

■ *Sae* and *Made*: Focus of Unexpectedness

Both *sae* and *made* express that the component X (focus) shows unexpectedness and extremeness compared to others in the same category. Both also allow the reader to analogize that others in the same category as X naturally will behave the same as X, given the degree of extremeness that X demonstrates. This is called the focus of unexpectedness. *Sae* and *made* are interchangeable in (1).

(1) *Tarō {sae/made}yatte kita* ‘Even Taro came.’

This type of focusing may indicate that the development of a situation, intensity of a situation, attributes, and the intensity of attributes of people and things, are unexpected.

(2) *Kioku sōshitsu de jibun no na {sae/made} wasureta* ‘Because of amnesia, he even forgot his name.’

(3) *Kodomo no kuse ni, kare wa riron butsurigaku {sae/made} rikai suru* ‘Despite the fact that he is a child, he even comprehends theoretical physics.’

It is indicated that, in (2) the degree of his illness, and in (3) the extraordinary nature of his attribute, are unexpected.

*Made* differs from *sae* in the following point. *Sae* only lets the reader analogize that, if X is Y, all others are naturally Y as well. On the other hand, *made* indicates that it is established that others are Y, and *made* can only be used to add X to all others.

(4) *Yūshō kōho datta kare ga shosen ni {sae/\*made} yaburete shimatta* ‘He had been the top choice for the championship, but he didn’t win even the first match.’

In (4), “the first match” is X. “The chance of him losing to someone” is higher in subsequent matches. If he loses the first match, there will be no more matches. Therefore, one cannot add “the first match” to the remaining matches. For this reason, *sae* sound appropriate, but *made* is unnatural.

*Made* cannot be used unless there is continuity between X and the others. The unexpectedness in each of the components in the others starts at zero and the degree of unexpectedness gradually increases, culminating in X. *Sae* does not necessarily require such continuity.

(5) *Shirōto ni {sae/?made} wakaru fudōsan tōshi* ‘Real estate investment that even non-experts understand’

*Made* is somewhat unnatural in (5) because the continuity that should exist between experts and non-experts (=X) is not obvious.

*Made* is used when the context looks at the progression of a situation that has been arrived at from the accumulation of actual events or the degree of progression. Conversely, *sae* is used in a context where such consideration is irrelevant or unattainable.

In a negative sentence, *sae* and *made* may call for different interpretations.

(6) *Oya ni sae hanasanakatta* ‘I didn’t even talk to my parents.’

In (6) “my parents” are included in those “whom I didn’t talk to.” In (7), in addition to meaning what (6) does, it has a second meaning of “not bothering to talk to my parents.” Such difference becomes evident from the context. *Sae* is unnatural in (8).

(7) *Oya ni made hanasanakatta* ‘I didn’t bother to talk to my parents.’

(8) *Tanin no fūfugenka ni {?sae/made} kuchi o dasanai* ‘do not stick one’s nose into someone else’s marital quarrel.’

→とりたて Focus (2-I)

#### ● References

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