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Abstracts

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I. Plenary Speakers

diPaolo Healey, Antonette (University of Toronto, Canada)

‘Heat’ in Old English and in Chaucer’s Creation of Metaphors of Love

Each word tells its own story, a statement which has now the nature of a “general truth” articulated in the standard histories of the English language. Occasionally, however, the stories of the most basic words of the language do not receive the attention they deserve. The word ‘heat’ in Old English displays an interesting array of literal and figurative senses. High temperature (of the sun, a fire, etc.), hot condition of the atmosphere, one of the four elements / bodily humors, condition of the body (both its natural / vital heat and the high temperature caused by sickness / fever) -- all form part of its conceptual universe. From these senses cognitive metaphors arise, figurative transpositions which work because we are conscious of the literal meaning of the word. This paper will explore the different senses of polysemous ‘heat’ in Old English with a view to its later development in Chaucer’s metaphors of love.

Linguists, such as George Lakoff and Richard Trim, inform us that the property of ‘heat’ is a basic-level concept, like ‘cold’, ‘hardness’, ‘softness’, ‘tallness’, ‘shortness’, ‘heaviness’, ‘lightness’, etc. Such concepts lead to the creation of universal metaphors such as the conceptual metaphor HEAT = PASSION, that is, an increase in emotion. The emotions of anger and love, among others, are most frequently given such metaphoric literary expression.

One of the questions this paper attempts to explore is whether the notion of ‘heat’ and its metaphors develop in a structured way from the beginning of Old English. Is there a metaphor network generating a number of linked concepts and related images? Or is there little or no structure, with concepts and images appearing randomly, independent of physiological / cultural / social causes and events? If HEAT = PASSION, what does its binary opposite ‘cold’ connote? Does COLD = PASSIONLESS, that is, a lack of intensity? Or is it something stronger, such as (extremely) negative feelings? An analysis of the Old English material may help us see whether there is a common framework of conceptualization around the notion of ‘heat’ between Old English and Chaucer’s Middle English -- without adducing the influence of medieval French and Italian poetry, powerful though they may have been. We will be looking across different historical periods, rather than across different languages, to discover whether there is metaphoric continuation, conventionalization, death, or innovation.

Although Chaucer uses a number of conceptual metaphors to understand the emotion of love (LOVE = TREASURE, LOVE = FREEDOM, LOVE = CAPTURE, LOVE = WAR, LOVE = PAIN, LOVE = INSANITY, LOVE = FOOD, etc.), it is specifically the domain of LOVE = HEAT that I will examine from the perspective of Old English.

Bibliography


Ogura, Michiko (Chiba University, Japan)

Old English Verbs with the Genitive Object – A Doomed Group?

This paper does not aim at arguing terminology, i.e. whether to admit the genitive case as an object or not, but focuses on the verbs which occurred either with the genitive alone or with the genitive and the dative or the accusative and tries to show that the verbs which occurred with the genitive object alone had less chance in surviving the rivalry among the synonyms than other verbs. Some verbs with the dative of person together with the genitive of thing, like þancian, survived into Modern English, though the replacement of the genitive by a prepositional phrase was necessary. Some verbs occurred with the genitive in a particular context and took the accusative, like etan and drincan, survived again through the replacement of the genitive by a prepositional phrase. So are sceamian and wundrian. Most verbs which occurred regularly with the genitive alone, however, were replaced by other verbs, especially with loan verbs, e.g. (æ)thrinan by touch, byrgan by taste, and brucan by enjoy. It is the last group of verbs that I investigate here in this paper, using the data of the DOE Web Corpus, and try to find the relation between their obsolescence and their feature of taking the genitive object.
Old English is sometimes seen as a more or less homogeneous language, but from the time of the earliest attested documents (ca. 700) to the transition to Middle English (ca. 1100) it covers a period of ca. 400 years, i.e. roughly the same time that separates Shakespeare and his English (ca. 1600) from us and present-day English (ca. 2000). Thus it is to be expected that Old English showed not only a geographic differentiation into several dialects (this, of course, has been known for a long time), but also a diachronic development from ca. 700 to ca. 1100 (differences such as between Early West-Saxon and Late West-Saxon have, of course, also been pointed out). In my lecture I would like to explore this assumption a bit further in an area where to my knowledge not much research has been done, namely in word-formation. I shall try to find out whether there has been a change in word-formation patterns from the earliest records to Late Old English. I shall compare the earliest English text of any length, namely the Épinal-Erfurt Glossary, which was probably originally compiled just a little before 700, and Ælfric’s Glossary (usually appended to his Grammar), which was compiled around 1000, and possibly other documents. Some preliminary observations are, for example: Some patterns remained productive all the time, such as noun+noun compounds, but there were also interesting changes. Thus in Early Old English, derivations of agent nouns in –ere (such as writere ‘writer’) - these were later ousted by agent nouns in –ere (such as writere ‘writer’). In Early Old English, derivations without a suffix (‘zero-derivations’) often show a change of the stem-vowel (due, e.g., to derivation from the past stem of verbs, or to i-mutation as in camps ‘fighter, warrior’ from camp ‘war, battle’) - later, i-mutation was no longer employed in this type of derivation, and the stem-vowel remained the same (as in Cuman ‘stranger, guest’ from Cuman ‘come’). I shall outline these and similar developments in my lecture.

References
Dictionary of Old English, Web Corpus

Sauer, Hans (University of Munich, Germany)
Old English Word-Formation: Constant Features and Changes

Park, Young-Bae (Kookmin University, Korea)
The Origin of Runic: Who, What, When and Where?
– Towards further understanding of the English Runic Scripts –

The fact that the word for ‘rune’ has had several meanings has led to different theories about the origin of runic writing. When the fourth-century missionary bishop Wulfila translated the Bible from Greek into the East Germanic language of Gothic, he translated the word mysterious as Gothic runa. The earliest meaning of Proto-Scandinavian could thus have been ‘religious mystery’ or ‘secret, religious formula’.

Runic inscriptions were a vernacular writing system in Norway from the first century AD to around 1400 and manifested themselves in inscriptions of different types and genres. The content of runes varies from the high-flown and exalted to the most plebeian imaginable.

In this paper I trace the origin of the oldest runic alphabet, or rather not a really alphabet but a fuþark which was scattered and used in most of the Scandinavian countries by Germanic tribes along with some main theories concerning the origin of the fuþark and then go on to interpret some of runic inscriptions in northern Europe, including some of Viking Age runic inscriptions used in Norway. And then I focus mostly on the runes employed by the Anglo-Saxon settlers of Britain which shows certain modifications in form and sound conditioned by linguistic changes. For the interpretation of the Anglo-Saxon runes, I selected some of runic inscriptions in coins, weapons, sepulchral stones, cross fragments, and, in particular, the Ruthwell Cross. The last one I chose is a splendid specimen of early eighth-century Northumbrian art, undoubtedly the best known and most imposing one of all the remaining English runic stone monuments.

My conclusion would be: in continental Europe, runes were only used for a few hundred years and, in the British Isles, however, runes were in use until well into the Viking Age, and in Scandinavia the runic tradition did not die out until the late thirteenth century. The Roman alphabet and contact with the Romans cannot have been the only inspiration the Germanic peoples had when they decided to establish their own alphabetic writing system. Some questions remain unanswered, and it is at this point that speculation on the runes too easily arises.
This paper deals with divided usage in the language of Thomas Deloney, a writer of prose fiction in the last decade of the sixteenth century. “Divided usage” here means two or more different forms conveying virtually the same lexical meaning or serving the same grammatical function. Chronologically, one form precedes the other in origin or both forms originate within practically the same span of time. From the point of view of distribution, one may be dominant over the other, or both may be distributed almost evenly. This diversity of origin and distribution will help to explain the growth and shrinkage of Elizabethan English usage as reflected in Deloney’s prose works. The following examples illustrate this diversity concretely:

1. The form of earlier origin is dominant. The adjectives fair and beautiful come to be compared as synonyms when good-looking and other agreeable qualities are meant. Deloney is sparing in the use of beautiful as compared with fair. The reciprocal pronoun with the intervening preposition (one to another) is dominant over that with the preposition at the head (to one another). The distribution of the indefinite pronouns one, none, and every one are decidedly dominant over some body, no body and every body.

2. The forms of earlier and later origins are almost evenly distributed. Between the earlier split genitive (mens daughters of good credit) and the new group genitive (the King of Gauls letter) dominancy is indeterminable owing to the repeated use of a few particular expressions of the split genitive in Deloney’s usage (Simons wife of South-hampton, among others).

3. The form of later origin is dominant. Of the two prepositions of and by, the former precedes the latter in the use of introducing agents of passive verbs. In Deloney’s usage of shows shrinkage in its employment, while by is open to passive verbs in general.

4. Of two forms arising practically within the same span of time, one is dominant. The verb please of French origin began to be used personally as well as impersonally at about the same time in the 14th century (OED, please, v.; MED, plesen, v.). Approximately 43% of Deloney’s examples are impersonal constructions chiefly consisting of set phrases (May it please your Grace to vnderstand, for instance).

5. There are exclusive forms without counterparts. If it is not out of place to add exclusive forms whose dominance is to be replaced by other analogues later in time, the following can be given. The construction no sooner … but commonly occurs, whereas no sooner … than is unknown to Deloney. Similarly cannot choose but + infinitive is the sole form. Its later analogue cannot help + gerund first appears in the 18th century (OED, help, v. 11b, 1711).
II. Symposia

Hori, Masahiro Hori (Chair: Kumamoto Gakuen University), Imahayashi, Osamu (Hiroshima University), Tabata, Tomoji (Osaka University), and Nishio, Miyuki (Kinki University)

The Dickens Lexicon and its Practical Use for Linguistic Research

This symposium is an interim report on the Dickens Lexicon project, which was organized in 1998 by a research group of twenty scholars whose ultimate aim was to compile the Dickens Lexicon from approximately 60,000 cards, which Dr. Tadao Yamamoto (1904-91) elaborately drew up and left to us. The Dickens Lexicon is expected to be released as the “Dickens Lexicon Online” on an internet website with a multifunctional search engine, in the near future. This symposium provides an introduction to the Dickens Lexicon project, including its practical use for research.

Hori, Masahiro “A Practical Use of the Dickens Lexicon”

According to Tadao Yamamoto’s Growth and System of the Language of Dickens: An Introduction to A Dickens Lexicon (1950), idioms of “line,” which are widely distributed in Dickens’s writings, go through several grades of idiomatic development. He argues that the phrase “line of business” represents the first grade of development, from which “line,” as the second grade, is detached and established idiomatically in the phrase “in the (potato) line.” For the third grade of the idiom, he goes on to argue that the form of idiom has developed a transferred and figurative meaning.

In this presentation these three grades of idiomatic development, described by Yamamoto are closely reviewed and examined through use of a machine readable version of the Dickens Lexicon, based on approximately 60,000 cards that Yamamoto compiled, with a multifunctional search engine. The ability to investigate this database with new technologies provides us not only with the validation of Yamamoto’s thesis but also new discoveries of Dickens’s chronological change and consistency of idiomatic expressions. Such a study on the grades of development of idioms in Dickens presents new and promising insights into a history of the English language as a practical use of the machine readable Dickens Lexicon and suggests a model for the lexicons of other authors.

Imahayashi, Osamu “Dr Tadao Yamamoto and the Dickens Lexicon Project”

This paper is an interim report on the Dickens Lexicon Project, which was organised in 1998 to compile the Dickens Lexicon from the cards Dr Tadao Yamamoto (1904-91) elaborately drew up and left to us. It consists of twenty scholars who graduated from Hiroshima University and Kumamoto University.

It was not until the beginning of World War II that Dr Tadao Yamamoto first developed a version for the compilation of the Dickens Lexicon. As the war condition turned progressively worse, the completion of the Lexicon was left for the future. However, he decided to write an “Introduction” to it in the early spring of 1944, and in the same year presented it as a doctoral thesis to the University of Tokyo under the title of Growth and System of the Language of Dickens: An Introduction to A Dickens Lexicon. Several joint researches for the compilation of the Lexicon had been organised, but unfortunately on the 28th of July in 1991, Yamamoto died without seeing it accomplished.

Our ultimate aim is to complete the compilation of the Dickens Lexicon from the cards drawn up by Tadao Yamamoto, who believed “even if the work was not issued in his life time, his pupils and successors would be sure to publish it sometime.” Our Lexicon is expected to be released as “Dickens Lexicon Online” on the internet website with the multifunctional search engine by 2012 in honour of the bicentennial of the birth of Charles Dickens if everything is “in a concatenation accordingly.”

Reference

Nishio, Miyuki “The Dickens Lexicon Project: Definition of Idioms”

Dickens adopts an abundance of colloquial phrases and expressions in his works. Studying the idioms that Dickens uses in his letters and novels allows us to deeply understand Dickens’ language as well as his works. Dr. Tadao Yamamoto began to compile a Dickens Lexicon, studying Dickens’s language, in particular, idioms.

Idioms have been studied from the viewpoint of grammaticalization over the last couple of decades. Many scholars have tried to define what idioms are. Sixty years ago, Dr. Yamamoto, who was ahead of his time, defined them as “expressions which are delimitable units of language” and explained them using...
Dickens’s language. I would like to introduce his research to show that studying idioms serve to better understand the language of Dickens.

**Tabata, Tomoji**  “Dickens Lexicon Online”  
The Dickens Lexicon is designed as a web-based reference resource. Users will be able to search and retrieve lexical data stored in the original card database of c. 60,000 indexed entries without installing extra software (apart from a webbrowser) on their computers. The lexicon will also be implemented with a multifunctional information retrieval system. In addition to the indexed entries, the lexicon will make it possible to retrieve frequency information on lexical items (from single words to phrases, including multi-word units) drawing upon a fulltext corpus of Dickens texts and a set of major eighteenth- and nineteenth-century fiction texts. A range of functions such as concordance display, sort, distribution chart will be available in a user-friendly interface.

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**Jimura, Akiyuki (Chair: Hiroshima University), Tani, Akinobu (Hyogo University of Teacher Education), Ohno, Hideshi (Kurashiki University of Science and the Arts), Sawada, Mayumi (Iwakuni Junior College) and Nakao, Yoshiyuki (Commentator, Hiroshima University)**

The Language and Style of Chaucer

A number of studies have been focused upon Chaucer’s use of English, but not so many stylistic studies of Chaucer’s language have been made except those by Margaret Schlauch (1952), Michio Masui (1964), Norman F. Eliason (1972), Ralph W. V. Elliott (1974), Norman Davis (1974), Vivian Salmon (1975), David Burnley (1983, 1989), Simon Horobin (2003, 2007), etc. Some studies have concentrated upon the objective word forms in Chaucer. Some have made objective textual comparisons between the manuscripts and the edited texts.

This session will discuss the language and style of Chaucer. The first speaker, Mayumi Sawada, is going to talk about the use of infinitival complements in Chaucer’s verse and prose texts. The second speaker, Hideshi Ohno, will deal with the impersonal and personal constructions in the language of Chaucer. The third speaker, Akinobu Tani, will discuss a stylistic approach to the paired words and doublets in the language of Chaucer’s prose such as Melibee in *The Canterbury Tales*. The last speaker, Akiyuki Jimura, would like to examine the use of impersonal constructions and the narrative structure in Chaucer.

**Sawada, Mayumi**  “Infinitival Complementation in Chaucer’s Works”

This paper aims to explore the use of infinitival complements as verb objects in connection with finite *that*-clauses in Chaucer’s works.

The most frequent type of non-finite complementation in Middle English (ME) was the infinitival construction. There had been some pervasive changes within this group since Old English (OE). Fischer (2000, 2006) notes the two main changes: the first concerns the form of the infinitive, and the second involves the new infinitival constructions such as passive *to*-infinitives, *to*-infinitives containing perfective *have*, independently negated *to*-infinitives, etc., none of which were attested in OE. The *to*-infinitive, now the most extensively used type, was less frequent and found in fewer environments in OE. In fact, the clause introduced by *hat* ‘that’ was the most prominent form of complementation in OE. It was far more usual than the infinitival complement, and the *to*-infinitive became more and more frequent after the ME period.

Some scholars have provided evidence that the main reason why the *to*-infinitive increased so drastically is that infinitival clauses began to replace finite ones. Manabe (1989) shows, on the basis of quantitative data, that infinitives replaced finite clauses at a fast rate in ME. He concludes that as for the complement to a verb “there can be seen a much more striking tendency for verbs and verbal phrases to occur with both finite clauses and infinitives with the same or similar syntactic function” (195). The development of object infinitives in early ME is so great that infinitives predominate over finite clauses. The use of infinitives is considerably extended in the fourteenth century, and the fifteenth century corpus shows the further development of the object infinitive. The ratio of infinitives to finite clauses in later ME rises to 72.5%, while that in Old English is 20.1%. Also, Los has shown in a series of articles and papers (1998, 1999, 2005) that the *to*-infinitive may have occurred at the expense of the subjunctive *that*-clauses.

In this paper, we will first examine the competition between infinitives and *that*-clauses after certain groups of verbs (in particular, directive verbs) in Chaucer’s verse and prose texts, and then the new structural types of infinitives will be discussed. A comparison of two complement constructions will also show that, with a massive increase in the frequency of the *to*-infinitive in ME, *that*-clauses are still found in some particular contexts.
Ohno, Hideshi “Impersonal and Personal Constructions in the Language of Chaucer”
My paper is about the use of personal and impersonal constructions in verbs. In the age of Chaucer, the transition from impersonal to personal use was in progress and in many instances, the two uses can be found in a single verb. I would like to consider the ways in which the two uses occur in his works. The verbs to be dealt with in this research include liken, listen, meten, dremen, thinken, remembren, owen, etc.

Many scholars have conducted research on personal and impersonal uses. Diachronic studies include those of van der Gaaf (1904), who described the transition in each type of the impersonal construction, Elmer (1981), who showed the relationship between the complement types and the uses, Tripp (1978), who conducted psychological research, and Ogura, who explained the transition from the syntactic and semantic points of view. From the synchronic viewpoint, Allen (1995) researched the data from Shakespeare from the pragmatic point of view and Tani (1997) focused on the person of an Experiencer. Although the synchronic studies also include some cross-genre studies based on a large corpus, I think it is also necessary to look at a passage, whose context may show us key factors determining the choice between the two uses.

Based on those previous studies, I would like to analyze the data from various perspectives and to show how Chaucer utilized the variation of the use, which is not mentioned in Horobin (2007). Firstly, I will look at syntactic and prosodic factors, such as the type of complement, the word order, the type of clause, the person of an Experiencer, the position of an Experiencer in one line, etc. In this process, the data from Chaucer’s contemporaries like Gower and Langland will be used for comparison. Thus, I would like to show how these factors may determine the choice between the two uses. Secondly, I will try to give some semantic and pragmatic explanations of the results of the previous process. In particular, I would like to refer to a speaker’s frame of mind about a proposition, his/her volition, his/her attention to the addressee(s), etc.

Tani, Akinobu “Word Pairs or Doublets in Chaucer’s Melibee and their Variant Readings: A Stylistic Examination”
This study aims at exploring Chaucer’s prose style in the Tale of Melibee in terms of variant readings of word pairs or doublets seen in various manuscripts and Caxton’s editions. Variant readings in Chaucerian ms can be thought of as “scribal responses” to Chaucer’s language or as “the earliest line-by-line literary criticism” of his language (Windeatt: 1979). Likewise, Caxton’s alterations are interesting in that they can reveal a fifteenth-century reaction by one who used word pairs as a favorite rhetorical tool. In contrast with his poetry, Caxton could have altered Chaucer’s prose works more easily because of the absence of metrical constraints. This aspect of variation was discussed by Bornstein (1978) in only one paragraph with some examples like “warising” in the Ellesmere MS changed to “warisshing and heelyng” in Caxton’s 1478 edition. By focusing on this problem, the present study aims at a more comprehensive microscopic examination of Chaucer’s prose style focusing on Melibee.

Stylistic studies of Chaucer’s language have centered on his poetry with the result that his prose works have been mostly neglected or at best underestimated. Schlauch (1950) marked a significant departure from such an attitude toward Chaucer’s prose by reevaluating his prose works in terms of medieval rhetorical theory. Despite Schlauch’s endeavor, many stylistic studies of Chaucer’s prose have not been made since then.

Two important contributions to the study of Chaucerian prose style were made by Bornstein (1978) and Burnley (1986), both of whom placed the stylistic questions of Chaucer’s prose in the milieu of the contemporary Continental prose style. Bornstein studied Chaucer’s translation of Melibee in comparison with its French original, and found that Melibee reveals a clear stylistic influence of its French original or “style clerigial.” This style or what Burnley (1986) names “curial style” is “the style of the chancery of the Middle Ages, elaborated by the clerks of the Roman curia and imitated in other countries” (Bornstein: 1977). Curial style, used for precision and ceremoniousness, has linguistic characteristics such as terms of reference, introductory phrases and doublets. Among such characteristics, the most important is the use of doublets or word pairs.

Bornstein (1978) demonstrated that Chaucer more often added word pairs in Melibee “as a form of rhetorical ornament,” and that the use of word pairs in Melibee varies according to ms including Caxton’s editions, thus suggesting the possibility of occasional scribal editing in this respect. Normally the discussion of word pairs in late Middle English posits the popularity of such phraseology as if its popularity was universal. It is important, however, to note that there were individual preferences in the use of word pairs in the age of Chaucer’s (near-)contemporaries, which betray some kind of reaction to a feature of curial style.

Impersonal Constructions and Narrative Structure in Chaucer
Jimura, Akiyuki “Impersonal Constructions and the Narrative Structure in Chaucer”
The number of impersonal constructions has decreased and fallen greatly during the historical period from
Old English through Middle English to Modern English, as in van der Gaaf’s pioneering study. (Gaaf 1904) Especially, the use of impersonal constructions in Middle English has been studied by new grammarians, such as Traugott (1972), who make the best use of new linguistic theories. Willy Elmer has made a further study of impersonal constructions, using the technical term "subjectless constructions." (Elmer 1981) It is a matter of course that there are several patterns of impersonal constructions in Chaucer’s English: (1) verbs which mean ‘happening or occurrence,’ those which mean ‘necessity, need, deficiency,’ those which mean ‘appropriateness or relation,’ and (4) those which mean ‘psychological or mental process,’ such as ‘pleasure or displeasure,’ ‘sorrow, pain, complaint, repentance,’ and ‘dream.’

I have already discussed the extent to which the impersonal constructions are used organically in Chaucer’s *Troilus and Criseyde*, in the light of our earlier consideration of the general characteristics of the impersonal constructions. I have specially considered Chaucer’s use of impersonal constructions which show happening and occurrence in *Troilus and Criseyde*, from which we may see an aspect of Chaucer’s expressive arts of language. (Jimura 1983, 2005) In this paper I would like to discuss the impersonal constructions and narrative structures in some of *The Canterbury Tales*, based upon the earlier consideration of impersonal constructions.

I find the following impersonal verbs: ‘befal,’ ‘hap,’ ‘betide,’ ‘fal,’ etc. in this construction. These verbs are often used when the narrator presents an important event to the readers or the audience. Especially it should be noted that the natural description remains in perfect harmony with the events and occurrences in this work. For example, In Book I of *Troilus and Criseyde*, when the air is full of spring in April, various ceremonies are held under the influence of Palladium who protects Troy and Trojans. This event, shown by the impersonal construction, is harmonised with the warm and fine weather of April (1. 155-57). Keeping in step with this occurrence, Troilus, who has always been despising lovers around him, is suddenly enslaved by Criseyde’s beauty, as the narrator shows us a general idea, using the impersonal construction, and he states that the God of Love unites everybody (1. 236-38). This method of description in Chaucer, as is also seen in the beginning of the “General Prologue” to *The Canterbury Tales*, seems to be one of the characteristics of Chaucer’s art.
III. Individual Papers

Bando, Yoko (Hyogo Prefectural Seiryo High School, Japan)

Jane Austen’s Experiment with the Progressive

Strang (1982) calls the time around 1800 the ‘critical period’ of the progressive, when its use expanded suddenly. According to Denison (1998), the progressive was common in speech around 1800, but it was not fully accepted in the conventions of publishing. Strang points out that the writers around 1800 must have experienced the conflict between current usage and constraints imposed by their experience of how novels had been written, i.e. the use of the progressive was supposed to be against prescriptivism in the period.

Living in such an age, she is known for her fondness of the ‘be + Ving’ construction. Previous studies have shown that she used the progressive more and more in her novels. Most studies, however, focus on the frequency of the progressive. Strang, examining narrative prose from the early eighteenth century to the present day, suggested that Jane Austen experimented with the progressive in her novels. Yet she did not make clear what makes the Austen’s use of the progressive an experiment.

The aim of the present study is to examine how Austen’s use of the progressive is different from that of her contemporary writers i.e. Sir Walter Scott and Thomas Love Peacock. This study examines Austen’s novels, Sense and Sensibility (1811), Pride and Prejudice (1813), Northanger Abbey (1818), Mansfield Park (1814), Emma (1815), and Persuasion (1818) in comparison with Waverley (1814) and The Heart of Midlothian (1818) by Scott and Headlong Hall (1815) and Nightmare Abbey (1818) by Peacock.

In order to make a comparison, I examine the progressive in terms of: 1) occurrences and frequency, 2) use of inanimate subjects, 3) co-occurrence with modal auxiliary, and 4) occurrences as progressive infinitive. The findings demonstrate that the number of occurrences and frequency in Austen’s novels are much higher than those in novels by Scotts and Peacock. The quality of the inanimate subjects of the progressive in Austen’s works is found to be different from those in works by Scotts and Peacock in that Austen uses ‘adjectival + noun’ type subjects among inanimate subjects, whereas Scott and Peacock do not. The number of the progressive combined with modal auxiliaries is much higher in Austen’s novels than in the novels by Scott and Peacock. The combination is said to have been very rare in novels before the nineteenth century. Austen, Scott, and Peacock differ greatly in the occurrences as progressive infinitive in terms of number and their proportion to the total occurrences.

I have found the novelty of Austen’s use of the progressive as an attempt at an experiment in writing novels. I will show how she utilized the grammatical resource which had been less frequently used by writers before the nineteenth century. Arnaud points out several sociolinguistic factors in the use of the progressive in the nineteenth century. Gender is one of them. Frequency is higher for women than for men in letters. It seems to be natural that Scott and Peacock used the progressive much less frequently. Another sociolinguistic factor is intimacy, which can be said to be psychological distance between speakers, i.e. in case of novels the writer (the characters, or the narrator) and the reader, which brings out the reader’s involvement in the novel. It seems to me that Austen did not mind canons of propriety in order to produce expressivity and the reader’s involvement.

Hosak, Michio (Nihon University, Japan)

The Rise of Subordinators in the History of English

The structure of a clause introduced by a subordinator is still in controversy. Since Emonds (1970), subordinators have been generally considered P on the basis of the feature common to a preposition, as in (1).

(1) We read books [PP [P’ after [NP every dinner]]] and [PP [P’ after [CP we go to bed]].

However, we instantly come up with a problematic example in which a subordinator cannot be assumed P, as in (2).

(2) *I lived in France [PP [P’ when [CP he was born]]] and [PP [P’ when [NP his father’s death]]].

It is obvious that the ungrammaticality of (2) is due to the feature of when which cannot function as a preposition. Such difference as found between after and when has not been given much attention within the present framework of Generative Grammar.

Under the theory of grammaticalization (e.g. Hopper and Traugott (2003²), Traugott and Dasher (2002)), there are some explanations for the development of subordinators. However, most of them concentrate on the semantic change of subordinators, such as since (from time to causal), and give us little account for the structural change of a clause introduced by them.

This paper, based on the assumptions of both generative grammar and grammaticalization, aims to show that there are two ways to the rise of subordinators, as in (3), which eventually introduce adjunct clauses.

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Modern English constructions are examined: 'Progressive Form 'be aspect, which produces the present participle' because of the adjectival property of construction, aspect tends to appear in intransitive contexts. The meaning appears at first in intransitive contexts and gradually spreads to transitive ones, for the progressive and an adverbial origin, and that through explanations on the assumption that there were two different origins of the difference that the difference...that the difference


the temporal reference of the clause is closely thought to be analogical cannot be postulated after

incorporated into the complementizer

explained in OED and Mitchell (1985), the subordinator Transitivization of the English Present Participle ‘-ing’, and that grammaticalization is completed when ‘-ing’ is applied to the transitive context.

After that the king hadde brent the volum. (1382 Wyclif Jer xxxvi. 27; OED, s.v. after C.1.b)

c. I'll go home after I finish this.

b. After that the king hadde brent the volum. (1382 Wyclif Jer xxxvi. 27; OED, s.v. after C.1.b)

b. After that the king hadde brent the volum. (1382 Wyclif Jer xxxvi. 27; OED, s.v. after C.1.b)

(3b) shows how an adverb (XP) originating in VP2 plays a role of a mediator for embedding VP2 in (4c).

In (4a) a demonstrative pam is in apposition to the following pe-clause. In (4b) the demonstrative and pe are incorporated into the complementizer that. In PDE, as in (4c), the complementizer that is not overt any more. (3b) shows how an adverb (XP) originating in VP2 plays a role of a mediator for embedding VP2 in (4c).

The house is building

We wylla go home after I finish this.

When that he was certified...that the Ethnick's offer'd sacrifice...in that place...he

Witodlice æfter

Hwonne hy mid menne gesihþ nu eow gereccan oðres mannes gesihþ nu se apostol Paulus his gesihþ mannum amelian ne moste, (Homl. Th. ii. 332, 26; B&T, 727)

b. I have notted my heed nowe that sommer is come. (1530 Palsgr 645/1; OED s.v. now II.12.b)

(6) a. Hwonne hy mid menȝ maran cwome, þa þe for his life lyt sorjedon.

(a1000 Guthlac 209; OED s.v. when II.4.a)

In (5a), the second clause is introduced by nu, which is correlative to the first nu. Such correlation is well attested in the pa–þa– construction. What is a crucial difference from (4a) is that the complementizer paet/pæ cannot be postulated after nu in (5a). In the later development, the complementizer appears after now but it is thought to be analogical use of that as in (3a). A similar assumption can be made in the case of when. As is explained in OED and Mitchell (1985), the subordinator when can be originally considered an interrogative adverb. The temporal reference of the clause is closely connected to the one of another clause. (6a) shows that the when-clause refers to pa in the following clause. Such coreferentialness is assumed to have yielded the difference between the main clause and the subordinate. What is significant is that the complementizer that in (6b) is also the later development as in the case of now in (5b).

Thus, to the structures with subordinators such as after and when, this paper can give diachronic explanations on the assumption that there were two different origins of subordinators; a prepositional origin and an adverbial origin, and that through the emergence of CP both clauses became subordinate.

Imai, Sumiko (Kyorin University, Japan)

Transitivization of the English Present Participle ‘-ing’

– Four Constructions Related to Grammaticalization of the English Progressive Form

Considering the grammaticalization of the English Progressive Form, it is possible that the progressive meaning appears at first in intransitive contexts and gradually spreads to transitive ones, for the progressive aspect tends to appear in intransitive contexts. It is also more satisfactory to start from the locative construction, be on/in/at/with NP than from the Old English Expanded Form beon/wesan -ende ‘be + present participle’ because of the adjectival property of -ende. This is supported by the localist theory of aspect, which proposes that the locative construction is more basic and has a tendency to evolve into more abstract temporal expressions to show progressive aspect. Thus, for the grammaticalization of the Progressive Form ‘be -ing’, it is significant that English happened to develop a verbal present participle in ‘-ing’, and that grammaticalization is completed when ‘-ing’ is applied to the transitive context.

Here, I consider the transitivization of the English present participle ‘-ing’ in the late stages of the grammaticalization with the quotations of Oxford English Dictionary [OED] 3.1. The following four Modern English constructions are examined:

(1) ‘be -ing of~ ’ be -ing of noun’ I am writing of a letter type construction

(2) be a-ing ‘be+Prefix a- + -ing’ I am a-hunting type construction including The house is a-building type construction with a passive meaning

(3) be -ing Passival Progressive The house is building type construction

(4) be being p.p. Passive Progressive The house is being built type construction, the standard form of Present Day English Progressive Form with passive meaning
This comes from the fact that Modern English has constructions that show the gradual transitivization of ‘-ing’: one is (1), in which the semantic object is preceded by ‘of’, and another is the ‘passival progressive’, which is considered as a forerunner of the Present Day English standard form. Because the progressive with passive meaning is related to the transitivity of ‘-ing’, I search for three types of progressive constructions with passive meaning (2)~(4).

Concerning the first point, the following process shows the advancement in transitivity.

‘be+nominal gerund ‘-ing’+of-adjunct’ → ‘be’+intransitive verb present participle ‘-ing’ + preposition-object noun → ‘be’+transitive verb present participle ‘-ing’+direct object noun

Concerning the second point, the change of constructions is as follows:

‘be-a-ing’ construction to make a Passival Progressive Form → ‘be -ing’ construction to make a Passival Progressive Form → ‘be being past participle’ construction to make a Passive Progressive form, the standard form of Present Day English (the completion of the paradigm of the English Progressive Form)

It is interesting that this evolving process matches that of the following grammaticalization of the English Progressive Form:

‘be+place denoting NP (in/on/at/with-noun’) → ‘be an+nominal gerund (of-noun)’ → ‘be a-ing’ → intransitive ‘be -ing’ → transitive ‘be -ing’

To summarize, the analysis shows that the transitivization of ‘-ing’ matures in the Modern English period. The verbal property of the English present participle ‘-ing’ is strengthened and it comes to be a conspicuous feature of English among the Germanic languages.

Kahlas-Tarkka, Leena (University of Helsinki, Finland)

Preposition + TIME (+ THAT): Exploring Temporal Connectives in Early English

The aim of the present paper is to trace the development of temporal connectives, formed from nominal expressions containing the noun TIME preceded by a preposition expressing temporal relations, and frequently followed by the connector THAT from Old to Middle English, in particular, following the development up to present-day British dialects. The data have been retrieved from historical corpora covering the Old, Middle and Early Modern periods.

Bruce Mitchell (1985) discusses this kind of constructions under ‘Clauses of time’ and defines them as ‘Prepositional formulae’: “Those with a demonstrative + a noun (...) (+ these): § 2597. Formulae of this sort are found sporadically in the prose at the head of the clauses denoting time when. Typical examples include: 7 to ðam timan ðe se jefer to ðam men genealæcand wylle, smyre hyne þærmd Lch i. 256.12. We have here a terminological problem: are these combinations to be described as temporal formulae or does þe introduce an adjective clause qualifying the noun?” Mossé (1952) talks about ‘subordinating words and phrases’. Kortmann (1998) refers to ‘adverbial subordinators’ and ‘adverbial conjunctions’ and Brinton (2007) to ‘adverbial conjunctions’, when tracing similar structures.

The following ME examples, with one from ModE dialects, illustrate the case:

1. Ac sipe þe time, þat I was bore, (M2 NI ROM BEVIS 100)
2. Nye ne day scho neuer ses, till time þat God þaire sins relese. (M3 IR HOM NHOM III, 135)
3. So þat it schuld neuer sees tyl þe tyme were þat it had fully getyn þat þat it longid after. (M3 RELT CLOUD 78)
4. For myn herte may nevere been in pees unto the tyme it be venged. (M3 XX PHILO CTMEL 232.C1)
5. an’ I used to put it aroun’, an time I finished that load it’d be like a big book. I couldn’t see the horse … that there load would be sev-six or seven pages long, time we finished. (HC, DEV SAMPFORD PEV R)

The prepositional phrases are most frequent in ME, and they range from generalizing clauses to clauses referring to more specific points of time. The syntax of these phrases deserves a closer look, as a comparison of word order in examples (3) and (4), or the reduced structure in (5) and (6) show. The reduced phrases, in particular, raise the interesting question of the degree of grammaticalization of these phrases.

The paper attempts to answer questions like

1. Did TIME have time to get grammaticalized in the reduced forms?
2. Does contact play a role here, and which were the competing forms in EModE when the prepositional phrases became more infrequent?
3. Which role do the prepositional phrases containing TIME play in the development of the adverbial conjunctions {any, each, every} time as outlined by Brinton (2007)?
Although the personal pronouns he and she in standard English mark the biological distinctions of sex of the referents, they are sometimes applied to inanimate, sex-indeterminate objects as seen in she-moon. The exceptional use of he and she have often been explained in traditional English grammars in association with personification, where the connotation of sex in the gendered pronouns could bring the imaginative effect.

Since not all the gendered pronouns applied to the inanimate can be explained in terms of “figurative” nature or poetic personification, preceding studies such as Poldauf (1948: 205-06), Joly (1975: 229-31), and Wagner (2005: 227-35) have evaluated such rhetorical interpretation as misleading and confusing for the study of the linguistic gender.

The aim of this paper, however, is in the revaluation of these notorious records in the eighteenth-century grammars in light of their relation with contemporary literary culture and their role in the national linguistic education. While preceding studies have tended to emphasize the philosophical argumentation represented by James Harris’s Hermès (1751) as the culprit of wrong tradition, this paper focuses mainly on the school grammarians’ treatments of the issue, from which their educational concern for the teaching and fixing of a norm in the figurative expression can be inferred.

This paper examines some interesting features in grammars. First, the poetic effect of figurative gender is explained closely and descriptively, with examples taken more from English literature of various genres than ever. It seems to show their intention to give an opportunity for students to observe figurative gender not only grammatically but rhetorically.

Furthermore, there is a tendency to codify the proper patterns and style of the figurative gender assignments. Applying pedagogical methods such as rules and exercises, eighteenth-century grammarians codify the rhetorical norm in the figurative expression. Since the figurative gender may be a violation of the normative gender rules, grammarians avoid the conflict by prescribing figurative style as the special register where the deviation from the grammatical rule would be allowed. Besides, there are some grammarians who advise students to refer to the use by rhetorical writers as their model.

These features will be given meaning in the context of the contemporary situation of English teaching, where grammar books took a comprehensive role as Michael calls “linguistic hold-all” (1987: 162). The emphasis on stylistic differences and norms can be evaluated as offering the knowledge on the propriety of style, which came to be recognized as an important factor to decide the correctness of expressions. With their educational concern, eighteenth-century grammars offer the way how to use and interpret the figurative gender as poetic personification.

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In our paper we would like to present the results of our investigations in some Anglo-Norman texts, namely, the text of Foedera (dating to the second half of the thirteenth century) and a few psalms taken from the Oxford Psalter (dated to the first half of the twelfth century). The continuing development of the English word order towards VO, strengthened by Old Norse after the Viking invasion, seems to have been hindered by the introduction of Norman French to England after the Norman invasion. We came to the conclusion after seeing that, unlike we expected, there is a sudden decrease in VO word order patterns in both main and dependent clauses in texts like for example the 1067-1121 entries of the Peterborough Chronicle, and the Astrolabe written by Geoffrey Chaucer. And if we have a look at the data obtained for Norman French, we will see that there are many more OV word order configurations, especially in dependent clauses, than in some contemporary Old English texts. Since the two languages, English and Norman French, were not mutually understandable, the hindrance in the further development of VO word order patterns in English must have most likely come via an increasing number of bilingual speakers, speaking both English and Norman French, who produced more OV word order structures in English than did monolingual native speakers of it.

Farman’s gloss found in the Rushworth Gospels, called Rushworth One (Ru1), is often said to be syntactically freer than other works in the same format, continuous interlinear gloss. This is, however, only partially true. As Crowley (‘Anglicized Word Order in Old English Continuous Interlinear Gloss in British Library, Royal 2 A. XX’, ASE 29 (2000), 123-151, at 134) has commented on Farman’s treatment of the Latin word order ‘head word + possessive pronoun/adjective’, his gloss tends to deviate from the Latin syntax more frequently in particular portions than in others. Interestingly, these contrasting tendencies in Farman’s syntax, i.e. to follow the Latin syntax rather strictly on the one hand and to deviate widely from the Latin on the other, can be observed, not only in the aforementioned syntactic pattern but in several others. By scrutinising such contrasting features in Farman’s syntax, this paper will present data with which we can distinguish the sections in which Farman’s gloss mostly agrees with the Latin syntax from the ones in which he prefers to deviate from the Latin. This paper further seeks to identify the reason(s) why such contrasting features arise in a gloss written by a single glossator. In this survey, we pay special attention to palaeographical indications which show that Farman sometimes intentionally corrected syntactically freer glosses to more literal ones. In conjunction with conclusions reached in my forthcoming doctoral thesis, this study tries to find causes of the co-occurrence of the two contrasting features in Farman’s use of an Old English exemplar. As Kotake (forthcoming), and – more briefly – the present paper as well, will show, there are reasons to suppose that Farman used an Old English exemplar in writing his gloss, and that the hypothetical exemplar was not an interlinear gloss, but something physically independent from its Latin source. This implies that the Old English text in Farman’s exemplar was a freer translation than an interlinear gloss. The present study, on the basis of this assumption, will conclude that Farman’s freer syntax is, in fact, reproduced from the exemplar, whereas more literal translation is a result of Farman’s syntactic adjustment of the exemplar’s language. Finally, it will be considered why Farman intentionally made his gloss more literal, despite having a freer translation in his exemplar, by paying attention to possible functions of glossed manuscripts. What we find in Farman’s gloss looks as if an echo of the well-known remark by King Alfred that a translation is to be done ‘hwilum word be worde, hwilum andgit of andgite’ (e.g. Boethius Prose Proem), but we should also bear in mind Jerome’s remark that the Scripture is the exception to sense-by-sense translation, because in the Bible ‘verborum ordo mysterium est’ (Epistula 57, 5.2). Whatever his cognisance of the intricacies of word order is, Farman’s gloss provides us with an opportunity to perceive clearly a glossator’s intention to follow the Latin syntax, even when he is aware of more ‘Anglicized’ equivalents.

This paper discusses the relationship between word order and collocation in Old English; the focus is placed on the relative order of the finite verb and its nominal object in main clauses beginning with the
coordinate conjunction and, ac or ne (hereafter and-clause) in the West Saxon Gospels (hereafter WSG).

It is now well known that and-clauses in Old English prose are syntactically different from other types of main clauses, in that the finite verb tends to be put at or toward the end of the clause (e.g. Mitchell 1985). In the case of the positioning of the object in relation to the verb, therefore, the order OV often appears in and-clauses. The following are examples from WSG (Skeat 1871-87: underline mine):

Mark 7:33 Da nam he hine onsundran of þære menigu. 7 his fingras on his earan dyde 7 spætende his tungan onhran:

Lk 1:57 Da wæs gefyllæd elizabethe cenningtid. 7 heo sunu cende.

Various factors have been proposed which determine or affect the choice between OV and VO, including the weight of the object and the information structure (e.g. Kohonen 1978). In this paper I would like to propose yet another factor possibly affecting the syntactic choice, i.e. the relationship between word order and the type of collocation (or the combination of verb and noun involved). An examination of the choice of word order in WSG from this angle reveals that some types of verb-noun combination appear to be connected to the order OV more strongly than others. It is argued based on the observation that the choice between OV and VO in WSG could be determined partly depending on the type of collocation.

This paper suggests that lexical viewpoints might be important in considering the determinants of word order in Old English.

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A Stylistic Analysis of Dikionary in Vanity Fair

The aim of this paper is to explore significances of the unusual spelling Dikionary in Vanity Fair from a linguistic and stylistic point of view. Miss Pinkerton, a friend of Doctor Johnson’s, utters the word Dikionary for dictionary, which refers to A Dictionary of the English Language (1755) by Samuel Johnson. This deviant spelling is used when she roars out to her sister Jemima. Why did Thackeray choose it? To investigate it, I shall make a historical, sociolinguistic, and discourse analysis of its pronunciation and spelling with special regard to the possibilities of hypercorrection, Gallicism, and phonetic spelling.

K.C. Phillipp (1978: 30) points out that one of the stylistic features of the speech of Miss Pinkerton, the schoolmistress of Pinkerton’s academy, is “Johnsonese”. On the other hand, Raymond Chapman (1994: 25) suggests that “this is an example of an accepted pronunciation coming to be considered vulgar, but retained by the rural gentry,” and that “In the Regency world of Vanity Fair the very correct Miss Jemima Pinkerton gives Becky Sharp Johnson’s ‘dixionary’”. Except for these, little or no attempt has been conducted, so I shall focus on this example and develop previous studies.

Firstly I shall examine the linguistic features of Dikionary from a historical and sociolinguistic point of view and make clear Thackeray’s linguistic consciousness of it. Secondly, I shall describe how he employs those linguistic features stylistically taking the discourse contexts into full consideration.

The findings of my research are threefold: hypercorrection, Gallicism, and phonetic spelling. 1) hypercorrection: Pinkerton’s excessive and incorrect use of Johnsonese; 2) Gallicism: Pinkerton’s pretentious use of French pronunciation despite her little knowledge of French; 3) phonetic spelling: Pinkerton’s vulgarism. It is difficult to say which interpretation is most plausible, because I cannot reject each of them completely. Through this investigation, however, it is clear that the use of the spelling x for cti triggers the phonetic change from /ʃ/ to /s/. If I make much of this evidence, the interpretation that phonetic spelling is used to represent the vulgar sound /s/ seems to be most dominant for author’s choice. Two other possibilities of Gallicism and hypercorrection are to be taken secondarily. In fact if Pinkerton’s affectation is ascribed to the French pronunciation /s/, and if her vulgarism comes from an inclination to the Latinate spelling x, these are interesting enough to hint at the gap between her actual language use and her consciousness of the language of high society. Through the discussion above, I have regarded vulgarism as primary, Gallicism and Latinism as secondary reasons for the use of Dikionary. This is a good
instance of ‘expanding semantic options’ proposed by David Birch (1988). *Dixionary* is, though only a small word, a key word for exploring a new aspect of the language and style of Thackeray.

**References**


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**Okada, Akira (Daito Bunka University, Graduate School, Japan)**

*An Analysis of the English Negative Prefixes in the History of English*

Some linguists such as Siegel (1974), Allen (1978) and Selkirk (1985) point out that English negative prefixes have common features. However, it seems that there are no negative prefixes in English which totally overlap in linguistic behavior or meaning. As Kageyama (1999) claims, even the words which are defined as having the same meaning in the learning dictionaries such as Genius and Readers have slight differences in detailed behavior or meaning. Some of the linguistic differences can be profitably considered from the viewpoint of the historical research. The negative prefixes examined in this paper are *dis*-, *in*-, *non*-, and *un*-. Especially, the behaviors of the native *un*- will be examined in comparison with those of the other prefixes which originated in Latin. As we know, the Germanic *un*- has been used since Old English period (OE). In spite of the influx of the vast number of Latinate or French words including *dis*-, *in*- and *non*-, *un*- words continue to show a healthy rate of use in Present day English (PE). It is likely that *un*- keeps on prefixing to English words to derive new coinages, regardless of the existence of the other Latinate prefixes. In fact, *un*- is one of the most productive prefixes in PE, reflecting a situation described in *the Middle English Dictionary* (MED) as being ‘very frequent in OE and very productive in ME’

The purpose of the paper is to explore the linguistic behavior of negative prefixes which can be seen in the Early Modern English period through the Middle English period. In order to examine their linguistic differences, discussion will take place in the following order: (1) *the Oxford English Dictionary* 2nd edition (OED) and MED will be used to find any curious behaviors and to give a support of the definitions of each prefix; (2) the behaviors found in OED and MED will be compared to those of the Modern usage; (3) the frequency of the occurrences will be looked into through the British National Corpus so as to discover whether or not each prefix which has a curious behaviors will have survived in PE.

**Osawa, Fuyo (Hosei University, Japan)**

*What Caused Transitivisation in the History of English?*

The transitive construction is definitely the most productive construction in Present-day English. This is because a large-scale of transitivisation or transitivity (Visser 1963: 99) happened in the history of English.

I claim that what contributed most to this large-scale transitivisation is the shift of English from a lexically-oriented language to a grammatically-oriented one (Gelderen 2004: 252). Transitivisation is an instantiation of grammaticalization in terms of functional category emergence (Osawa 2003).

The transitive sentences can encode a wide range of states of affairs (Hopper and Thompson 1980):

- (1) Bill killed Tom.
- (2) Brian approached the bridge.
- (3) John helped Mary.

The example (1) is a prototypical example of transitivity. Meanwhile, the other two sentences are deviant from the prototypical transitivity: in (2) the patient *bridge* does not undergo any change as a result of the agent’s action. In (3) the subject and object are not in an adversative relationship but in a co-operative one. There are more marginal cases:

- (4) He resembles his father.
- (5) The auditorium holds 5000 people.

No action on the side of subject is involved, and nothing happens to the object. Nevertheless, they are classified as transitive constructions.

Like this, the striking feature of Modern English is that transitive constructions encode state of affairs which are deviant from transitivity.

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Transitivity means that the situation denoted in a predication involves at least two participants, i.e. two arguments, i.e. two nominals in two semantic roles, such as Agent and Patient. However, He is not Agent, although it has Nominative case. His father is not a Patient. The transitivisation is a process in which an NP argument with any semantic role can occur as subject or object. In Present-day English, case assignment is separated from semantic role assignment, thanks to the presence of case assigning functional categories.

However, in Old English in the absence of functional categories, a case system is thematically motivated: morphological case is assigned to thematically associated NPs only. It is not easy for an NP with Recipient role to carry Nominative case. Dative NPs should remain Dative. This is why indirect passives were not allowed and impersonal passives were used:

(6) ac him (Dat.) næs getiðod ðære lytlan lisse (Gen.)

‘But he was not granted that small favour’ (ÆCHom. I.23.330.29)

This case system demised and, the functional category TP emerged. This TP can assign case to a thematically-unrelated NP. This is a crucial factor for the extension of transitive constructions.

Other factors such as the phonological reduction have made some role, but behind the scene is the demise of a case system and the emergence of a functional category TP.

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Scahill, John (Keio University, Japan)

Lexemes and the Law: The Language of an Unpublished Fifteenth-Century Cartulary in Keio University Library

Leaving aside additions on the reverse of one leaf, manuscript 170X@9/12 in Keio University library is a three-sheet cartulary, mostly in one hand, datable to 1462 and probably made in Hampshire, that brings together copies of various documents supporting one side in a legal dispute concerning land. It contains about 2500 words of English, and a similar amount of Latin. Linguistically, it has two interests. To some extent it is typical of the mid-fifteenth century, representing a genre that had switched to English only about forty years earlier. On the other hand, it has distinctive elements, notably in its lexis, that add to our knowledge of standardising late Middle English.

The main concern of this paper will be its lexical novelties – the lexemes and collocations that have been attested for half a century or less, some of them appearing here for the first time. The predominant pattern is for the innovative lexemes to be first recorded in the reign of Henry V (1413–1422) or a little later, and to be attested from then on, largely in legal or administrative texts; but for some of them there are isolated late fourteenth-century attestations in translated or literary works. The history of such words is better understood if the English texts are viewed as part of a continuity that includes writing in Latin and French. A number of collocations that cannot be traced back further than the mid-fifteenth century are evidence of a developing legal register. Spellings and morphology are close to Chancery English, but with some persistent differences. Stylistic, syntactic and morphological evidence helps us to define more precisely the genres found in this cartulary, separating out the already somewhat conventional legalese from a more colloquial style, and thus to understand the sources that shaped its language.

Suzuki, Hironori (Daito Bunka University, Japan)

Metrical Influences on the AV/VA Orders in Old English Poetry

The meters and formulas that applied to the composition of Old English poetry seem to have been fairly well established. Old English poetry is generally considered to have been composed in loose syntax to meet the exigencies of meter. Momma (1997) argued for a much stricter prosodical syntax, challenging the famous syntactic laws of Kuhn (1933). However, even under Momma’s rules, there still seems to be much freedom, even apparent randomness, in the word order of the modal auxiliary (M) and non-finite verbs (V). According to Momma’s theory, stressed words can appear in any order, and detached unstressed elements can be placed either before or after stressed elements. Since both M and V can be either stressed or detached unstressed elements, both MV and VM orders can be generated, apparently pretty randomly.

Another approach to the composition of Old English poetry is the oral-formulaic theory proposed by scholars such as Magoun (1953) and Fry (1967). A recent study along these lines is Ogura (2006), who...
investigates the *Meters of Boethius* and concludes that they are so formulaic as to fit the mould of Anglos-Saxon poetry. Again, within this formulaic theory, both MV and VM orders can be found, apparently pretty randomly (e.g. *meahte asettan* and *settan meahte*).

In a paper presented at the ICEHL 12 (2002), I discussed factors affecting the word order of M and V in the subordinate clauses of *Beowulf*. The results indicated that alliteration is in fact the crucial factor in determining the MV/VM word order in subordinate clauses of Old English verse.

Meanwhile, some scholars, such as Getty (2002), argue that instead it is verb forms that dictate the word order. According to this theory, V2 syntax is favored by meter in the cases of monosyllabic verb forms or light-stemmed disyllabic forms of the verb. Conversely, V2 syntax is militated against by meter in the case of heavy-stemmed polysyllabic forms.

The purpose of this paper is to investigate how metrical features affect the word order of an auxiliary and a non-finite verb compliment in a representative sampling of Old English poetry. This paper will examine both the verse and prose versions of *Boethius*, as well as some other Old English poems. The results again suggest that Old English poets operated under much tighter constraints of word order than has so far been acknowledged.

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**Watanabe, Hideki (Osaka University, Japan)**

*Grendel’s Approach to Heorot Revisited: Repetition, Equivocation and Anticipation in Beowulf 702b-727*

Among the several memorable passages in *Beowulf*, the one generally called “Grendel’s approach to Heorot” has given a remarkable fascination to many scholars. In the passage (702-727) *com* clause occurs three times, namely at lines 702, 710, and 720, each with a verb of walking in the form of present participle, *scriðan*, *gongan*, and *siðian*, in the order that they specify the monster’s slithering motion, unstoppable advancement, and the sense of distance. The passage also contains three *under* phrases at 707, 710, and 714, each with a headword related with the notion of darkness and shadow (*sceadu*, *mist*, and *wolcnum*). These repetitions and their stylistic effects are enlighteningly presented by Arthur Brodeur (1953) and Alain Renoir (1962) and these devices along with other poetic expressions are listed and once again persuasively discussed by Andy Orchard (2003).

This passage, however, has more. Some other rhetorical devices are further induced from the double frames constructed by the two kinds of repetitions (*com* clauses and *under* phrases) occurring at line 710 and its vicinity. Few of them have been noticed or correlatively discussed. The present paper reconsiders the passage from the viewpoint of variation and parallelism, an attempt to show a fuller appreciation of the poet’s artistry in producing the thrill of terror.

It is well known that the monster is called *rinc* ‘warrior’ (720) and equated with the hero and his retainers and this thematic parallelism aptly predicts the monster’s encounter with a superior warrior, his deadly foe. It is, however, rarely pointed out that Beowulf, Grendel, and God are all enraged (*gebolgen*, *yrre*) inside, outside and above the hall. This could still intensify the ambience of imminent danger or death. As for a stylistic parallelism, it is particularly noteworthy that the epithets for Heorot and those for Grendel turn distinctively simpler and shorter after the third *under* phrase (714). In the first half of the passage Grendel and Heorot are both referred to by compounds but mostly by simplex nouns in the second, a change which has long eluded our attention. The poet deliberately does it, for, toward the end of the passage, the royal hall’s appearance and value recedes to the backdrop of the narrative along with Grendel’s nocturnal nature and demonic character while the ensuing battle in darkness is newly foregrounded. Thus the narrative starts to go apace after lingering with variations and compounds.

The poet also resorts to equivocation when he calls the hall *sele ham hean* (713) and its floor *fagne flor* (725). Heorot, a high hall (*heah*), has been debased (*hean*) by Grendel for twelve years, but this time its decorated (*fagne*) floor should be doomed (*fage*) for the monster himself, because Beowulf, the superior warrior, lies in wait for him: Grendel’s ruin is subtly and fearfully anticipated. In this way one of the most studied passage has turned out even more complicated and captivating. “Grendel’s approach to Heorot” is a treasure chest of rhetorical devices, a testimony of the *Beowulf* poet’s singular artistry.

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**Com on wanre niht**

*scriðan* sceadu-genga; sceotend swæfon,
þa þæt horn-reced healdan scoldon,
ealle buton anum. þæt wæs yldum cuþ,
þæt hie ne moste, þa Metod nolde,
se syn-scaþa under sceadu bregdan,
æ he waecende wræþum on andan
bad bolgen-mod beadwa geþinges.

gold-sele gemuna gearwost wisse,
faetum fahne. Ne wæs þæt forma sið
þæt he Hroþgares ham gesohte.
Næfre he on aldor-dagum ær ne siþðan
heardran hæle heal-degnas fænd.
Com þa to recede rinc siðian
dreamum bedæled. Duru sona onarn
fyr-bendum fæst, syþðan he hire folmun gehran:
development of the modal verb + infinitive construction

One of the most important topics in the field of English historical linguistics and philology is the historical change known as grammaticalization. In particular it will be shown that it was around the early nineteenth century when *be about to* began to be used as a pure expression of futurity as it is now.

While the construction itself has existed since Middle English, previous studies vary as to the period *be about to* started to clearly express immediate future events (i.e., grammaticalized). Mustanoja (1960: 354, 495) comments that it is attested as an expression of futurity in later Middle English. Fischer (1992: 265) and Fischer and van der Wurff (2006: 133-134) follow the same line. Fischer and van der Wurff even mention that from then on “*be about to* expresses incipient action and has retained this rather precise meaning over the centuries, not grammaticalising further into a general future marker.”

The *OED* takes a different standpoint. The earliest instance of *be about to* cited there as a future marker only dates back to 1535; quotations from the Middle English period are considered to have conveyed a sense of intention (s.v. *about* A11-12). Likewise Nakao (1972: 251) states that *be about to* in Middle English possibly indicated intention rather than future time. (See also the *MED*’s definition of *be about* [s.v. *about* (n adv. as adj. 2).]

Görlach offers even another, slightly different view: *be about to*, as an expression of the immediate future, was not established yet in Early Modern English (1991: 112); it was still infrequent in the eighteenth century (2001: 120), and slowly increased in frequency in the nineteenth century (1999: 81). These observations are, however, not entirely satisfactory because, in addition to the lack of agreement on the subject, none of them provides a detailed description of the history of the construction.

The present study aims to solve this problem by closely analyzing *be about to*-sentences quoted in the *OED*. The findings are as follows. Early instances are typically found with an animate subject and agentive verb, and in the active voice (e.g. *They were aboute to go to for to descrybe the londe*. [1535]). Around the beginning of the nineteenth century, however, the construction begins to occur in a variety of contexts: inanimate subjects (e.g. *the days of ancient glory were about to return* [1829]); non-agentive verbs (e.g. *I fancy her about to be ill*. [1792]); the passive voice (e.g. *he is about to be kicked upstairs* [1821]). This propagation indicates that *be about to* became semantically neutralized then to refer to the immediate future. With respect to the frequency of use, too, a dramatic increase (approximately fourfold) is observed in the first half of the nineteenth century. These facts thus lead to the aforementioned conclusion.

References

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On the Semantic and Syntactic Development of Periphrastic Modal Verb + Infinitive Constructions in OE: Comparing the Versions of Gregory’s Dialogues, the OE Boethius, and Psalter Glosses

One of the most important topics in the field of English historical linguistics and philology is the historical development of the modal verb + infinitive constructions as peripheres, and the question of when and how
the historical change took place, that is, when and how the modal verbs began to be gradually auxiliarized, is of particular interest.

As Ogura (1991: 37-38) mentions, modal verb + infinitive constructions were used in OE as periphrases, or alternatives for (1) negative imperative, (2) expressing futurity, and (3) replacing the inflexional subjunctives and indicating the subjunctive mood, and the development of the constructions was triggered by “a loss of morphological identity” and “an influence of Latin constructions on OE counterparts.” In addition to these factors interacting with the development of the constructions, semantically bleached uses of the modal verbs also have to be considered in keeping their later history in view, because modal verbs are used as auxiliaries in the above-mentioned three types, and a major problem in the present topic is detecting slight weakenings in the semantic force of the modal verbs. Such weakening is of course crucial in grammaticalization, of which this development is a clear example. Given these points, texts having a Latin original and more than one OE version available for syntactic and semantic comparison are particularly useful and worth investigating in order to make clearer the development of the modal verb + infinitive constructions in OE.

The aim of this paper is to consider how the modal verb + infinitive constructions as periphrases developed semantically and syntactically in OE. To this end, this paper compares the versions of GD, Bo, and PsGl in order to detect what types of non-modal structures in one version correspond to modal structures in the other version(s), and test (i) whether semantically bleached uses of modal verbs were already widespread in OE, (ii) whether the historical direction of the grammatical change was evident, (iii) what similarities or differences GD, Bo, and PsGl show in such modal correspondences, taking their differences in genre, dialect, dating etc. into consideration, and finally (iv) whether OE had reached a certain, early point in the grammaticalization of the modal verbs, and whether this is the crucial event within the OE period.

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Why Was the Dative Marker Crossed Out in Corpus Christi College MS 440?

My previous research, Yoshikawa (2006), examined sentences with give and show in the Gospels in the Early and Late Versions of the Wycliffite Bible. It showed that the dative marker to is sometimes omitted in the late version and it concluded that periphrastic dative would not have been as dominant in those days as Kirk (1985: 133) suggests. With regard to whether the dative marker to is used or not, Corpus Christi College, Cambridge, MS 440, one of the manuscripts which includes the Gospels and belongs to the Late Version, is noteworthy because an amendment is added to the dative marker to in a few places.

In Luke 15:12, the scribe originally wrote the dative marker to, but the annotator crossed it out in red and dots are also added under the preposition. An identical correction is made in Matt. 21:23. If these corrections are grammatical, they support the idea that the periphrastic dative was not so dominant around 1400. However, if these corrections were done just referring to its exemplar, then they have nothing to do with the grammaticality and naturalness of this structure. In order to facilitate this inquiry, a comprehensive research on the annotations and emendations on this manuscript will be attempted.

The ‘List of Manuscripts’ in Forshall and Madden (1850) and the catalogue of the manuscripts in the Parker Library, MS 440, give the explanation that this manuscript is from about 1430. This is a few decades later than the estimated date of the revision by John Purvey, which was in 1388-1395. However, little other than that has been elucidated yet, for example, where this manuscript was produced, nor who the annotator was, and so forth. Therefore this research depends only on the information in the manuscript, and it is obvious that we will have difficulty reaching a conclusion concerning the reason for these cross-out. In spite of these many problems, every effort will be made to gather information regarding these questions.

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