Aspects of Metanalysis

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Ⅰ. Introduction

The Sixteen Hand Horses was written and illustrated by Fred Gwynne in New York in 1980. It is the picture book for the youngest which depicts a little girl's visual images of her parents' talking about such things as bells that peel and a running nose.

On the first page of this book, we see the picture of the horse that is made of sixteen human hands, and one little girl is riding on the back of it. We realize that the title of this comes from the following line written on the same page

Mommy says that she wants a horse that is sixteen hands.

(Gwynne, 1980)

A hand is a linear measure equal to four inches, used especially in determining the height of horses. The girl pictured to herself a horse and

sixteen human hands put together just as she had heard.

On another page, we see the following line and the picture of a human nose which has two legs running and the girl who is looking at it curiously.

Mommy says her nose is running.   (Gwynne, 1980)

In the above case, the girl has not learned the idiom of 'nose runs' yet. Similarly her mishearings are given in this book (Gwynne, 1980). Some of them are as follows.

Mommy says that churches have cannons and bells that peel.
                                                    (Gwynne, 1980)

A canon is a regulation or dogma decreed by a church council. 'Canons' and 'peal' are misheard in the above case. 'Canons' and 'cannons' and 'peal' and 'peel' are homophones.

Daddy knows a man who fought a suit and lost.   (Gwynne, 1980)

The girl figured to herself a set of men's garments that defeated a person. Her daddy used the word 'suit' for an action process in a court for the recovery of a right or claim. A homographic 'suit' caused the mishearing in the above case.

It says on the radio to watch out for a rabbit dog.   (Gwynne, 1980)

She heard 'a rabid dog' wrong, so that she pictured to herself the dog

that had the head of a rabbit.

　Like wise, we can find the homonyms referring to each of the lines mentioned below.

　　Daddy says he won't join the tennis club, because all the members
　are wasps. 　　　　　　　　　　　　　　　　　　　　(Gwynne, 1980)

　A wasp is a general term for any hymenopterans insects. A WASP is a member of the dominant and the most privileged class of people in USA. [WASP stands for <u>W</u>hite <u>A</u>nglo-<u>S</u>axon <u>P</u>rotestant (Male)]

　　Daddy says he won't play cards if the steaks are too high.
　　　　　　　　　　　　　　　　　　　　　　　　　　　(Gwynne, 1980)

　A steak is a slice of meat cut from a fleshy part of a beef carcass. A stake is something that is bet in a game.

　This book (Gwynne, 1980) might be used to teach children homonyms, idioms, and also corrections and errors. At the same time not only the youngest but also adults can enjoy its humour. At the time when this book (Gwynne, 1980) was introduced in our Reading class for the Master's of Education in a certain university in USA in 1982, nobody imagined that it would be a cue to the study of metanalysis.

　Jespersen coined the word 'metanalysis' for the phenomenon frequent in all languages that words or word-groups are by a new generation analyzed differently from the analysis of a former age. He pointed out that the child's mishearing caused metanalysis. In most cases, children's mishearings are corrected by themselves or adults. Only a few mishearings might become general. We call this phenomenon 'diachronic

metanalysis'.

　Gunshi's theory of metanalysis (Adam no Heso, 1984) is significant because he points out that we intentionally do analyze words or word-groups differently. He insists that we can find metanalysis in almost every expression of humour. He is illustrating chiefly the adult's intentional metanalysis. We call it synchronic metanalysis.

　We will make clear the meaning of diachronic metanalysis first. We will classify the examples of metanalysis given in *A Modern English Grammar on Historical Principles. Part II* (Jespersen, 1909-49), *Language: Its Nature, Development, and Origin* (Jespersen, 1922), and *Dictionary of English Linguistics and Philology* (Otsuka & Nakajima, 1983). We will refer to back-formation, fork etymology, and synesis. Secondly, we will discuss the children's mishearings and metanalysis. We will illustrate synchronic metanalysis lastly.

II. Diachronic Metanalysis

　To make clear the meaning of metanalysis, we will review Jespersen's theory of metanalysis first then classify the examples of metanalysis given in Jespersen (1909-49), Jespersen (1922), and Otsuka & Nakajima (1983).

　Secondly, we will illustrate another interpretation of those examples above mentioned.

　Back-formation, fork etymology, and synesis will also be illustrated.

2. 1. 1.　Jespersen's theory of metanalysis

　Jespersen coined the term 'metanalysis' for the phenomenon frequent in all languages that words or word-groups are by a new generation analyzed differently from the analysis of a former age. He pointed out

that a child's mishearing causes metanalysis.

> Each child has to find out for himself in hearing the connected
> speech of other people, where one word ends, and the next one begins,
> or what belongs to the kernel and what to the ending of a word, etc.
> In most cases he will arrive at the same analysis as the former
> generation, but now and then he will put the boundaries in another
> place than formerly, and the new analysis may become general.
>
> (Jespersen, 1909-49)

This explanation for metanalysis is given in "5.6-5.7 of Numerical
Metanalysis .in Ch. V. Meaning of Number. Continued." in his book
(1909-49). The above explanation is repeated in "2. Metanalysis. in Ch. X.
The Influence of The Child (continued)" in his book (1922). He indicates
that we are so accustomed to seeing sentences in writing or print with
a little space left after each word, that we have got altogether wrong
conceptions of language as it is spoken. He quotes as example as follows,

> 'Not at all' sounds like 'not a tall.'　　　　(Jespersen, 1909-49)

In many cases a great deal of comparison and analysis are required for
the child to find out what is one and what are two or three words. Thus
a naddre (the ME. Form) become *an adder, a napron* became *an apron,*
and *an ewte* (older form *evete,* OE. *efete*) became *a newt*.

Jespersen also illustrates that the influence of a new generation in
those cases in which formerly separate words coalesce into one, as when
he breakfasts, he breakfasted, is said instead of *he break fast, he broke
fast, or vouchsafe, don* (third person, *Vouchsafes, dons*), instead of *vouch*

safe, do on (third person, *vouchs safe, does on*).

We would include those cases among metanalysis, because Jespersen pointed out that the child makes misdivisions by either treating a group of words as one word or one word as a group of words in his explanation of metanalysis.

It seems that Jespersen emphasizes the child's mishearing in explanation of metanalysis in the following paragraph.

Here, too, it is not probable that a person who has once learnt the real form of a word, and thus knows where it begins and where it ends, should have subsequently changed it: it is much more likely that all such changes originate with children who have once made a wrong analysis of what they have heard and then go on repeating the new forms all their lives.   (Jespersen 1922)

However, is there any case of metanalysis that is caused not by a child but an adult? We will discuss this subject in chapter Ⅲ.

Jespersen (1922) indicates that one of the most frequent forms of metanalysis consists in the subtraction of an *s*, which originally belonged to the kernel of a word, but is mistaken for the plural ending. The examples of this case are *pea* instead of the earlier *peas, pease, cherry* for ME. *Cherris,* Fr. *Cerise, asset* from *assets,* Fr. *assez,* etc., and also the vulgar *Chinee, Portuguee,* etc.

Jespersen calls those cases mentioned above 'numerical metanalysis.' He explains numerical metanalysis and gives over two hundred examples in Jespersen (1909-49). According to Jespersen, numerical metanalysis is i.e. metanalysis affecting the numerical value of a form. A form that is originally a singular may be taken to be plural as in the above examples,

or vice versa. As is stated above, this is especially frequent where the *s* ending is involved. Two kinds are to be distinguished as follows.

    1) An *s* originally forming part of the kernel has been treated as a plural.

    alms (the ME. form *almesse*), *riches* (the ME. form *richesse*), etc.

    As a further development, a new singular has been formed.

    Pea (the ME. form *pese*), *eave* (OE. form *efes*), *marquee* (F. *marquise*), etc.

    2) An *s*, which originally was an inflexional ending, has been apprehended as belonging to the kernel, so that the form in *s* has been treated as a singular. Then a new plural has been formed.

Invoice (F. *envois*, new pl. *invoices*), *bodice* (orig. pl. of *body*, new pl. *bodices*), etc.

Following explanation became the cue of our examining the examples of metanalysis because, when we observe those words, they can hardly seem the same ones with the other examples that have been mentioned above.

    Quite naturally the meanings of some words lend themselves more readily than others to numerical metanalysis; we shall find the two classes of mass words and of names of composite objects very fully represented in the following lists. (Jespersen, 1909-49)

We will elucidate those examples in 2. 2. 3. Synesis.

2. 1. 2. Classification of the various kinds of metanalysis
    (1) Transposition of/n/originally the initial or the final of the morpheme.
    (1. 1) n/n originally the end of *an* or *mine* has been transposed to the

following word.

a newt < *an ewte*

a neke name (=nickname) < *an eke (n) name*

for *the nonce* < for *then ones*

a [*my*] *nuncle* < *an* [mine] *uncle*

my Ned < *mine Ed* (ward)

my Noll < *mine Ol* (iver)

my Humphs < *mine Humph* (rey)

(1. 2) The initial/n/of the word has been transposed to the indefinite article.

an apron < *a napron* [or *thine apron thy napron*]   *(Nakao, 1983)

an adder < *a naddre*

an auger < *a nauger*

an umpire < *a numpire*

(2) The sound of *th* had been assimilated to the preceding *th* or *t*.

North Riding < *North Thriding*

East Riding < *East Thriding*

West Riding < *West Thriding*

(3) Metanalysis affecting the etymology.

surround is the formation of *sur* + *ound* and is felt as if derived from *round.*

(4) Numerical metanalysis

Metanalysis affecting the numerical value of a form.

(4. 1. 1) An *s* of the kernel, which is still preserved, is taken as the plural ending.

alms < OE. *ælmysse*

riches < ME. *richesse*

(4. 1. 2) Back-formation, *s* being subtracted from the original kernel to

form as new singular. We will discuss back-formation in 2. 2. 1 Back-formation.

pea < ME. *pese*

cherry < ME. *cherris*

asset < ME. *assets*

marquee < F. *marquise*

riddle < OE. *rædels(e)*

burial < ME. *buriels*

eaves (pl.), *eave* < OE. *efes*

Yankee < *Jan kees (John (cheese))*

Vulgarism: *Maltee* < *Maltese*

        Portuguee < *Portuguese*

        Chinee < *Chinese*

(4. 2. 1.) An *s*, which originally was as inflexional ending, has been apprehended as belonging to the kernel; the form in *a* has then been treated as a singular.

The following examples are the words with the plural ending voiceless [s] against the ordinary rule.

invoice < F. *envois,* new pl. *invoices*

trace < F. *trai(t)s*

truce orig. pl. of *treow* (=pledge of truth), new pl.

bodice orig. pl. of body, new pl. *bodices*

(4. 2. 2.) N, a plural ending, has been apprehended as belonging to the kernel.

chicken < orig. pl. of *chick,* OE. form sg. *cicen,* pl.

Chick is now felt as a separate word.

ramson OE. form sg. *hram(e)sa*, pl. *hram(e)san,* new pl. *ramsons*

children < ME. *childer* (pl. of *child*)

brotheren < ME. *brether* (pl. of *brother*)

(4. 2. 3) *Breeches* is the only form to be used now, but *breeches* is originally the plural form of *breech* (OE. *brec*), which is the plural form of OE. *broc*.

breeches < *breech* (OE. *brec*) < OE. broc

The new plural such as *invoices, children,* and *breeches* are called double plural. According to Otsuka & Nakajima (1983), double plural is also called cumulate plural. It is a kind of numerical metanalysis.

(5) A form that is a plural is always or usually or sometimes taken to be a singular.

(5. 1) Denominati0ons of living

a sly-boots

a lazybones, a lazyboots

a lightskirts

a buttons

(5. 2) The names of sciences, diseases, places (geographical names, buildings).

athletics

economics

linguistics

measles

rickets

barracks

gardens

works

Athens

the United States

(5. 4) A word which can be treated as either a plural or a singular.

pains

(5. 5) A singular and a plural are the same form.

means

(5. 6) Plural mass-names.

baize (sg. *bay*)

chintz (orig. pl. of *chint*)

bitters

2. 2. 1.   Back-formation

Metanalysis includes back-formations as we see them in our list (4. 1. 2) mentioned above. We discuss back-formation to make clear the meaning and its relation to metanalysis.

J. A. H. Murray coined the word 'back-formation' and used it in OED.

Burgle, *v. colloq.* or *humorous.* [A back-formation from BURGLAR, of very recent appearance, though English law-Latin (1354) had a verb *burgulare* of same meaning.]   (OED)

In Otsuka & Nakajima (1983), they explain that back-formation is a word-formation (or the word which is formed in this way) by subtraction of the ending of a word confused with a suffix or an inflectional ending. They explain that the subtraction of the ending is caused by metanalysis or analogy to the derivation.

Acceding to Jespersen (Part Ⅵ, 1909-49), the earliest instance of back-formation is *backbite* (C14) (1300)—from *backbiter, backbiting.* He indicates that compound verbs of the type *housekeep* are not usual in the Germanic languages, and are felt to some extent as contrary to idiom. In other cases the verb probably originated in a participle; e.g. the regular

form *henpecked* may have given to the finite verb *henpeck*.

This explanation will be argued by H. Marchand (1969).

The various kinds of back-formation are as follows.

(1) Subtraction an ending/ə/ [-*er, -ar, -or*] confusing with suffix to make a noun.

swindle ← *swindler*

burgle ← *burglar*

peddle ← *peddler*

edit ← *editor*

(2) Subtraction of -*ing* confusing as inflectional ending -*ling* of a adverb to an inflectional ending -*ing* of gerund.

darkle ← *darkling*

grovel ← *groveling*

sidle ← *sideling*

gangle ← *gangling*

(3) Subtraction of an ending -*er* of compound noun (noun + verb + -er/ -ing/-ed) by metanalysis to apprehend as (compound verb + -er/-ing/ -ed).

babysit ← *babysitter*

typewrite ← *typewriter*

housekeep ← *housekeeper, housekeeping*

brainwash ← *brainwashing*

henpeck ← *henpecked*

(4)Analogy to a correlative derivation.

[educ*ate* → educ*ation*/educ*ator*]

don*ate* ← don*ation*/don*ator*

or*ate* ← or*ation*/or*ator*

autom*ate* ← autom*ation*

neg*ate* ← neg*ation*

act ← action

laze ← lazy

jell ← jelly

(5) Back-formation by numerical metanalysis

pea ← ME. pese

cherry ← ME. cherris

sherry ← sheriis

riddle ← OE. rædels(e)

Chinee ← Chinese

Portug(u)ee ← Portuguese

(6) Subtraction of -y confusing an ending of adjective, noun to an ending -y to make an adjective (noun + -y), a noun (adjective + -y), or an ending of a diminutive.

greed (*n*) ← greedy

difficult (adj.) ← difficulty

pup ← puppy

Marchand's (1989) interpretation of back-formation or back-derivation is different from Jespersen's or traditional linguistics. He (1969) explains as follows.

　　The term is applied to the derivation of such words as are known to have been extracted from longer words which have the formal appearance of bimophemic, composite signs. The verb *peddle* is a case in point. It is historically an extraction from *peddler, pedlar* which is recorded much earlier (1377) than the verb (1532). The standpoint of traditional linguistics is that the verb *peddle* is a back-formation from the substantive *peddler* which looked like a suffixal derivative

containing the suffix -er. Phonic form and considerations of historical data are thus made the criteria for the one word is derived from the other.　　　　　　　　　　　　　　　　　　　　　　(Marchand, 1969)

The two facets, expression (i.e. phonic form) and content, are both important and have their place in word-formation, or back-formation has diachronic relevance only. He (1969) also points out that though *peddler* was originally as unanalyzable unit, it is today analyzable as 'one who peddles' in the same way as *writer* is analyzed as 'one who writes,' *singer* as 'one who sings.' He (1969) indicates that synchronically it is *peddler* which is the derivative, not *peddle,* more recent word, which traditional grammar considers as derived while, *burgle* is a back-formation from *burglar,* but *burglar* is not 'one who burgles.' He (1969) insists the decisive criterion is not phonic form (expression) but content. According to him (1969), *peddle* is the more recent word historically, but it is not the synchronic derivative, while *burgle* is likewise the more recent word, but it is also the synchronic derivative.

Marchand's interpretation of compound verbs (as a back-formation, *typewrite* f. *typewriter, brainwash* f. *brainwashing*) using his theory of 'content as a criterion of derivational relationships' seems to be more concerned with metanalysis.

He (1969) insists the importance of content as the criterion of derivational relationships is particularly in evidence with pseudo compound verbs (as in *typewrite* f. *typewriter, brainwash* f. *brainwashing*). He is not satisfied with Jespersen's explanation of compound verbs mentioned above.

According to him (1969), we cannot analyze *typewrite* as 'write in type' as this would not represent the meaning of the verb, and so the

correct analysis of the verb must have recourse to the word *typewriter*:
the verb means 'use a typewriter'. In the same way, he illustrates that
brainwash is not analyzable from *wash* and *brain,* it does not mean 'wash
the brain'. He (1969) explains the fact that analysis of pseudo compound
verbs involves reference to the semantic features of the agent substantive
(*typewriter*) or verbal substantive (*brainwashing*) characterizes the verbs
synchronically as derivatives while the longer words are the bases of
derivation.

We try to demonstrate that those verbal compounds called back-
formation (*typewrite, brainwash, babysit*) are caused by metanalysis using
IC analysis (immediate constituent analysis).

IC analysis of <u>ungentlemanliness</u> is as follows.

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        2        4      3    1
un  |  gentle  |  man  |  li  |  ness
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Contrary, the order of conjunction of <u>ungentlemanliness</u> is as follows.

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        3        1      2    4
un  |  gentle  |  man  |  li  |  ness
```

IC analysis of the longer words of those verbal compounds are as
follows.

```
      1       2
type  |  writ  |  er
        1        2
brain  |  wash  |  ing
        1      2
baby  |  sitt  |  er
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As we see them above, we realize that we cannot subtract -er or -ing first. From this we conclude that we may say back-formation including verbal compounds are caused by metanalysis.

2. 2. 2.　Fork etymology

A. Palmer explained folk-etymology in his book *Fork Etymology* (first ed. 1890, 1984) as follows.

　　By Fork-etymology is meant the influence exercised upon words, both as to their form and meaning, by the popular use and misuse of them. In a special sense, it is intended to denote the corruption which words undergo, owing either to false ideas about their derivation, or to a mistaken analogy with other words to which they are supposed to be related.　　　　　　　　　　　　　　(Palmer, first ed. 1890, 1984)

Under the title of 'Words Corrupted through Mistakes about Number', he (1890, 1984) indicates the words, which have been explained as numerical metanalysis by Jespersen (1909-49). For instance, those words and the explanations for them are as follows.

　　ALMS, now always regarded as a plural because it would be "bad grammar" to say "*alms was* given to the poor." It is really a singular, being the mod. form of old Eng. *almes,* or *almesse,* A. Sax. *Almesse*.
　　　　　　　　　　　　　　　　　　　　　　(Palmer, 1890, 1984)

　　BAIZE, a woolen stuff, now used as a singular, was originally a plural, viz. *bayes* (Cotgrave), plu. *bay,* Fr. *baye* (Dan. *bai,* Dut. *baai*), originally, perhaps, cloth of a *bay* color (Fr. *bai*).　　　　　　(Palmer, 1890, 1984)

BODICE, a stays, was originally a plural, the word being a corruption of *bodys* (Fuller), or "a pair of *bodies*" (Sherwood), i.e. a front and back body laced together. (Palmer, 1890, 1984)

CHERRY is a corrupt singular of *cheris,* mistaken for a plural, but really an Anglicized form of Fr. *cerise,* from Lat. *cerasus,* a cherry-tree. (Palmer, 1890, 1984)

CHILDEN is a double plural, formed by adding the old plural formative *-en* (as in *ox-en,* prov. Eng. *housen, houses*) to *childre* or *childer,* which in old Eng., as still in prov. Eng. (e.g. in Lancashire and Ireland), is the plural of *child* (Carleton, *Traits of Irish Peasantry,* p. 219. (Palmer, 1890, 1984)

EAVE, sometimes incorrectly used as if the singular of *eaves,* which is old Eng. *euese,* A. Sax *efese,* Icel. *ups,* an "overing" or projection. The plural is *eaveses*. (Palmer, 1890, 1984)

MARQUEE, a large tent, is a fictitious singular of *marquees,* an Eng. spelling of Fr. *Marquise* (originally, perhaps, the "tent of a marchioness" or grandee), which was mistaken for a plural (Skeet). (Palmer, 1890, 1984)

PEA, a fictitious singular of *pease,* which was assumed to be a plural form. The old singular form was a *pese* or *pees,* A. Sax. *pisa* (Fr. *pois*), Lat. *pisum,* and the plural *pesen* or *peses.* (Palmer, 1890, 1984)

RAMSONS, broad-leaved garlic, standing for *ramsons,* a reduplicated

plural (as *oxens* would be) of *ramse,* A. Sax. *hramsa* (plu. *hramsan*).

<div align="right">(Palmer, 1890, 1984)</div>

　　RICHES, now always treated as a plural, is really a singular, which would be apparent if the word were spelt, as it might be *richess* (like *largess,* Fr. *noblesse*). It is old Eng. *richesse* (making a plu. *richesses*), from Fr. *richesse* (=It. *ricchezza*), richness, wealth. There is no more reason why we should say "riches *are* deceitful," than "largess *were* given" (Fr. *largesse*), or "the distress *are* great" (O.Fr. destresse).

<div align="right">(Palmer, 1890, 1984)</div>

　　TRACE, part of a horse's harness, old Eng. trayce, old Fr. *trays,* seems to be a plural taken as a sing., standing for Fr. *traits* or *tracts,* drawing straps. Thus *traces* is a double plu.=*trait-s-es* (Skeat).

<div align="right">(Palmer, 1890, 1984)</div>

We realize that those words, which are illustrated as numerical metanalysis by Jespersen in C20, have been explained as folk etymology by one scholar in C19.

E. Weekley is another philologist who has explained the words, which Jespersen explains as metanalysis including numerical metanalysis, as folk etymology. Weekley explains what folk etymology is as follows in *The Romance of Words* (first ed. 1912, 1961)

　　The sound, spelling and even the meaning of a word are often perverted by influences to which the collective name of folk-etymology has been given. I here use the term to include all phenomena which are due to any kind of misunderstanding of a word. A word beginning with

n sometimes loses this sound through its being confused with the *n* of the indefinite article *an*. Thus *an adder* and *an auger* are for *a nadder* (cf. Ger. *Natter*) and *a nauger,* Mid. Eng. *navegor,* properly an instrument for piercing the *nave* of a wheel. *Apron* was in Mid. English *napron,* from Old Fr. *naperron,* a derivative of *nappe,* cloth.

<div align="right">(Weekley, first ed. 1912, 1961)</div>

In this way, Weekley is explaining the following words under the title of 'Folk etymology' in his book (1912, 1961).

The opposite has happened in the case of *a newt* for *an ewt* and *a nick-name* for an eke-name......Nuncle, occurs properly only in the phrase *for the nounce,* which is for earlier *for then ones,* where *then* is the dative of the definite article.   (Weekley, 1912, 1961)

A foreign word ending in a sibilant is sometimes mistaken for a plural. Thus Old Fr. *assets (assez),* enough, Lat. *ad satis,* has given Eng. *assts,* plural, with a barbarous, but useful, singular *asset.*

Cherry is for *cheris,* from a dialect form of Fr. *cerise,...*

<div align="right">(Weekley, 1912, 1961)</div>

Pea is a false singular from older *pease,* Lat. *pisum.* Perhaps the frequent occurrence of *pease-soup,* not to be distinguished from *pea-soup,* is partly responsible for this mistake. *Marquee,* a large tent, is from Fr. *marquise.* With this we may class the heathen *Chinee* and the *Portugee.*   (Weekley, 1912, 1961)

Conversely a word used in the plural is sometimes regarded as a

singular, the result being a double plural. It is obvious that this is most likely to occur in the case of plurals which are used for a pair, or set, of things and thus have a kind of collective sense. *Breeches* or *breeks* is a double plural, Anglo-Sax. *brēc* being already the plural of *brōc*. In Mid. English we still find *breche* or *breke* used of this garment. *Bodice* is for *bodies,* as *pence* is for *pennies.* Cotgrave explains *corset* by 'a pair of *bodies* for a woman,' and the plural sense occurs as late as Harrison Ainsworth―

　"*A pair of bodice* of the cumbrous form in vogue at the beginning of the last century."(*Jack Sheppard,* Ch. I .)

　Trace, of a horse, is the Old. Fr. *plural trais* (traits)* of *trait,* 'a team-trace' (Cotgrave).

　*The fact that in Old French the final consonant of the singular disappeared in the plural form helped to bring about such misunderstandings.　　　　　　　　　　　　　　　(Weekley, 1912, 1961)

　Baize, now generally green, is for earlier *bayes,* the plural of the adjective *bay,* now used only of horses; *cf.* Du. *Baai,* baize. The origin of the adjective *bay,* Fr. *bai,* forms of which occur in all the Romance languages, is Lat. *badius,* "of bay color, bayade" (Cooper) *Truce* is the plural of Mid. Eng. *trewe* (lit. truth, faith) with the same meaning.

　　　　　　　　　　　　　　　　　　　　　　　(Weekley, 1912, 1961)

　We realize that this part of metanalysis were explained as folk-etymology before Jespersen coined the term metanalysis and explained those words as examples of metanalysis. We may say that folk-etymology in some cases is the former interpretation of some parts of metanalysis.

　The interpretation which we are going to illustrate next is another

interpretation of some parts of metanalysis, those which were not explained as either back-formation or folk etymology.

2. 2. 3.　Synesis

According to Otsuka & Nakajima (1983), synesis is called constructio ad sensum (L.=construction according to sense). It is based on the idea of C. C. Fries (1940) as follows.

In nearly all cases, form and meaning coincide and no problems arise. In these instances, however, in which form and meaning conflict, Modern English tends to give meaning the right way.　　　(Fries, 1940)

We can see concord or agreement of subject and predicate in the following examples.

Forty yards *is* a good distance.

Four years in college *is* quite a long time.

The committee *is* ready to report.

The committee *are* unable to agree.

[committee=members of the committee]

(Otsuka & Nakajima, 1983)

Synesis can be another interpretation of the words those which Jespersen calls numerical metanalysis.

According to Yasui (1984), the subject in a plural form meaning a singular is taken to be a singular. He is illustrating the cases mentioned above as follows.

(1) The names of sciences, countries, diseases, and publications.

The United States has produced many mathematicians.
Mathematic is the science of quantity.

The news has arrived that measles is prevalent in that district. This is what 'The Times' reports.

[Similar examples] physics, politics, economics, statistics, ethics; mump, rickets, sulks; the Netherlands, the Philippines; Gulliber's Travels

(2) A word which can be treated as either a plural or a singular.

The falls is (or are) about a mile ahead.
Niagara falls is the largest falls in America.
Great pains has (or have) been taken to accomplish the work.
These pains were of no avail.

[An explanation] 1. Falls in the signification 'water fall' is always uses as a plural. If it were a proper noun or had a definite article, it can be treated as either a plural or a singular.
2. Pains in the signification 'trouble, application in working' can be used in the combination much pains, these pains, great pains, a great deal of pains little pains, not with many.

(3) Means [＝a way], series [=a sequence], and species [＝a sort]
Are same form in a singular and a plural.

All possible <u>means</u> <u>were</u> tried, but no better <u>means</u> <u>was</u> found than that.

[An explanation] <u>Means</u> [＝a way] is same form in both a singular and a plural, and <u>means</u> [＝resources] is always taken as a plural.
Names of play like <u>billiards</u>, <u>marbles</u>, and <u>ninepins</u> are usually taken to be singulars, and names of building or place like <u>gardens</u>, <u>barracks</u>, <u>quarters</u>, and <u>works</u> are sometimes taken to be singulars.

(4) A word, which always is used in a plural form.
A new <u>pair</u> <u>of</u> <u>glasses</u> <u>is</u> needed. My <u>glasses</u> <u>are</u> ill-fitted.

   [Similar examples] tongs, pincers, spectacles, trousers   (Yasui, 1984)

We realize that interpretation of synesis can be the explanation of the case, which Jespersen explains as follows.

   Quite naturally, the meanings of some words lend themselves more readily than other to numerical metanalysis; we shall find the two classes of mass-words and of names of composite objects very fully represented in the following lists.   (Jespersen, Part Ⅱ, 1909-49)

We illustrate above explanation (Jespersen, Part Ⅱ, 1909-49) as follows.
(1) Mass-words 'uncountable'
(1. 1) Material mass-words
<u>falls</u>
<u>committee</u>
<u>baize</u>

chintz

bitters

(1. 2) Immaterial mass-words

forty yards

four years

[Names of sciences]

physics

politics

economics

linguistics

statistics

mathematics

[Names of diseases]

measles

mumps

rickets

pains

means

(2) Composite objects

glasses

tongs

pincers

spectacles

scissors

Could we make clear the meaning of metanalysis?

Metanalysis is the term coined by Jespersen for the phenomenon
frequent in all languages that words or word groups are by a new

generation analyzed differently from the analysis of a former age. Jespersen pointed out that a child's mishearing causes metanalysis. Metanalysis includes back-formation, folk etymology, and double plurals. Some of the cases of metanalysis can be interpreted as synesis. Metanalysis influences adjacent words. For example, numerical metanalysis affecting the numerical value of a form effects concord. Synesis can be the interpretation of those cases mentioned above.

We might interpret that metanalysis is the change of the word itself and also the influence for concord caused by the change of the word.

Ⅲ. Child's Mishearing and Metanalysis

Jespersen (1909-49) pointed out that a child's mishearing causes metanalysis. We will chiefly illustrate the children's mishearings and metanalysis in this chapter.

3. 1　The child's mishearing and its generalization

As we can see them in Gwynne (1980), children's mishearings occur so frequently. We must realize that Jespersen pointed out if a child's mishearing became general, it would be metanalysis. We call it diachronic metanalysis.

In what situation does a child's mishearing become general?

The theory quoted following leads us to consider that.

...the theory that epochs in which the changes of some language proceed at a more rapid pace than at others are due to the fact that in times of fierce, widely extended wars many men leave home and remain women left behind have to do the field-work, etc., and neglect

their homes, the consequence being that the children are left more to themselves, and therefore do not get their mistakes in speech corrected as much as usual.　　　　　　　　　　　　　　　　　　(Jespersen, 1922)

The above theory is one of two kinds of condition, which Jespersen is thinking as some specially favoring circumstances if we find a particular period especially fertile in linguistic changes (phonetic, morphological, semantic, or all at once). He is secondly explaining periods in which the ordinary restraints on linguistic change make themselves less felt than usual, because the whole community is animated by a strong feeing of independence and wants to break loose from social ties of many kinds, including those of a powerful school organizations or literary traditions.

The circumstance that men are absent and the women have other things to attend to than their children's language education would be considered as a possible reason for the generalization of a child's mishearing.

3. 2.　Sound and children's mishearings

Words of similar sound are apt to be confused. Some children whose mother tongue is English have had trouble till mature years with *soldier* and *shoulder, hassock* and *cassock, diary* and *dairy*. One lady mentions that children mispronounced words like *Portugal* for 'purgatory,' or Cain and *Mabel*. According to Jespersen, all of those examples show how words from spheres beyond the ordinary ken of children are assimilated into more familiar ones. We have *rabbit dog* for 'rabid dog,' *cannons* for 'canons' in Gwynne (1980) in the same way. Some Japanese children were talking　―　"*Sankashou* moratta" ('I got a participating reward') "*Nikasho? Yonkasho?*" ("Two places? Four places?'), "Shintaisou ga

chuushin datte" ('They say the major programs are new gymnastics') "*Chuushi* nano?" ('Was it halted?')—those are the same examples. Also, one scholar has a story of a little colored boy in the West Indies who said, "It's *three* hot in this room." This boy had heard *too=two* and literally wanted to 'go one better.'

If it became general, the mid division mostly seems to be apt to become diachronic metanalysis among the children's mishearings.

William Safire of *The New York Times* is said to be one of the most widely read writers on language in America today. He is describing those children's mishearings humorously in his book, *On Language* (1980), as follows.

Many of the words we use correctly today are mistaken divisions of the past: A "napron" in Middle English became an "apron" — the "n" slid over to the left; an "ekename" of six centuries ago became a "nickname" — the "n" slid to the right.

In a future century, some of today's metanalysis (for "wrong cuttings") may become accepted English…. Millions of children consider the letter of the alphabet between "k" and "p" to be "ellemeno." Meteorologists on television who speak of "a patchy fog," which comes in on little cat feet to scalp the unsettled settler…. Future historians may wonder why chicken-hearted journalists coveted "the *Pullet Surprise." (Safire, 1980)

*(*Pullet Surprise* ←　Pulit/zer Prize ← *Pulitzer prize*)

Children have to sing the words when they come to the line of "L, M, N, O," in the song of "ABC" because the melody of "Twinkle, Twinkle Little Star." He (1980) also is giving the example of "The Stars Bangled

Banger" 'The Star Spangled Banner' as a great source for these creative mishearings: "the Donzerly light," 'dawn's early light,' "oh, the ramrods we washed," 'o'er the ramparts we watched,' "grapefruit through the night," 'gave proof through the night.'

Jespersen mentioned that some child constantly used *'abanana'* for 'banana' and this form seems to have come from the question "Will you have a banana/" but was used in such a sentence as "May I have an abanana?" According to Jespersen, children will often say *napple* for *apple* through a misdivisions of *an-apple,* and *normous* for *enormous*.

We can remember that we thought that "ko wa ikani" ('what a wonder!') in the Japanese nursery song "Urashima Taro" was "kowai kani" ('a dreadful crab') when we were very young. A four-year old boy once asked, "Ka wa doushite kani nano?" ('Why is a mosquito a crab?') after he was told "Ka ni sasareta none" ('You were bitten by mosquito.') On this case, the child has not learned a Japanese auxiliary verb "ni" yet.

All those children's mishearings mentioned above may be called synchronic metanalysis.

3. 3.　Meaning of the word and the child's mishearing

As we see the case of *surround; sur + ound* which becomes *surround* and is felt as if derived from *round* through metanalysis the meaning of the word changes.

Jespersen (1922) is describing such a case as follows.

　　When Frans was told (4. 4) "Your eyes are running," he was much astonished, and asked, "Are they running away?"　　　(Jespersen, 1922)

This case is similar to the mishearing of "nose running" in Gwynne

(1980).

Children's mishearings may be corrected by either children or adults. It seems that the child would ask to the adult about the meaning of the idiom such as "running nose" because he would be astonished when he heard it.

Jespersen (1922) is illustrating the case of the influence of nursery language on normal speech that is seen in many countries, as follows.

The distinction of right and left is not easy for small children:...

Mothers and nurses will frequently insist on the use of the right (dexter) hand, and when they are not understood, will think they make it easier for the child by saying 'Nom the *right* hand, 'and so it comes about that in many languages the word that originally means 'correct' is used with the meaning 'dexter.' So we have in English *right,* in German *recht,* which displaces *zeso,* Fr. *droit,* which displaces destre; etc. ...　　　　　　　　　　　　　　　　　　(Jespersen, 1922)

It seems that when adults correct children's mistakes in speech or explain the meaning of a word, they explain only the meaning of the word, which is used in the occasion when children mistake or ask. One word has different meanings as such a homonym. The meaning of the word should be grasped from the context or from the situation in which the word is used.

The child would mishear the word because he had not learned it yet. Then grown-up people also should mishear the word if she or he had not learned it yet.

Can we say that metanalysis would be caused by not only the child's mishearing but also the adult's mishearing?

We notice the following description, which Jespersen (1922) insists on.

　　Are linguistic changes due to children or to grown-up people?

　　The important distinction is not really one of age, which is evidently one of degree only, but that between the first learners of the sound or word in question and those who use it after having once learnt it.

　　....The exact age of the learner here is of little avail, as will be seen if we take some examples of metanalysis. It is highly probable that the first users of forms like *a pea* or *a cherry,* instead of *a pease* and *a cherris,* were little childre; but *a Chinee* and *a Portuguee* are not necessarily, or not pre-eminently, children's words: on the other hand, it is to me indubitable that these forms do not spring into existence in the mind of someone who has previously used the forms *Chinese* and *Portuguese* in the singular number, but must be due to the fact that the forms *the Chinese* and *the Portuguese* (used as plurals) have been at once apprehended as made up of *Chinee, Portuguee* + the plural ending *-s* by a person hearing them for the first time; similarly in all the other cases.　　　　　　　　　　　　　　　　　　　(Jespersen, 1922)

Jespersen (1922) also explains that the adoption of sounds and words from a foreign tongue presents certain interesting points of resemblance with those instances of change [linguistic changes including metanalysis]: in both cases [a former generation and a foreign tongue] the innovation begins when some individual is first made acquainted with linguistic elements that are new to him.

That view quoted above is important all the better because Jespersen (1909-49, 1922) emphasizes that a child's mishearing causes metanalysis at first.

We realized that metanalysis is caused by not only a child's mistakes but also grown-up people's (usually foreigner's) mistakes.

3. 4.   The child's synchronic metanalysis

Though children's mishearings do not become general in most cases, we call those synchronic metanalysis.

Do you know how long cows should be milked?

—The same as short ones.

(Kohl & Young. *Jokes for Children.* 1963)

The youngest mishears how long....? To long cows......?

This is synchronic metanalysis as follows.

Do you know how long/cows should be milked?

← Do you know how/long cows should be milked?

This is unintentional metanalysis.

It is known that if some child whose mother tongue is English said 'ice cream,' others instantly would tease saying You scream,' 'We scream.' It is the child's intentional metanalysis as follows.

I scream ← ice cream

IV. Synchronic Metanalysis

Gunshi explains in *Adam no Heso* (1984) that we intentionally analyze the words or word-groups differently. This is not diachronic metanalysis but synchronic metanalysis.

He (1984) pointed out that we can find metanalysis in almost every expression of humour.

We will review his theory of metanalysis (1984) first, then illustrate

puns and other cases of synchronic metanalysis.

4. 1　Gunshi's theory of metanalysis

First, Gunshi (1984) explains the relation between language and reality as follows.

Language is easier to handle than reality. We can readily have such an expression as,

　　a grin without a cat [Neko tomo shinai niyari]　　　　　　(Gunshi, 1984)

We also have such riddles as follows.

　　Which has more legs, a cow or no cow? ─ Well, no cow has eight Legs, and that is more than most cows have.　　　　　(Gunshi, 1984)

　　What is greater than God; worse than the Devil; the dead eat it; if You eat it, you'll die? ─ Nothing.　　　　　　(Gunshi, 1984)

We can easily make those riddles mentioned above, because the English language structure such as,

　　No cow has eight legs.　　　　　　　　　　　(Gunshi, 1984)

Secondly, Gunshi (1984) explains that metanalysis the phenomenon, which Jespersen coined, is caused by a child's unintentional mishearing, and becomes a historical linguistic change; meanwhile what Gunshi (1984) is explaining is the synchronic metanalysis that is seen in what we call 'word play' such as puns.

4. 1. 1.   Classification of the synchronic metanalysis

He (1984) classifies those synchronic metanalysis as follows.

(Ⅰ) To make another sense or another word by dividing a word.

adder (add + -er) [one that adds] ← adder [a species of snake]

ant (eleph / ant) ← elephant

shebrew (she + brew) ← he (he / brew) ← Hebrew

When is a door not a door?

―When it's a jar. ← [When it's ajar (a / jar).]

(Ⅱ) Riddles with catch using English language structure such as,

no cows

Nothing

(Ⅲ) To place word groups differently.

a grin without a cat ← a cat without a grin

I'm not so think as you drunk. ← I'm not so drunk as you think.

I'm in a great hurry. My baby is about to have a wife. ← My wife is about to have a baby.

(Ⅳ) The relation between the first half and the latter half in a sentence is nonsense such as Bull.

You can't be in two places at once unless you were a bird.

I was in the room but he was out of the question.

4. 1. 2.   Various kinds of synchronic metanalysis

Gunshi calls metanalysis a making of a situation that can't occur in the real world by handling words intentionally.

He (1984) explains that such parody, pun, and Wellerism can be called metanalysis as follows.

[Parody] One man's loss is another man's umbrella. ← One man's meat

is another man's poison.

[Pun] The first thing that <u>strikes</u> a stranger in New York is a big car.

[Wellerism] "After you," as the glass of water said to the pill.

"Don't touch me or I'll scream!" as the engine whistle said to the stoker.

What did the mayonnaise say to the refrigerator? — "Close the door. I'm dressing."

Wellerism is to put a set phrase such as "After you," "Don't touch me or I'll Scream!," or "Close the door. I'm dressing." Into an extraordinary context.

[A blend] gentleman ← Fr. <u>gentile</u> noble, gentle+Eng. man

Tafu na ← Eng. <u>tough</u>+Japanese <u>na</u>

Puresu suru ← Eng. <u>press</u>+Japanese <u>suru</u>

[Macaronics] Boyibus kissibus

Sweet girliorum;

Girlibus likibus

Wanti somorum.

Though synchronic metanalysis is the sense to play on words, word play is not necessarily making a joke but handling words at our own will.

General Nogi composed tankas when he was living as a farmer in Nasuno as follows.

Yononaka ni <u>nasu</u>beki kotomo ohkaru ni konna tokoro de nani o <u>nasu</u>no ka

(While there will be a lot I have to do in the world, what do I do here such a place?)

[nasu: (=to do), Nasuno: a name of the place]

Nasu koto mo naku te Nasuno ni sumu ware wa nasu tonasu o kuu te he o koku.

(Nothing I have to do, living in Nasuno I eat eggplants and pumpkins then break wind.)

[nasu: (=to do), Nasuno: a name of the place, nasu: (=eggplant), tonasu: (=pumpkin)]

Gunshi describes that the linguistic interpretation of the composition of humour is the metanalysis of the coherent position in his essay, The Composition of Humour (1978).

He explains that the linguistic expression, which turns our mind out from the imperative position, is metanalysis.

He (1984) points out that the nation who speaks the language, which has a lot of loanwords such as English or Japanese, may have a fund of metanalytic sense. He also explains that in the periods when we are busy learning language, metanalysis most frequently occurs.

We realize that his view mentioned above falls in with Jespersen's view that the adoption of sounds and words from a foreign tongue presents certain interesting points of resemblance with linguistic changes including metanalysis: in both cases [one is from a former generation and another is from a foreign tongue] the innovation begins when some individual is first made acquainted with linguistic elements that are new to him.

[Back slang] Ancay ouyay underyayandstay isthay?
← an-c + 'ay'   ou-y + 'ay'   under + 'yay'   and-st + 'ay'   is-th + 'ay'
← c/an   y/ou   under/st/and   th/is ← Can you understand this?
[Anagram] into my arm ― M / a / t / r / i / m / o / n / y

← Matrimony (=marriage)

Amiable together.
Am I able to get her?

Am I able to get her ← Am / i / able to / get / her
← Amiable together

He (1984) explains that two important things in our history of using language are to gave the ability to analyze and to improve the sense of metanalysis, and both of those seem to be connected with using the letters. According to him (1984), we have letters because we could be able to analyze our language at least, and using letters improves the ability of metanalysis. He explains that changing the ideograms or hieroglyphs to the phonograms especially increases metanalysis. In the case of Japanese, 'mannyo gana', which is from the foreign tongue, improved the growth of 'makura kotoba' that leads the pun such as, "Sono te wa kuwana no yaki-hamaguri" (That game doesn't work with me.)

[kuwanai: (=That game doesn't work with me.), Kuwana: (=the name of the palace famous for their baked clams.) [kuwanai/Kuwana] and, word play flowered in 'Oriku' in 'Waka' most.

[Oriku] 'Oriku' is to compose 'waka' (=tanka) putting five letters on the beginning of each phrase, for example as follows.

Karagoromo kitsutsu narenishi tsuma shi areba harubaru kinuru tabi o shi zo omou

Ka-ki-tsu-ha (ba)- ta ← 'kakitsubata' (=iris)

[Acrostic] 'Oriku' reminds us of acrostic such as follows.

<u>G</u>raceful and winning, frank and free

<u>E</u>ach movement marked with modesty;

<u>R</u>osy thy path; thy manner shows

<u>T</u>he consciousness of self-repose

<u>R</u>est thee, O lady, calm and still,

<u>U</u>nder no fear of coming ill.

<u>D</u>eem it not flattery when I say

<u>E</u>nvy and hate avoid thy way.　　　　　　　　(Hovanec, 1978)

Gertrude ← <u>G</u> / raceful+<u>E</u> / ach+<u>R</u> / osy+<u>T</u> / he+<u>R</u> / est+<u>U</u> / under+<u>D</u> / eem+<u>E</u> / nvy

When we spell the initials of each phrase in sequence, we find the girl's name 'Gertrude.'

[Palindrome] 'Madam, I'm Adam.

　　　　　　　'Live not on evil.'

　　　　　　　'Able was I ere I saw Elba.'

[Analyzing Kanji] In Japanese we have the play to analyze a 'Kanji' letter as follows.

　　　　　　　　原水 ← 氵（=水） / 原 ← 源

[Rhyming slang] bacon and eggs [=Legs]

　　　　　　　heart and lung [=Tongue]

　　　　　　　tit for tat [=Hat]

　　　　　　　man and wife [=Knife]

Our sense of play on words such as those mentioned above may be the background of our synchronic metanalysis.

4. 2.　Pun

Though pun is "the humorous use of a word in such a way as to suggest different meanings or applications or of words having the same or nearly the sound but different meanings" in Webster's Third New International Dictionary, it is not necessarily used to make a jest. According to Otsuka & Nakajima (1983), pun was used in a tragic scene in former times, such as Shakespeare used them as follows.

> Old Gaunt indeed, and gaunt in being old: Within me grief hath kept a tedious fast; And who abstains from meat that is not gaunt? For sleeping England long time have I watch'd; Watching breeds leanness, leanness is all gaunt: …Gaunt am I for the grave, gaunt as a grave, Whose hollow womb inherits naught but bones.
>
> —Sh., Rich. II 2:1:74-83

Gunshi (1984) interprets that metanalysis is the using of a word in a different Way. He (1984) explains that pun is metanalysis because it is to use one word in two different meanings.

Polysemantic pun is to use a word with many meanings such as follows.

> We see the ground whereon these woes do lie;
> But the true ground of all these piteous woes
> We cannot without circumstance descry.
>
> —Sh., Romeo 5:3:179-81

In the above case, ground is used in two senses, 'the surface of the land' and 'reason.'

We have the examples of polysemantic pun in Gwynne (1980) as follows.

Daddy knows a man who fought <u>a suit</u> and lost.　　(Gwynne, 1980)

Daddy used 'a suit' in the sense of 'a lawsuit' and the little girl misheard it in the sense of 'a set of garments.'

Daddy says his car has a crack in its <u>block</u>.　　(Gwynne, 1980)

In the above case, Daddy used 'block' in the sense of 'cylinder block' while the girl misheard it in the sense of 'a toy block.'

Daddy says a hunting dog can <u>flush</u> a pheasant.　　(Gwynne, 1980)

In the above case, Daddy used 'flush' in the sense of 'to take to wing suddenly' and the girl misheard it in the sense of 'to flow and spread suddenly and freely.'

The polysemantic pun can be used in a riddle such as follows.

If a butcher was six feet tall and wore size twelve shoes, what would he <u>weigh</u>?
　— Meat, stupid.　　　　　　　　　　　　　(Kohl & Young, 1963)

In the above case, the youngest seems to be too smart not to be tricked.

Homonymic pun is to use the words spelled and pronounced alike but different in meaning as follows.

A trade, sir, that, I hope, I may use with a safe conscience; which is, indeed, dir, a mender of bad <u>soles</u>.　　　　　　— Sh., <u>Caesar</u> 1:1:13-15

In the above case, 'soles' (=the bottoms of the shoes) is used for 'soul' (=the mind), too.

We also have the examples of homonymic pun in Gwynne (1980) as follows.

Mommy says that churches have <u>cannons</u> and bells that <u>peel</u>.
　　　　　　　　　　　　　　　　　　　　　　(Gwynne, 1980)

In the above case, 'canons' (=the body of ecclesiastical law) and 'cannons', and 'peal' and 'peel' are homophones.

Daddy says he won't join the tennis club, because all the members are <u>wasp</u>s.　　　　　　　　　　　　　(Gwynne, 1980)

In the above case, 'WASP' (=a member of the dominant and the most privileged class of people in USA) and 'wasp' are homonyms.

We realize that though it is told like that 'Daddy says…' or 'Mommy says…' in Gwynne (1980), those cases are grown-up people's synchronic metanalysis.

Joseph Addison, the English essayist who defines a pun to be a conceit arising from the use of two words that agree in the sound, but differ in the sense, calls pun 'false wit' because it is not to be able to translated

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Thursday, May 10, 1711 issue in *The Spectator* (1709, 1961). Evan Esar refutes Addison's statement indicating he did much pontificating on wit and humour in *The Comic Encyclopedia* (1978). Esar describes that if puns were called 'false wit' because they are not translatable, the best poetry should be called false literature, and makes cynical remarks for Addison's statement as follows.

　　"The seeds of punning," wrote Addison, "are in the minds of all men; and though they may be subdued by reason, reflection and good sense, they will be very apt to shoot up in the greatest genius that is not broken and cultivated by the rules of art."

　　Alas, poor Shakespeare! If he had only been cultivated by the Addisonian rules of art, English literature might have been enriched by another Tatler [Tatler: The magazine in which Steele and Addison wrote essays from 1709 to 1711.]

Thus pun was treated as an outsider in the literary world from the end of 1600s to mid-1800s. At the end-1800s, Lewis Carroll, using the puns and the puns and the portmanteau words, etc. to make the world of fantasy and nonsense, wrote *Alice's Adventures in Wonderland* (1865, 1986) and *Through the Looking Glass* (1872, 1984).

Those cannot be accounted for on the basis of anything that had preceded them. We can find such cases as follows.

　　'Why did you call him Tortoise, if he wasn't one? Alice asked.

　　'We called him Tortoise because he taught us,' said the Mock Turtle angrily: 'really you are very dull!'　　　　　　　　(Carroll, 1865, 1986)

'Tortoise' and 'taught us' are homonyms, and we can find metanalysis as follows.

taught us ← tort / oise ← Tortoise

Alice did not feel encouraged to ask any more questions about it, so she turned to the Mock Turtle, and said 'What else had you to learn?'
"Well, there was <u>Mystery</u>, 'the Mock Turtle replied, counting off the subjects on his flappers, ' — <u>Mystery</u>, ancient and modern, with <u>Seaography</u>: conger-eel. That used to come once a week: he taught us <u>Drawling</u>, <u>Stretching</u>, and <u>Fainting in Coils</u>.' 　　　(Carroll, 1865, 1986)

We find the play on words such as <u>Mystery</u> for 'History,' <u>Seaography</u> for 'Geography,' <u>Drawling</u> for 'Sketching,' and <u>Fainting in Coils</u> for 'Painting in Oils.' <u>Seaography</u> is a portmanteau word as follows.

Seaography ← sea + Geography

We find puns as follows.

'And how many hours a day did you do <u>lessons</u>?' said Alice, in a hurry to change the subject.
'Ten hours the first day,' said the Mock Turtle: 'nine the next, and so on.'
'What a curious plan!' exclaimed Alice.
'That's the reason they're called <u>lessons</u>,' the Gryphon remarked:' because they <u>lessen</u> from day to day. 　　　(Carroll, 1865, 1986)

'Lesson' and 'lessen' are homonyms. We also find the pun in such a nonsense conversation as follows.

'Boots and shoes under the sea,' the Gryphon want on in a deep voice, 'are done with whiting. Now you know.'

'And what are they made of?' Alice asked in a tone of great curiosity.

'Soles and eels, of course,' the Gryphon replied rather impatiently: 'any shrimp could have told you that.'

'If I'd been the whiting,' said Alice, whose thoughts were still running on the song, 'I'd have said to the porpoise, "Keep back, please: we don't want you with us!"'

'They were obliges to have him with them,' the Mock Turtle said: 'no wise fish would go anywhere without a porpoise.'

'Wouldn't it really?' said Alice in a tone of great surprise.

'of course not,' said the Mock Turtle: 'why, if a fish came to me, and told me he was going a journey, I should say "With what porpoise?"'

'Don't you mean "purpose"?' said Alice.   (Carroll, 1865, 1986)

Soles and eels are names of fishes and also the puns for 'soles' and 'heels' of boots and shoes. Soles (=flatfishes) and soles (=the bottoms of the shoes) and eels (=conger eel) and heels ('heels of the shoes and boots') are homonyms. Another pun is on porpoise for purpose.

4. 3.   Slang

Gunshi explains that the intention of representing a fresh unhackneyed expression is metanalysis. This view seems to have something in common with slang.

According to Otsuka and Nakajima (1983), one of the motives for the growth of slang is our mind to pursue the freshness, familiarity, and forcibleness. We seek slang when we are tired of the present language.

[Stamp — word]

cab ← cab / riolet ← cabriolet

biz ← bus / ines ← business

bus ← omni / bus ← omnibus

gov ← gov / ernor ← governor

mike ← mic / rophone ← microphone

pro ← pro / fessional ← professional

OKKO is said the shortest telegram that some boxer promised his wife to knockout (=KO) his opponent.

[School slang]

exam ← exam / ination ← examination

lab ← lab / oratory ← laboratory

gym ← gym / nasium ← gymnasium

[War slang]

GI (=an American land forces ← the soldier who is provided the government issue)

jeep ← gp ← general purpose car

[Rhyming slang]

'Slang' includes 'cant', 'argot', 'flash', and 'jargon.' According to Julian Franklyn (1960, 1977)," a striking difference in fundamental character between the cant or flash language evolved and used by thieves and vagabonds, and rhyming slang which they adapted is that the former is grim, harsh and humorless; the latter, gay, frolicsome and amusing, and the former must be learnt as foreign tongue must be learnt, the latter is, in the main, intelligible to the uninitiated."

Adam and Eve   <u>Believe</u>.

alive or dead   <u>Head</u>.

alligator   <u>Later</u> (in the phrase 'see you later').

Anna Maria   <u>Fire</u>.

Annie Laurie   <u>Three-ton-lorry</u>.

apple and banana   <u>Piano</u>.

April fools   (1) <u>Tools</u>, (2) <u>stools</u>, (3) <u>pools</u>.

April showers   <u>Flowers</u>.

bacon and eggs   <u>Legs</u>.

baker's dozen   <u>Cousin</u>.

ball and bat   <u>Hat</u>.

Band of Hope   <u>Soap</u>.

Barnet Fair   <u>Hair</u>.

Bees and honey   <u>Money</u>.

black and white   <u>Night</u>.

cabbage hat   <u>Rat</u>.

daisy roots   <u>Boots</u>.

east and south   <u>Mouth</u>.

far and near   <u>Beer</u>.

garden   <u>Pardon</u> (form of, 'I beg your pardon').

grocery store   <u>Door</u>.

hail and rain   <u>A train</u>.

half an Oxford scholar   <u>Half-a—dollar</u>.

I don't care   <u>Chair</u>.

I suppose   <u>Nose</u>.

Jack and Jill   (1) <u>Till</u>, (2) <u>hill</u>, (3) <u>bill</u>.

jam-jar   (1) <u>Tramcar</u>, (2) <u>motor-car</u>.

kangaroo   <u>A Few</u>.

kitchen range　　change.

[Back―slang]

eno　　（=one）

owt　　（=two）

e(e)rth　　（=three）

y<u>e</u>nnep　　（=penny）　+　e

<u>e</u>lring　　（=girl）　+　e

k<u>e</u>nnurd　　（=drunk）　+　e

Cool ta the d<u>e</u>lo na<u>m</u>mow　　（=Look at the old woman）　+　e　+　m

Cool de nameslop!　　（=Look at the policeman）

[Gibberish]

G-gibberish:　Howg dog youg dog? (=How do you do?)

M-gibberish:　goming mout tom daym (=going out today)

Ziph（'Insertion'）:　Shag<u>all</u> we<u>ge</u> go<u>go</u> ag<u>a</u>wa<u>gay</u>? (Shall we go away?)

+　gree;　you<u>gree</u> can<u>gree</u> talk<u>gree</u>

+　na;　you<u>na</u> can<u>na</u> talk<u>na</u>

sk　+;　<u>sk</u>-you <u>sk</u>-can <u>sk</u>-talk

+　ong;　y<u>ong</u>-ou c<u>ong</u>-a-n<u>ong</u>　t<u>ong</u>-a-l<u>ong</u>-k<u>ong</u>

（=you can talk）

　Slang is said to be the origin of the creation of new words. It gives a blood transfusion to banal words. Our states of mind to create fresh words, or a fresh unhackneyed expression such as a slang, might be the base of synchronic metanalysis.

4. 4　An attempt to make a dictionary of metanalysis

　We will demonstrate to make a dictionary of metanalysis as follows.

-A-

about-face.   Ecaf-tuoba. [U-turn the word]   (Esar)

adage.   To become older. [add / age]   (Monger)

addition.   What a dinner table has. [a / dish / on]   (Hunter)

allocate.   A greeting for Catherine. [Hallo Kate]   (Hunter)

analyse.   Ann doesn't tell the truth. [Ann / lies]   (Hunter)

-B-

belong.   To take your time. [be / long]   (Monger)

benign.   Be a year older than eight. [be / nine]   (Hunter)

bicycle.   Purchase a thing for cutting long grass. [buy / sickle]

(Hunter)

buoyant.   Male insect. [boy / ant]   (Hunter)

-C-

canister.   Is the gentleman able to move? [Can he start?]   (Hunter)

cantilever.   Is the gentleman not able to go away from the lady?

[Can't he leave her?]   (Hunter)

capsize.   Same as hat size. [cap / size]   (Monger)

crick.   The noise made by a Japanese camera. [click] (Crosbie, 1980)

-D-

dialogue.   Change the colour of a piece of wood. [dye a grove] (Hunter)

diploma.   The man who comes to mend a burst water pipe.

[the plumber]   (Hunter)

dogma.   A puppy's mum. [dog / ma]   (Hunter)

during.   Did you use the bell? [Did you ring?]   (Hunter)

-E-

elliptical.   A kiss. [a lip tickle]   (Hunter)

engineer.   Ears that an engine has. [engine / ear]   (Crosbie, 1980)

envelope.   A word that starts with E and has only one letter in it.

(Crosbie, 1980)

emulate.　　Emma, you are not on time.　[Emma, you're late.]　(Hunter)

Europe.　　A piece of cord belonging to you.　[your rope]　　　(Hunter)

explain.　　Eggs cooked without any trimmings.　[eggs / plain]　(Hunter)

-F-

farcical.　　A long bicycle ride.　[far / cycle]　　　　　　　　(Hunter)

filmdom.　　A bad movie.　[film / dam]　　　　　　　　　　(Monger)

forlorn.　　A mower.　[for lawn]　　　　　　　　　　　　(Hunter)

forfeit.　　A quadruped.　[four / feet]　　　　　　　　　　(Hunter)

-G-

gable.　　A jolly male cow.　[gay / bull]　　　　　　　　　(Hunter)

Galloway.　　She's hopped it.　[girl / away]　　　　　　　　(Hunter)

grateful.　　What it takes to build a good fire.　[grate / full]　(Hunter)

gruesome.　　Past tense of grow some.　[grew some]　　　　(Hunter)

-H-

habitat.　　The place where a habit grows.　[habit / at]　　　(Esar)

hari-kari.　　Transporting a wig from one place to another.

　　　　　　[hair / carry]　　　　　　　　　　　　　(Monger)

hirsute.　　Lady's costume.　[her suit]　　　　　　　　　(Hunter)

history.　　Boy's explanation for being late at school.　[his story] (Hunter)

-I-

intense.　　Where campers sleep.　[in / tents]　　　　　　(Monger)

impunity.　　Devils getting together.　[imp / unity]　　　　(Hunter)

integrate.　　In the fireplace.　[in / the / grate]　　　　　(Hunter)

-J-

jabber.　　Prod the lady.　[Job her]　　　　　　　　　　(Hunter)

jargon.　　The vase is no longer here.　[jar gone]　　　　　(Hunter)

juniper.　　Did you pinch the lady?　[Did you nip her?]　　(Hunter)

-K-

knob.　A thing to adore.　[A thing to a door.]　　　　　　　(Esar)

khaki.　A thing for starting a motor car.　[car key]　　　　(Hunter)

Kidderminster.　Hoax a church.　[kid a minster]　　　　(Hunter)

kinship.　Your rich uncle's boat.　[kin / ship]　　　　(Monger)

-L-

liability.　Capacity for telling untruths.　[lie / ability]　　　(Hunter)

laundress.　A gown worn while sitting on the grass.　[lawn / dress]

　　　　　　　　　　　　　　　　　　　　　　(Monger)

locate.　Nickname for a short girl named Catherine.　[low Kate]

　　　　　　　　　　　　　　　　　　　　　　(Monger)

-M-

meander.　Myself and girl friend.　[me and her]　　　　(Hunter)

Michaelmas daisies.　Flowers named after a film cartoon animal.

　　　　　　　　[Mickey Mouse daisies]　　　　　　(Hunter)

mystery.　Mr. and Mrs. Terry's daughter.　[Miss Terry]　　(Hunter)

-N-

n.　A letter in transit.　[t-r-a-n-s-i-t]　　　　　　　　(Esar)

nautical.　Baby-behaved female child.　[naughty girl]　　(Hunter)

navigate.　Entrance for man who digs up the roads.　[navvy gate]

　　　　　　　　　　　　　　　　　　　　　　(Hunter)

nitrate.　Cheapest price for calling long distance.　[night rate] (Monger)

non-iron shirt.　One made of brass.　[non-iron shirt]　　(Hunter)

-O-

odour.　Was in debt to the lady.　[owed her]　　　　　(Hunter)

offal.　Terrible.　[awful]　　　　　　　　　　　　(Hunter)

omelette.　Prince of Denmark, play by Shakespeare.　[Hamlet] (Hunter)

oxide.　Leather.　[Oxhide]　　　　　　　　　　　(Hunter)

-P-

paradise.　 Two dotted cubes for throwing umbers in games.

　　　　　　　[pair dice]　　　　　　　　　　　　　　　(Hunter)

parsimony.　 Hand over the cash.　[Pass money]　　　　(Hunter)

pasteurize.　 Across your vision.　[Pass your eyes]　　　(Hunter)

policy.　 The parrot observes.　[parrot sees]　　　　　(Hunter)

pungent.　 A comedian who makes a play on words.　[pun gent]

　　　　　　　　　　　　　　　　　　　　　　　　　(Hunter)

-Q-

quartering.　 One fourth of a circle.　[quarter ring]　　　(Hunter)

question.　 What children quest and parents shun.

　　　　　　　[ques / tion → quest / shun]　　　　　　　(Esar)

quoit.　 Absolutely.　[Quite]　　　　　　　　　　　(Hunter)

-R-

rampage.　 Attendant on a male sheep.　[ram page]　　　(Hunter)

raucous.　 Uncooked swear word.　[raw curse]　　　　(Hunter)

recoil.　 To wind a rope up again.　[re coil]　　　　　(Hunter)

rattan.　 What a rat gets while vacationing in Florida.　[rat / tan]

　　　　　　　　　　　　　　　　　　　　　　　　　(Hunter)

-S-

satellite.　 Put a match to.　[set a light]　　　　　　　(Hunter)

sediment.　 What he announced he had in mind.　[said he meant]

　　　　　　　　　　　　　　　　　　　　　　　　　(Hunter)

stirrup.　 What you do with cake batter.　[stir / up]　　　(Hunter)

symphony.　 Appears to be humorous.　[seems funny]　　　(Hunter)

-T-

thinking.　 A skinny monarch.　[thin king]　　　　　　(Hunter)

trinket.　 Swallow the beverage.　[drink it]　　　　　　(Hunter)

tyro.   A line of neckwear.   [turtle (-neck)]   (Hunter)

twain.   What you twavel in on the wailway.

          [What you travel in on the railway.   train]   (Hunter)

-U-

unabated.   A mousetrap without any cheese or a fishhook without a

worm.   [un / baited]   (Monger)

unit.   You make a woolen garment.   [You knit]   (Hunter)

urchin.   The lower part of the lady's face.   [her chin]   (Hunter)

-V-

vanguard.   A person who protects trucks.   [van guard]   (Monger)

variegate.   Change the entrance.   [vary gate]   (Hunter)

vertigo.   In which direction did he proceed?   [Where he go?] (Hunter)

-W-

wain.   Water from the sky.   [rain]   (Hunter)

waltz.   Sides of houses, usually brick.   [walls]   (Hunter)

Windsor.   Did you succeed at your game, guv'nor?   [Won sir?]

                                                                  (Hunter)

-Y-

yoga.   The yellow-colored center portion of a yegg.   [yolk / egg]

                                                                  (Monger)

-Z-

zealotry.   What a tree salesman likes to do.   [sake a tree]   (Monger)

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要約

異分析の諸相

高松節子

　この論文では、先ず通時的な異分析の意味を明らかにしていく。Jespersenの異分析論を整理し、更にこれらの例に関する他の解釈を調べる。逆成、民間語源、意味構文についての考察をする。次に幼児の聞き誤りと異分析について調べる。Jespersenは幼児の聞き誤りが通時的な異分析につながると指摘した。通時的異分析は、語をはじめて学ぶ者による聞き誤りによっておこされると理解される。固定しない幼児の聞き誤りは共時的異分析といってよい。最後に郡司の異分析論を調べる。郡司はことばが現実よりも操作しやすいという事実を指摘している。そのことが思うままにことば遊びができることにつながる。これは歴史的な語の変化につながらないが、共時的な異分析と理解してよい。郡司はことばを用いる歴史の中において分析能力を備えることと、異分析感覚の発達は重要なことであると説明している。ことばを分析することが出来たから文字をもつことが出来、文字を用いることが異分析能力を発達させた。ことばによって新鮮な表現をする意図が異分析であると理解される。