

論文の英文要旨

論文題目 The background against which João Rodriguez has written
ARTE GRANDE and its analysis

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ARTE GRANDE is the grammar book written by João Rodriguez who was a Jesuit and came to Japan in the 16th century and worked hard till the beginning of the 17th. I researched the background in which he wrote the book and analyzed it.

The first chapter: Historical and linguistic background against which Rodriguez wrote the book
Reading *II Milione* of Marco Polo and the voyage log of Cristóbal Colón, I considered how the European people thought about the Eastern World, the mission and activities of the Jesuit Company that was a vanguard of the Catholics against the Protestant Reformation, the position of classic Latin in the Western World, and the linguistic talent of João Rodriguez, which can be seen from what he wrote in his grammar book, and his passion, which can be seen from his biography.

The second chapter: How Latin linguistics influenced the book

I researched the changes from the Greek arts to the Latin arts in the Western World. And I studied their influences on *DE INSTITVTIONE GRAMMATICA* written by Manoel Alvarez.

The third chapter: On ADVERBIO

I researched all the descriptions about ADVERBIO written in *Téchnē grammatikē* by Dionysius Thrax that is the commencement of the history of arts in the Western World, *DE INSTITVTIONE GRAMMATICA* and *ARTE GRANDE*, and studied the historical changes and clarified the following.

- i. Rodriguez considered the Japanese words whose meanings correspond to Portuguese

ADVERBIO as adverbs in principle.

- ii. Rodriguez changes his way of linguistic classification system in the later part of CONSTRUÇÃO. He considers the words that modify verbs and adjectives in Japanese as adverbs and even the words and affixes that take parts of the phrases and words that modify verbs and adjectives.
- iii. Rodriguez accomplished his linguistic classification system and so there are described *keisiki-meisi*, *huku-zyosi*, *kakari-zyosi*, *hukugou-kakuzyosi*, *zyodousi*, affixes 'mai-', 'goto' and so on in the latter part of CONSTRUÇÃO.
- iv. This is Rodriguez's originality to increase twenty five classifications of ADVERBIOs to thirty and to direct his attention to Japanese onomatopoeias.

Rodriguez adapted the Japanese language to the Latin system in conformity with the traditions of the Western World linguistics so that the Jesuits learn Japanese language with more ease, adopting many ideas in the book.

The fourth chapter: elegância, elegante, elegantemente

There are many instances of 'elegant' in Rodriguez's arts. We have a hundred and four 'elegant' in *ARTE GRANDE* and thirty two in *ARTE BREVE*. I made two tables of all these 'elegant' with their contexts and clarified the origin of 'elegant' and its meanings and usages, analyzing all the instances of 'elegant' appearing in the arts.

The fifth chapter: sonsonete

I made a table of all the ten 'sonsonete' that appear in the arts and analyze them in original and clarify the meanings of 'sonsonete.'

The verbal meaning of 'sonsonete' is 'the characteristic intonation of a malicious or ironic phrase.' And it has these four practical meanings as follows.

- i. The tone of voice of a roundabout talk.
- ii. The regional accent in the continuous vowels and the long vowels.
- iii. The Portuguese accents in the strong nasality, the voice of the consonants, the long vowels, the Japanese nasal sounds, etc.
- iv. The nasality of the vowels before voiced consonants.

The sixth chapter: língua, linguagem, palavra

I made three tables of forty five 'línguas,' eleven 'linguagens' and twenty 'palavras' that appear in the descriptions where there is 'elegant' and found that 'língua' has four meanings in the arts: Japanese language, Portuguese, European languages and language(s) in general. It means Japanese language, if it is singular and with a definite article or something like that as the definite article 'a' or a demonstrative adjective 'esta' or specifically with a word 'Japanese.' In the case of the form 'nossa língua,' it means Portuguese language. It is singular and with 'nossa' that is a feminine form of a possessive pronoun 'nosso [our].' If it is plural as 'nossas línguas,' it means European

languages. In this case, it is sometimes modified by 'European.' 'Lingua' means a language in general, if it is with an indefinite article as 'outra [other]' or a feminine form of indefinite article as 'uma.'

'Linguagem' is used to indicate a concrete and practical usage, saying and expression.

And 'palavra' is used to indicate almost the same meaning of 'word' in modern linguistics, but the practical meanings in their contexts are not so simple.

From these facts, we know that Rodriguez uses the terms accurately.

The seventh chapter: The Bodleian's and the Crawford's

There are two copies of *ARTE GRANDE* in the world today: the Bodleian's and the Crawford's. I researched these two copies and confirmed that there is no difference between them literally.

I found the two different points between them that the Crawford's has some notes written in the margins and that some printings in the margins are inclined differently on each copy.

Doi (1982) listed thirty notes in the margins of the Crawford's. I found furthermore nine notes and ten sign of '+' and made a table of them with all the contexts so that the reader can imagine the original pages.

I compare the inclinations of the printings in the margins of the copies. And I clarified that they made some seals of what they found out after setting type in a form and of the corrections and stamped them on the margins.

The eighth chapter: Contrastive study of the Japanese quotations in *DE INSTITVTIONE GRAMMATICA* and *ARTE GRANDE*

Doi (1982) listed some quotations from Japanese classics in *DE INSTITVTIONE GRAMMATICA* and *ARTE GRANDE*. I made a table of the quotations and analyzed them letter by letter.

And I clarified that they sometimes took the wrong type to print and some pages are out of order in *ARTE GRANDE*, showing the photographic reproductions of some pages.

From these facts we know that they began to print the book before Rodriguez completed his manuscript.

The ninth chapter: The differences between the spellings of Japanese sentences in Bodleian's and Doi's

I researched the spellings of the Romanized Japanese sentences in the Bodleian's and the Doi's and picked up the differences between them. And I found that Dr. Doi had not proofread the spelling, consulting the original.

Many cultures and civilizations have made much of their traditional classics handed down from their ancient times. And they have studied their classics to read them correctly. They made their arts as the fruit of the studies in Europe, but they have not made any arts in Japan. The Japanese have studied their classics and edited some manner books or secrets on making Japanese

short poems. So the arts written by Rodriguez are the very important material to research the Japanese language history. All the scholars consult his art in translation but not the original.

I do not say, 'If you need to consult the arts for your studies, you have to read them in the original.' But I dare to say, 'Read this. I have written the indispensable common knowledge to read the arts in translation or in the original.'

I hope this thesis will be of some help to the study of Japanese linguistic history.