, exaggeration, joking, ambiguity, and other devious conversational ploys are normal for an informal conversational style, but not in business conversations, or academic lectures, where the Rules of Conversation tend to be in effect.

(Of course, this is an overgeneralization: even in the most formal situations, informal uses crop up; it’s rare to find an unmixed style, purely formal or purely informal...) (Robin Lakoff, “The Logic of Politeness,” CLS 9, 1973)

“Tell us what happened, Tommy.”

“Not a lot to tell, Mr. Frost. It was all over so quickly.”

“That’s what my girlfriends used to say, Tommy.”

(R. D. Wingfield: *A Touch of Frost*, 1990)

He was reminded of the old joke about the stranger in New York stopping a man on the street and asking, “How do I get to Carnegie Hall?”

“Practice,” the man replies. (Ed McBain: *There Was A Little Girl*, 1994)

### **Language of flowers**

How true, how cynically true, that there is a language of flowers! Those carnations he sent me declared as plain as words his passion for Sophia, only I did not understand their message till too late.

(Shelley Smith: *An Afternoon to Kill*, 1953)

### **Lies of animals**

Some pets will even pretend to be sick – for example, by feigning an injured paw – in order to get their owner’s attention.

(M. J. Fox: *Superdog*, 1990)

### **Life**

We can only guess at the thoughts and emotions of our neighbors. Each one of us is a prisoner in a solitary tower and he communicates with the other prisoners, who form mankind, by conventional signs that have not quite the same meaning for them as for himself.

(W. Somerset Maugham, “The Happy Man,” 1924)

### **Lincoln on slavery**

“I am not, nor ever have been, in favor of bringing about in any way the social and political equality of the white and black races,” he announced. “I am not nor ever have been (sic) in favor of making voters or jurors of negroes, nor of qualifying them to hold office, nor to intermarry (sic) with white people.” “There is a physical difference between the white and black races which I believe will forever forbid the two races living together on terms of social and political equality,” he went on to add.

([During the 1858 debates with Douglas] David H. Donald: *Lincoln*, 1995)

### **Necking**

“I shall have to speak to the girl. What was she doing in the Packers’ room? Cuddling, I suppose.” Cuddling might have been equivalent to Babylonian orgies, the way Miss Wenham made it sound.

“It’s called ‘necking’ nowadays,” Nigel could not refrain from saying.

(Nicholas Blake: *End of Chapter*, 1957)

**Old age**

My dear, old age is like an airplane flying in a storm. Once you're in it, there's nothing you can do. You can't stop a plane, you can't stop a storm, you can't stop time. So you might as well take it easy, with wisdom.

(Golda Meir in Oriana Fallaci: *Interview with History*, 1976)

**Onomatopoeia**

Gideon didn't run, but strode as fast as his strong legs would carry him, desperately anxious to find out what the casualties were likely to be. He heard the ting-a-ling-ting of an ambulance and was pushed to one side as it moved along. In the distance other ambulance bells were ringing.

(J. J. Marric: *Gideon's Fire*, 1961)

They did something to you that got their rocks off and when they were done they strangled you (in the comic books, the guy getting strangled always said *Arrrggggh*) and buried you in a gravel pit or under the boards of a deserted shed.

(Stephen King: *Salem's Lot*, 1975)

Drip, drip, drip.

It sounded like tap water but he couldn't remember a tap.

Drip, drip.

He moved quietly to the bedside of Angelo Casefikis, and glanced down.

Drip, drip.

Warm fresh blood was flowing over the bottom sheet, trickling from Casefikis's mouth, his dark eyes bulged from their sockets, his tongue was hanging loose and swollen... (Jeffrey Archer: *Shall We Tell the President?*, 1985)

Matthew put his racket into its cover, zipped it up, draped his towel around his neck, and started off toward the men's locker room. Behind him he could hear the steady cadences of Kit and Jessica warming up, the solid

*thwack* of racket against ball, the softer *thud* of the ball bouncing on the court's synthetic surface. (Ed McBain: *Three Blind Mice*, 1990)

Tomorrow Morning, he would step out on that tennis court as svelte and as swift as Ivan Lendl. *Whack*, his racket would meet the ball, and *swissssssh* the ball would zoom over the net – and it's yet another ace for Matthew Hope, ... (ibid.)

“Well, we had just started on our evening walk when he coughed suddenly.”

“Just one cough?”

“No, two, like this. Hock-hock.”

“Hock-hock, eh?” I was having trouble keeping a serious face.

(James Herriot: *Every Living Thing*, 1992)

I held my badge case, “CID, colonel. Have a seat.”

He stared at me at the badge a second, then at me, and those eyes shot red death rays at me, zip-zip, like in a bad horror flick.

(Nelson DeMille: *The General's Daughter*, 1992)

They say the heart is supposed to go “Lub-dup, lub-dup,” but Prince's went “swish-swoosh, swish-swoosh.” There seemed to be nearly as much blood leaking back as was being pumped into the circulatory system

(James Herriot: *James Herriot's Favorite Dog Stories*, 1995)

Then we carried the body down the twelve wooden steps to the tunnel. Here it was chilly and dank as a dungeon, with the hollow plink-plink sound of dripping water. (Stephen King: *The Green Mile*, 1996)

Overhead, three of the hanging lights blew out – Pow! Pow! Pow! (ibid.)

Before we knew what was happening, Percy drew his gun, stepped to the bars of Wharton's cell, and emptied all six shots into the sleeping man. Just

bam-bam-bam, bam-bam-bam, as fast as he could pull the trigger. (ibid.)

Mark knew what perverts were.

In the silence of earliest April, the occasional bird call, the *rat-tat-tat-tat* of a woodpecker, rang clear in the lifeless woods.

(Richard Meryman: *Andrew Wyeth, A Secret Life*, 1998)

It was like those moving pictures when you see a piece of equipment go *bruuuuuup, bruuuuuup, bruuuuuup*.

(Richard Feynman: *Surely You're Joking, Mr. Feynman!*, 1985)

Everything would look very pleasant, and then *thwoop* – it wouldn't work.

(ibid.)

In Europe you awake to the clip-clop of horse-drawn wagons along a history-haunted river... (William Zinsser: *On Writing Well*, 1998<sup>6</sup>).

cf. 小澤「An Incomprehensive Dictionary of English Onomatopoeia」『文化論集』第13号, 1998年.

### **Orwellian language**

There is an equal justice for all, but some people get more of it.

(Nelson DeMille: *The General's Daughter*, 1992)

cf. 小澤「G. Orwell の言語観について」『鶴見大学文学部紀要』第2部第17号, 1980年.

### **Pain**

“Have you a pain in the stomach?”

“Yes,” groaned Harvey.

“Did it come on suddenly?”

“Yes.”

“Can you try and describe the quality of the pain? Is it stabbing, burning or gripping?”

“Gripping.” (Jeffrey Archer: *Not A Penny More, Not A Penny Less*, 1976)

### **Pet loss**

The person who has suffered grief is a changed person. He is a more complex individual with a few more layers of experience and adaptive skills, and does not simply go back to being his old self afterwards....

We are likely to be more patient and tolerant once we have dealt with the pain of separation and acquired a new appreciation of relationships.

(Michael Stern & Susan Cropper: *Loving and Losing a Pet*, 1998)

### **Plato on recollection**

The response we make when we “believe” a work of the imagination is that of saying: “This is the way things are. I have always known it without being fully aware that I knew it. Now in the presence of this play or novel (or picture or piece of music) I know that I know it.” It is this form of knowledge which Plato called “recollection.”

(Thornton Wilder: Preface to *3 Plays*, 1957)

### **Practical joke**

His back was to Frost, his tight trousers providing a target the inspector was never able to resist. Frost’s stubby finger shot forward, hitting its target with unerring accuracy. “How’s that for center, Arthur?” he cried triumphantly.

(R. D. Wingfield: *Hard Frost*, 1995)

### **Pronunciation**

She never used a short word where a long word would do, and her enunciation was distinct to the point of affectation. When ordinary souls would say: “It doesn’ do t’take things casuly,” Julia said, “Itt doesn’tt do to take things casu-ally.”

(Francis Iles: *Malice Aforethought*, 1931)

Araujo saw me into the car as the chauffeur stowed away my luggage.

When he got in beside me I said, "You're Security, right?"

"What gave you that idea?" The colloquial English was pleasantly Spanish-flavored...

What made it easier was that he signed on only high-quality stuff, no beach bums. He pronounced bums as bombs.

(Stanley Ellin: *Star Light Star Bright*, 1979)

### Proverb

"A little science might possibly be a dangerous thing," said Doctor Thomas, with a slight shrug of his shoulders. (Agatha Christie: *Murder is Easy*, 1938)

← A little learning is a dangerous thing.

Ilsa: Hello, Sam.

Sam: Hello, Miss Ilsa. I never expected to see you again.

Ilsa: It's been a long time.

Sam: Yes, Ma'am. A lot of water under the bridge. (Casablanca, 1942)

← A lot of water has flowed under the bridge.

"Odd name, too," Merlini commented.

"Name?"

"Yes. Ira means calm. Ira Brooke. Calm or quiet waters. You know about them. They run deep. Who's next?"

(Clayton Rawson: *The Footprints on the Ceiling*, 1939)

← Still waters run deep.

"Do I look that mossy?" he grinned. "Rolling stones don't marry, you know. Too busy negotiating the bumps." (Shelley Smith: *An Afternoon to Kill*, 1953)

← A rolling stone gathers no moss. ※活動的なタイプ。

MBA (= Major Broadcasting Associates) was undoubtedly the giant of the television business, and since success always breeds contempt, it had

been given various nicknames by disgruntled and ungrateful industry wags. These ranged from mild jibes like Money Banks Anonymous, through gentle epithets like Mighty Bloody Assholes, to genuinely artistic creations like Master Bullshit Artists. (Ed McBain: *Eighty Million Eyes*, 1966)

← Familiarity breeds contempt.

People of similar interests tend to flock together.

(John Brady: *The Craft of Interviewing*, 1976)

← Birds of a feather flock together.

Hearing is believing, as far as the conscientious interviewer is concerned. Problems occur when an interviewer doesn't listen to what the subject is saying, closely. (ibid.)

← Seeing is believing.

"Tell me about yourself, Robert," I said.

"Me? The old rolling stone! Nothing worth telling. Been in Canada most of the time."

"So I gathered. Not married yet?"

"You know, it's funny, Mr. Tinker. You're the second person today to want to look at those very same plans. Professor Kelly was in here just now, looking at them too. It never rains but it pours."

(Jane Langton: *The Memorial Hall Murder*, 1978)

← A rolling stone gathers no moss. ※不活発なタイプ。

← It never rains but it pours.

※「同じことが続けて起こる」の意味。「泣き面に蜂」とは限らない。

As he put the phone down Mark saw the Met policeman jauntily walking towards him down the middle of the now crowded corridor, an Ed McBain novel under his arm. Mark thought of bawling him out for his late arrival, but



what was the point. No use crying over spilt blood, he thought, morbidly, and began to feel sick again. (Jeffrey Archer: *Shall We Tell the President?*, 1985)

← It is no use crying over spilt milk.

The scalpers were having a hey day. You couldn't hear a pin drop when the curtain parted. By the close of the third act, you couldn't hear a pin drop either. There was no one in the theater.

(Robert Evans: *The Kid Stays in the Picture*, 1994)

← You might (could) have heard a pin drop.

Something Brad said the other day struck me as actually smart, but I don't give him a lot of credit for it; even a stopped clock is right twice a day, the proverb has it.

(Stephen King: *The Green Mile*, 1996)

← A stopped clock is right twice a day.

Religion, race, ethnicity, education and income all serve as boundaries around the friendship "choices" that people make. Unlike the cherished notions fed by the American dream in which anyone can be a friend of anyone, birds of a feather do seem to flock together.

(Robert T. Michael et al.: *Sex in America*, 1994)

← Birds of a feather flock together.

※本文では、このことわざを実証的に示している。

### Quotation

"Anyway, I'm hungry right now," Claire said, studying him narrowly. "I'm going to make the steaks."

"I'd rather go to bed."

"Bert," she said, "man does not live by bed alone."

(Ed McBain: *Give the Boys a Great Big Hand*, 1960)

← Man cannot live by bread alone.

“She was a fine one to trust,” Hawes said.

“There are more things in heaven and hell, Horatio,” Carella misquoted, “than are dreamt of in your philosophy.”

“Like what?”

“Like love.” (Ed McBain: *Like Love*, 1962)

← There are more things in heaven and earth, Horatio, than are dreamt of in your philosophy. (*Hamlet*)

Ben noticed that Mike Ryerson had yellow rings of callus on the bottoms of his feet, at the ball of the heel and at the instep. It made him think of the Wallace Stevens poem about the dead woman. “Let it be the finale of seem,” he misquoted. “The only emperor is the emperor of ice cream.”

Matt looked at him sharply, and for a moment his control seemed to waver.

“What’s that?” Parkins asked.

“A poem,” Matt said. “It’s from a poem about death.”

(Stephen King: *Salem’s Lot*, 1975)

← Let be be finale of seem.

The only emperor is the emperor of ice-cream

(Wallace Stevens, “The Emperor of Ice-Cream,” 1922)

※her horny feet (たこのできている足) という一節が含まれている。

“Well, Toto,” she said, “we’re not in Kansas anymore.” She’d always wanted to say that under stress, but doing it let her feeling phony, and she was glad nobody had heard. Work to do.

(Thomas Harris: *The Silence of the Lambs*, 1988)

← Toto, I’ve a feeling we’re not in Kansas anymore. (*The Wizard of Oz*)

※効果的に引用句をはさむと、作品にユーモアが漂い、登場人物の（無）教養と、さらに作者の教養がさりげなく提出されることになる。

## Reading

Some books are to be tasted, others to be swallowed and some few to be chewed and digested. (Francis Bacon, 1561-1626)

Reading maketh a full man. (ibid.)

You might read all the books in the British Museum (if you could live long enough) and remain an utterly illiterate, uneducated person, but if you read ten pages of a good book, letter by letter – that is to say, with real accuracy – you are forevermore in some measure an educated person. The entire difference between education and non-education (as regards the merely intellectual part of it) consists in this accuracy. (John Ruskin, 1819 – 1900)

※この両者のことばを紹介した大塚高信博士は、「文学の全然解らぬ語学者は決して大成するものではない」と喝破している（『英文法点描』1956）。

## Saying

He was surprised to find the reign of Richard III so short. To have made oneself one of the best-known rulers in all those two thousand years of England's history, and to have only two years to do it in, surely augured a towering personality. If Richard had not made friends he had certainly influenced people. (Josephine Tey: *The Daughter of Time*, 1952)

cf. Dale Carnegie: *How to Win Friends and Influence People* (1936)

“Only historians tell you what they thought. Research workers stick to what they did.”

“What they did is all I want to know. I've always been a believer in the old saw that actions speak louder than words.” (ibid.)

He had discovered through years of police work that very often you can't see the forest for the trees, which is a fresh and imaginative way of saying that sometimes you have to step back for a long view, or closer for a tight

view, in order to regain your perspective on a case.

(Ed McBain: *Shotgun*, 1969)

On one hand, his (= Whistler's) pose as a self-constructed man remains as fiercely impressive as Oscar Wilde's. "Float like a butterfly, sting like a bee" – he did that long before Muhammad Ali was born. On the other hand, he was a fine painter but never a great one,...

(Time, 7/31/95)

※「蝶のように舞い、蜂のように刺す」は、Ali が自賛した彼のボクシング・スタイル。

As the saying goes, you truly find out about a person's character during the bad times more than you do the good times. (The Boston Globe, 7/28/09)

※不調の松坂大輔投手についての記事。

### **Shrimp cocktail**

Laffter speared one of the large Gulf shrimps, dipped it into the Tabasco-ketchup-and-horseradish sauce, bit off half, and chewed it thoroughly.

(Ross Thomas: *Briarpatch*, 1984)

### **Speed in language**

Speaking: 180 wpm

Writing: 13 wpm (slower than one tenth the speed of speaking)

Reading: 200-400 wpm (標準速度は Wallace Chafe による)

### **Stress**

The main accent comes on the verb rather than on the subject in "intransitive" sentences.

Exceptions:

(1) 'empty' verbs

"It is often the case that a particular noun in subject position strongly favors a particular verb. Such verbs come very close to being covered by

Bolinger's (1972) notion of predictability.”

The TELEPHONE's ringing.

The SUN's shining.

The WIND got up.

(2) Verbs of (dis) appearance

“...the subject noun phrase becomes conspicuous either by its sudden presence or absence.”

The DOG's escaped.

The PROFESSOR called round.

(3) Verbs denoting a misfortune

The CAR broke down.

The TRAIN's late.

“All seem to draw the listener's attention to a prominent NP saying ‘look at NP’”.

“...the vital factor is the speaker's view of the event or a state he is describing.”

(D. J. Allerton & A. Cruttenden, “Three Reasons for Accenting a Definite Subject,” *Journal of Linguistics* 15, 1979)

**Superstition**

The sun was streaming fully into the hut, but Lucia suddenly shivered.

“Cold, dear?” said her husband.

“N-no. Somebody walking over my grave...”

(Philip MacDonald: *The Polferry Riddle*, 1931).

※わけもなく急に身震いが出たときの決まり文句 (Somebody is walking over my grave)。

### Terms for self

I go up to a big desk that says HOUSING and I say, “I’m new, and I’m looking for a room.”

The guy says, “Buddy, the housing situation in Ithaca is tough. In fact, it’s so tough that, believe it or not, a *professor* had to sleep on a couch in this lobby last night!”

I look around, and it’s the same lobby! I turn to him and I say, “Well, I’m that professor, and the professor doesn’t want to do it again!”

(Richard Feynman: *Surely You’re Joking Mr. Feynman!*, 1985)

※Feynmanらしいユーモラスな言い方で、「わたしがその教授だが、その教授であるわたしは」という内容は the professor を主語にしてはじめて簡潔に表現できる。

### Toast

“Let’s drink a toast,” she said.

“Sure,” he said, and held out his glass.

“To openness,” she said.

“To openness,” he repeated.

“And honesty,” she said.

“And honesty,” he repeated.

They clinked glasses

(Ed McBain: *Kiss*, 1992)

### Toilet / Lavatory

In all of America, a toilet was something other than what it was supposed to mean. It was a bathroom or powder room or a rest room, but it was never a toilet. Americans did not like the word toilet. It denoted waste product. Americans, the most wasteful humans on the face of the earth, did not like to discuss waste products or bodily functions.

(Ed McBain: *Long Time No See*, 1977)

### **Trabant**

The small car farther down the line, a rusting example of the Trabant, East Germany's dismal answer to the Volkswagen, known universally as a "Trabby," threw up a cloud of exhaust and crept uncertainly forward.

(Tony Macaulay: *Affairs of State*, 1995)

### **Traffic lights**

Jenny accelerated to make sure she wouldn't get trapped if the light changed, and as she shot through an amber light, Sergeant Crann came back on the line.

(Jeffrey Archer: *Twelve Red Herrings*, 1994)

※交通信号の色は、「青 (green)」「赤 (red)」「黄色」だが、黄色は英語で amber (イギリスでは特に), yellow (アメリカ南部では yellow しか聞かない [Cabell]), orange のいずれもが地域によって使われているようである。

### **Writing**

Writing is talking to someone else on paper. If you can think clearly, you can put what you think and what you know into writing...

You are writing for yourself...

Simplify, prune and strive for order...

Never say anything in writing that you wouldn't comfortably say in conversation...

Writing is thinking on paper. Anyone who thinks clearly can write clearly, about anything at all...

Decide what you want to do. Then decide to do it. Then do it.

(William Zinsser: *On Writing Well*, 1998<sup>6</sup>)