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ПРИРОДОКОРИСТУВАННЯ УКРАЇНИ

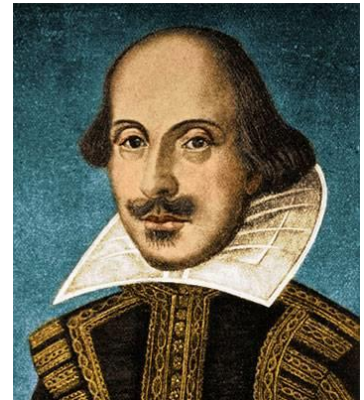
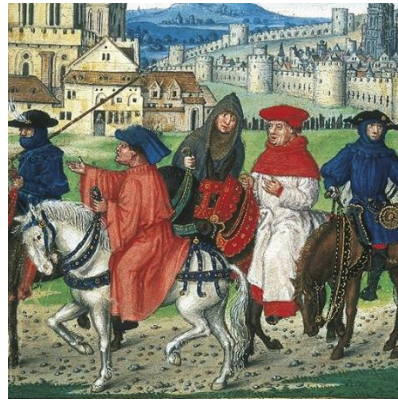
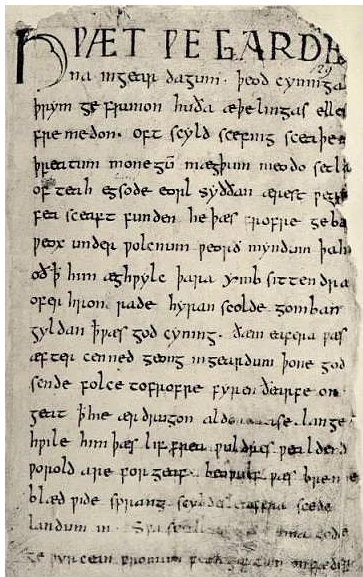
ГУМАНІТАРНО-ПЕДАГОГІЧНИЙ ФАКУЛЬТЕТ

Кафедра іноземної філології і перекладу

В. А. Тимофєєв

ІСТОРІЯ АНГЛІЙСЬКОЇ МОВИ

Методичні рекомендації до проведення інтерактивних лекцій
для студентів ОС «Бакалавр» спеціальності В11 «Філологія»



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Тимофєєв В.А. Історія англійської мови: Методичні рекомендації до проведення інтерактивних лекцій для студентів ОС «Бакалавр» спеціальності В11 «Філологія». Київ: Редакційно-видавничий відділ НУБіП України, 2025. 52 с.

Рецензенти:

Амеліна С. М. – доктор педагогічних наук, професор, професор кафедри іноземної філології і перекладу Національного університету біоресурсів і природокористування України

Панов С. Ф. – Доктор педагогічних наук, професор кафедри германських мов УДУ ім. М. Драгоманова

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У рекомендаціях містяться фонетично-граматичні вправи з англо-саксонського, середньоанглійського та ранньоновоанглійського періодів розвитку англійської мови, а також проблемні завдання до проведення лекцій. Новаторство рекомендацій полягає в інтерактивній організації семінарських та лекційних занять із зазначеної дисципліни. Такий підхід передбачає самостійне проведення історичних міжмовних зіставлень студентами. Як результат, причини мовних явищ виявляються-розкриваються самотужки.

Рекомендації укладено відповідно до програми з дисципліни «Історія англійської мови» для студентів ОС «Бакалавр» спеціальності В11 «Філологія».

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PRAFACE

The workbook corresponds to the curriculum of the History of the English Language for philological students of universities.

The book forms analytical components of the intellectual sub-competence included in the professional competence of would-be translators and interpreters as well as contains exercises to improve students' historical and linguistic knowledge, abilities and skills needed to use a more communicational approach and choose more pragmatic equivalents while translating / interpreting source texts.

The inductive method is based on deriving grammar rules by doing exercises. Students are supposed to compare forms, detect differences and provide rules.

The minimalistic style of the workbook was chosen to make classes more active and useful for students' future professional activity.

To help students memorize the archaic forms and correlate them to the modern ones we recommend teachers should make their classes more interactive and encourage their students to work in pairs.

4. Grimm's Law. Find Modern English equivalents to complete the boxes.

IE **bh* > PG *...

IE **dh* > PG *...

IE **gh* > PG *...

Old Indian *bhrātr* > ...

Old Indian *vidhava* > ...

Old Latin **ghostis* > ...

IE **b* > PG *...

IE **d* > PG *...

IE **g* > PG *...

Ukr. *болото* > ...

Latin *edere* > ...

Latin *granum* > ...

IE **p* > PG *...

IE **t* > PG *...

IE **k* > PG *...

Latin *pater* > ...

Latin *tres* > ...

Latin *cor* > ...




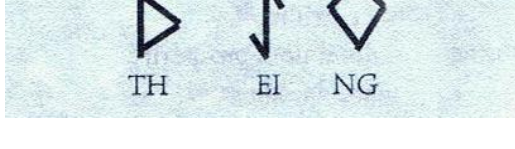
5. Find Modern English Correlatives and explain the phonetic changes.

Latin *decem* > ..., Latin *frater* > ..., Latin *mater* > ..., Latin *dens* > ..., Latin *sedere* > ..., Latin *piscis* > ..., Latin *tu* > ..., Latin *nox* > ..., Latin *jugum* > ..., Latin *pes (pedis)* >

UNIT 1. Old English Phonetics

1. Use *Wikipedia* or *ChatGPT* to talk about the Runic Alphabet.

2. Compare the two alphabets. *Which two runic characters were included into the Old English alphabet?*

<i>Runic Alphabet</i>	<i>Old English Alphabet</i>
 <p style="font-size: small; margin-top: 5px;">A B D E F G H</p>	<p style="font-size: large; margin: 0;">Aa Ææ Bb Cc Dd Ðð</p> <p style="font-size: small; margin: 0;">[ɑ:/ɑ:] [æ/æ:] [b] [k] [d] [θ]</p>
 <p style="font-size: small; margin-top: 5px;">I J/Y K L M N O</p>	<p style="font-size: large; margin: 0;">Ee Ff Gg Hh Ii Ll</p> <p style="font-size: small; margin: 0;">[e/e:] [f] [ɣ] [x] [i/i:] [l]</p>
 <p style="font-size: small; margin-top: 5px;">P R S T U V/W Z</p>	<p style="font-size: large; margin: 0;">Mm Nn Oo Pp Rr Ss</p> <p style="font-size: small; margin: 0;">[m] [n] [o/o:] [p] [r] [s]</p>
 <p style="font-size: small; margin-top: 5px;">TH EI NG</p>	<p style="font-size: large; margin: 0;">Tt Uu þp Xx Rr þp</p> <p style="font-size: small; margin: 0;">te u wynn eks yr thorn [t] [u/u:] [w] [ks] [y/y:] [θ]</p>

3. Read the words after your teacher.

macian, habban, stān, hatan, staelon, haelan, dēman, bindan, niht, wrītan (<prītan), coren, lūcan, gylden (<zylden), mys, monn, and, bān, caru, cild, mete, findan, hām, lytel, līf, lufu, mōna, riht, wyrcan (<pyrcan), sittan, tellan, ðæt (<þæt), oðer (<oþer), wudu (<puðu), fyllan.

4. Read the words with ȝ (=g) [ɣ] after your teacher.

ȝān, dazas, ȝod, weȝ, ȝielden, ȝēre, dazum, stīȝel, strenȝ, rinȝan, ȝē, sweȝl, þeȝnas, cyninȝ, ȝar, sæȝd, ȝesōht, bōȝ, burȝ.

5. *Breaking* (> *diphthongization*). Use the information in the box and write Old English forms.

PG *æ + *consonant cluster* > OE *ea*

PG *e + *consonant cluster* > OE *eo*

*cæld > ..., *ærm > ..., *æld > ..., *æhta > ...

*herte > ..., *melcan > ..., *erl > ..., *fehtan > ...

6. Palatal mutation (= *i-umlaut*). Use the information in the box and write Old English forms.

PG *a + ...*i* / *j* > OE *e*

PG *o + ...*i* / *j* > OE *e*

PG *u + ...*i* / *j* > OE *y*

*namnian > ..., *sandian > ..., *satian > ...

*wopjan > ..., *domian > ..., *ofstian > ...

*fullian > ..., *kuning > ..., *cuðian > ...

7. Contraction. Use the information in the box and write Old English forms.

PG *a + *h* + *vowel* > OE *ēa*

PG *e + *h* + *vowel* > OE *ēo*

PG *i + *h* + *vowel* > OE *ēo*

PG *o + *h* + *vowel* > OE *ō*

*slahan > ..., *sehen > ..., *tihan > ..., *fohan > ...

UNIT 2. Old English Grammar

The Noun

The Strong Declension

1. *a-stems masculine*. Use the information in the box and decline *cyninȝ*.

<i>Sg.</i>	<i>Pl.</i>
<i>Nom.</i> stān	<i>Nom.</i> stānas
<i>Gen.</i> stānes	<i>Gen.</i> stāna
<i>Dat.</i> stāne	<i>Dat.</i> stānum
<i>Acc.</i> stān	<i>Acc.</i> stānas

2. *a-stems neuter*. Use the information in the box and decline *word*.

<i>Sg.</i>	<i>Pl.</i>
<i>Nom.</i> scēap	<i>Nom.</i> scēap (scipu)
<i>Gen.</i> scēapes	<i>Gen.</i> scēapa
<i>Dat.</i> scēape	<i>Dat.</i> scēapum
<i>Acc.</i> scēap	<i>Acc.</i> scēap (scipu)

3. *ō-stems (feminine)*. Use the information in the box and decline *fōr*.

<i>Sg.</i>	<i>Pl.</i>
<i>Nom.</i> caru	<i>Nom.</i> cara
<i>Gen.</i> care	<i>Gen.</i> cara
<i>Dat.</i> care	<i>Dat.</i> carum
<i>Acc.</i> care	<i>Acc.</i> cara

4. *i-stems (all genders)*. Decline *hyll* (*a-stems*) and *cwēn* (*ō-stems*).

5. *u-stems (masculine / feminine)*. Use the information in the box and decline *duru* (*f*).

<i>Sg.</i>	<i>Pl.</i>
<i>Nom.</i> sunu (m)	<i>Nom.</i> suna
<i>Gen.</i> suna	<i>Gen.</i> suna

Dat. suna	Dat. sunum
Acc. sunu	Acc. suna

The Weak Declension

6. n-stems (all genders). Use the information in the box and decline *zuma (m)*.

<i>Sg.</i>	<i>Pl.</i>
Nom. nama (m)	Nom. naman
Gen. naman	Gen. namena
Dat. naman	Dat. namum
Acc. naman	Acc. naman

7. Root Stems (all genders). Use the information in the box and decline *fōt (m)*.

<i>Sg.</i>	<i>Pl.</i>
Nom. mann (m)	Nom. menn
Gen. mannes	Gen. manna
Dat. menn	Dat. mannum
Acc. mann	Acc. menn

8. r-stems (masculine / feminine). Use the information in the box and decline *sweostor (f)*.

<i>Sg.</i>	<i>Pl.</i>
Nom. brōðor (m)	Nom. brōðor
Gen. brōðor	Gen. brōðra
Dat. brēðer	Dat. brōðrum
Acc. brōðor	Acc. brōðor

9. s-stems (neuter). Use the information in the box and decline *cild*.

<i>Sg.</i>	<i>Pl.</i>
Nom. lamb	Nom. lambru
Gen. lambes	Gen. lambra

<i>Dat.</i> lambe <i>Acc.</i> lamb	<i>Dat.</i> lambrum <i>Acc.</i> lambru
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10. *nd-stems (masculine)*. Use the information in the box and decline *fēond*.

<i>Sg.</i>	<i>Pl.</i>
<i>Nom.</i> frēond	<i>Nom.</i> frēondas
<i>Gen.</i> frēondes	<i>Gen.</i> frēonda
<i>Dat.</i> frēonde	<i>Dat.</i> frēondum
<i>Acc.</i> frēond	<i>Acc.</i> frēondas

The Adjective

11. Use the information in the box and decline *dol mann* / *sē dola mann*.

<i>Strong declension</i>	<i>Weak declension</i>
<i>Sg.</i>	<i>Sg.</i>
<i>Nom.</i> wīs ...	<i>Nom.</i> sē wīsa ...
<i>Gen.</i> wises ...	<i>Gen.</i> þæs wīsan ...
<i>Dat.</i> wīsum ...	<i>Dat.</i> þæm wīsan ...
<i>Acc.</i> wīsne ...	<i>Acc.</i> þone wīsan ...
<i>Instr.</i> wīse ...	<i>Instr.</i> þȳ wīsan ...
<i>Pl.</i>	<i>Pl.</i>
<i>Nom.</i> wīse ...	<i>Nom.</i> þā wīsan ...
<i>Gen.</i> wīsra ...	<i>Gen.</i> þāra wīsra ... / wīsena ...
<i>Dat.</i> wīsum ...	<i>Dat.</i> þæm wīsum ...
<i>Acc.</i> wīse ...	<i>Acc.</i> þā wīsan ...
<i>Instr.</i> = <i>Dat.</i>	

12. *Degrees of comparison*. Use the information in the box and form degrees of comparison of *heard* and choose one more adjective from the dictionary.

Soft – softra – softost

The Adverb

13. Use the information in the box and form an adverb of *heard*.

<i>Wīd – wīde</i>

The Verb

14. Use the information in the table and conjugate *wrītan – wrāt – writon – 10runken (Strong Verb Class I)* and *fremman – fremede – fremed (Weak Verb Class I)*.

<i>Strong Verbs</i>	<i>Weak Verbs</i>
<i>The infinitive</i>	
zrīpan (Class I)	dēman (Class I)
<i>The Present</i>	
(ic) zrīpe (ðū) zrīpest (hē, hēo, hit) zrīpeð (wē, zē, hīe) zrīpað	(ic) dēme (ðū) dēmst (hē, hēo, hit) dēmð (wē, zē, hīe) dēmað
<i>The Present Subjunctive</i>	
zrīpe (sg.) zrīpen (pl.)	dēme (sg.) dēmen (pl.)
<i>The Imperative</i>	
zrīp (sg.) zrīpað (pl.)	dēm (sg.)
<i>Participle I</i>	
zrīpende	dēmende
<i>The Past</i>	
(ic) zrāp (ðū) zripe	(ic) dēmde (ðū) dēmdest

(hē, hēo, hit) ʒrap (wē, ʒē, hīe) ʒripon	(hē, hēo, hit) dēmde (wē, ʒē, hīe) dēmdon
<i>The Past Subjunctive</i>	
ʒripe (sg.) ʒripen (pl.)	dēmde (sg.) dēmden (pl.)
<i>Participle II</i>	
(ʒe)ʒripen	(ʒe)dēmed

15. Conjugate the following verbs.

<i>Strong Verbs</i>	<i>Weak Verbs</i>
rīsan – rās – rison – risen (Class I)	sellan – sealde – seald (Class I)
bēodan – bēad – budon – boden (Class II)	macian – macode – macod (Class II)
drincan – dranc – druncon – drunken (Class III)	habban – hæfde – hæfd (Class III)
stelan – stæl – stælon – stolen (Class IV)	
sprecan – spræc – spræcan – sprecen (Class V)	
faran – fōr – fōron – faren (class VI)	
hātan – hēten – hēton – hāten (Class VII)	

UNIT 3. Old English Lexis

1. Use the Internet / ChatGPT / your instinct to sort the Old English words into the three etymological groups.

<i>Indo-European</i>	<i>Common Germanic</i>	<i>Latin</i>
.....

sā, mōnað, stræt, brinȝan, mūs, torr, modor, dōr, cyst, mūþ, deorc, sunu, pipor, healf, land, fisc, swīn, blōd, ȝrēne, neowe, frēond, trēow, lēaf, bēte, wāpen, niht, cealc, dæȝ, sēoc, hond, snāw, lȳtel, wæter, bæc, castel, meolc, sweord, rēad, liornian, cīres, etan, bæþ, bān, mīl, smæl, standan, ān, cēse, þrīe, ēaȝe, nama, fīnȝer, eorðe, wīn, sāwol, pund, nosu, drincan, cytel.

2. Identify Old English *noun-suffixes*.

wrītere, fiscere, bæcestre, spinnestre, frēond, dēmend, cyninȝ, æðelinȝ, lȳtlinȝ, dēorlinȝ, ȝyden, mæȝden, ȝōdnis, swētnis, ȝeoȝuð, ðȳfð, lenȝðu, strenȝðu, frēodōm, wīsōm, scīnlāc, wedlāc, frēondrāden, mannrāden, hlāfordscipe, folcscipe, cildhād, mæȝðhād.

3. Identify Old English *adjective-suffixes*.

hōcede, ðrīhēafdede, ȝylden, wyllen, manȝfeald, ðrīfeald, sorhfull, carful, hālȝ, busȝ, ðyrnihte, stānihte, enȝlisc, Bryttisc, slæplēas, griðlēas, frēondlīc, ȝearlīc, sibbsum, hīersum.

4. Identify Old English *verb-prefixes*.

ārīsan, ādræfan, ætwindan, ætwītan, bezān, besettan, ȝewrītan, ȝewīfian, forbēodan, forbærnan, inbrinȝan, indūfan, mislīcian, mislimpan, ofslēan, ofsceamian, ofercuman, oferȝān, oncnāwan, onstellan, oðfeallan, oðsacan, underȝietan, underðēodan, ūtridan, ūtræsan, wiðcweðan, wiðhabban.

5. Identify the components of the composites.

sāman, wintertīd, cwicseolfor, eoldorman, lustfullian, bōccræft, woruldþēawas, fyrȝenholt, æfterfulȝan, ryhtnorðanwind.

6. Translate the *kennings* (descriptive-metaphorical denotation) in a single word.

sǣ-mearh, brēost-hord, ȝār-berend, bān-hūs, laȝu-flōd.

Old English Reader

1. Listen, read, give a philological analysis and translate.

Ōhthere sǣde his hlāforde, Ælfrede cyninge, þæt hē ealra Norðmonna norþmest būde. Hē cwæð þæt hē būde on þǣm lande norþweardum wiþ þā Westsǣ. Hē sǣde þēah þæt þæt land sīe swīþe lang norþ þonan, ac hit is eal wēste, būton on fēawum stōwum styccemǣlum wīciað Finnas on huntoðe on wintra and on sumera on fīscape be þære sǣ ... (“Historiae adversum paganos” translated by king Alfred the Great in the 9th century).

(<http://www.oegrammar.ca/texts/voyage-of-ohthere/>)

2. Listen, read, give a philological analysis, translate and recite.

Hwæt! Þē Gārdena in zeārdaȝum,
þēodcyninȝa, þrym zefrūnon,
hū ðā æpelinȝas ellen fremedon.
Oft Scyld Scēfinȝ sceaþena þrēatum,
moneȝum mæȝþum, meodosetla oftēah,
eȝsode eorlas. Syððan ærest pearð
fēasceaft funden, hē þæs frōfre zebād,
þēox under polcnum, þeorðmyndum þāh,
oððæt him æȝhpyle þāra ymb sittendra
ofer hronrāde hyran scolde,
ȝomban ȝyldan. Þæt þæs ȝōd cyninȝ! (“Beowulf” written in the 8th century).

(<https://www.thehistoryofenglish.com/beginning-prologue-beowulf>)

3. Listen, read, give a philological analysis, translate and recite.

Hyge sceal þē heardra, heorte þē cenre,
Mōd sceal þē māre þē ūre mægen lýtlaþ.
Hēr ligeþ ūre ealdor eall forhēawen,
Gōd on grēote. Ā mæg gnornian
Sē þe nū fram þīs wīgplegan wendan þenceþ.
Ic eom frōd fēores; fram ic ne wille
Ac ic mē be healfe mīnum hlāforde,
Be swā lēofum mʒnn, licgan þence (“The Battle of Maldon” compiled in the 11th century).

<https://www.thehistoryofenglish.com/birhtwolds-speech-battle-of-maldon>

4. Listen, read, give a philological analysis, translate and recite.

Nū sculon herizean heofonrīces Weard,
Meotodes meahte ond his mōdʒeþanc,
weorc Wuldorfæder, swā hē wundra zehwæs,
ēce Drihten, ōr onstealde.
Hē ærest scēōp eorðan bearnum
heofon tō hrōfe, hālīz Scyppend.
Þā middanzeard monncynnes Weard,
ēce Drihten, æfter tēode
fīrum foldan, Frēa ælmihtīz (Caedmon’s Hymn from “Historia ecclesiastica gentis Anglorum” written in 731 by Beda Venerabilis and translated in the 9th century).

https://archive.org/details/caedmon_librivox

Old English Vocabulary

A

ac but, however

æ

æfter after, along

æghwylc each, every

ælmih̄tig almighty

ærest first

æðeling nobleman

B

be by, near

bearn child; warrior, fighting man,
soldier

bēon (**eom**, **eart**, **is**, **sind**, **sy**, **wæs**,
wæron) be

būan (**būde**) stay, dwell, live

būtan, **būton** outside of, except

C

cēne bold, brave

cweðan to say, to speak

cyning king

D

dæg day

Dene Danes

drihten lord, creator

E

ealdor chief, lord

eall all

ēce eternal

eze awe, fear, terror

ezsian frighten

ellen zeal, strength, courage

eom *see* **bēon**

eorðe earth

eorl man, noble

F

fēa few

fēasceaft miserable, poor

feorh life, soul, spirit

findan find

firas men, mankind

fiscað fishing

folde ground, land, earth

forhēawan cut down, kill

fram from, away

frēa lord, ruler, master

fremman do, make, commit

frōd wise, old

frōfor consolation, joy, refuge

funden *pp of* **findan**

3 (G)

3ār spear

Ʒēar year

Ʒebīdan expect; remain, experience,
endure

ƷefriƷnan find out, hear, learn

Ʒehwā each, every

Ʒnornian be sad, lament, mourn,
complain

Ʒod god

Ʒōd good

Ʒombe tribute

Ʒrēot sand, earth

Ʒyldan yield

H

hāliƷ holy

hē he

healfe half

heard hard, bitter, dire

heofon heaven

heofonrice kingdom of heaven

heorte heart

hēr here

heriƷean to praise

him *see hē*

his *see hē*

hlāford lord, master

hran whale

hrōf roof

hū how

huntoð hunting

hwæt what

hyge thought, mind

hȳran to obey

I

ic I

-ing son

is *3 pers from bēon*

L

land land, country

lanƷ, lonƷ long

leof dear, favourite

licƷan lie, lie dead

ligeð *see licƷan*

lȳtlian to lessen, shorten, decrease

M

mæƷen force, power, strength

mæƷð clan, tribe

mazan (**mæƷ, mazon, mihte, meahte**)

may, is (am) able to

man, mon man

māre more

mē *dat, sg* to me

meaht, miht might, power, strength

meodoseþl mead-seat

metod, meotod fate, Creator, God

middanzeard the earth, the middle world-dwelling of men

mīn my, mine

mōd the inner spiritual part of man spirit, mind, disposition

mōdzeðanc thought of the mind, intention, purpose

moniȝ many

monncynn mankind

N

nē not

norð north

norðweard adv northward, to the north

Norðmenn *pl from* Norðman Norwegians

norðmest *superl* northmost

nū now

O

ofer over

ofteah (of + tēon) take away, withdraw

on in, on

ond = and

onstellan institute, establish, initiate

ōr beginning, onset, start

oððæt until

R

rād ride, journey

S

sǣ sea

sceal *see* **sculan**

sceaþa enemy

sceop *see* **scyppan, scieppan**

scoldon *see* **sculan**

sculan must, ought to, have to

scyppan, scieppan to form, create, shape

scyppend creator **Scyppend** God, the Creator

sē *masc* the, that

secȝan say, tell

sīe *pres, subj, 3, sg* is

sittan to sit

stōw place

styccemælum in pieces, bit by bit, piecemeal, here and there

sumor summer

swā so, as, so as

swiðe, swyðe very

T

teode *see tēon*

tēon to create

tō to, towards, until

ð (=þ)

ðā those

ðæm *dat masc and neut sg & plur that*

ðære *gen dat and gen sg neut that*

ðæt *neut sg that*

ðāh *see ðēon*

ðāra *gen plur that*

ðat = ðæt

þe who, that

þē *see þȳ*

ðēah, ðeh though, although, yet

ðencan think

ðēod people, nation

ðēon flourish

þēs this

ðonan, ðanon from that time or place,
away

ðrēat crowd, host

ðrym glory, power

þȳ *instr sg of sē*

þȳs *instr of þēs*

syððan, siððan afterwards, since, after,
when

U

under under

ūre our

W (=ƿ)

wæs *see bēon*

wē we

weard guard, warder, watchman

wearð *see weorðan*

weaxan wax, grow, increase

wendan to turn, move, go, change

weorc work, task, deed

weorðan to become, to come to be, to
arise, to happen

weorðmynd honour, dignity

wēox *see weaxan*

wēste *adj waste, barren, desolate,
uninhabited, empty*

Westsæ Western Sea

wician dwell, lodge, camp

wīȝ battle, fight, war

wīȝpleȝa war-play, battle

willan wish, desire, will

winter winter

wuldorfæder father of glory, glorious
father

wundor wonder, astonishing thing,
miracle, marvel, portent, horror

wið against, in return for, from, with

wolcen cloud; (in *pl.*) sky, heavens

Y

ymb, ymbe about, around

yumbsittan surround

PART II. Middle English

*Simplification, disappearance, decay, loss,
degradation, elimination, reduction,
removal, weakening, levelling.*

UNIT 1. Middle English Phonetics

1. Repeat the sounds after your teacher.

Middle English Alphabet

a b c d e f g h i k l m n o p
[a/a:] [b] [k/s] [d] [e/e:] [f] [g/ʒ] [x] [i/i:] [k] [l] [m] [n] [o/o:] [p]
q r s t u w x y z
[k] [r] [s] [s] [t] [u/v] [w] [ks] [i/j] [z]

2. Listen to the recording (<https://www.luminarium.org/medlit/gp.htm>) and read the extract.

Whan that Aprill with his shoures sote
The droughte of Marche hath perced to the rote,
And bathed every veyne in swich licour,
Of which vertu engendred is the flour;
Whan Zephirus eek with his swete breeth
Inspired hath in every holt and heeth
The tendre croppes, and the yonge sonne
Hath in the Ram his halfe cours y-ronne;
And smale fowles maken melodye,
That slepen al the night with open ye—
So priketh hem Nature in hir corages—

Than longen folk to goon on pilgrimages,
 And palmeres for to seken straunge strondes,
 To ferne halwes, couthē in sondry londes;
 And specially, from every shires ende
 Of Engelond to Caunterbury they wende,
 The holy blisful martir for to seke,
 That hem hath holpen, whan that they were seke.

(From Chaucer's *Canterbury Tales* Prologue)

3. Find words of French origin in the passage above.

4. Read the words after your teacher and tabulate the rules of reading vowels, consonants and diphthongs.

that, shoures, droughte, bathed, veyne, licour, engendred, flour, eek, breeth, inspired, heeth, croppes, sonne, halfe, y-ronne, fowles, night, ye, corages, folk, pilgrimages, palmers, straunges, couthē, specially, Engelond, Caunterbery.

5. Use the information in the box to transform the Old English forms into Middle English ones and tabulate the changes.

Consonants	Vowels	Diphthongs
Ʒ > g / y (i) / w	-a > -e / ø	ea > a
cƷ > dg	æ > a	eo > e
ð > th	-u > -e	ie > i
sc > sh	-u- > -o-	
c- > k-	ā > o	
c(e)- / c(i)- > ch-	ē ≥ ee	
h- > ø	ū ≥ ou / ow	
-h- > -gh-	ō ≥ oo	
	y = i	

Ʒōd, Ʒān, ƷreƷ, Ʒēar, brycƷ, draƷan, folƷian, sorƷian, dæƷ, weƷ, seƷl, hūs, ūt, hū, dūn, cuman, fōt, tōð, mētan, ðæt, fæst, æfter, cild, scip, fisc, cniht, hrinƷ, hwæt, cnāwan, macian, stān, wrītan, nama, caru, hūsbanda, heard, heorte, nieht, fyllan, dyde, hāliƷ.

UNIT 2. Middle English Grammar

1. Find nouns in the *Canterbury Tales* Prologue, identify their grammar forms and complete the table.

Old English Declension	Middle English Declension
<p><i>Sg.</i></p> <p><i>Nom.</i> stān</p> <p><i>Gen.</i> stānes</p> <p><i>Dat.</i> stāne</p> <p><i>Acc.</i> stān</p>	<p><i>Sg.</i></p> <p>...</p>
<p><i>Pl.</i></p> <p><i>Nom.</i> stānas</p> <p><i>Gen.</i> stāna</p> <p><i>Dat.</i> stānum</p> <p><i>Acc.</i> stānas</p>	<p><i>Pl.</i></p> <p>...</p>

- 2. Find pronouns in the *Canterbury Tales* Prologue and identify their forms.**
- 3. Find the definite article. *What is its origin?***
- 4. Find adjectives in the *Canterbury Tales* Prologue, identify their grammar forms, comparing them with their basic forms.**
- 5. Find an adverb in the *Canterbury Tales* Prologue. How do we form it?**

6. Use the *Prologue* to complete the table with Middle English verbal forms as compared with Old English ones.

Old English	Middle English
<i>The infinitive</i>	
dēman	...
<i>The Present</i>	
(ic) dēme (ðū) dēmst (hē, hēo, hit) dēmð (wē, zē, hīe) dēmað	...
<i>The Past</i>	
(ic) dēmde (ðū) dēmdest (hē, hēo, hit) dēmde (wē, zē, hīe) dēmðon	...
<i>The Present Perfect</i>	
-	...
<i>Participle II</i>	
(zē)zripen / (zē)dēmed	...

7. Give comments on the following Middle English syntactic forms as compared with Old and Modern English ones.

1) “Whan that Aprill with his shoures sote // The droughte of Marche hath perced to the rote...”

2) “...the yonge sonne // Hath in the Ram his halfe cours y-ronne...”

3) “his shoures sote”

4) “for to seken”

5) “...whan that they were seke.”

6) "...Of which vertu engendred is the flour..."

7) "...Zephirus [...] with his swete breeth // Inspired hath..."

UNIT 3. Middle English Lexis

1. Use an Old English, a German, a Latin and a French dictionary to sort the lexemes from the *Prologue* into the two etymological groups.

<i>Common Germanic</i>	<i>Latin / French</i>
.....

Aprill, shour, sote, droughte, March, percen, rote, bathen, veyne, licour, vertu, engendren, flour, breeth, inspiren, holt, heeth, tender, cropp, yong, sunne, half, course, small, fowl, melodye, sleepen, night, corage, folk, pilgrimage, strond, fern, specially, ende, wenden, holy, seeken, sek.

2. From the list above pick up lexemes whose meanings are outdated as compared to the Modern English ones.

PART III. Early Modern English

UNIT 1. Early Modern English Phonetics

1. Use the information in the tables to read the examples in Middle English and Early Modern English after your teacher and reconstruct new forms where necessary.

Table 1. Vowels

Phonetic changes	Examples
1. Loss of unstressed [e]	bones, crossed, name, love
2. Loss of unstressed syllables	chapiter, fantasie
3. -er- > [a:]	sterre, herte
4. <u>The Great Vowel Shift:</u> [i:] > [ai] [e:] > [i:] [a:] > [ei] [ɔ:] > [ou] [o:] > [u:] [u:] > [au]	tīme, rīde, nīght, īs, fēle, ēte, spēke, mēte, sē, māke, tāle, lāk, stōne, hōpe, rōd, tool, mōn, fōd, hous, hū.
5. [ǣ] - (in closed syllables) > [æ] - (after w-) > [o:] - (before -l) > [o:]	cat, that, glad, man, war, what, want, all, call, talk, chalk
6. [ī, ē, ō, ū] + r > [ə:]	first, bird, turn, burden, word, person

Table 2. Loss of consonants

Phonetic changes	Examples
1. [l]	talk, calm, half
2. [b]	lamb, climb, dumb, comb
3. [n]	autumn, column

4. [t]	listen
5. [k]	know, knight, knee, knife
6. [w]	write, wrong

2. Listen to the recording (<https://www.youtube.com/watch?v=df4DJJSyVP8>)

and read the sonnet (No. 2).

When forty winters shall besiege thy brow [əʊ]
 And dig deep trenches in thy beauty's field*,
 Thy youth's proud livery, so gazed on now,
 Will be a tattered weed, of small worth held.
 Then being asked where all thy beauty lies—
 Where all the treasure of thy lusty days—
 To say within thine own deep-sunken eyes
 Were an all-eating shame and thriftless praise.
 How much more praise deserved thy beauty's use
 If thou couldst answer "This fair child of mine
 Shall sum my count and make my old excuse",
 Proving his beauty by succession thine.

This were to be new made when thou art old,
 And see thy blood warm when thou feel'st it cold.

(W. Shakespeare)

**archaic (from the Old English "feld") pronunciation [fe:ld] is probably to be used here*

3. Learn and perform the sonnet in the Original Pronunciation.

Notes and questions.

1. The meter is iambic.
2. Find alliteration.

3. Notice the metaphorical usage of military terminology. What kind of image is achieved by this device?
4. What concept is metaphorized by ‘winters’?

UNIT 2

Early Modern English Grammar

Sonnet 2

.....

1. Find abstract nouns in the possessive case. What does the latter mark?
2. What is the difference in the usage between *thy/thine* and *my/mine*?
3. What is the difference in the meaning between *shall* and *will*?
4. What is the grammatical form of *were* in line 13?
5. Which archaic verbal form persists in Shakespeare’s poetic writings?
6. Pick out regular, irregular and defective verbs.

UNIT 3

Early Modern English Lexis

1. Complete the table with words from Sonnet 2.

<i>Old English</i>	<i>Early Modern English</i>
brū
dēop
feald
ƷeoƷuþ
swā
nū
wæd
smæl

weorþ	.....
healdan	.....

2. Talk about the following poetic archaisms in the Sonnet.

Brow, livery, gaze, tattered, weed, worth, lusty, all-eating, thriftless, beauty's use, fair, sum my count, make my old excuse, by succession.

3. Find Shakespear's compounds and affixed words in the Sonnet.

Early Modern English Assignments

1. *Historic rhymes.* Rhyme and explain phonologically the following Shakespearian lines (from *Sonnet 154*).

.....
*The fairest votary took up that fire
Which many legions of true hearts had warmed;
And so the General of hot desire
Was, sleeping, by a virgin hand disarmed.
This brand she quenched in a cool well by,
Which from Love's fire took heat perpetual,
Growing a bath and healthful remedy,
For men diseased; but I, my mistress' thrall,
Came there for cure and this by that I prove,
Love's fire heats water, water cools not love.*

2. Give a historical comment on the grammatical forms in bold used by Shakespear.

1. Why did **ye** laugh then...? // From **you** have I been absent in the spring.
2. **Thou** canst not then be false to any man. // So long lives this, and this gives life to **thee**.
3. Good Hamlet, cast **thy** knighted colour off,

And let **thine** eye look like a friend on Denmark.

4. Thus much the business is: we have here **writ**
To Norway, uncle of young Fortinbras.
5. Even in their promise, as it **is a-making**,
6. That time of year thou **mayst** in me behold...
7. Many a true word **hath** been spoken in jest.
8. The actors **are come** hither, my lord.
9. O, fear me **not**.
10. Why ask you this?
11. Then I **would** you were so honest a man.
12. I'll **not** sleep **neither**.
13. I shall say good night till it **be** tomorrow.
14. Let him walk..., lest he **catch** cold.
15. If the great gods **be** just...
16. What **do** you **read**, my lord?
17. Thou **art** always **figuring** diseases in me...

3. Complete the table with words borrowed from different languages in the Early Modern English period.

Latin	French	Italian	Spanish	Dutch
.....

Attack, dock, bankrupt, amplitude, guitar, demolition, avenue, tobacco, opera, bandage, initiation, drill, favourite, cargo, scene, bomb, agitate, studio, dominate, canto, hesitate, campaign, reef, cockroach, infuriate, stimulate, mosquito, memoir, protect, predict, easel, constitute, sledge, applaude, yacht, deduce, engage, chocolate, tomato, casino, important, cigar, iceberg, colleage, piano, redundant, carnival, accurate, coup d'etat, junior, legal, landscape, spaghetti, moustache, barbeque, violin, conventional, disgust, distinctive, tornado, soup, macaroni, corridor, similar, livid, equip, robust,

obvious, tremendous, embargo, cruise, umbrella, hurricane, machine, infantry, wagon, potato.

4. Read, explain and translate the following words used by Shakespear in his plays.

Hiems, sneap, puissance, egregious, consanguineous, caper, expiate, mated, foison, habiliments, gamesome, fleshment, sceptered, gratulate, peregrinate, kicky-wicky, bawcock, buzzer, garboil, miching mallecho, meed, affy, candle-waster, questant, life, gambold, bluster, kirtle, carcanet, pell-mell, pother, relume, frampold, younker, germen, raze, ostent, thrasonical, atomy.

5. Explain and translate Shakespear's idiomatic expressions. Practice them in pairs.

We have seen better days.

Too much of a good thing.

Neither rhyme nor reason.

I have not slept one wink.

Cruel to be kind.

The clothes make the man.

In my heart of hearts.

Own flesh and blood.

A dish fit for the Gods.

It's Greek to me.

Jealousy is the green-eyed monster.

What's done is done.

Wear my heart upon my sleeves.

All that glitters isn't gold.

A blinking idiot.

The world is my oyster.

A tower of strength.

Wild-goose chase.

Break the ice.

Brave new world.

Melted into thin air.

To be the be-all and end-all.

5a. Read the dialogue between Hamlet and Ophelia and give a philological analysis (<https://www.youtube.com/watch?v=MwbwzMe1Uss>).



OPHELIA Good my lord,
How does your Honor for this many a day?

HAMLET I humbly thank you, well.

OPHELIA
My lord, I have remembrances of yours
That I have longèd long to redeliver.
I pray you now receive them.

HAMLET
No, not I. I never gave you aught.

OPHELIA
My honored lord, you know right well you did,
And with them words of so sweet breath composed
As made these things more rich. Their perfume lost,
Take these again, for to the noble mind
Rich gifts wax poor when givers prove unkind.
There, my lord.

HAMLET Ha, ha, are you honest?

OPHELIA My lord?

HAMLET Are you fair?

OPHELIA What means your Lordship?

HAMLET That if you be honest and fair, your honesty should admit no discourse to your beauty.

OPHELIA Could beauty, my lord, have better commerce than with honesty?

HAMLET Ay, truly, for the power of beauty will sooner transform honesty from what it is to a bawd than the force of honesty can translate beauty into his likeness. This was sometime a paradox, but now the time gives it proof. I did love you once.

OPHELIA Indeed, my lord, you made me believe so.

HAMLET You should not have believed me, for virtue cannot so inoculate our old stock but we shall relish of it. I loved you not.

OPHELIA I was the more deceived.

HAMLET Get thee to a nunnery. Why wouldst thou be a breeder of sinners? I am myself indifferent honest, but yet I could accuse me of such things that it were better my mother had not borne me: I am very proud, revengeful, ambitious, with more offenses at my beck than I have thoughts to put them in, imagination to give them shape, or time to act them in. What should such fellows as I do crawling between earth and heaven? We are arrant knaves all. Believe none of us. Go thy ways to a nunnery. Where's your father?

OPHELIA At home, my lord.

HAMLET Let the doors be shut upon him that he may play the fool nowhere but in 's own house. Farewell.

OPHELIA O, help him, you sweet heavens!

b. Answer the questions.

1. How does Hamlet speak to Ophelia? Why?
2. How does Ophelia respond?
3. How do Hamlet and Ophelia express their care about each other?
4. How could we play the scene?
5. How does Hamlet try to control his emotions?
6. Is there an alternative way of playing the scene of Hamlet losing his control?
7. What are the linguistic and artistic challenges of acting the dialogue out?
8. How can we modernize the scene artistically?

c. Act the scene out.

PART IV. Interactive Lectures

LECTURE 1

Germanic phonetic changes

(Indo-European > Proto-Germanic)

1 Why is the language called Anglo-Saxon?

Grimm's Law

Consonants

1 aspirated voiced plosives (*[b^h], *[d^h], *[g^h]) lose their aspiration: Sansk. *b^hrātar* > Eng. ...

2 non-aspirated voiced plosives (*[b], *[d], *[g]) become voiceless plosives: Pol. *slaby* > Eng. ...

3 voiceless plosives (*[p], *[t], *[k]) become voiceless fricatives: Lat. *canis* > Eng. ...

NB. Verner's Law: Greek *patér* > Goth. *fadar*

Vowels

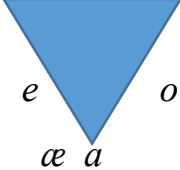
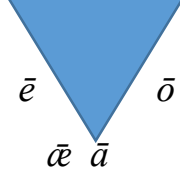
1 *[o] > *[a]: Pol. *noc* > Germ. ...

2 *[a:] > *[o:]: Lat. *mater* > Eng. ...

3 ablaut (vowel gradation): bear – bore

Old English phonetic changes

Vowels

<i>Monophthongs</i>		<i>Diphthongs</i>	
short	long	short	long
<div style="display: flex; justify-content: space-around; font-size: 0.8em;"> <i>i</i> <i>y</i> <i>u</i> </div> 	<div style="display: flex; justify-content: space-around; font-size: 0.8em;"> <i>ī</i> <i>ȳ</i> <i>ū</i> </div> 	<div style="display: flex; flex-direction: column; gap: 5px;"> <i>ea</i> <i>eo</i> <i>ie</i> </div>	<div style="display: flex; flex-direction: column; gap: 5px;"> <i>ēa</i> <i>ēo</i> <i>īe</i> </div>

1 *gōd* – *god*?

2 Find examples of words with the diphthongs.

3 **Breaking:** diphthongization of the short front vowels (æ, e, i) under the influence of the velar consonants /r/, /l/, /h/:

**cæld* > OE ...

**herte* > OE ...

4 **Palatal Mutation (i-umlaut):** a regressive assimilation that affected the vowel through the influence of the sounds /i/ or /j/ which originally stood in the next syllable:

**fullian* > OE ...

5 **Contraction:**

**slahan* > OE ...

Consonants

<i>Long</i>	<i>Short</i>
<i>sunna</i>	<i>suna</i>

LECTURE 2

Old English Verbs

1 Conjugate *helpan* (strong, Class 3):

<i>Present</i>	<i>Past</i>
Sg. (ic) ...+ -e (þu) <i>i-ablaut</i> + -st (hē, hēo, hit) <i>i-ablaut</i> + -ð Pl. (wē, Ʒē, hīe) ... + að	Sg. (ic) <i>ea-ablaut</i> (þu) <i>u-ablaut</i> + -e (hē, hēo, hit) <i>ea-ablaut</i> Pl. (wē, Ʒē, hīe) <i>u-ablaut</i> + on

2 Conjugate *cēpan* (weak):

<i>Present</i>	<i>Past</i>
Sg. (ic) ...+ -e (þu) ... + -st (hē, hēo, hit) ... + -ð Pl. (wē, Ʒē, hīe) ... + að	Sg. (ic) ... + -te (þu) ... + -tes(t) (hē, hēo, hit) ... + -te Pl. (wē, Ʒē, hīe) ... + ton

3 What is the difference between strong and weak verbs?

4 **Participles:** present (?) and past (?)

5 Identify the underlined forms and find their infinitive:

1) *ðæt scip wæs iernende under sezle*

2) *drēoriz ond Ʒedrēfed*

3) *þā hē Ʒebolzen wæs*

6 Form Participles 1 and 2: *helpan* (o-ablaut) and *cēpan*.

7 Identify the underlined forms (What do they remind you of in ME?):

1) *nō þæt Ʒðe byð tō beflēonne*

2) *wundor is tō secganne*

LECTURE 3 Old English Nouns

<i>Declensions</i>	
<i>vocalic</i>	<i>consonantal</i>
<i>a</i> -stems	<i>n</i> -stems
<i>ō</i> -stems	<i>r</i> -stems
<i>u</i> -stems	<i>s</i> -stems
<i>i</i> -stems	<i>nd</i> -stems

1 Decline *dæʒ* (a-stem):

Sg. N.=A. ... G. ...- <i>es</i> D. ...- <i>e</i>	Pl. N.=A. <i>a</i> -mutation + - <i>as</i> G. <i>a</i> -mutation + - <i>a</i> D. <i>a</i> -mutation + - <i>um</i>
---	--

2 Decline *cwēn* (i-stem):

Sg. N.=A. ... G.=D. ...- <i>e</i>	Pl. N.=A. ... - <i>e</i> / - <i>a</i> G. ... - <i>a</i> D. ... - <i>um</i>
--	---

Old English Adjectives

<i>Declensions</i>					
<i>strong (unaccompanied)</i>			<i>weak (after a determinative)</i>		
<i>m</i>	<i>f</i>	<i>n</i>	<i>m</i>	<i>f</i>	<i>n</i>
Sg.			Sg.		
N. <i>basic</i>	<i>basic / -u / -o</i>	<i>basic</i>	N. ...-a	<i>...-e</i>	<i>...-e</i>
G. ...-es	<i>...-re</i>	<i>...-es</i>	G. ...-an	<i>...-an</i>	<i>...-an</i>
D. ...-um	<i>...-re</i>	<i>...-um</i>	D. = I. ...-an	<i>...-an</i>	<i>...-an</i>
A. ...-ne	<i>...-e</i>	= <i>N.</i>	A. ...-an	<i>...-an</i>	= <i>N.</i>
I. ...-e	-	<i>...-e</i>			
Pl.			Pl.		
N. ...-e	<i>...-a / ...-e</i>	= <i>sg.</i>	N. ...-an	<i>...-an</i>	<i>...-an</i>
G. ... -ra	<i>...-ra</i>	<i>...-ra</i>	G. ...-ra	<i>...-ra</i>	<i>...-ra</i>
D.= I. ...-um	<i>...-um</i>	<i>..-um</i>	D.=I. ...-um	<i>...-um</i>	<i>..-um</i>
A. = N.			A. = N.		

3 Decline *zōd dæz*, *zōd cwēn*.

4 Complete with the right form of *zōd* and the noun (*dæz* and *cwēn*):

<i>m</i>	<i>f</i>
Sg.	Sg.
N. sē	N. sēo
G. þæs	G. þære
D. þæm	D. þære
A. þone	A. þā
I. þȳ / þon	
Pl.	Pl.
N. þā	N. þā
G. þāra	G. þāra

D. þǣm A. = N.	D. þǣm A. = N.
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5 Use the dictionary to make up and decline a collocation with a neuter noun (þæt).

6 Analyze the forms: *inne andlangne daeg, þā gōdan twēgen suhterge-fæderan, þæt wæs gōd cyning, sē snotra sunu.*

7 Use a dictionary to look up as many derivatives of *mōd* as possible.

LECTURE 4

Middle English Phonetics

1 *Monophthongs did not change.* Read the equivalents.

<i>Old English</i>	<i>Middle English</i>
fisk	fissh
mīn	mine [mi:n]
wulf	wulf
mūs	mous [mu:s]
west	west
cēpan	kepen [ke:pen]
folc	folk
mōna	mone [mo:ne]
land	land / lond (in the West)

2 *NB.* The OE *y* was changed. Transform the OE *synne* and complete the table.

<i>the North and the East Midland</i>	<i>Kent and the South-East</i>	<i>the West-South</i>
/i/:	/e/:	/u/.....

3 Transform the OE *bysig* and explain the difference of the ME *busy* between the pronunciation and the spelling.

4 /æ/ > /a/:

OE *wæs* > MnE ...

OE *bæc* > MnE ...

5 /ā/ rounded into /ō/:

OE *stān* > MnE ...

6 Which two OE vowel sounds completely disappeared?

7 Monophthongisation of diphthongs:

OE *heard* > MnE ...

OE *ēast* > MnE ... (ME [ɛ:st])

OE *heorte* > MnE ... (ME [hɛrte])

OE *dēop* > MnE ... (ME [dɛ:p])

8 Vocalization of the OE *ɝ* and *w* (arise of new diphthongs):

OE *dæɝ* > ME ...

OE *wɛɝ* > ME ...

OE *snāw* > ME ...

9 Arise of the gliding sound (semivowel) /u/ [ɹ] before /h/ [χ] (arise of new diphthongs):

OE *brōhte* > ME ...

OE *tāhte* > ME ...

10 The stressed short vowels /e/, /o/ and /a/ were lengthened in open syllables in disyllabic words (if unstressed, they were levelled to /e/ [ə]):

OE *stelan* > ME ...

OE *smocian* > ME ...

OE *nama* > ME ...

11 Which OE consonant completely disappeared?

12 Name the 4 new diphthongs that arose in ME.

LECTURE 5

EMnE Great Vowel Shift (14th-17th centuries)

1 Complete with MnE forms:

<i>ME</i>	<i>MnE</i>
time [i:] >	...
name [a:] >	...
house [u:] >	...
meten [e:] >	...
mone [o:] >	...
home [ɔ:] >	...
sea [ɛ:] >	...

2 What type of vowels did the GVS involve?

3 NB. Find MnE words where the digraph /ea/ is pronounced differently ([i:] or [ei]).

4 Short vowels:

[a]		[u]
<i>closed syllables</i>	<i>after labials</i>	ME <i>cumen</i> > MnE ...
ME <i>man</i> > MnE ...	ME <i>war</i> > MnE ...	ME <i>lufe</i> > MnE ...

5 What are the MnE reflections of these OE forms and why?

ME inf. <i>reden</i> [ɛ:] > MnE ...	ME past <i>rede</i> [e] > MnE ...
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6 Inconsistencies: Find MnE words where the short /u/ is pronounced differently ([u] or [ʌ]).

7 Identify and explain the Shakespearean rhymes.

Sonnet 61

O, no! thy love, though much, is not so great:

It is my love that keeps mine eye awake;

Mine own true love that doth my rest defeat,
 To play the watchman ever for thy sake

Sonnet 116

Let me not to the marriage of true minds
 Admit impediments; love is not love
 Which alters when it alteration finds,
 Or bends with the remover to remove.

.....
 Love's not time's fool, though rosy lips and cheeks
 Within his bending sickle's compass come.
 Love alters not with his brief hours and weeks,
 But bears it out even to the edge of doom:

8 *EMnE Monophthongisation*: [au] / [ou] > [ɔ:]. Complete the transformations and explain the discrepancy in the sound realization of the digraph /ou/.

/ou/	
OE <i>brōhte</i> > ME ... > MnE ...	OE <i>drūzoð</i> > ME ... > MnE ...

9 *The 16th century*. Shortening of long vowels before dentals /d/, /t/, voiceless /p/:

OE *gōd* > ME *good* > MnE ...

OE *brāþ* > ME *breth* > MnE ...

NB. ME *brethen* [bre:ðən] > MnE *breathe* [bri:ð]?

10 Suggest your reason(s) for the GVS.

LECTURE 6

Evolution of Consonants

1 Pronounce after your teacher:

<i>OE Consonants</i>								
<i>Plosives</i>			<i>Fricatives</i>			<i>Sonorous</i>		<i>Glottal</i>
<i>labials</i>	<i>dentals</i>	<i>velar</i>	<i>forelingual</i>	<i>mediolingual (palatal)</i>	<i>backlingual (velar dorsal)</i>	<i>nasals</i>	<i>liquids</i>	<i>laryngeal (breath)</i>
[p]-[b]	[t]-[d]	[k]	[f] [θ] [s]	[ç']-[ʝ']	[χ]-[ʁ]	[n] [m]	[l] [r]	[h]

2 Comment on the (hypothetical) symmetry of the OE consonantism.

3 Read the OE and the ME forms. Explain the 12th century developments:

OE *lufu* > ME *lufe*

OE *baðian* > ME *bathen*

OE *rīsan* > ME *risen*

OE *cild* > ME *child*

OE *brycz* > ME *brigge*

4 *Assibilation (15th – 17th centuries)*. Read the words in the ME and the MnE pronunciations.

picture, soldier, mission, pleasure.

5 Find fluctuations between AE and BE in terms of the assibilation.

6 Explain the reasons behind the discrepancies between the pronunciation and the graphic structure of the English language.

LECTURE 7
HISTORICAL GRAMMAR

The Noun

1 Demonstrate examples of the reduction of unstressed final vowels / syllables in ME in contrast to OE.

2 What are the impacts of the vocalism reduction on the ME grammatical system?

3 Complete the ME declination.

<i>OE</i>	<i>ME</i>
Sg. N. stān G. stānes D. stāne A. = N.	Sg. N. ... G. ... D. ... A. ...
Pl. N. stānas G. stāna D. stānum A. = N.	Pl. N. ... G. ... D. ... A. ...

4 Which category did the ME noun lose?

5 Read and explain the forms.

ME *foot* > MnE *foot*

ME *feet* > MnE *feet*

6 *Anomalities*. Use ChatGPT to explain the irregular MnE plural forms:

child – children, sheep – sheep, goose – geese, man – men, stratum – strata, terminus – termini, crisis – crises.

7 Where does the ME plural *-es* go back to?

8 Which OE singular case was lost in ME?

9 Give your comments on the following old forms. How are they reflected in MnE?

Grendles mōdor (Beowulf, 1258)

He hadde pigges bones (Chaucer, General Prologue, 700)

10 Why do you think the apostrophe appeared in the possessive case (17th century)?

LECTURE 8

The Adjective

1 What were the four categories that made the OE adjective different to the MnE one?

2 How did the OE adjective change in ME?

The Adverb

1 Find an adverb in the following extract from *Beowulf* and give it a grammatical analysis:

Hraþe wæs tō būre Bēowulf fetod (*Beowulf*, 1310)

2 Use the dictionary and analyse the following OE forms:

dēop – dēope, dēoplic – dēoplīce

3 Comment on the Chaucerian forms in bold.

Ne wet hir fingers in hir sauce **deepe** (*The Canterbury Tales*, 129)

Under his belt he bare full **thriftily** (*The Canterbury Tales*, 105)

6 How did the MnE forms in bold become adverbs?

to work **hard**, to play **fair**, to go **wrong**, to read **loud**, to keep **calm**.

7 Find adjectives and adverbs.

þā sīo fāhð gewearð gewrecen wrāðlice (*Beowulf*, 3061-3062)

Nō his lif-gedāl sārlic þūhte secga ænegum (*Beowulf*, 841-842)

LECTURE 9

The Verb

1 Complete the table.

<i>forms</i>	<i>OE</i>	<i>ME</i>
infinitive	rīsan, lufian >	.....
past 1/3 sg.	rās, lufode >	.....
past 1-3 pl.	rison, lufode >	.....
past participle	risen, (3e)lufod >	.....

2 Reconstruct the ME forms and track down the inconsistencies in the MnE past forms.

<i>forms</i>	<i>OE</i>	<i>ME</i>
infinitive	drincan, fīndan	.....
past 1/3 sg.	dranc, fand	.....
past 1-3 pl.	druncon, fundon	.....
past participle	druncen, funden	.....

3 Which OE strong verbs became weak in ME and MnE?

ʒrīpan, ʒlīdan, climban, helpan, murnan, wascan, swerian, fealdan, blāwan, stelan, sittan, spreca, slēan, drincan, fīndan, beran, rīsan, bindan, etan, cnāwan.

4 Which OE weak verbs became strong in ME and MnE?

scēawian, macian, secʒan, sellan, cēpan, settan, lufian, habban, dēman, wyrcean, rācan, restan, hopian, libban.

Lecture 10

1 Identify the forms and complete the table. Reduce the unstressed vowels and reconstruct the ME forms: which forms became homonymous in ME?

<i>forms</i>	<i>OE</i>	<i>ME</i>
.....	dēman	.....
.....	dēme	.....
.....	dēmst	.....
.....	dēmeþ	.....
.....	dēmaþ	.....
.....	dēme	.....
.....	dēmen	.....
.....	dēm	.....
.....	dēmaþ	.....
.....	dēmende	.....
.....	dēmde	.....
.....	dēmdest	.....
.....	dēmdon	.....
.....	dēmde	.....
.....	dēmden	.....
.....	(ʒe)dēmed	.....

2 Where did the underlined form come from?

And smalle fowles maken melodye (*Chaucer, The General Prologue, 9*)

3 What is the underlined form?

Till Sunday that the sunne goth to reste (*Chaucer, The Miller's Tale, I, 236*)

4 Where did the MnE present simple of the 3rd person originate from?

<i>South</i>	<i>Midlans</i>	<i>North</i>
Sg.	Sg.	Sg.
1 binde	1 binde	1 binde
2 bindest	2 bindest	2 bindes
3 bindeth	3 bindeth / bindes	3 bind(es)

5 Analyse the underlined form.

How cam'st thou hither? (*Shakespeare*)

LECTURE 11

The Subjunctive Mood

1 Form the present subjunctive form of *cēpan* in OE.

2 Find subjunctive forms and talk about its evolution in MnE.

wil-gesīpas, þonne wīg cume, lēode gelāsten (*Beowulf*, 23-24)

3 Find the Subjunctive Mood:

<i>Condition</i>	
<i>real in the present / future</i>	<i>unreal in the present / future</i>
1. And slepen wollen til the sonne shyne (<i>Chaucer, Troilus and Criseyde</i> , 768)	1. She wolde weep if that she saw a mous (<i>Chaucer, The Canterbury Tales,</i> <i>The General Prologue</i> , 144)
2. And though it happen me rehercen eft (<i>Chaucer, The Legend of Good Women,</i> <i>Prologue</i> , 78)	2. O that I were a glove upon that hand (<i>Shakespeare, Romeo and Juliet, Act 2,</i> <i>Scene 2</i>)
3. If this be error (<i>Shakespeare, Sonnet</i> <i>116</i>)	

4 Find idiomatic phrases with the synthetical Subjunctive Mood in MnE.

5 The Future. Talk about the evolution of the future simle.

<i>Old English</i>	<i>Middle English</i>	<i>Early Modern English</i>
1. Gæþ eft sē þe mōt tō medo mōdig (<i>Beowulf</i> , 603-604)	1. I shall doon diligence (<i>Chaucer, The Canterbury Tales, The Knight's Tale</i> , 1612)	1. Thou wilt be condemn'd into everlasting redemption for this (<i>Shakespeare, Much Ado About Nothing, Act 4</i> ,
2. Ic gefremman sceal eorlīc ellen (<i>Beowulf</i> , 636)	2. I wol thy lust fulfille (<i>Chaucer, The Canterbury Tales, The Knight's Tale</i> , 1620)	<i>Scene 2)</i> 2. If thou kill'st me, boy, thou shalt kill a man (<i>Shakespeare, Much Ado About Nothing, Act 5</i> ,
3. Ic þæs wine Deniga, frēan Scildinga, frīnan wille (<i>Beowulf</i> , 350)		<i>Scene 1)</i>

LECTURE 12

1 The Passive Voice. Talk about the passive structures in OE and ME.

Wæs se grimma gæst Grendel hātan (*Beowulf*, 102)

egsode Eorle, syððan ærest wearð fēasceaft funden (*Beowulf*, 6-7)

The which that was y-cleped Absolon (*Chaucer, The Canterbury Tales, The Miller's Tale*, 127)

With many a tempest had his beard been shake (*Chaucer, The Canterbury Tales, The General Prologue*, 406)

2 *The Perfect*. What is the difference in the use of the perfect in OE / ME / EMnE and MnE?

<i>Old English</i>	<i>Middle English</i>	<i>Early Modern English</i>
1. Nū scelc hafað þurh Drihtnes miht dæd gefremede (<i>Beowulf</i> , 939-940)	1. And whan this worthy duke hath thus y-don, // He took his host and home he rit anoon (<i>Chaucer</i> , <i>The Canterbury Tales</i> , <i>The Knight's Tale</i> , 167-168)	1. My ears have not yet drunk a hundred words // Of that tongue's uttering (<i>Shakespeare</i> , <i>Romeo and Juliet</i> , Act 2, Scene 2)
2. is his eafora nū heard hēr cumen (<i>Beowulf</i> , 375-376)	2. At night was come into that hostelrye // Well nine and twenty (<i>Chaucer</i> , <i>The Canterbury Tales</i> , <i>The General Prologue</i> , 23)	2. Give warning to the world that I am fled // From this vile world, with vilest worms to dwell (<i>Shakespeare</i> , <i>Sonnet 71</i>)

3 *The ing-forms*. Analyse the underlined forms? What is their further evolution?

<i>Old English</i>	<i>Middle English</i>
1. ac se æglæca <u>ēhtende</u> wæs [...] duguþe ond geogoþe (<i>Beowulf</i> , 159-160)	1. <u>Singinge</u> he was, or floiting, all the day // He was as fresh as is the month of May (<i>Chaucer</i> , <i>The Canterbury Tales</i> , <i>The General Prologue</i> , 91)
2. <u>on sǣ wæron</u> fīf nyhta first (<i>Beowulf</i> , 544-545)	2. Tomorrwe at night whan men been all <u>asleep</u> (<i>Chaucer</i> , <i>The Canterbury Tales</i> , <i>The Miller's Tale</i> , 407)

4 *The "a- particle"*. What is the origin of the following EMnE structure?

This is the Duke, a-hunting as I told you (*Shakespeare*, *The Two Noble Kinsmen*, Act 3, Scene 6)

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тел.: 527-81-55