

peare's language. The basic element of this construction is based on the inversion emptying a grammatical subjective territory. And in consequence word order has a very important meaning here. But the most part of our corpus is in verse, which sometimes makes examples in question blurred. It makes also fruitless if we get a certain statistical numbers as a whole. Thus we have only looked through an outline of it.

On the whole it is not so different from the one in PE as far as we see in our corpus. It means that this particular construction is already established in Shakespeare's language to almost the same degree as in PE.

local adverbial meaning. In PE where it is a mere function word, such sentences as 'there is a man there' or 'there is a man in the garden' are quite common. These are often used to exemplify the emptiness of the local meaning of the *there*.

We have also the same examples here:

there be not/Too much hair there (Wint. II, 1,9)

As far as this is concerned, the semantic emptiness of the first *there* is in the equally advanced stage as PE. Though this sentence is also written in verse, we have another one, this time, in prose:

There is an ancient lieutenant there at the pridge, (H5. III, 6,12)

In this expression, there is another local adverbial phrase besides an adverb *there*. This is enough to prove the semantic emptiness of the *there*.

And also adverb *there* is commonly juxtaposed with a local adverbial phrase tautologically.

Sir, he dined with her there at the/Propentine. (Err. V, 1,276)

Tybalt, liest thou there in thy bloody sheet?(Rom. V, 3,97)

Strictly speaking, it may not be tautology because the two *there's* above are not only vaguely indicating the place following but at the same time performing a role as a kind of a forerunner, in other words, introducing the following definite place adverbials. Thus they are not empty nor superfluous in its semantic value.

The same is applicable to *here* under the same circumstance.

But compared with *there*, it is generally more strong and definite.

Here on this molehill will I sit me down. (H6-3. II, 5,14)

Conclusion

Conclusion

We have seen various patterns concerning FWthere in Shakes-

6. Concord in Number

Especially in FWthere construction of PE, it is quite common that the verb does not agree in number with the subject noun. There is a tendency that the verb *be* is always singular form whether the subject noun is singular or not.

This is because the construction is fixed so firmly that FWthere in the nominative territory is felt as a subject of a sentence.

There are numerous examples for that in our corpus too:

there is throats to be cut, and works to be done. (H5, III, 2, 109)

There's many a beast then in a populous city. (Oth. IV, 1, 63)

In the former the subject is with a plural 's' and in the second it is qualified with 'many a'. And,

there is two or three lords and ladies more rarrid (Mids. IV, 2, 16)

Master, there is three carters, three sheperds, three neat-herds, three swine-herds, ... (Wint. IV, 4, 322)

The subject nouns in these are qualified with definite numerals. But the verbs are in singular form.

Franz attributes the phenomenon to the gap in speed between thinking and its representation.¹⁴⁾ Thinking is often too fast to be exactly represented at once with the equivalent words and they begin a sentence with *there is* or *here is* independently of the following subject. But we are not immedietly convinced of it. For the phenomenon is common in verse which is much artificial. It may be greatly because of the subjective character of FWthere from its occupation of nominative territory.

7. Tautology

It was mentioned before that FWthere was originally a full adverb and that it was gradually formalized as a fixed construction losing its

14) W. Franz: *Shakespeare-Grammatik*, § 672

them are in verse.¹³⁾

Places remote enough are in Bohemia, (Wint. III, 3, 31)
Dangerous conceits are in their natures poisons... (Oth. III, 3, 328)
but till all graces be in/one woman, one woman shall not come in my
grace. (Ado. II, 2, 535)
The less/they deserves the more merit is in your bounty. (Hml. II, 2,
535)

The first two are in verse, the other two are written in prose.

This pattern seems to be preferred in parallelism:

Famine is in thy cheeks, /Need and oppression starveth in thy eyes, /
Contempt and beggary hangs upon thy back. (Rom. V, 1, 69)
As water is in water. (Ant. IV, 14, 11)

There is only one example of a question of this pattern without any
interrogative, also in verse:

Was none in Rome to make a stale/But Saturnine? (Tit. I, 1, 304)

With an interrogative pronoun or an interrogative adjective, it
appears many times.

What's in a name? (Rom. II, 2, 43)
What fire is in mine ears? (Ado. III, 1, 107)

The following may be classified in another pattern in which
FWthere is omitted by adverbials coming to the head of a sentence.
Otherwise it may be formed merely by inversion between subject and
be caused by adverbials at the head of a sentence.

In Belmont is a lady richly left, (Merch. I, 1, 161)
For never was a story of more woe / Than this of Juliet and her
Romeo. (Rom. V, 3, 309)

Some attention must be paid to the fact that this pattern appears only
three times in our corpus. The frequency is considerably low against
its high frequency in PE.

13) Prose examples are only three.

Alack, there lies more peril in thine eye/Than twenty of their swords.
(Rom. II, 2, 71)

But true it is from France there comes a power/Into this scattered
kingdom. (Lr. III, 1, 30)

and/there appears much joy in him (Ado. I, 1, 19)

Other verbs except these cited here are: *seem, need, root, rest, remain, grow*. These are the verbs in and around a meaning of existence, in other words, describing one of the various ways of existence, though 'grow' is somewhat different from this point of view.

FWthere may be sometimes omitted in 'FWthere+Be+N' when adverbials come to the head of a sentence, which is also the case with the verbs except *be*:

In my chamber-window lies a book, bring / it hither (Ado. II, 2, 56)
(in prose)

5. Without FWthere

FWthere is sometimes omitted in what we call the FWthere construction in PE when adverbials come to the head of a sentence. But there is another construction to state the existence or non-existence of something without using FWthere, that is, 'N+Be'. Historically speaking, the latter is original and in fact its frequency in OE is naturally very high compared with the one in PE.¹¹⁾

The pattern, 'N(indefinite)+Be', with a meaning of existence or non-existence of something is, however, not accepted by some of the contemporary grammarians. From another point of view, this indicates how the use of the pattern is limited in PE.¹²⁾

Then what is the condition of it in Shakespeare's language? From a merely formal point of view, it is not difficult to enumerate a lot of examples of the pattern. But the problem is again that almost all of

11) cf. R. Sugiyama: *The Origin of the Function Word there in Bulletin of Kagoshima Pref. Jr. College*, 20 (1969)

12) But it is used. cf. ditto.

But there's a saying very old and true (H5, I, 2, 166)
There is a litter ready. (Lr. III, 6, 87)
For if she be not honest, chaste and true, /There's no man happy.
(Oth. IV, 2, 17)

But it does not follow at once that the pattern was commonly used in Shakespeare's work in the same way as it is used now. We count them in our corpus seventeen in all, fifteen of which are in verse. And one of the two prose examples is not suitable here because the noun as a subject is *nothing*, which always claims adjectives in post-position. This great disparity of frequency between verse and prose makes it difficult to infer something about the pattern from it. For discussion on the problem of word order is not so useful in verse, where order of words are comparatively free and artificial.

Concerning this pattern it should not be overlooked that those postpositioned adjectives are modified here with emphasizing adverbs, in nine of them, which means more than a half. The adverbs are *so*, *so much*, *very*, *more*, and *too*. One of the reasons of preference to this pattern is obviously due to the emphasis on the adjectivals. And moreover some of the adjectives are predicative ones and the adjectivals as a whole are longer.

The following is a little different.

But this I think, there's no man is so vain /That would refuse so fair
an offered chain. (Err. III, 2, 189)

This may stand between a contact clause and the pattern mentioned here.

4. FWthere with Other Verbs

FWthere can be used other verbs except *be*, mainly with those which describes a vague existence of something in a broad sense. Some examples are as follows:

3. 5. With a Past Participle

Shylock, there's thrice thy money offered thee. (Merch. IV, 1, 224)
There shall be in England seven halfpenny loaves sold for a penny:
(H6-2, IV, 2, 63)

These are quite the same as we have in PE. The existence of something is stated and the past participle gives some predication complementarily to the subject or rather to the whole.

Madam, there is alighted at your gate/A young Venetian, oue that comes... (Merch. II, 9, 86)

But there is come a messenger before, /To signify their coming.
(Merch. V, 1, 118)

Here *be* and past participle are directly connected to each other putting the subject behind, though these are written in verse. Just as mentioned before with pres. participle, the same problem occurs. This is also regarded as a modification of the pattern in which a pres. participle is put after the subject N. But the two are distinguished in PE: in the former the passive nature is weakened by N intervening between *be* and pres. participle.¹⁰⁾

3. 6. With an Adjective

It may be quite natural to add adjectives to 'FWthere+BE+N' to amplify it, just like a clause or verbals. The pattern mentioned here is not the one in which an adjective is positioned before the noun modifying attributively, but the one where an adjective is put after the noun. In the latter however the adjective is felt to be predicative rather than attributive. But this pattern is not so frequent in PE as those with a clause or other verbals.

In our corpus however this is seemingly not rare.

10) The latter form, however, is not very frequent even in PE, which is the case with Shakespeare. Also, of Poutsma: *A Grammar of Late Modern English*, p. 104

This is not any different from those seen in PE.

There are yet missing of your company/Some few odd lads, that you remember not. (Tp. V, 1, 255)

And sure I am two men there are not living/To whom he more adheres. (Hml. II, 2, 19)

In the former, however, the subject follows after the participle and in the latter two the subjects precede FWthere and *be*. In these two cases, pres. participles are directly connecting to *be*, though an adverb intervening between them. And it seems that they are forming a progressive form. But we must not overlook that both of them are written in verse. Such an inversion is so commonly seen in other patterns in verse that it may be reasonable to consider them as a mere modification of 'FWthere+Be+N+Pres. Partiple'. And also this pattern as a whole is not so frequent as in PE and the particular styles are limited to verse.

As is typically seen in clauses and contact clauses mentioned before, a kind of duality of construction is expanded with some verbals. First the existence or non-existence of something is indicated and then further information is given to it.

3. 4. With an Infinitive with *to*

Is there no Play/To ease the anguish of a torturing hour? (Mids. V, 1, 36)

Hang him, truant! there'd no/true drop of blood in him to be truly touched with love. (Ado. III, 2, 7)

There's no time for a man to recover his hair that grows bald by nature. (Err. II, 2, 71)

In the second example the infinitive with *to* is in passive voice and in the third it accompanies its own subject being led by *for*. These are very common now.

linear ones.

This particular form of statement has been reinforced by various grammatical devices and it has diverse expressions. How about in Shakespeare?

3. 1. With a Clause

The clause in this case is the one modifying the subject.

if there were no other excuse why they should desire to live. (Wint. I, 1, 40)

There's not a note of mine that's worth the noting. (Ado. II, 3, 55)

3. 2. With a Contact Clause

A contact clause which is said to have developed in ME period appears often with the construction in our corpus just as in PE. Originally, dependent clauses were only placed in juxtaposition with the main clause. In the meantime the two sentences were conjoined by the medium of what fixed as a relative. But in a contact clause, two sentences are concatenated without any relative. The reason of its frequent appearance in the FWthere construction may be sought in its aforementioned characteristic peculiarity, the global effect in expression. It is well contrasted with the pattern dealt with in the previous section.

But this I think, there's no man is so vain/That would refuse so fair an offered chain. (Err. III, 2, 8)

But there is never a fair woman has a true face. (Ant. IV, 7, 164)

These are all typical apo koinou construction, for the subject in each sentence is also functioning as a subject in the latter half.

3. 3. With a Present Participle

Is there no pity sitting in the clouds/That sees into the bottom of my grief? (Rom. III, 5, 196)

When we feel it is rather too direct to write 'they fought', there is an alternative expression like 'there is a fighting between them' in PE. And from another point of view it can be said that the former is verbal expression while the latter is a nominal one. With such descriptive effects a gerund is often used as a subject in FWthere construction in PE.

In Shakespeare's plays we can pick up the examples for it but it seems to me that they appear not so frequently as in PE.⁷⁾ This should be considered as the difference of frequency means the temporal space of some three centuries and a half between them.

There is no following her in this fierce vein. (Mids. III, 2, 82)

Sir, in my heart there was a kind of fighting/That would not let me sleep (Hml. V, 2, 4)

O, there has been much throwing about of brains. (Hml. II, 2, 361)

Adverbials sometimes come to the head of the construction, while the other elements remain intact.

For many miles about/There's scarce a bush. (Lr. II, 4, 297)

A goodly one, in which there are mant confines, wards and dungeons; (Hml. II, 2, 248)

The latter is the case where a relative pronoun forms the adverbial with a preposition.

These basic patterns show a wide variation, which is not so different from those in PE.

3. Variations

The great peculiarity of the FWthere construction compared with the other ones without it is that it expresses single judgement, that is, only the existence or non-existence of the subject.⁸⁾ In other words it is the statement form of 'global'⁹⁾ expression against general

7) Eleven in all in our corpus.

8) cf. F. Nakajima: *Eibunpou no Taikei*, pp.125-126

9) W. J. Entwistle: *Aspect of Language*, p.146

IV, 3, 32) this *there* works as a demonstrative pronoun, *this* or *that*. And it is used 'emphatically, by way of applause' in 'there's a girl goes before the priest' (As. IV, 1, 140).⁴⁾ As far as the pattern is concerned, they can not be so easily distinguished from the FW*there* construction. And these can be said to be, as it were, a direct derivation from the demonstrative adverb *there*, or its demonstrative force is amplified.

At the opposite end FW*there* is situated. In the corresponding item of Schmitt's lexicon, it is only said 'very frequently placed before the verb, when there is inversion of the subject'.⁵⁾ Here is no reference to the emptiness or the degree of superfluity of the meaning. It may be reasonable to think that the word is placed only to fill the subjective territory emptied by inversion of a subject, judging from a glance over the historical studies concerned with it.⁶⁾ In that case it is a pure function word.

2. The Basic Pattern

Considering the origin, it is reasonable to think that the basic pattern is 'FW*there*+Be+N'. The inversion was caused originally by the adverb *there's* coming to the head of a sentence.

Usually this pattern includes some local adverbials, although it appears often without any of them.

I do not think there is any such woman. (Oth. IV, 3, 84)

There is a monastery two miles off, /And there we will abide. (Merch. III, 4, 31)

The local adverbials as well as the subject do not always have a concrete form.

There is flattery in friendship. (H5. III, 7, 113)

4) *s.v. there* in Schmitt: *Shakespeare Lexicon*

5) *ibid. there*(4)

6) In *OED* some sentences are quoted from Shakespeare in the corresponding items. (cf. *there* 4d & e)

that the construction developed greatly to have gained almost an established place in ME and that at the early stage of Mod E a *there* as a pure function word existed. But it does not mean that FWthere construction in those days is quite the same as the one we have now. The purpose of this study is to describe the construction in one of the early modern English, Shakespeare's language. Fifteen plays out of his works are used as the corpus of this paper.³⁾

Numerous examples extracted here are classified first into verse and prose. Shakespeare, commanding each in proper places, heightens the effect of words on the lips of characters, for instance, verse in calmness, intelligence; prose in unrestriction, internal disorder. Generally speaking, verse is highly artificial, especially in its word order closely related to rhythm. (It must be added here that even prose is not always unartificial.) Consequently we must take into consideration whether it is in verse or in prose. If written in verse, examples from it can not be a decisive material enough to deduce a certain conclusion.

With regard to FWthere construction only, however, they can be useful materials, though not enough. Because at the stage when the basic construction was fixed or established, it is not probable to deviate too much. The order of words itself (FWthere +Be+N) has a meaning.

1. *There* in Shakespeare

There are some differences in his usage of *there* when compared with the one in PE. In a sentence like 'there's a fearful point', (Rom.

3) They are as follows. (the abbreviations used here are in brackets). They are *The New Shakespeare* edition (Cambridge Univ. Press): *A Midsummer Night's Dream* (Mids.), *Antony and Cleopatra* (Ant.), *Comedy of Errors* (Err.) *Hamlet* (Hml.), *Henry V* (H5), *Henry VI* (H6-1~3), *King Lear* (Lr.), *Much Ado About Nothing* (Ado), *Othello* (Oth.), *Romeo and Juliet* (Rom.), *Tempest* (Tp.), *Titus Andronicus* (Tit.), *The Merchant of Venice* (Merch.), *The Taming of the Shrew* (Shr.), *The Winter's Tale* (Wint.)

The Function Word *there* in Shakespeare

Ryuichi Sugiyama

Introduction

In spite of its grammatical peculiarities, the function word *there* (FW*there*, hereafter) has not received due attention, particularly to the historical process in the development.¹⁾ It may be traced back to the adverb *there* with its full meaning, but as for 'how' and 'when' it is not so easy. One of those difficulties is the lack of purely objective methods to measure the various degrees of the emptiness or weakness of the original meaning as a local adverb. The deriving process from an adverb to a pure function word should be so gradual that theoretically there ought to be various stages in accordance with the degree of proceeding in the intervening periods.

The only useful way left to know whether a *there* is a local adverb with its full content or not is by our judgment by the context. But contexts may be sometimes ambiguous so that we cannot help relying on our own 'subjective' interpretation. In fact there are cases in which a *there* lies on the border between an adverb and an empty word in its lexical meaning. A detailed discussion of intermediate 'grey' colour, as it were, will be necessary about the word.

In the Old English period we can recognize the original forms but they were still bearing the original meaning to some extent, though often rather redundant semantically.²⁾ It may be possible to presume

1) e. g. Quirk in 1951, G. Maejima in 1933, D. Nagashima in 1972, and R. Sugiyama in 1969. Cf. Mustanoja: *A Middle English Syntax*, Pt. 1, adverbs.

2) It still appears under the restriction of contexts with some local echoes in it. Cf. Sugiyama (1969). But the first record in *OED* is in 893.