

**НАЦІОНАЛЬНИЙ УНІВЕРСИТЕТ БІОРЕСУРСІВ І
ПРИРОДОКОРИСТУВАННЯ УКРАЇНИ**

**ГУМАНІТАРНО-ПЕДАГОГІЧНИЙ ФАКУЛЬТЕТ
Кафедра іноземної філології і перекладу**

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РАННЬОНОВОАНГЛІЙСЬКА МОВА

**Методичні вказівки до виконання вправ на основі індуктивного методу
для студентів ОС «Бакалавр» спеціальності 035 «Філологія»**



Київ - 2024

УДК 811.111'01

Тимофєєв В.А. Ранньоновоанглійська мова: методичні вказівки до виконання вправ на основі індуктивного методу для студентів ОС «Бакалавр» спеціальності 035 «Філологія». Київ: Редакційно-видавничий відділ НУБіП України, 2024. 15 с.

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Рекомендовано до друку вченою радою гуманітарно-педагогічного факультету (протокол № 13 від 21 травня 2024 р.)

Метою рекомендацій є формування аналітичних компонентів професійно-інтелектуальної компетентності майбутніх перекладачів-філологів шляхом синхронічно-діахронічного вивчення історії розвитку англійської мови (ранньоновоанглійський період). Індуктивний метод полягає у виведенні фонетично-граматичних правил через виконання спеціально підібраних вправ на основі компаративного аналізу під керівництвом викладача. Робота із вказівками передбачає індивідуальну, парну та фронтальну форми засвоєння матеріалу.

Вказівки укладено відповідно до програми з дисципліни «Історія англійської мови» для студентів ОС «Бакалавр» спеціальності 035 «Філологія».

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PRAFACE

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

The book forms analytical components of the professional and intellectual 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 pragmatic approach while translating / interpreting 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 inspire their students to learn the passages of the Shakespearean poetry by heart.

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]	time, ride, night, is > ..., fele > ..., ete >, speke > ..., mete > ..., se > ..., make, tale, lak > ..., stone, hope, rod > ..., tool, mon > ..., fod > ..., hous > ..., hu > ...

5. [ǣ] - (in closed syllables) > [æ] - (after w-) > [o:] - (before -l) > [o:]	cat, that, glad, man, war, what, want, all, call, talk, chalk
6. [ĩ, ě, ǒ, ů] + 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 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.

READER



1. Listen (<https://www.thehistoryofenglish.com/wp-content/uploads/mp3s/shakespeare.mp3>), read, give a philological analysis, translate and recite it.

Two households, both alike in dignity,
In fair Verona, where we lay our scene,
From ancient grudge break to new mutiny,
Where civil blood makes civil hands unclean.
From forth the fatal loins of these two foes
A pair of star-cross'd lovers take their life;
Whose misadventured piteous overthrows
Do with their death bury their parents' strife.
The fearful passage of their death-mark'd love,
And the continuance of their parents' rage,
Which, but their children's end, nought could remove,
Is now the two hours' traffic of our stage;
The which if you with patient ears attend,
What here shall miss, our toil shall strive to mend.

(Shakespeare: Prologue to 'Romeo and Juliet')

2a. 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.

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.

RECOMMENDED LITERATURE

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Підписано до друку 24.05.24

Ум.друк.арк. 1

Наклад 100 пр.

Віддруковано у редакційно-видавничому
відділі НУБіП України
вул.Героїв Оборони, 15, Київ 03041

тел.: 527-81-55

Формат 60x84\16.

Зам. № _____