



Americanisms in “The God-seeker” by Sinclair Lewis II

メタデータ	言語: English 出版者: 公開日: 2012-11-07 キーワード (Ja): キーワード (En): 作成者: 松戸, 宏 メールアドレス: 所属:
URL	https://doi.org/10.32150/00000094

6. 中庸菴撞 一卷一册 文政四年刊

祐義の中庸に対する考察で、彼の儒学関係の著作の内最も力をこめたものである。錦城の長文の序がある。(註6) 序の末に「予近ごろ中庸原解を草して既に成り板本未だ成らず、忠岱予に先んじて鞭をつく云云」といつているところを見ると祐義は必ずしも凡庸な儒者でなかつたのであろう。

以上述べたように、錦城は祐義の著述の大部分に序を書き、両者の間にはかなり親密な交際があつたらしい。祐義もまた錦城に学び終生師説を改めなかつたのである。

以上錦城の尙書著述を通観してみると、彼が最も精力を傾注したのは「壁経弁正」「梅本増多原」の二書であるから、次にこの二書を中心として尙書に関する彼の主張を述べることにする。

註

- 1) 語孟字義、卷下「書」の條参照。
- 2) 孝経識、徂徠曰、孔安國孝経序、西漢文也、尙書序則魏晉時偽作也。
- 3) 九経談 卷七 卷末の錦城の識語参照。
- 4) 漢書には武帝の末年とし、論衡には景帝の時とあり。今岡若藹の「尙書古文疏証」に考証するところに従つて景帝の時とする。
- 5) 日本儒林叢書 解説部二 所收の九経談 卷七 卷末の敬所の批評参照。
- 6) 忠岱伊藤君墓碣銘——海保元備撰参照。
- 7) 伊藤忠岱著、刺絡開見録の自序参照。
- 8) 錦城の序文は春草堂集に収められていないが、今其の理由は考えることが出来ない。

附記 錦城の著書については、錦城の自筆稿本に接することが出来ない爲、全部門弟其の他の写本によつてゐる。その爲思わぬ過誤をおかしている点が多いと思ふ。後日自筆稿本に接する機会があれば更に訂正を期したい。

Americanisms in "The God-seeker"

by Sinclair Lewis. II

by Hiroshi MATSUTO

Laboratory of English Philology, Hakodate Branch, Hokkaido Gakugei University

松戸 宏 : Sinclair Lewis の "The God-seeker"

にあらわれたアメリカニズムの研究 II

IV. Uses of Prepositions

With regard to prepositions, we can find various uses different from those in the standard English. And there are some archaic prepositions retained in the United States.

(A) Dropping *of* from *out of*

Looking *out* the window, Mr. Speezer squealed, "They're coming! Soldiers! Black Wolf was right." p. 290

Of course he does get awful drunk and shoot *out* our windows once in a while. p. 141

The four young people...tramped *out* the Old Fair Grounds Road. p. 38

Lanarek was dragging from Selene's room, throwing *out* the door, all the dresses she had proudly shopped for in New York. p. 311

This use of *out* is treated exhaustively by Mr. M. Nishikawa at pages 2 to 4, vol. XCV, No. 12 of the "Rising Generation" (Tokyo, Kenkyusha.). According to him, *out* is used far less frequently than *out of* today. For instance, E. Hemingway has 9 *out's* and 76 *out of's* in his "The Sun Also Rises.", and E. Caldwell has 9 *out's* and 113 *out of's* in his "Georgia Boy and Other Stories." In "The God-seeker", too, *out of* is seen more often than *out*.

And sentences with *out* in place of *out of*,

Mr. Nishikawa says, are divided into two types: "looking out the window" and "go out the door". (The "American College Dictionary" also mentions the two types. Vid. *ibid.* p. 859.) It is true of the above-mentioned sentences.

(B) *unto*

Unto is obsolete in England now, but it is used in place of *to* pretty extensively in the United States. It is needless to say that *unto* is placed before nouns, pronouns and their equivalents, but not before infinitives.

They...beg God that by his surprising mercy he let them hearken *unto* the Covenant Baptists. p. 91

Woe *unto* them—hypocrites, all uncleanness and lying. p. 91

I guess most of them are going down in sorrow even *unto* Hell. p. 99

I'm sure you will be of great inspiration to the Cuffies or the Spicks or the poor-lo's or whatever, unfortunate race you decide to minister *unto*. p. 74

(*Cuffy* means *negro*, and *Spick* means *Filipino*, *Filipina*, *Hawaiian*, or *Mexican*. *poor-lo's* = *poor-fellows*.)

(C) *onto*

The Americans also use *onto* in place of *to*. The English sometimes use *onto* combining *on* and *to*, but it always means *to a position on*. American *onto* is, in most cases, just equal to *to* in meaning.

From the platform the cobbler screamed that the Day of Retribution was nigh *onto* coming. p. 42

(D) *on*

It is well known that Americanism prefers *on the street* to *in the street*.

With all this he might never have gone west if he had not met Gene and Nadine *on the street*. p. 80

V. Idiomatic Phrases

The following are some of the phrases popular with the Americans.

(A) *I guess*

The brothers Fowler say that if a man is asked immediately to mention one of Americanisms, he will perhaps give *I guess*. (Fowler H. W. & F. G. : *The King's English*. Oxford, 1906. p. 23.) This phrase is so great a favourite with the Americans.

It is used in the following three ways:—

(a) To denote the speaker's hesitation or lack of confidence.

I guess I never thought of it. p. 130

I guess most of them are going down in sorrow even *unto* Hell. p. 97

Oh, *I guess* for maybe a minute, at first. I was in love with him, whatever that means. p. 245

(b) To soften the directness or abruptness of the speaker's opinion.

I guess you'll have to go back to death and doxology. p. 335

(c) Inversely to emphasize the speaker's assertion. *I guess* I'll have to let you go to New York. p. 77

I guess that's all I have got to say about play-acting. p. 77

I guess is used chiefly in the northern part of the United States. In the southern it is supplanted by *I reckon*.

(B) *I'll bet*

I'll bet is no less favorite than *I guess* in colloquial speech. It means *I may be quite certain*.

I'll bet he's clect like anything. p. 217

I'll bet good poets work at it. p. 75

I'll bet you're a slick skater. p. 66

I'll bet your wife doesn't feel that way. p. 294

I'll bet he's a terror with the women. p. 46

I'll bet Black Wolf came and got Davy and took him off to his tipi. p. 289

(C) *figure out*

In the King's English *figure out* is used in the meaning "get a result by working with numbers." But in Americanism it generally means "understand" or "think out", chiefly in colloquial speech.

He never did *figure out* why they left him one of the ponies. p. 131

I've done my best to groan and holler over my sins, to please Harge, even when I couldn't *figure out* what they were. p. 164

I'll *figure it out*, p. 215

(*figure* is pronounced [fɪgə] in the United States, while [fɪgə] in England.)

(D) *have got to*

Have got to is also quite popular with the Americans. It means *have to* or *must*. It is an interesting phenomenon that the Americans, who set store by brevity, insert redundant *got*.

I guess that's all I *have got to* say about play-acting. p. 77

Good God Almighty, how many times *have I got to* tell you that... p. 217

In fact I might *of got to* be a judge. p. 55

(In the above sentence *have* has corrupted into *of*.)

Have is left out in the following sentences.

All they *got to* do is join us. p. 93

They're dirty pagans and of course we *got to* convert them. p. 215

The Americans use *have to*, too, omitting *got*, as the English do. *Have to* is seen in the following cases:—

(a) Before *have*

You *have to* have faith in the people, especially when they are wrong. p. 410

Do you suppose that once you start feeling you *have to* have some special brand of righteousness, you can ever be satisfied? p. 408

(b) After *have* in the perfect tense

I've *had to* show some active disapproval.

p. 97

(c) After *will* and *shall* in the future tense

We'll *have to* lick the English again pretty soon.

p. 98

(*Lick* means *beat* or *defeat*.)

Some day, if you become too obstructive to the rights of Capital, I shall *have to* call your loans and run you. p. 98

I guess I'll *have to* let you go to New York.

p. 77

In the above cases it is in order to keep the sentences from verbosity that the Americans leave out *got*. But the following use of *have to* comes under none of the three headings.

I never read that righteous folks *have to* make it harder for each other than the devil does.

p. 411

(Vid. Jespersen O.: *Essentials of English Grammar*. London, George Allen & Unwin Ltd. 1933. pp. 242, 243.)

(E) *how come*

How come is very often used in place of *why*. An interrogative sentence with this phrase has the same word order as a declarative one.

How come these Indians up the river are so different from the vagabonds at the Fort?

p. 128

That's *how come* I could attend this camp meeting. p. 55

(F) The following phrases are favorite with the Americans, though some of them are occasionally used in England.

(a) *at that*

At that is used in a restrictive addition.

I didn't do so bad, *at that*. p. 55

(b) *be scared of*

Be scared of means *be surprised at* or *be afraid of*.

I tell you I'm *scared of* him. p. 315

They acted as if they *were scared of* me and yet wanted me to make love to them. p. 214

Yes, I *was scared of* my father, and you *scared of* me? p. 407

I'm scared of your learning already. p. 77

(c) *dry up*

Dry up means *be silent or shut up*.

"*Dry up*," said the Reverend Mr. Harge. p. 217

You'll say too much. *Dry up*. p. 413

(d) *figure on*

Figure on means *rely upon or resort to*.

The Horace Greeley and the Samuel F. B. Morse of Minnesota — is *figuring on* a kind of steam horse that would pull carriage right across the plains. p. 100

(e) *fix it*

Fix it means *settle or manage*.

When can you *fix it* to come over and see me at Eliot House? p. 56

(*Fix* is called a *general utility word*: it is used with multifarious meanings, at which C. Dickens was surprised when he visited the United States. (Vid. Foster J.: op. cit. p. 157.) But there are few uses of *fix* in "The God-seeker.")

(f) *for keeps*

For keeps means *always or forever*.

There's one sin I can tramp on *for keeps*. p. 58

(g) *go it*

Go it means *make a bold dash or make a headlong rush*.

She also *goes it* strong for the old man's shinplasters. p. 93

(h) *lay off*

Lay off means *discharge or dismiss provisionally*.

Members were less likely to be *laid off* in dull times. p. 408

(i) *rough up*

Rough up means *peck at or tease*.

Maybe we'll *rough up* the meeting a little and start some fun. p. 36

(j) *stop in*

Stop in means *sojourn or make a stay*.

The Dr. Franklin *stopped in* at Dubuque, with its good clean line of brick building under the bluffs. p. 93

(k) *walk out (on strike)*

The Americans prefer *walk out (on strike)* to *go on strike* which is used in England.

The sportive members of your little union are meeting just now in our warehouse, to discuss *walking out on strike* tomorrow. p. 407

(l) *wind up*

Wind up is used with two meanings:—

(1) With the meaning "finish" or "bring to an end"

She *wound up*, "Harry Oldham is my friend! please!" p. 412

...the revival which would *wind up* this afternoon. p. 37

(2) With the meaning "to drink"

And Aaron *wound up* in Nadine's room, at midnight. p. 31

VI. Syntax

Some syntactical peculiarities will be given here.

(A) Longer compound adjectives

The Americans are fond of inserting several modifying words between an article and a noun, which the English generally put after the noun with or without a connective.

"Are you interested in perfectionism, Mister?" demanded Aaron, *the by-now almost-reverend* Aaron. p. 74

He talked to people, from a Lieutenant-Governor to a *red-plush-vested* sugar-salesman. p. 86

The Reverend Rip Tattam invited Oldham

to lodge in his *not-uncomfortable* harness-room.
p. 408

Hap-skipping down the dindy corridor was a *picture-book fairy* child of ten or twelve, goldilocks, strawberries and cream. p. 61

We Covenant Baptists are destined to be the one only Protestant Church in America, the *only out-and-outer and cover-to-cover* Christians.
p. 91

"Against men in the very image of Satan," added the *more or less reverend* Mr. Stone.
p. 412

The following sentences contain much longer compound adjectives.

Passed and repassed the gay throngs:...statues Sioux chiefs with *jewel-adorned eagle-feather* war-bonnets and fathomless eyes. p. 101

A generation which is playfully diverting itself with the newest importations in *Marxian quilt and neo-orthodox-Freudian-Calvinist* sense of sins. preface

(B) Split or cleft infinitives

Though many split or cleft infinitives are found in England today, especially in journalistic sentences, the English put, *in principle*, adverbs before *to*, not splitting infinitives. The Americans, however, *usually* split infinitives, and the order, *adverb + to + infinitive* is an exceptional one.

Never used to could get you *to even keep* the wood-box fixed. p. 59

We'll be able *to sort of study* them together.
p. 79

(*Sort of* means *somewhat* or *to some degree*.)

Son, I want you *to good and plenty meditate* and realize that it's only in the secret recesses of the soul that the battle is waged. p. 34

(C) *enough*

It is characteristic of Americanism to put before a noun *enough* combined with some adjective.

Maybe he was not a *good-enough* Christian to get the proper zest out of mortifying his indolent flesh. p. 92

Are you a *good-enough* Calvinist so if your brothers were reprobated and you stood up there in heaven, looking down at him screaming forever, you could be happy about it? p. 257

In the following sentence another American use of *enough* is seen.

Tell me, Reverend: You're a *Christian-sure-enough* saved and sanctified? p. 123

(D) The subjunctive present

The English generally use *shall, should, may* or *might* in the subordinate clause of a sentence denoting *wish, desire, demand, &*; the Americans very often prefer the subjunctive present to these auxiliary verbs.

I move you, Brothers, that visiters *be* asked to remove themselves. p. 412

They beg...that by his surprising mercy he *let* them hearken unto the Covenant Baptists
p. 91

VII. Solecisms

In this chapter I will give some solecisms, chiefly in accident. Much of them may be seen in England, but it is mainly in vulgar speech or in some dialects that they are used. In the United States solecisms are found in all classes throughout the country. Some of them are used by the upper classes. (Vid. (B) & (D).)

(A) Misuse of the cases of pronouns

Pronouns are often in the objective case where they should be in the nominative case.

(a) *me*

Me is pronounced easier than *I*, so *me* is frequently found in place of *I*.

Jake and *me* have lost two. p. 141

Me want bed and cow-meat. p. 206

God and *me* been good friends eighty-five

years now.

p. 12

Mr. Titweller and *me* are just friends. p. 27

Now, Aaron, if you could just study yourself and get ready to be ordained, then you and Mrs. Speezer and *me* could make a partnership of it. p. 288

(b) *him*

Him and Mister Lopper are marching down Third Street, headed for Tennessee. p. 414

By now, *him* and Harry Oldham are half way to the North Pole, on the Reverend's mare. p. 414

(B) Finite verbs which do not agree with their subjects in person and number.

(a) In the first person

Fine strong young fellow, *thinks* I. p. 52

(b) In the second person

Will you have a caraway-seed cooky, Aaron, like you used to when you *was* real young. p. 59

I didn't think you *was* what you might call real attentive. p. 89

(c) In the third person

Don't it tempt you? p. 55

You know, Aaron, being a church member *don't* save you from the wrath to come, if you betray reprobation by having naughty thoughts, dear. p. 62

Of the above-mentioned sentences, the first in (b) was said by a deacon's wife, the second in (b) by Reverend Cudway, and the first in (c) by Squire Harge. All the speakers belong to the upper classes, and yet their speech is not grammatical in such a fundamental point.

(C) Solecisms in conjugation and compar-

ison

American conjugation and comparison are, for the most part, the same as those in the standard English, but there are a few solecisms, which are chiefly found in colloquial speech.

I've *knowed* you ten minutes now. p. 124

Uncle Dickens had just *proven* that all persons who went there died of ague, tobacco-poisoning or duels with bowie knives. p. 84

(In England today, *proven* is used only as a legal term: *not proven*.)

Still, the missionaries are better, *honester* people than any of the other whites that come out here and just as brave. p. 245

(D) Double negatives

There are a lot of double negatives in Americanism, and they do not sound so unnatural. Of the following examples the third is what Squire Harge said; double negatives are often used by people of the upper classes.

(a) Negatives with *hardly*

You *won't hardly* talk to me then. p. 77

I *don't* know *hardly* anything about the Dakota part of me. p. 79

(b) Negatives with *nor*

The Word says that it is not good for man to live alone. *Nor* woman *neither*. p. 249

We can *never* again know sin *nor* sorrows. p. 50

(c) Other double negatives

Folks *don't* believe that way *no more*. p. 257

you *never* give me *no* help whatever. p. 94

But God smote me and showed me politics *wasn't nothing* but a pushing cattle-pen and an empty holler. p. 55