

理論研究

ARCLE が提案する ECF (English Curriculum Framework: 幼児から成人まで一貫した英語教育を実現するためのフレームワーク) に基づいた研究成果を, 外国語教育における実際の指導場面にいかに応用しうるかについて検討・提案する。

- ① Focusing on Verbs of Perception 80
信州大学 寺沢才紀
- ② 認知意味論的アプローチに基づいた英語句動詞の指導 97
慶應義塾大学政策・メディア研究科後期博士課程 森本俊

Focusing on Verbs of Perception

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Abstract

This article is concerned with the manner in which second-language (L2) learners are taught polysemous and synonymous English words using material from a dictionary that adopts the idea of *core meaning*. It proposes the material and the manner in which that material should be presented to explain the relationship between the two uses of look as in(1) *look* implying “*Look* at the picture” and “You *look* happy,” and (2) the difference between *look* and *see*. The idea of *core meaning* is adopted to allow learners to grasp the complete meaning of the word and indicate the range of its usage. The example items are introduced in the network of the verbs of perception as a whole rather than separately.

Introduction

Explicit vocabulary instruction is essential for beginning language students, whose lack of vocabulary limits their ability to use the language effectively. Accordingly, researchers (Sinclair, 1991; Willis, 1990) have devoted considerable attention to what comprises a core vocabulary. In addition, many researchers have focused their attention on the manner in which vocabulary should be presented. For instance Luppescu and Day (1993), in their study of Japanese students of English, found that the use of bilingual dictionaries often resulted in vocabulary learning. If, however, a word had multiple entries, the use of dictionaries seemed to have actually confused learners. According to Grabe and Stoller (1997, p.114), “Common words with many meanings [senses] required some ambiguity tolerance and would have to be looked up again when they reappeared...” Nesi and Meara (1994) pointed out that a number of errors made by adult EFL learners seemed to be the result of over-reliance on a single definition of the several that are provided in the dictionary. Coady (1977), drawing on the above researches, emphasized the need for more instruction on the best manner in which to use a dictionary.

The material and the manner in which that material should be offered to learners is a subject that needs to be resolved. McKeown (1993) has placed importance on providing overall essence, or an all-inclusive, exhaustive

definition and not fragments of a word in a dictionary. Nation (2001, p.90) has suggested that it is necessary to “draw attention to the generalisable underlying meaning of a word,” that is, “in providing an explanation of a word, the teacher should try to show what is common in the different uses of the word.”

A look at the manner in which Japanese L2 learners acquire the meaning system of the target language indicates that they do not seem to have grasped the full extent of the target word although they may understand the prototypical meaning of each word. When learning a word, it is probable that they learn only the example sentence to which they are exposed and overextend the usage of this word to an incorrect context. For example, they may use *look at* instead of *see* in a sentence like, “*Can you look at the white house over there?”

When we shift our focus from the learners to the words, we encounter words that have one form but seemingly different meanings, such as “(You) look at the picture” and “You look happy.” In the former sentence, “you” are the one who is going to “look” at the picture while in the latter, “I” am the one who “looks” at you and judges that you are happy. Furthermore, certain words have two forms but have similar meanings, such as *look* and *see*. How do we present and explain these examples to learners? From an educational point of view, it is important to combine methods that introduce examples and those that enable learners to grasp the complete meaning or image of a word. What is the material that would be most effective in promoting learners’ understanding of the complete meaning of the English word to avoid overextension or under utilization, and what is the most effective manner in which this material can be presented? In this paper, we would like to focus on verbs of perception which are used in diverse ways, highlight their common qualities, and place them within the bigger picture of a network.

Core Meaning

The concept of *core meaning* underlies this discussion. Drawing on Miller (1978) and Ruhl (1979), Tanaka (1990) points out the importance of separating context-sensitive and context-free semantic content. According to Miller, a large amount of contextual information is included in a dictionary entry instead of merely the core concept. Ruhl points out that most common words, such as *come*, *go*, *bring* and *take*, or *of*, *to*, *from*, *on*, *in* and *at* have only one single general meaning. He argues that “one particular shortcoming of dictionaries is a habit of overspecifying, of attributing to words meaning that in part is supplied by the context (p.1).” *Core meaning* or *concept* comprises context-free semantic content and is differentiated from the contextual sense. It includes the common qualities underlying each contextual sense. This idea of

core meaning is similar to the idea of “concept and referents” used by Nation (2001). Nation points out that “having a clear idea of the underlying meaning of a word running through its related uses, and...being aware of the range of particular uses it has.... contribute[s] to being able to understand a word when it is used in a new situation, and being able to use a word in creative ways.(p.102)” *Core meaning* is a pedagogical device that presents the complete meaning of a word. It should help prevent language transfer or overcome the danger of cutting the meaning of an English word into pieces when a learner compares and contrasts it with a corresponding translation (Tanaka, 1987; Tanaka & Kawade, 1989) especially in verbs and prepositions. For example, we present below various sentences are presented below using *run*, along with Japanese translations. (Sentences are quoted from the E-Gate English-Japanese dictionary or have been composed by the authors, except when mentioned otherwise.)

1. She ran first [second, last] in the 50 meter race. “hashiru”
2. My stocking ran again. “(kutsushita ga) densen suru”
3. A small stream runs in front of my house. “nagareru”
4. My nose has been running for days. “hana ga deru”
5. She runs a small translating business. “keiei suru”
6. Run the manuscript through the printer. “(kikai ni) kakeru”
7. They ran a nuclear test in the desert again. “(jikken nado wo) okonau”

The *core meaning* of *run* in these sentences has been provided in E-Gate as “to move quickly, smoothly and continuously in a certain direction.” This *core meaning*, when placed within a context, concretely describes the scene or situation. In example (1), the *core meaning* of *run* is expressed as “hashiru” in the context of a 50-meter race. In (2), the core “to move quickly, smoothly and continuously in a certain direction” is expressed as “densen suru” in the context of a stocking. In the context of a small stream in (3), the *core meaning* of *run* is “nagareru,” and when referring to a nose, *run* is expressed as “hana ga deru.”

These examples are presented in the form of

CONTEXT [CORE] → SENSE (contextual meaning)

as follows:

CORE: run: to move quickly, smoothly and continuously in a certain direction

1. Context: 50-meter race [core: run: to move quickly, smoothly and continuously in a certain direction] → “hashiru”

2. Context: stocking [core: run: to move quickly, smoothly and continuously in a certain direction] → “densen suru”

3. Context: small stream [core: run: to move quickly, smoothly and

continuously in a certain direction] → “nagareru”

4. Context: nose [core: run: to move quickly, smoothly and continuously in a certain direction] → “hana ga deru”

5. Context: woman, small translating business [core: run: to move quickly, smoothly and continuously in a certain direction] → “keiei suru”

6. Context: manuscript, printer [core: run: to move quickly, smoothly and continuously in a certain direction] → “(kikai ni) kakeru”

7. Context: certain people, nuclear test [core: run: to move quickly, smoothly and continuously in a certain direction] → “(jikken nado wo) okonau”

Examples (4), (5), and (6) are rather abstract and are not typical examples that possess all the qualities of the *core meaning* of *run*. However, they are produced by projecting the image scheme of the typical example onto the abstract domain and have at least some of the qualities of the core (Johnson, 1987; See also Kawade, 1993). Businesses or companies as referred to in (5) should move smoothly and continuously, probably in a certain direction, to gain profit. The manuscripts mentioned in (6) are put through the printer, which moves quickly, smoothly, and continuously. The tests referred to in (7) possess a continuity in procedure. We consider it effective to hypothesize a *core meaning* for each word and place it within each context to understand its sense.

In the case of verbs of perception, we would like to highlight sentences that use *look* and *see* in the manner mentioned below. Examples of sentences using *look* as a verb can be roughly divided into two groups. The first one includes examples wherein “(the subject) turns his eyes [his attention] on the object in order to see it, such as (1) or (2). The second group includes examples wherein the subject appears in a particular manner, such as (3) or (4). The examples of sentences using *look* as a noun are also divided into two corresponding groups. The first includes the act of turning the eyes (attention) on the object to see it, as described in (7) and the second refers to appearance or expression as mentioned in (8) or (9).

Verb

1. She looked at her new haircut in the mirror.
2. Look what you’ve done!
3. You look happy.
4. You made me look a complete fool! (Oxford)
5. A newborn kitten can’t see.
6. I saw a big Christmas tree at the plaza.

Noun

7. I had a look at the woman.
8. He had an anxious [a tired] look.

9. By [From] the look of the sky, it'll rain tomorrow.
10. She has good [poor] sight (eyesight).
11. Tourists are a rare sight in this area.

As mentioned above, learners encounter a difficulty in the usage of *look* when it is used to imply “(You) look at the picture” and “You look happy,” or when they have to differentiate between similar expressions such as *look* and *see*. The manner in which to present these examples to L2 learners is a subject that needs to be discussed.

Focusing: in the case of *remember*

One way to do this is to pick out certain focal points in the process. Let us look at the following examples using *remember*

12. I remember my first train ride as if it were yesterday.
13. You should remember that there are all kinds of people in this world.
14. While I was watching TV, I remembered that I should call you.
15. She remembers well.

These examples are translated into Japanese as “oboete iru (have in mind)”; “wasurezuni iru (not forget), oboete oku (keep in mind)”; “omoidasu (recall, regain)”; and “monooboe ga yoi (have a good memory),” respectively, and are confusing for Japanese learners of English. To simplify these examples, we have focused on the “input,” “retention,” and “output” stages in the process of *remembering* and proposed the *core meaning* as “to output information retained in one’s memory when necessary.” Learners can then realize that the above sentences are not as distinct in meaning as they seem to be; only the focus is different. Any information that has entered the mind is the object of the act of *remembering*. Therefore, to *remember* is to retain information and recall it whenever necessary. Input is a prerequisite and it is confirmed only by output. Example (14) emphasizes this output. Examples (12), (13), and (15) are considered from the point of view of the second focal point of retention although output is necessary for confirmation. Therefore, you cannot attach the meaning of retention alone to *remember*. If you change *remember* into something like *retain* or *store* in sentences (12), (13), and (15), you cannot obtain the same contextual senses. *Remember* is translated as “oboete iru (keep in mind)” and not “oboeru (learn, memorize).” Words like *take* (in), *acquire*, *learn* (by heart), or *memorize* cover the concept of input. Both *recall* and *recollect* cover the concept of output although they have different nuances, such as “yobi modosu (call back)” and “kaki atsumeru (gather up or collect),” respectively; therefore, they are not suitable in contexts that emphasize retention. In summary, *remember* refers to an act of output including retention and implies a prerequisite of input

(Kawade 1987). (See also Tanaka, 1987 and Dewell, 1994 on focusing.)

The Case of Verbs of Perception

In the case of verbs of perception, we would like to highlight certain focal points in the process of perception as we did for *remember*. Here, however, we would like to go a step further and highlight the *core meaning* of all the verbs in a network rather than separately.

First, let us begin with *smell*. We selected three focal points, f1, f2, and f3, which are used by the nose in the act of smelling. This implies that an instance of a continuous act is extracted, but it does not imply that those stages are autonomous or completely independent.

f1: Onset of action or putting into motion: The subject begins to activate the sense organ.

f2: Functioning: The sense organ functions and captures the object.

f3: Evaluation: The subject states the evaluation of the object.

Here, f1 is likened to the prerequisite input in *remember*; f2 is the stage wherein the sense organ is functioning, and it is likened to retention; and f3 is the stage of “evaluation,” which is likened to output in *remember*.

In the case of the word *smell*, we have the following three focal points:

8a. Smell the rose.

b. I can smell roses in the air.

c. The rose smelled good.

In (8a), a sense of smell is put in motion (“*nioi wo kagu*”); in (8b), it functions and captures an object, a scent, an odor, an aroma, a fragrance, etc. (“*nioi wo kanjiru*”); and in (8c), the subject evaluates the object (“*nioi ga suru*”). In (8c), the form of the sentence suggests that the object is emitting a smell: The rose smelled good. However, it is the subject who senses the fragrance of the rose. The focal points with regard to *smell* are as follows:

f1: Verb: The subject begins the act of detecting the smell.

Noun: the act of smelling something*

f2: Verb: The subject detects the smell with the sense organ.

Noun: the ability to sense things with the nose*

f3: Verb: The subject evaluates the smell. (Object emits the smell.)

Noun: a sense that is experienced with the nose*

Similarly, in the case of *taste*, the subject in example (9a) puts the sense organ into motion to detect the taste (f1); in (9b), the subject can or cannot capture the taste with the sense organ (f2); and (9c) is an evaluation of the object’s taste by the agent and the form assumed by the sentence suggests that the object is emitting the taste.

- 9a. The chef tasted every dish before serving it.
- b. I have a cold so I can't taste properly.
- c. This orange tastes sour.

Next, we deal with *feeling* or “the sense of touch.” For this, we usually use our hands. *Touch* and *feel* describe the point (f1) of putting the sense organ into motion (moving the hand) to detect something (10a). In f2, the sense organ functions and detects something (feels it) as described in example 10b. *Feel* is used to imply “a direct contact with a concrete object,” and it can also be applied to the emotional sense such as feeling *happy* or *sad*. The noun *feeling* implies a physical sensation and its projection onto the emotional sphere; *emotional experience* expresses this point. The word *touch* but not *feel* is used as a noun in sentence (10b). The examples provided in 10c are the agent's evaluation of the object. These sentences assume a form that suggests that the object possesses a specific quality or characteristic. Here again, only *touch* is used in sentences that require the use of a noun.

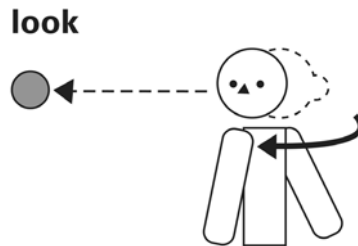
- 10a. She touched him lightly on the shoulder to wake him up.
My mother felt my forehead.
- b. I felt the spring breeze.
I could feel the ground shaking.
Blind people rely a lot on (their sense of) touch.* (noun)(Oxford)
This silk is very soft to the touch. (noun)
- c. The baby's skin felt smooth.
This material has a velvety touch. (noun)

Roses have a good smell, oranges have a sour taste, and babies have smooth skin. These qualities or characteristics are detected by our senses. They are determined only when we smell with our noses, taste with our tongues, or touch with our hands. Here, the agent and the object are inseparably merged. It helps to have learners touch the surface of the desk with their fingers and experience this feeling. The sensation experienced by the finger will soon blend into the surface of the desk, and it is difficult to tell the boundary (between the finger and the desk) (Tanaka & Kawade, 1989). Here, the shifting of points at which one's eyes are focused or a shifting of the focal point takes place. We presume this on the basis of such experiences, wherein the subject or the owner of the sense organ and the object become one, resulting in the usage of both focal points f1 and f3.

Now, let us focus on visual perception and introduce sentences with *look*, which imply the use of f1. We provide the *core meaning* of *look* as “to turn one's eyes or visual attention to see an object.” The location of the object is indicated by a preposition or an adverb.

She looked at her new haircut in the mirror.

(→ She turned her eyes or her visual attention to see her new haircut in the mirror.)



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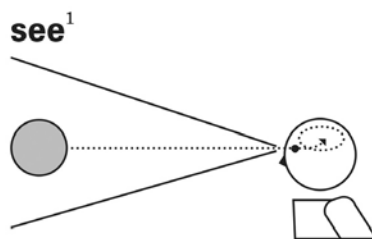
Figure 1. LOOK (reprinted from E-Gate English-Japanese dictionary, with permission)

The above sentence presents the case of an intransitive verb. However, we do not pay additional attention to the distinction between transitive and intransitive verbs. The *core meaning* of *look* itself does not change in the example below, which uses the transitive form of the verb *look* (*1).

Look what you've done! (→ Turn your eyes or visual attention to see what you've done!)

In the case of f2, *look* is not used in a manner similar to “A good sense of smell (*look)” or “His taste (*look) is very keen [sensitive].”

The word *see* expresses the meaning associated with f2. The *core meaning* of *see* is to have the visual sense organ work in order to capture the object.



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Figure 2. SEE

I saw a big Christmas tree at the plaza.

You can see the most beautiful sunset from here.

Can you see the white house over there?

A newborn kitten can't see.

It's getting dark. I can't see to read without the light now.

The ability to sense an object with the visual sense organ is called *sight* and not *look*.

We present the following sentences for f3 “~ni mieru (seem).”

3. You look happy.

4. You made me look a complete fool! (Oxford)

In (3), the subject judges that the object is happy by observing the object’s appearance or countenance. Similarly, in (4), someone put *me* in a situation in which people around evaluated *me* as a complete fool by observing *my* appearance, countenance, or action.

The following sentences are examples of nouns: (5) refers to the act of turning one’s eyes toward the object while (6) and (7) describe the appearance or evaluation of an object on the basis of its appearance.

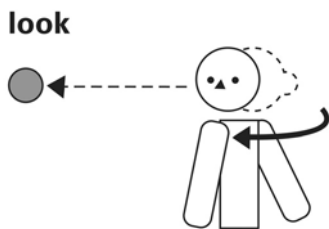
5. I had a look at the woman.

6. An anxious [a tired] look

7. By [From] the look of the sky, it’ll rain tomorrow.

In the case of the visual organ, it is extremely likely that the merging of the two actants or the shifting of attention between the owner of the sense organ and the object occurs as it does with taste or tactile organs. This, however, may not be consciously recognized by the viewer because of the distance between him and the object. A link is formed between the subject who looks and the object or the recipient of the look. This is illustrated by the expression *looker*, which is used to describe both “a person who looks” and “a person who (is beautiful and) is looked at.” *Listen* is also used to imply *seem* or *sound* although such usage is rare.

The example of the hearing organ is similar to that of the visual organ. *Listen* implies f1: to pay auditory attention or to hear something, and *hear* implies f2, which is “to capture something with the hearing organ.” (See figures 3 and 4.)



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Figure 3 LISTEN



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Figure4 HEAR

Unlike the cases of other perceptual verbs, f3 is described by the word *sound* rather than the word *listen*, probably because the object producing the

sound is regarded as being more autonomous and more independent than the objects of the other perceptual senses.

Unlike *look*, *listen* uses *to* as the preposition or the adverb in most cases. This indicates the direction in which to turn one's auditory attention.

We enjoyed listening to the Beatles.

This is because the visual organ and the auditory organ have different characteristics. While the former can pinpoint the object, the latter can only guess at the direction in which the object lies.

Another example of turning one's auditory attention (in this case, the opponent's) to a particular point is provided below:

Listen, I've got something to tell you.

As in the case of *look*, and unlike *smell* or *taste*, the word *listen*(ing) is not used for f2.

A good sense of smell (*listening)

His taste (*listening) is very keen [sensitive].

My grandmother doesn't/can't listen very well.

The word *hear* expresses the meaning associated with f2. The *core meaning* is to capture the object by auditory sense. Examples are given below:

"Tommy, can you hear me?" "Yes, I can hear you."

I heard [could hear] my father snoring in the other room.

My grandmother doesn't/can't hear very well.

The ability to capture the object with the auditory sense organ is called *hearing* and not *listening*, which is illustrated in the following sentence:

"I listened hard but didn't hear anything" implies "I turned my auditory attention to capture a sound but didn't."

Finally, on the basis of an analogy of the other four verbs of perception, the sentences used to express the meaning associated with f3 would read somewhat as follows: "This music listens terrible" or "This new recording doesn't listen as well as the old one." (Random House)

Besides verbs of perception, we have examples like "This paragraph reads well," "This pen writes well," "This keyboard plays smoothly," or "The goods sell like hotcakes." However, in the case of *listen*, the word *sound* expresses the meaning associated with f3 as follows:

He sounded very urgent on the phone.

How does this sound to you?

That sounds like a gunshot.

It sounds as if he isn't satisfied with his success.

Sound in these examples can be replaced with *seem*. The speaker's evaluation, which is drawn from the object's state, is expressed here.

Below is a summary chart of the verbs and nouns of perception.

		olfactory	taste	visual	auditory	tactile
f1: setting in motion or, getting into a state or position to activate the sense organ	verb	smell*	taste*	look	listen	touch feel*
	noun	smell	taste	look	listen	touch feel
f2: the activated sense organ	verb	smell	taste	see	hear	feel
	noun	smell	taste	(eye)sight	hearing	touch feel feeling
f3: evaluation	verb	smell	taste	look	sound	feel
	noun	smell**	taste**	look**	sound**	touch feel**

Chart 1. Focal points in the process of the verbs and nouns of perception

*Note: In f1, *feel*, rather than *touch*, bears a close parallel to *smell* or *taste* in f1. In the sentences “She smelled the meat to make sure it was still good,” “The chef tasted every dish before serving it,” and “My mother felt my forehead,” perceptual attention is set in motion in order to detect something. A probable explanation for this is that the word *touch* is frequently used because of the characteristics or explicitness and frequency of the action of touching, which can be observed externally. However, we will not discuss this point further in this paper.

**Note: The following nouns express the quality or characteristic possessed by an object: scent and odor for *smell*; flavor for *taste*; sight, scene, and view for *look*; sound for *sound*; and texture for *touch* or *feel*. In the case of *sound*, we have examples in which an object produces a sound or examples of the word *sound*, which convey a meaning that is closer to seem than to f3: The object emits/produces/generates something.

Verb: The bell sounds at noon for lunch time.

Sound a trumpet.

Noun: the sound of the clock ticking

The verbs presented in Chart 1 place emphasis on the use of f2 or f3. The concept of f2 is chiefly expressed by verbs of perception. This does not contradict the fact that many examples of f2 take the verb *can* or *cannot*, which express the ability or inability of the subject to capture the object by activating the sense organ. When f1 is expressed in a form that is different from f2, that is *look*, *listen*, and *touch*, it bears separate emphasis. *Smell* and *taste* are probably extensions of the meanings associated with f2 and are used in f1. In the case of *smell* and *taste*, the extent to which the subject and object merge is great. However, as compared with *smell* and *taste*, the subject and object are mostly seen as having a separate existence (merging occurs to a lesser extent) than in the case of *look*, *listen*, and *touch*.

Conclusion

We have discussed the material and the manner in which that material must be presented to learners of English vocabulary by focusing on verbs of perception, particularly on expressions such as “Look at the picture” and “You look happy” or the relation between the words *look* and *see*. The following steps have been proposed. These were applied in the author’s classes and elicited a favorable reaction from the students.

1. Introduce the idea of *core meaning*. Present verbs of perception within the bigger picture of a network.

2. Highlight certain focal points in the process of the activated perceptual and sense organs.

3. Take into account the shifting of focus between the subject (the owner of the perceptual and sense organs) and the object.

When the perceptual and sense organs are activated, the process is not strictly divided into completely separate steps. However, setting certain focal points facilitates learners’ understanding of the word. Henceforth, it is necessary to propose the *core meaning* of other words and organize them within the network.

Note (1): We do not attach great importance to differentiating between a transitive and intransitive verb. We focus upon the differences in terms of whether or not the verb has an object. For example, *settle* implies “(of someone/something that is moving about) to come to stay in one place for some time.” Examples of transitive and intransitive forms of the verb *settle* that have a common *core meaning* are provided below:

11a. The dog settled comfortably in front of the fireplace.

11b. The dog settled itself in front of the fireplace.

11c. He settled the child in his lap.

Note (2) I'd like to express my gratitude to Prof. David Carlson at Matsumoto Dental University for his valuable comments.

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Appendix

		SMELL
f1	verb	Smell the rose.* She smelled the meat to make sure it was still good. He picked up the fish and smelled it. The cat was smelling the visitor's shoes out of curiosity.
	noun	Have a smell of this egg and tell me if it's bad.(Oxford)
f2	verb	I can smell roses in the air. I smelled the curry in the hallway. Don't you smell gas? I smell a rat. I cannot smell because I have a cold.
	noun	a good sense of smell Smell is one of the five senses.(Cambridge)
f3	verb	The rose smelled good. Babies smell of milk. The baby's diapers began to smell.
	noun	These flowers have a nice [bad] smell.

		TASTE
f1	verb	The chef tasted every dish before serving it.
	noun	Please have a taste of this soup.
f2	verb	I can taste ginger in this cookie. I have a cold, so I can't taste properly.
	noun	His taste is very keen [sensitive].
f3	verb	This tea tastes of soap. This orange tastes sour.
	noun	This wine has a sweet taste.

		TOUCH/FEEL
f1	verb	She touched him lightly on the shoulder to wake him up. Touch your ears. Do not touch. My mother felt my forehead.
	noun	That pile of books looks as though it will collapse at the slightest touch.(Oxford) Could I have a feel of that Persian carpet?
f2	verb	She felt in her bag for her lipstick. I tried to feel the wall of the cave. He (could feel) felt someone's shoulder against his back. I (can) feel something move [moving] in my sock. I (could feel) felt her presence in the next room. He cannot feel now. He's dead. He felt very sad when his dog died.
	noun	Blind people rely a lot on (their sense of) touch (Oxford) This fabric is very soft to the touch. The material is very hard to the feel. I lost feeling in my right hand.
f3	verb	The baby's skin felt smooth. feel like/feel as if
	noun	The warm touch of her mother's hand had a soothing effect on the child. This cloth has a velvety touch. She likes the feel of her new coat.

		LOOK/SEE
f1	verb	Just look at that rainbow! She looked at her new haircut in the mirror. Look, here comes the parade. Look what you've done!
	noun	I had a look at the woman.
f2	verb	I saw a big Christmas tree at the plaza. You can see the most beautiful sunset from here. Can you see the white house over there? A newborn kitten can't see. It's getting dark. I can't see to read without the light now.
	noun	have good [poor] sight (eyesight) Get out of my sight.
f3	verb	You look happy. You made me look a complete fool.
	noun	an anxious [a tired] look By [From] the look of the sky, it'll rain tomorrow. Tourists are a rare sight in this area. The mere sight of blood made me sick.

		LISTEN/HEAR/SOUND
f1	verb	I listened hard but didn't hear anything. We enjoyed listening to the Beatles. Listen, I got something to tell you.
	noun	Hey, just have a listen to this CD.
f2	verb	"Tommy, can you hear me?" "Yes, I can hear you." I heard [could hear] my father snoring in the other room. My grandmother doesn't/can't hear very well.
	noun	His hearing is poor. He is hard of hearing.
f3	verb	He sounded very urgent on the phone. How does this sound to you? That sounds like a gunshot. It sounds as if he isn't satisfied with his success.
	noun	by [from] the sound of it [things] Her voice had a suspicious sound.

認知意味論的アプローチに基づいた英語句動詞の指導

A Cognitive-Semantics Approach to Teaching English Phrasal Verbs

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Abstract

Although phrasal verbs are one of the most productive categories in English and frequently used in everyday conversation, they have been notoriously regarded as one of the trouble spots many learners face in learning English. It has been argued that difficulty can be attributed to factors as to semantic transparency, syntactic irregularity, and polysemous nature of phrasal verbs. The present paper argues that insights can be drawn from the field of cognitive semantics for facilitating the acquisition of phrasal verbs, making use of the key concepts as to the core meaning, image-schema and schema-blending. In addition, focus will be put on the semantic attributes of the subject and the object of phrasal verbs, and the linguistically covert space in which the object is located. Based on the semantic analysis, procedures for teaching phrasal verbs will be presented.

Keywords

Phrasal Verbs, Core Meaning, Image-schema, Schema-blending

1. はじめに

句動詞は英語において最も生産的な言語カテゴリーの一つであり(Bolinger, 1971), 日常会話で頻繁に使われるものであるが, 同時に多くの第二言語学習者にとって習得が極めて困難とされている(Cornell, 1985; Side, 1990)。これは句動詞に内在する意味的明瞭性や統語的な不規則性といった要因に加え, これまでの英語教育で体系的な指導が行われてこなかったことに起因すると考えられる。本稿では, 認知意味論の知見を応用し, 学習者が句動詞を「使い分けつつ, 使い切る」ことができるようになるための指導法案を提示する。具体的な分析事例として hold in 及び keep in を取り上げる。

2. 認知意味論的アプローチによる句動詞の捉え方

2.1 句動詞のタイプ

句動詞は統語的な観点から以下の6つのタイプに分類することができる。

- | | |
|--------------|--------------------------------|
| ① 自動詞＋副詞 | 例) slow down |
| ② 自動詞＋前置詞 | 例) count on someone |
| ③ 自動詞＋副詞＋前置詞 | 例) put up with something |
| ④ 他動詞＋副詞 | 例) take off your shoes |
| ⑤ 他動詞＋前置詞 | 例) take her to the supermarket |
| ⑥ 他動詞＋副詞＋前置詞 | 例) give back the money to her |

本稿では句動詞を「動詞と副詞が結びつき一つの動詞として機能するもの」と定義し、これら6つのタイプのうち、④の他動詞＋副詞に焦点を絞って議論を行うこととする。このタイプの句動詞を取り上げる理由としては、句動詞全体の中で圧倒的な数を占めること、そして学習者にとって他動詞＋副詞と他動詞＋前置詞の識別—動詞の後ろに続く名詞が動詞の目的語であるか、空間詞の必要情報であるのか—が極めて困難であることが挙げられる。⑥に関しては④のタイプに前置詞が加わる応用事例として捉えることが可能であるため、本稿では扱わない。

意味的な観点から句動詞を捉えると、以下のような4つのタイプに分類することができる(田中・佐藤・阿部, 2006)。

- ① 副詞で表された状態になる : come, go, run, turn, fall, etc.
- ② 副詞で表された状態にさせる : bring, put, let, get, etc.
- ③ 副詞で表された状態を保持する : hold, keep, stay, remain, etc.
- ④ 動詞で表された動作を行い、副詞で表された状態になる(する) : take, break, etc.

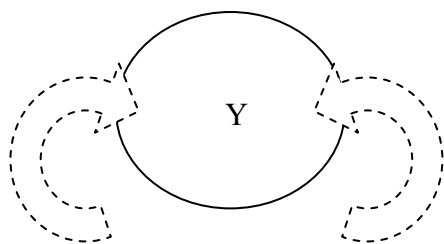
本稿で扱う hold in 及び keep in は上記③のタイプに分類される。したがって両者は「副詞 in で表された状態を保持する」という意味づけを要請する。

2.2 コア

一般に名詞は知覚対象や観念対象を指示する機能(対象指示機能)を持つのに対し、動詞は対象となる項を関連付け、コト化する統叙機能と意味表示機能を担う品詞である。換言すると、動詞の意味はそれがどのような項を取るのかによって関数的(「動詞(X, Y)」)に決定されるということになる。例えば動詞 break を BREAK (X, Y) という関数式として捉えた場合、BREAK (He, Y) の Y 項に the vase が来た場合、He broke the vase. のように「(花瓶を)壊した」という意味になり、Y 項が his promise の場合は He broke his promise. のように「(約束を)破った」となる。このように、break は対象として具象・抽象を含め様々なものを取るが、人はこれら一連の用例に触れることを通して、break がもつ用例横断的な核となる意味(core)を体得する。コアはその性質上文脈から独立しており、それが文脈的調整(contextual modulation)を経ることにより、文脈に依存した語義(sense)が生まれるというのが田中(1990)の主張するコア理論である。

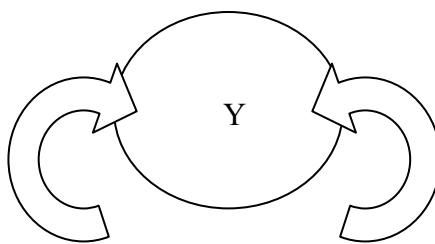
以上の理論的背景を踏まえ、『E ゲイト英和辞典』では、hold のコアを「自分の空間内

(HAVE 空間)に一時的におさえておく」, keep のコアを「自分のところに, 比較的長い間保つ」と記述している。また, 両者のコアは以下の図式として表すことができる(これをコア図式と呼ぶ)。hold と keep は HAVE 空間内に対象を収める点で共通しているが, 時間的な側面——一時的か比較的長い間か——が使い分けるポイントとなる。したがって, 例えばタクシーの運転手に対して Please keep the change.とすると「お釣りは取っておいて下さい」という意味になるのに対し, Please hold the change.とすると「お釣りを少しの間持っていて下さい」と不自然な意味になってしまう。



X HOLD

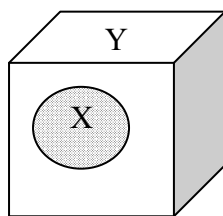
hold のコア図式
(X HOLD Y)



X KEEP

keep のコア図式
(X KEEP Y)

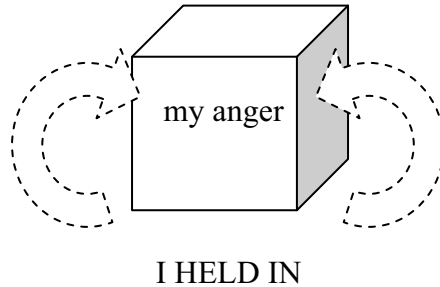
前置詞は, 2つのモノの空間関係を表示することが主たる機能であるため, 動詞と同様その意味を「前置詞(X, Y)」のように関数的に記述することが可能である。例えば an apple in the box の場合, IN (apple, box)という関数式で表すことが可能であり, in は「リンゴを箱の内部に位置させよ」という意味づけを要請する。Y 項には典型事例として物理的に明確な境界線をもった三次元空間(例: box, building)が入るが, 他にも Look at the girl running in the rain. や There is a grasshopper in the grass. のように, 必ずしも明確な境界線をもたない空間も取り得る(田中, 1990 はこの空間を擬似物理的空間 quasi-physical space と呼んでいる)。Y 項にはさらに He fell in love. や We are in trouble. のように形をもたない抽象的な空間も入る。しかし, 擬似物理的空間及び抽象空間いずれの場合でも, Y をあたかも三次元の空間として見立て, その中に X を位置させよという空間化(spatialization)機能を in が持つことには変わりはない。したがって, in のコアは「空間内」と記述することができ, 次のようなコア図式で表すことが可能である。



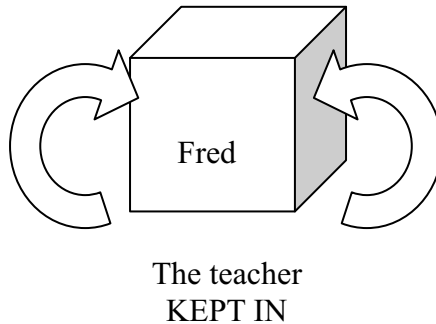
in のコア図式
(X IN Y)

2.3 図式融合による句動詞の捉え方

句動詞の意味は、前項で見た動詞及び前置詞のコアを基に、両者の図式を融合(図式融合)させることにより理解することが可能である。例えば **I held in my anger** という用例は、次のように **hold** と **in** のコア図式を組み合わせたものとして図示することができる。ここで表されているように、この文から主語である **I** が自らの空間内に怒りを(一時的に)おさえたという事態が構成される。



同様に **The teacher kept Fred in after school for punishment.** は、「先生がフレッドを比較的長い間空間内(この場合は学校)にいさせる」と解釈できる。ここでも句動詞の意味は **keep** と **in** 双方のコアが融合し、文脈的調整を経ることによって創出されている。



図式融合という認知的操作は、人の身体感覚と結びついているため句動詞の様々な意味を理解する上で有効であるが、必ずしも万能とは言えない。学習者は往々にして自らが融合した図式内で解釈可能な用例にまで句動詞を過剰汎化させてしまう可能性があるためである。例えば学習者は **hold in** を学習した直後に、「少しの間私のカバンを持っていて」という文を与えられた場合、**Please hold in my bag for a minute.** としてしまうことが考えられる。この場合、「聞き手が自らの **HAVE** 空間内に (**in**) カバンを一時的におさえておく (**hold**)」という解釈が成り立ち、図式融合の観点からも矛盾をきたすことはない。つまり、多くの学習者は、**HAVE** 空間内に収めることが可能なものは全て **HOLD IN** することが可能であるという仮説を立て、それを非慣用的な状況へと転用してしまうと考えられる。

このような学習者による句動詞の過剰汎化に制約をかけるためには、それが使用される典型事例(プロトタイプ)を析出することが必要となる。具体的には主語や目的語にどのよう

な意味的属性を持つものが典型的に現れるのかに関する情報を意識化させることが鍵となる。さらに、句動詞の場合、目的語が位置される空間が言語として表現されない(言表化されない)ものも数多く見られる。例えば *He held in his anger.* の場合、彼が怒りを hold したことは言表化されているが、その怒りがどこに in されたのかは示されていない。しかし、前置詞の持つ空間化 (spatialization) 機能が副詞として句動詞に組み込まれた場合においても保持されるという前提を立てると、この文においても IN (X, Y) の構造が備わっていると考えることができる。この場合、怒りは常識的に自らの心の中におさえられるものであるため、IN (his anger, MIND) と記述することができる。したがって、hold in には「<感情を><心の中に>(一時的に)おさえておく」という典型用例があることが分かる。本稿では、言表化されない空間詞 (X, Y) の Y がどのような空間であるかを予測関数的に記述することが、句動詞の習得を促進し、図式融合の過剰汎化を抑える可能性を秘めていることに着目したい。尚、Y の空間が言表化されない理由については、それが自明であるが故に言語の経済性の観点から表現されないという点と、空間として言語で明示的に表現するにはあまりにも抽象的・観念的であるという点が考えられる。

2.4 hold in と keep in の基本フレーム

以下、『E ゲイト英和辞典』及び *Collins COBUILD Phrasal Verbs Dictionary* に記載されている用例を通して、①hold in と keep in の主語及び目的語としてどのような対象が典型的に現れるのか、②目的語が位置づけられる、言表化されない in の空間は何であるかを分析していく。

HOLD IN の用例

- (1a) In some cultures, men are expected to **hold in their emotions.**
- (2a) Women are expected to **hold in their anger.**
- (3a) She wanted to cry but **held in the tears.**
- (4a) Depression can be traced to **holding in anger.**
- (5a) Go ahead and cry. Don't **hold it in.**
- (6a) I didn't know anybody personally that was killed that day, but I couldn't **hold my emotion in.**
- (7a) The teacher **held Fred in** after school for punishment.

これらの用例を HOLD(X, Y) と IN(X, Y) の要素に分解すると、次の(1b)から(7b)のようになる。

- (1b) HOLD (men, their emotions) + IN (their emotions, MIND)
- (2b) HOLD (women, their anger) + IN (their anger, MIND)
- (3b) HOLD (she, the tears) + IN (the tears, MIND)
- (4b) HOLD (HUMAN, anger) + IN (anger, MIND)
- (5b) HOLD (HUMAN, it) + IN (it, MIND)

(6b) HOLD (I, my emotion) + IN (my emotion, MIND)

(7b) HOLD (the teacher, Fred) + IN (Fred, 3D container)

ここでは、hold の主語として人が典型的に使われており、目的語として(1)から(6)では emotions や anger といった人間の感情を表す名詞が見られる一方、(7)では人が目的語として取られていることが分かる。次に、それぞれの対象が位置づけられる空間を分析すると、常識的に感情は心の中 (MIND) に位置づけられるのに対し、人間は典型的には建物などの物理的な三次元空間となる。この分析を基に、hold in が取り得る典型的なフレームを記述すると次のようになる。

1. [人] HOLD [感情] IN [心]

→ 人が感情を心の中に(一時的に)おさえておく

2. [人] HOLD [人] IN [建物]

→ 人が人を建物の中に(一時的に)引き留めておく

尚、これらのフレームは典型事例(プロトタイプ)であるため、例えば[人]のスロットに人以外の生物が入ることもある。次に keep in の用例を見ていこう。

KEEP IN の用例

(1c) How did you **keep your anger in**?

(2c) Most people say that it's never good to **keep in your anger**.

(3c) I couldn't **keep my emotion in**.

(4c) I had a mixture of feelings, I felt very sad when I found out my dad had cancer. It shocked me, I tried to **keep my sadness in** but every time I was lonely I thought of him.

(5c) You should **keep your children in**. A big storm is coming.

(6c) **John** was **kept in** at school one day last week.

(7c) **We**'ll all be **kept in** after school.

(8c) They **kept her in** overnight for observation.

これらの用例を KEEP(X, Y)と IN(X, Y)の要素に分解すると、次の(1d)から(8d)のようになる。

(1d) KEEP (you, your anger) + IN (your anger, MIND)

(2d) KEEP (HUMAN, anger) + IN (your anger, MIND)

(3d) KEEP (I, my emotion) + IN (my emotion, MIND)

(4d) KEEP (I, my sadness) + IN (my sadness, MIND)

(5d) KEEP (you, your children) + IN (your children, 3D container)

(6d) KEEP (HUMAN, John) + IN (John, 3D container)

(7d) KEEP (HUMAN, we) + IN (we, 3D container)

(8d) KEEP (they, her) + IN (her, 3D container)

keep in は主語として典型的に人を取る一方、目的語は感情と人に大別される。感情が目的語にきた場合、hold in と同様、それが位置されるのは自らの心の中(MIND)である。また、目的語が人の場合は、典型的に家や病院などの物理的三次元空間となる。以上の分析を踏まえ、keep in の典型的なフレームを抽出すると、次のようになる。

1. [人] KEEP [感情] IN [心]

→ 人が感情を心の中に(比較的長い間)おさえる

2. [人] KEEP [人] IN [建物]

→ 人が人を建物の中に(比較的長い間)いさせる

これらの基本フレームを hold in のものと比較すると、主語の属性や句動詞の目的語及び空間詞 in によって目的語が位置づけられる空間が共通していることが明らかになる。「人が人を建物の中に位置させる」と「人が感情を自らの心の中に位置させる」は hold in と keep in に共通するフレームであることを鑑みると、両者の意味の違いは句動詞を構成する動詞の意味の違いに起因することになる。1.のフレームの場合、hold が持つ「一時的に空間内にとどめる」というコアから、(5a)のように「(一時的に)学校にいさせる」という意味が生まれる。一方 keep のコアは「比較的長い間空間内にとどめる」であるため、(1c)の例のように、嵐が過ぎ去っていく一定期間人をとどめておくという解釈となる。句動詞の目的語が感情の場合、hold では込み上げてくる感情を一時的にぐっとおさえておくという状況になるのに対し、keep では感情が表に出ないように意識的に自らの心の中に一定期間おさえておくという解釈となる。仮に「hold in, keep in = 感情をおさえておく」のように英語と日本語を対応させる提示法を採った場合、両者の微妙なニュアンスの違いを的確に捉えることができなくなってしまうのは明らかであろう。

3. 指導法の試案

以上の分析を基に、hold in 及び keep in の指導法の試案を素描する。尚、ここでは動詞 keep と hold 及び空間詞 in のコアや図式について学習者がある程度理解していることを前提として論を進める。

STEP 1 : 用例の提示

対象となる句動詞の用例群を学習者に提示する。その際、上の分析で見たように2つの典型フレームから用例を集める。主語と目的語に予め下線を引いておくこと次のステップでの作業をスムーズに進めることができる。

(1) John was **kept in** at school one day last week.

(2) We'll all be **kept in** after school.

(3) They **kept her in** overnight for observation.

(4) Most people say that it's never good to **keep in your anger**.

(5) **I** couldn't **keep my emotion in**.

(6) I had a mixture of feelings, I felt very sad when I found out my dad had cancer. It shocked me, **I** tried to **keep my sadness in** but every time I was lonely I thought of him.

STEP 2: 主語, 目的語, 言表化されない IN の空間についての意識を高める

学習者に keep in の主語にどのようなものが使われているかを尋ねる。更に、主語が何を keep in するのかを考えさせ、人と感情に分類できることを確認する。最後に、学習者がもっている世界についての知識を援用しながら、人と感情がそれぞれどこに IN されるのかを引き出す。先に見たように、人の場合は典型的には建物、感情の場合は心の中となる。

STEP 3: KEEP IN の基本フレームの確認

以上を踏まえ、keep in がもつ 2 つの基本フレームを学習者に提示する。

1. [人] KEEP [人] IN [建物]

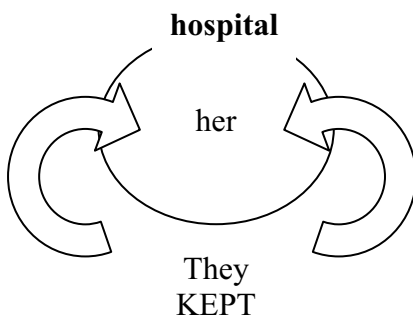
→ 人が人を建物の中にいさせる

2. [人] KEEP [感情] IN [心]

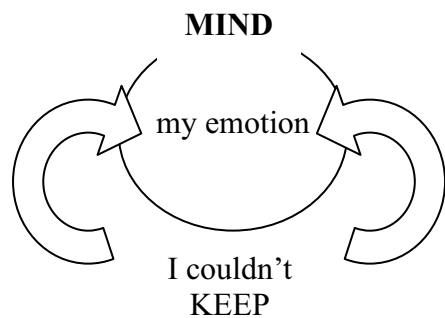
→ 人が感情を心の中におさえる

STEP 4: 図式融合による視覚的理解

keep と in のコア図式を提示し、両者が融合された時にどのようなイメージになるかを視覚的に理解させる。ここでは具体例として、(3)と(5)の例を挙げる。この際、主語・句動詞の目的語・言表化されない IN の空間を明示することが重要である。



(3) They **kept** her **in** overnight for observation.



(5) I couldn't **keep** my emotion **in**.

STEP 5: 同様の手順で hold in を導入する

典型パターンは同じだが、keep と hold それぞれのコアの違いによって意味の違い(一

時性・持続性)が生まれることを意識させる。類似した用例を意識的に比較・対照することにより、両者を使い分けることができるよう理解を促す。

尚、本稿で取り上げた **keep in** と **hold in** は、副詞 **in** を共通項として有しているが、上記の方法は特定の動詞に対して複数の副詞が結合する場合(例: **keep in, keep off, keep out**)にも応用することが可能である。

4. おわりに

以上、認知意味論的アプローチに基づく英語句動詞指導の可能性について考察し、具体的な指導法案を提示した。句動詞の指導においては、①構成要素である動詞と副詞のコア及び両者のコア図式を理解させること、②2つのコア図式がどのように融合されるかを理解させること、そして③句動詞が取り得る典型的なフレームを理解させること、特に、言表化されない「空間詞(X, Y)」のYの空間が何であるかを意識させることが必要不可欠となる。本稿では句動詞のタイプの中で他動詞＋副詞の表現に焦点を絞って議論を行ったため、今後他のタイプを包含する形で体系的な指導への方策を模索する必要性が残されている。また、句動詞の中には本稿で扱った **hold in** や **keep in** のように副詞の前置詞性が強いものと、**Please hold on.** などのように弱いものがある。さらに、**He walked across the street.** のように副詞が方向を表すものもあるため、本稿で提示した言表化されない空間詞(X, Y)の値を明示化させる試みの有効性は副詞の性質によって異なることが予想される。したがって、句動詞を提示する上でこの方法論はあくまでも選択肢の一つとして位置づけられなければならない。

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hold in & keep in

DO

A. 次の(1)から(4)の意味を考えましょう。

- (1) The teacher **held** Fred **in** after school for punishment.
- (2) In some cultures, men are expected to **hold in** their emotions.
- (3) John was **kept in** at school one day last week.
- (4) It is never good to **keep in** your anger.

B. 上の(1)から(4)の主語に下線を、目的語に波線を引きなさい。
また、それぞれの目的語がどこに IN するのかを考えなさい。

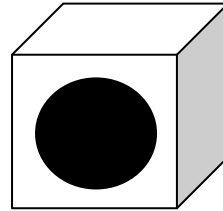
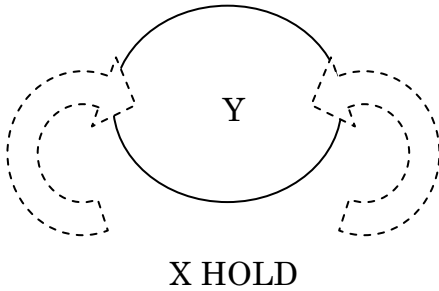
- (1) The teacher **held** Fred **in** after school for punishment.
目的語はどこに IN するか → ()
- (2) In some cultures, men are expected to **hold in** their emotions.
目的語はどこに IN するか → ()
- (3) John was **kept in** at school one day last week.
目的語はどこに IN するか → ()
- (4) It is never good to **keep in** your anger.
目的語はどこに IN するか → ()

SEE

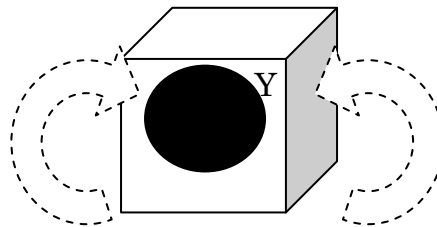
I . hold in

hold のコア 「(一時的に)おさえておく」

in のコア 「空間内」



融 合



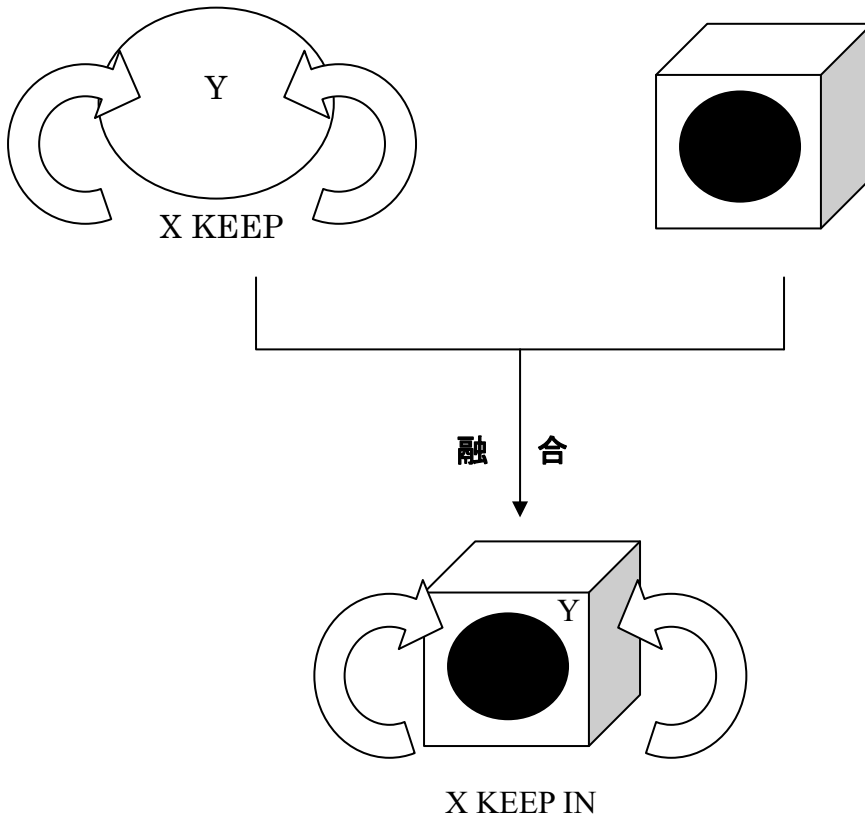
hold in の基本フレーム:

- ① [人が] 《人・動物を》 <建物の中に> (一時的に)留めておく
例文: The teacher **held** Fred **in** after school for punishment.
- ② [人が] 《感情を》 <心の中に> (一時的に)おさえておく
例文: In some cultures, men are expected to **hold in** their emotions.

II. keep in

hold のコア 「(一時的に)おさえておく」

in のコア 「空間内」



keep in の基本フレーム:

- ① [人が] 《人・動物を》 <建物の中に> (一定期間) 留めさせる
例文: John was **kept in** at school one day last week.
- ② [人が] 《感情を》 <心の中に> (一定期間) おさえておく
例文: It is never good to **keep in** your anger.

REDO

A. 次の文の意味を考えましょう。

1. They kept her in overnight for observation.
2. They held the students in after school for punishment.
3. Depression can be traced to holding in anger.
4. I tried to keep my sadness in but every time I was lonely I thought of him.

B. 以下の状況をふまえて文を完成させましょう。

1. 彼にふられたばかりの親友に一言
Go ahead and cry. Don't _____.
2. 自分だったら怒りが爆発していたのに、よく我慢できたね
How did you _____?
3. 嵐が通り過ぎるまで子どもたちは家の中にいさせないと
You should _____.
4. 警察は取り調べのため容疑者を(一時的に)拘留しています
The police are _____ for investigation.