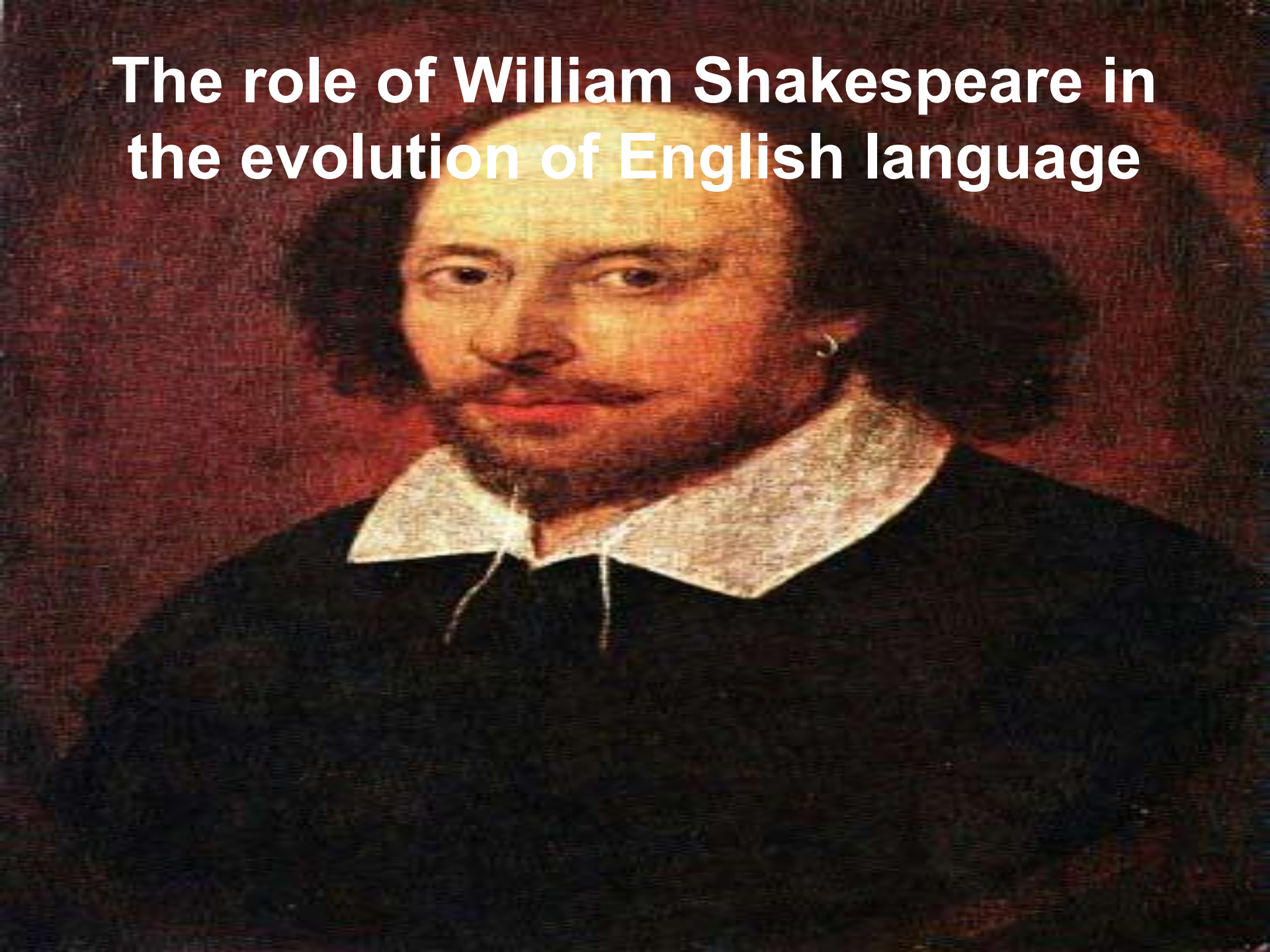
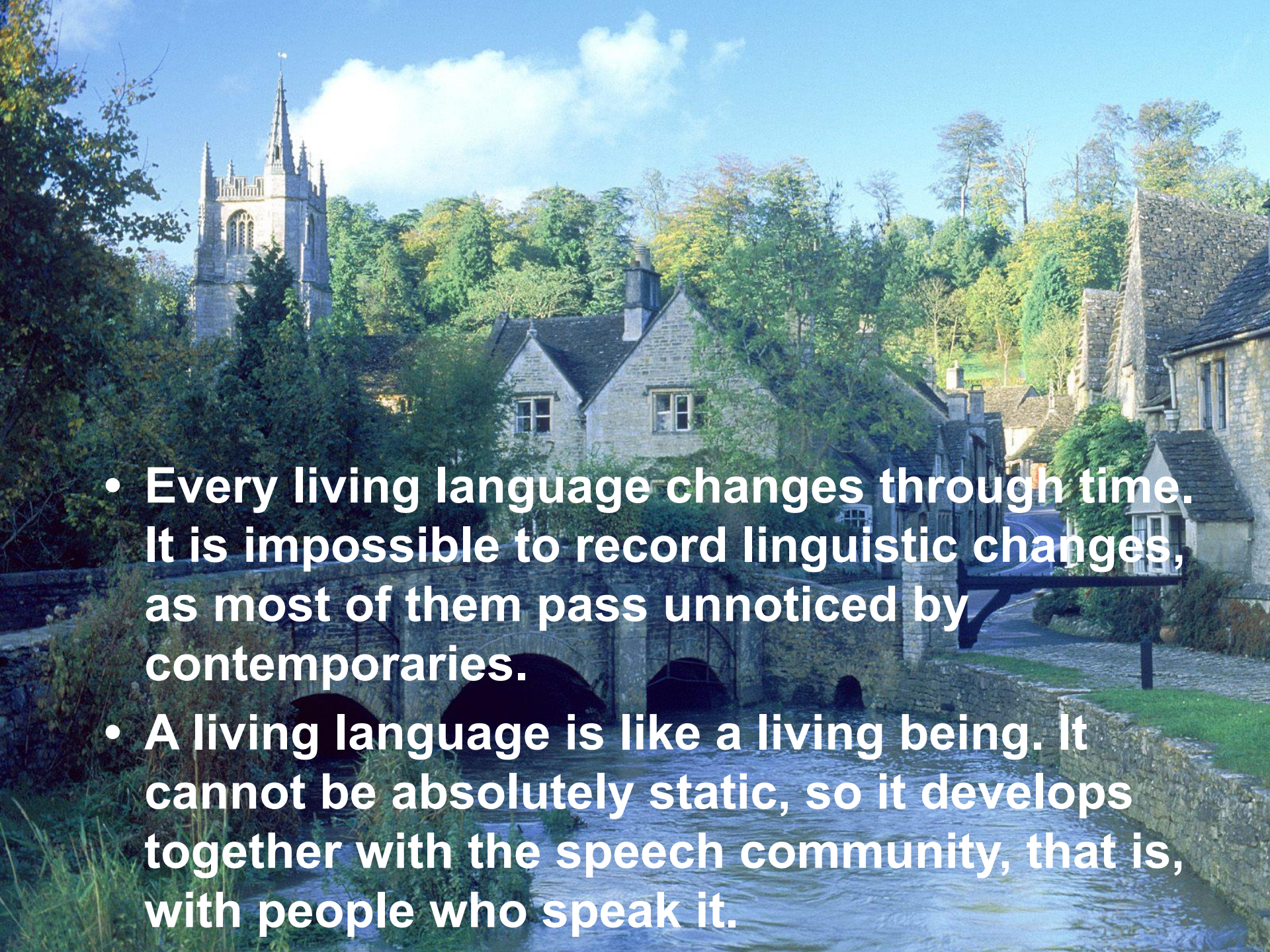
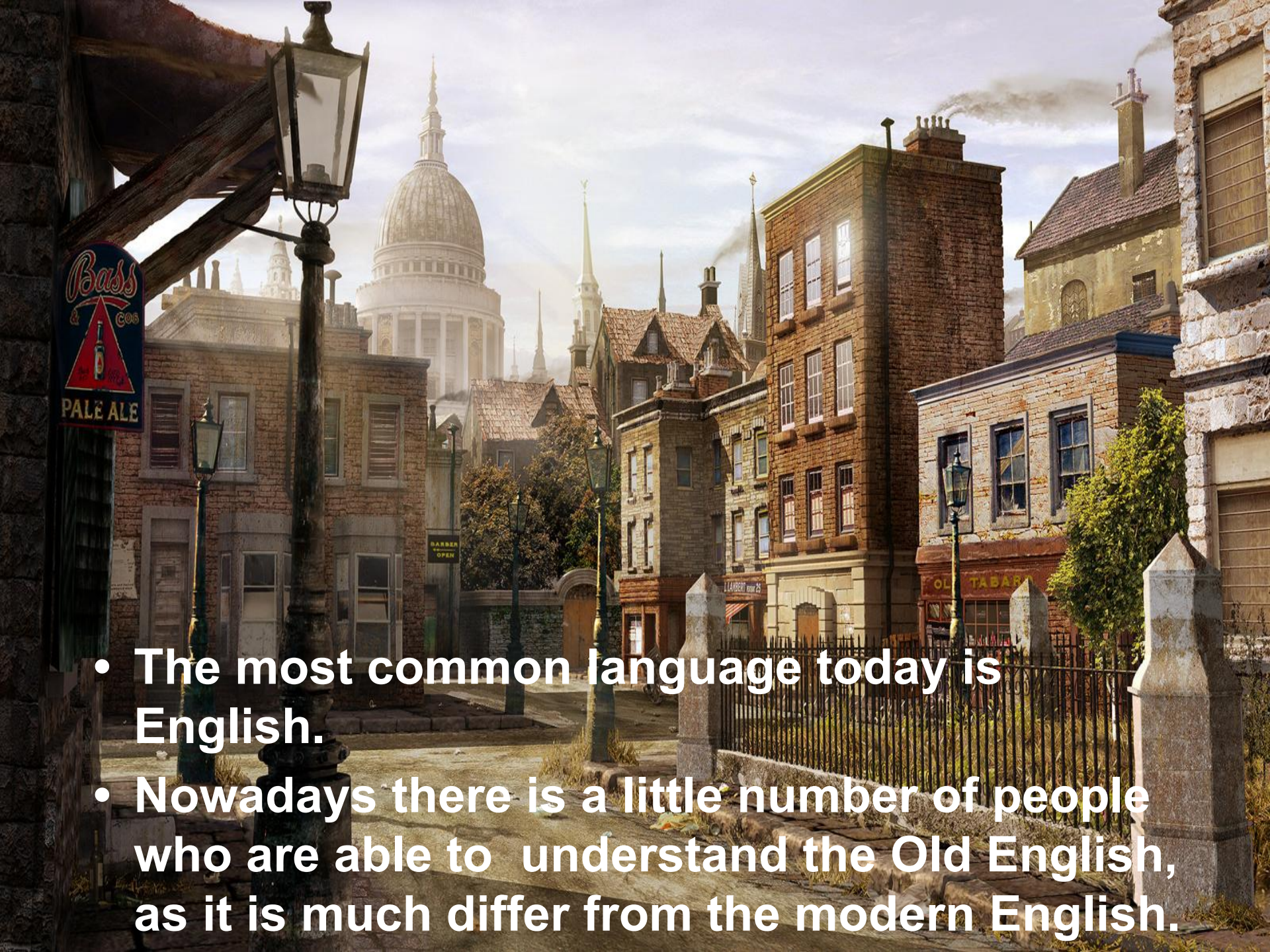


The role of William Shakespeare in the evolution of English language



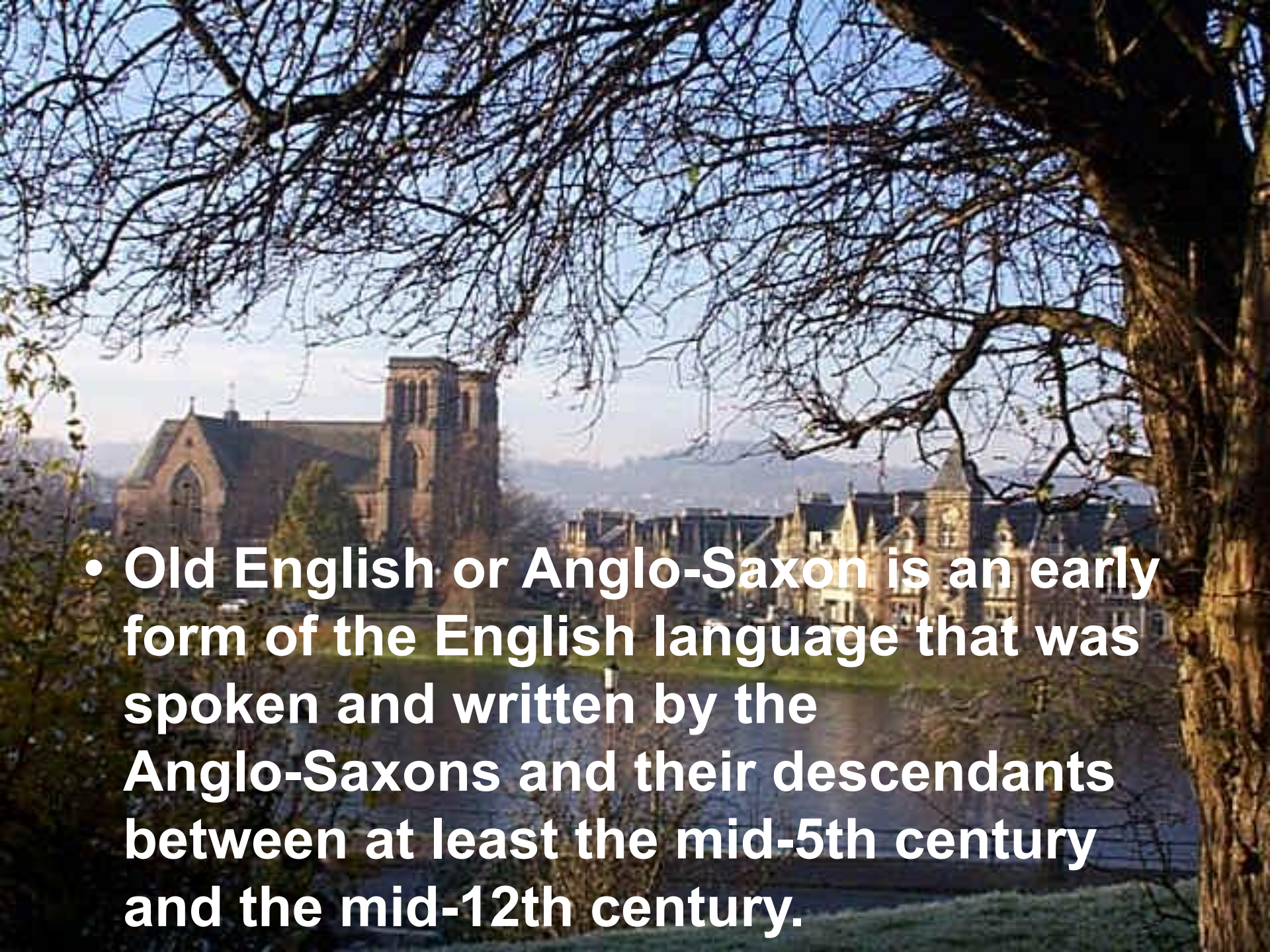


- Every living language changes through time. It is impossible to record linguistic changes, as most of them pass unnoticed by contemporaries.
- A living language is like a living being. It cannot be absolutely static, so it develops together with the speech community, that is, with people who speak it.



- The most common language today is English.
- Nowadays there is a little number of people who are able to understand the Old English, as it is much differ from the modern English.

- The historical development of any language is continuous process without sudden breaks or rapid transformations.
- Traditionally, the English history is divided into three periods: Old English, Middle English and New English.

- 
- A scenic view of a historic town, likely in Scotland, featuring a large church with a prominent tower and a castle in the background. The scene is framed by the bare branches of trees in the foreground, suggesting a winter or early spring setting. The sky is a pale blue, and the overall atmosphere is serene and historical.
- **Old English or Anglo-Saxon is an early form of the English language that was spoken and written by the Anglo-Saxons and their descendants between at least the mid-5th century and the mid-12th century.**



- I love
- Ic lufige
- Ic sceal lufian



feoh - f
"wealth"



ur - u
"cattle"



þorn - þ
"thorn"



os - o
"mouth"



rad - r
"ride"



cen - c
"torch"



ziefu - 3
"gift"



pynn - p
"joy"



hæ3l - h
"hail"



nyd - n
"need"



is - i
"ice"



jea - j
"year"



eeoh - eo
"yew"



peorþ - p
"game"



eolxec3 - x
"elk-sedge"



sizel - s
"sun"



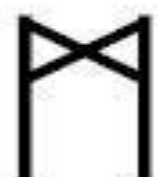
tyr - t
"Tyr"



beorc - b
"birch"



eoh - e
"horse"



man - m
"man"



lagu - l
"lake"



ing - ng
"Ing"



æðel - æ
"estate"



dæ3 - d
"day"



ac - a
"oak"



æsc - æ
"ash"



yr - y
"bow"



ear - ea
"earth"



iar - ia
"serpent"



kalc - k
"chalice"



kalc - kk
"chalice"



gar - g
"spear"



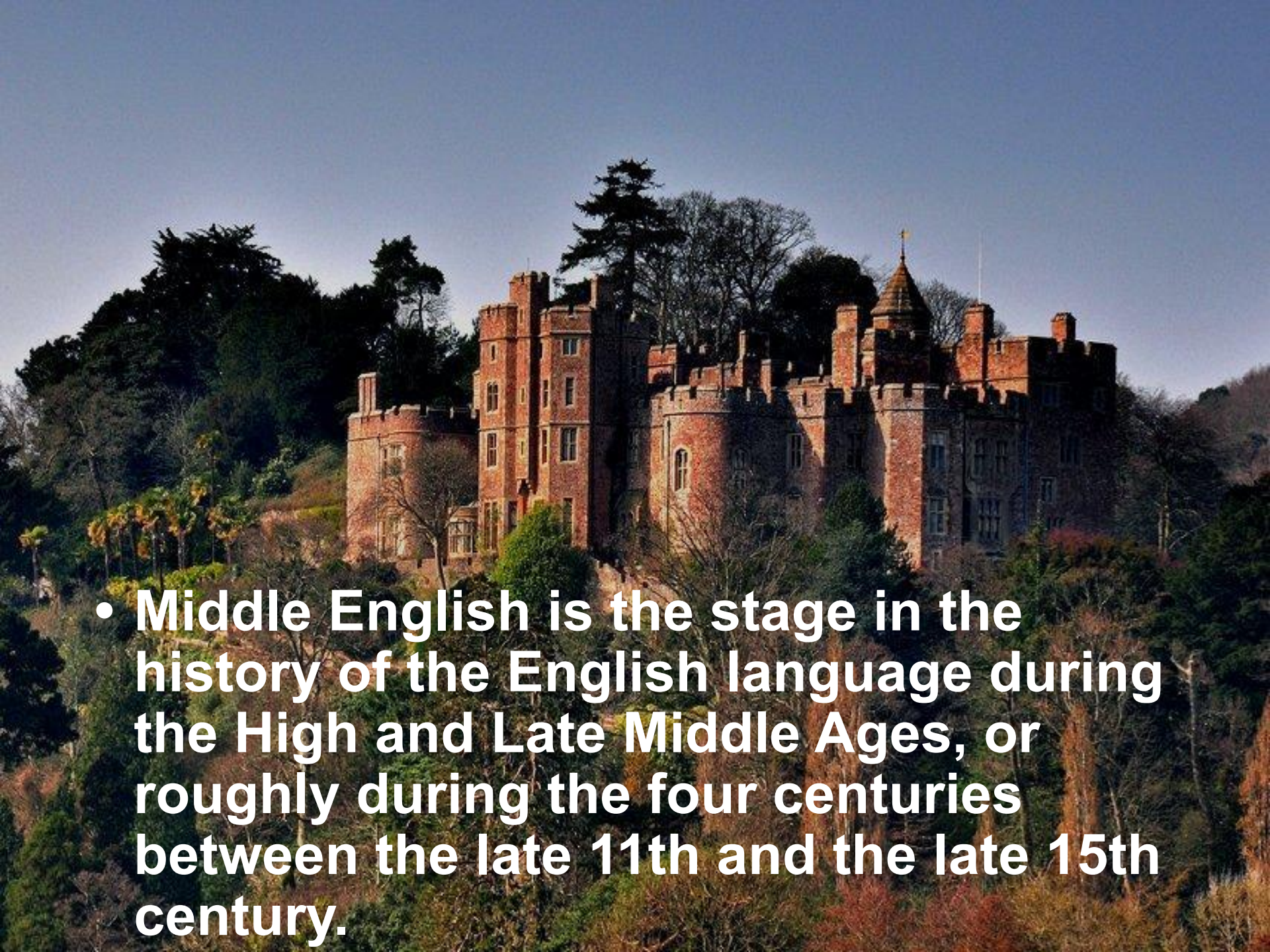
cpeorþ - cp
"fire"



stan - st
"stone"

Hwæt! wē Gār-Dena in ġear-dagum,
bēod-cyninga, prym ġefrūnon,
hū ðā æþelingas ellen fremedon.
Oft Scyld Scēfing sceapena prēatum,
monegum mægþum, meodosetla oftēah,
egsode eorlas. Syððan ærest wearð
fēasceaft funden, hē þæs frōfre ġebād,
wēox under wolcnum, weorðmyndum þāh,
oðþæt him æghwylc þāra ymb sittendra
ofer hronrāde hýran scolde,
gomban gyldan. Þæt wæs gōd cyning!

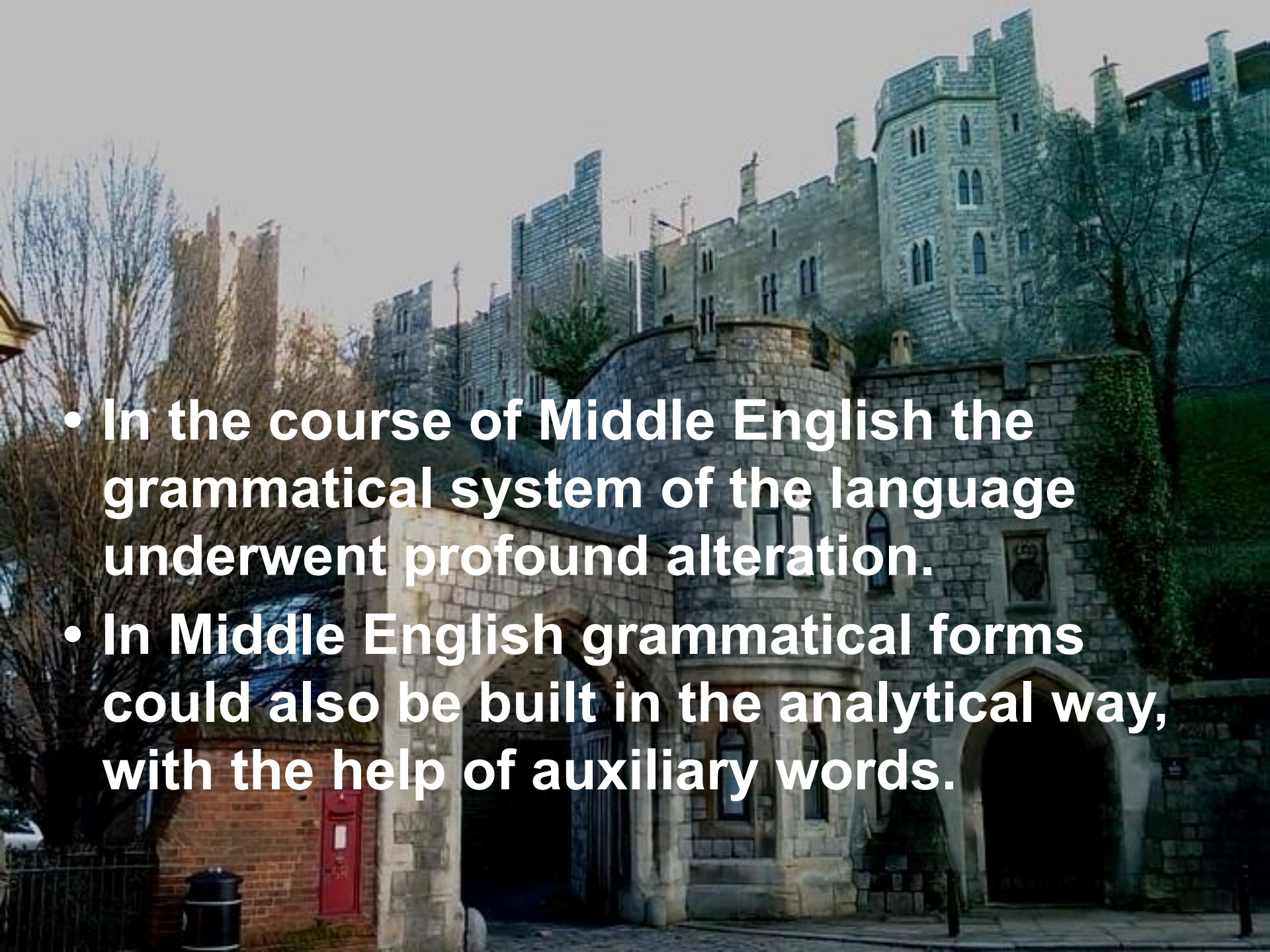
What! We of Gare-Danes (lit. Spear-Danes) in
yore-days,
of thede (nation/people)-kings, did thrum (glory)
frayne (learn about by asking),
how those athelings (noblemen) did ellen
(fortitude/courage/zeal) fremedon (promote).
Oft did Scyld Scefing of scather threats (troops),
of many maegths (clans; cf. Irish cognate Mac-),
of mead-settlements atee (deprive),
[and] ugg (induce loathing in, terrify; related to
"ugly") earls. Sith (since, as of when) erst
(first) [he] worthed (became)
[in] fewship (destitute) found, he of this
frover (comfort) aboded,
[and] waxed under welkin
(firmament/clouds), [and amid] worthmint
(honour/worship) threed (thrived/prospered)
oth that (until that) him each of those
umsitters (those "sitting" or dwelling
roundabout)
over whale-road (kenning for "sea") hear
should,
[and] yeme (heed/obedience; related to
"gormless") yield. That was [a] good king!

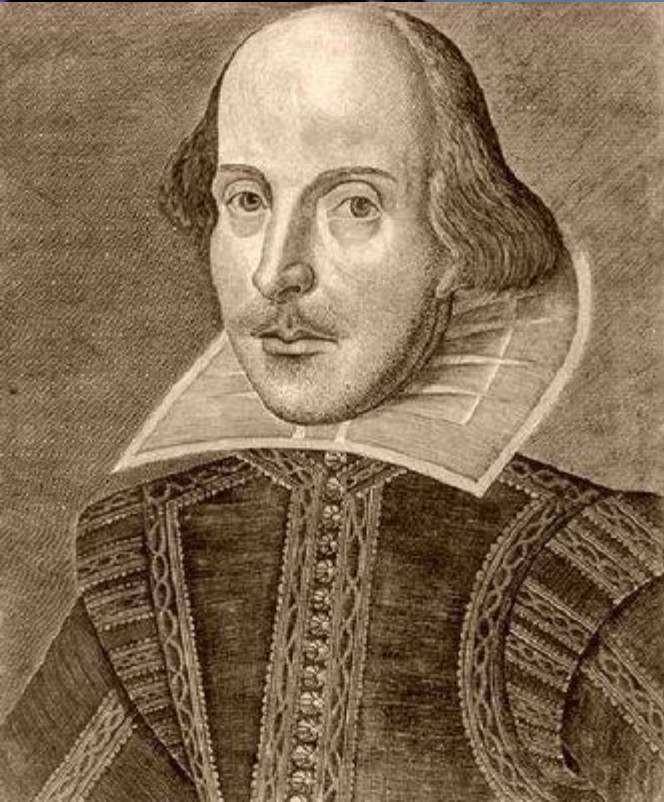
- 
- Middle English is the stage in the history of the English language during the High and Late Middle Ages, or roughly during the four centuries between the late 11th and the late 15th century.



Forrprihht anan se time
comm
patt ure Drihhtin wolde
ben borenn i piss
middellærd
forr all mannkinne nede
he chæs himm sone
kinnessmenn
all swillke summ he
wolde
& whær he wolde
borenn ben
he chæs all att hiss
wille.

As soon as the time came
that our Lord wanted
to be born in this
middle-earth
for the sake of all
mankind,
at once he chose kinsmen
for himself,
all just as he wanted,
and he decided that he
would be born
exactly where he wished.

- 
- In the course of Middle English the grammatical system of the language underwent profound alteration.
 - In Middle English grammatical forms could also be built in the analytical way, with the help of auxiliary words.



Soule of the Age!

The applause! Delight! The wonder of our Stage!

**My Shakespeare, rise; I will not lodge there by
Chaucer, or Spenser, or bid Beaumont lye**

A little further, to make thee a roome:

Thou art a monument, without a tombe,

And art alive still, while thy Booke doth live,

And we have wits to read, and praise to give.

Triumph, my Britaine, thou hast one to showe.

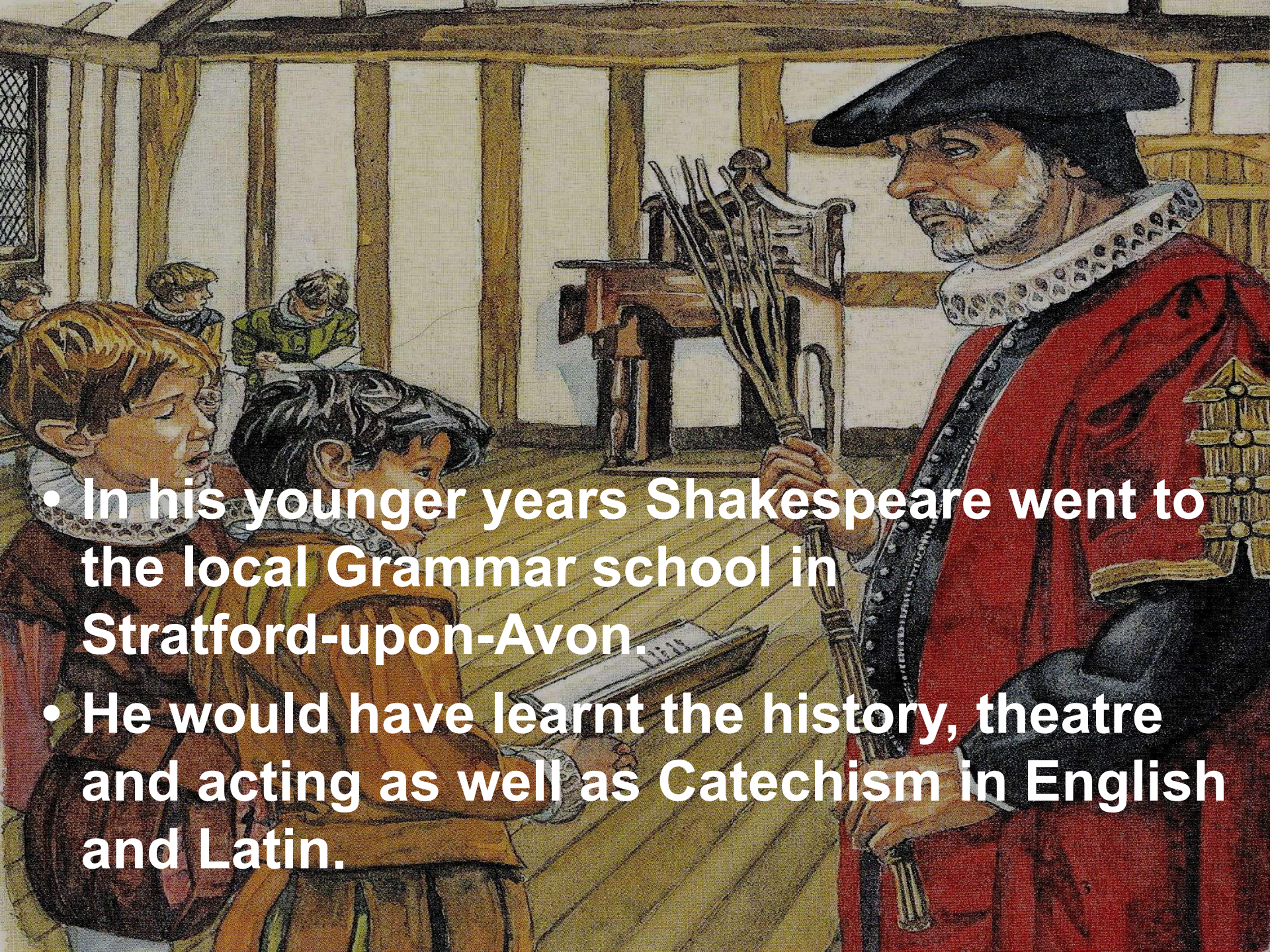
To whom all Scenes of Europe homage owe.

He was not of an age, but for all time!

**"To the memory of my beloved, The Author, Mr.
William Shakespeare: and what he hath left
us"- Ben Jonson (1572-1637)**



- **William Shakespeare (26 April 1564 - 23 April 1616) was an English poet and playwright, widely regarded as the greatest writer in the English language and the world's pre-eminent dramatist. He is often called England's national poet and the "Bard of Avon".**

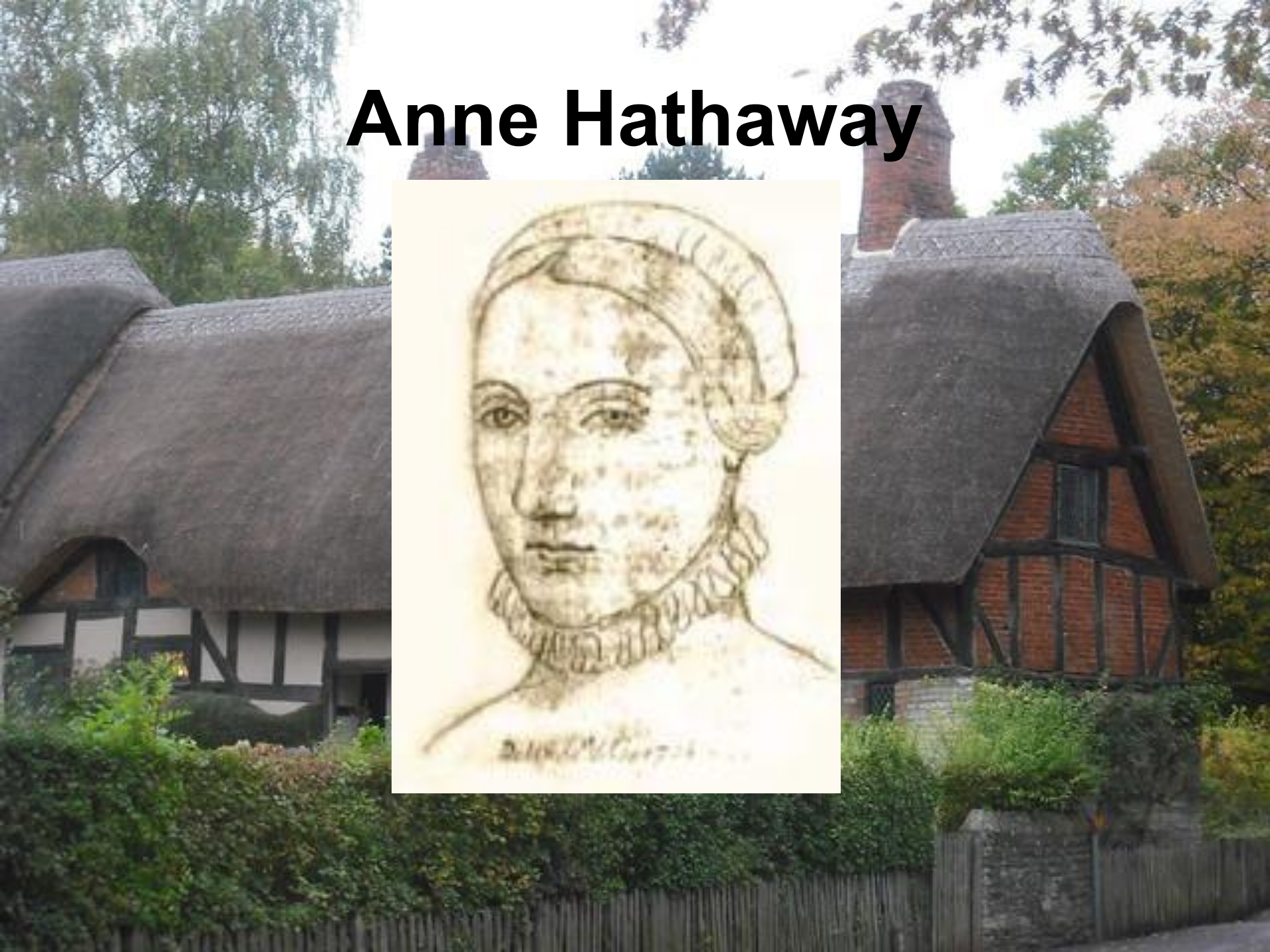


- In his younger years Shakespeare went to the local Grammar school in Stratford-upon-Avon.
- He would have learnt the history, theatre and acting as well as Catechism in English and Latin.



- Acting was part of local village culture, and this did not just mean studying a part, but also allowed the player to become a vessel through which something else could be expressed.

Anne Hathaway





The Lord Chamberlain's Men



GOOD FRENDE FOR IESVS SAKE FORBEARE,
TO DIGG THE DVS ENCLOSED HEARE;
BLESTE BE YE MAN YT SPARES THESE STONES
AND CURST BE HE YT MOVES MY BONES.



Anne: Thou was't the cause, and most accurst effect.

Richard: Your beauty was was the cause of that effect:

**Your beauty, that did haunt me in my sleepe,
To vndertake the death of all the wold,
So I might lieu one houre in your sweet bosom.**

Anne: If I thought that, I tell thee Homicide,

These Nailles should rent that beauty from my Cheeks.

Richard: These eyes could not yt beauties wrack,

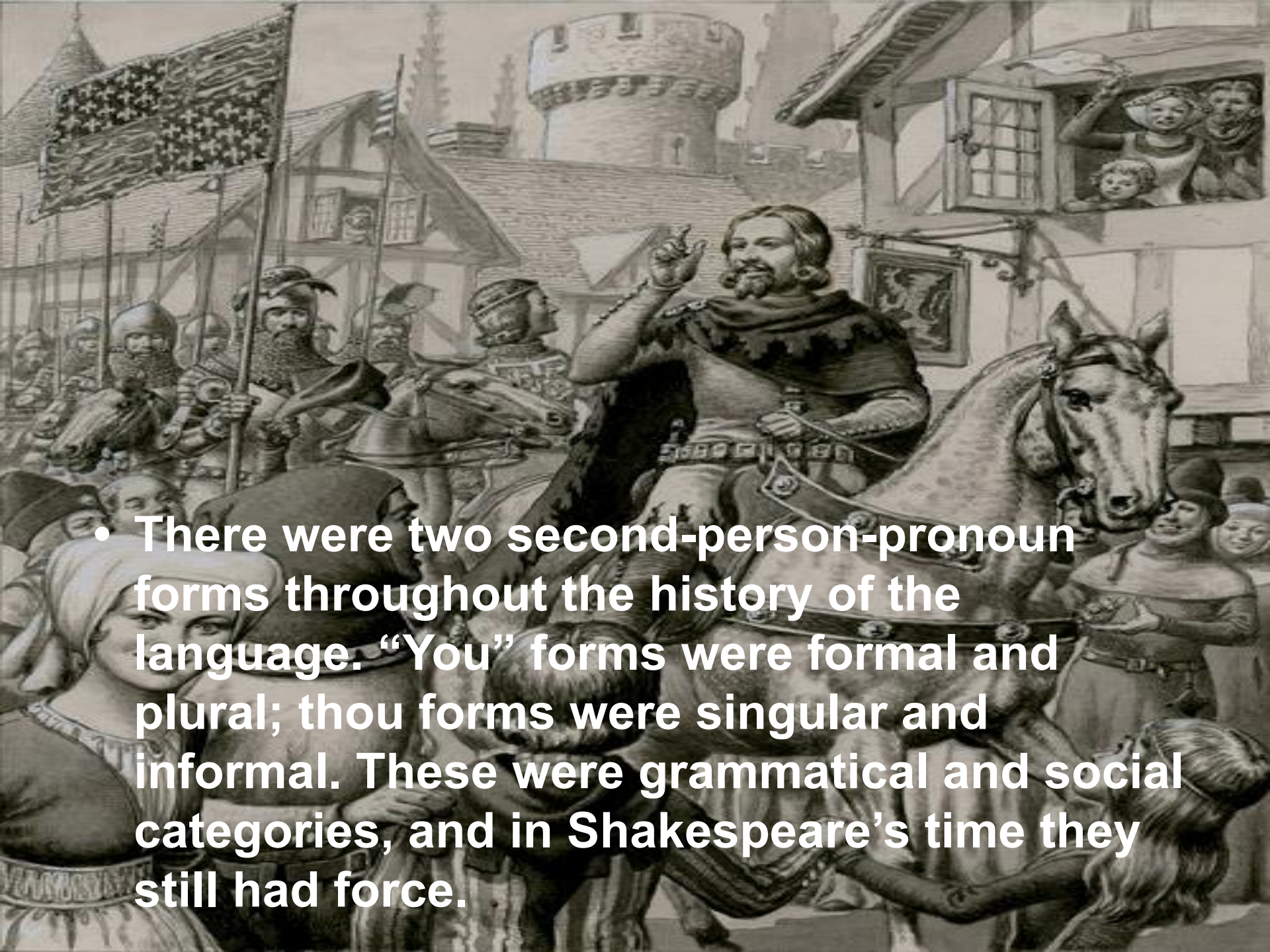
**You should not blemish it, if I stood by;
As all the world is cleared by the Sunne,
So I by that: It is my day, my life.**

Anne: Blacke night ore-shade thy day, & death my thy life.


**Richard: Curse not thy selfe faire Creature,
Thou art both.**

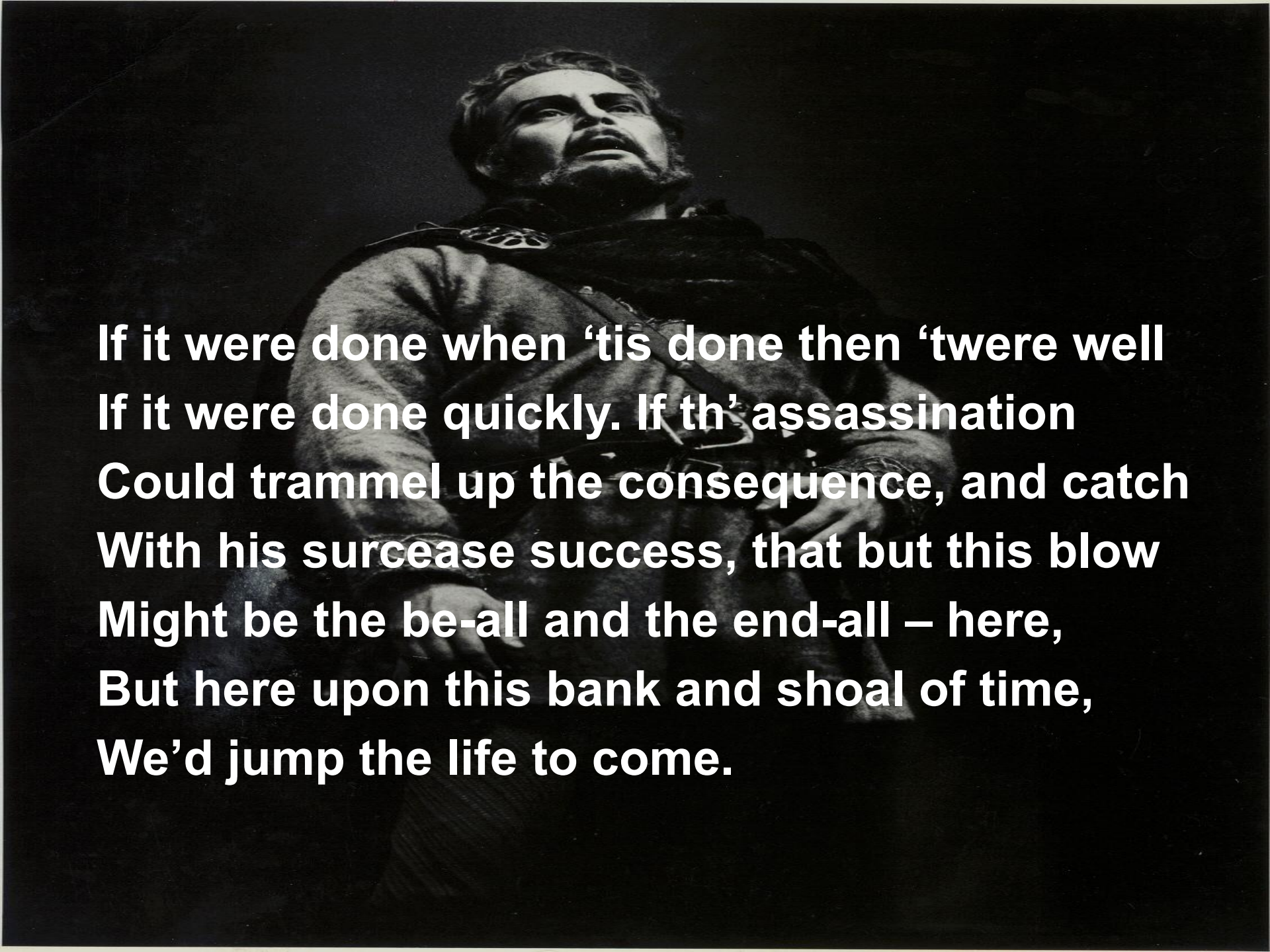
Anne: I would I were, to be reueng'd on thee.

**Richard: It is a quarrel most vnnatural,
To be reueng'd on him that loueth thee.**



- There were two second-person-pronoun forms throughout the history of the language. “You” forms were formal and plural; thou forms were singular and informal. These were grammatical and social categories, and in Shakespeare’s time they still had force.

- 
- The word “assassin” comes originally from an Arabic term meaning a “hashish eater”. Members of certain sects would get high on their hash before committing violent deeds.
 - Only in the first third of the sixteenth century does it appear, in English (and spelled “**Ascismus**”) to mean someone who would kill for money.



**If it were done when 'tis done then 'twere well
If it were done quickly. If th' assassination
Could trammel up the consequence, and catch
With his surcease success, that but this blow
Might be the be-all and the end-all – here,
But here upon this bank and shoal of time,
We'd jump the life to come.**



• iambic pentameter :

S O N N E T S.

Neuer before Imprinted.

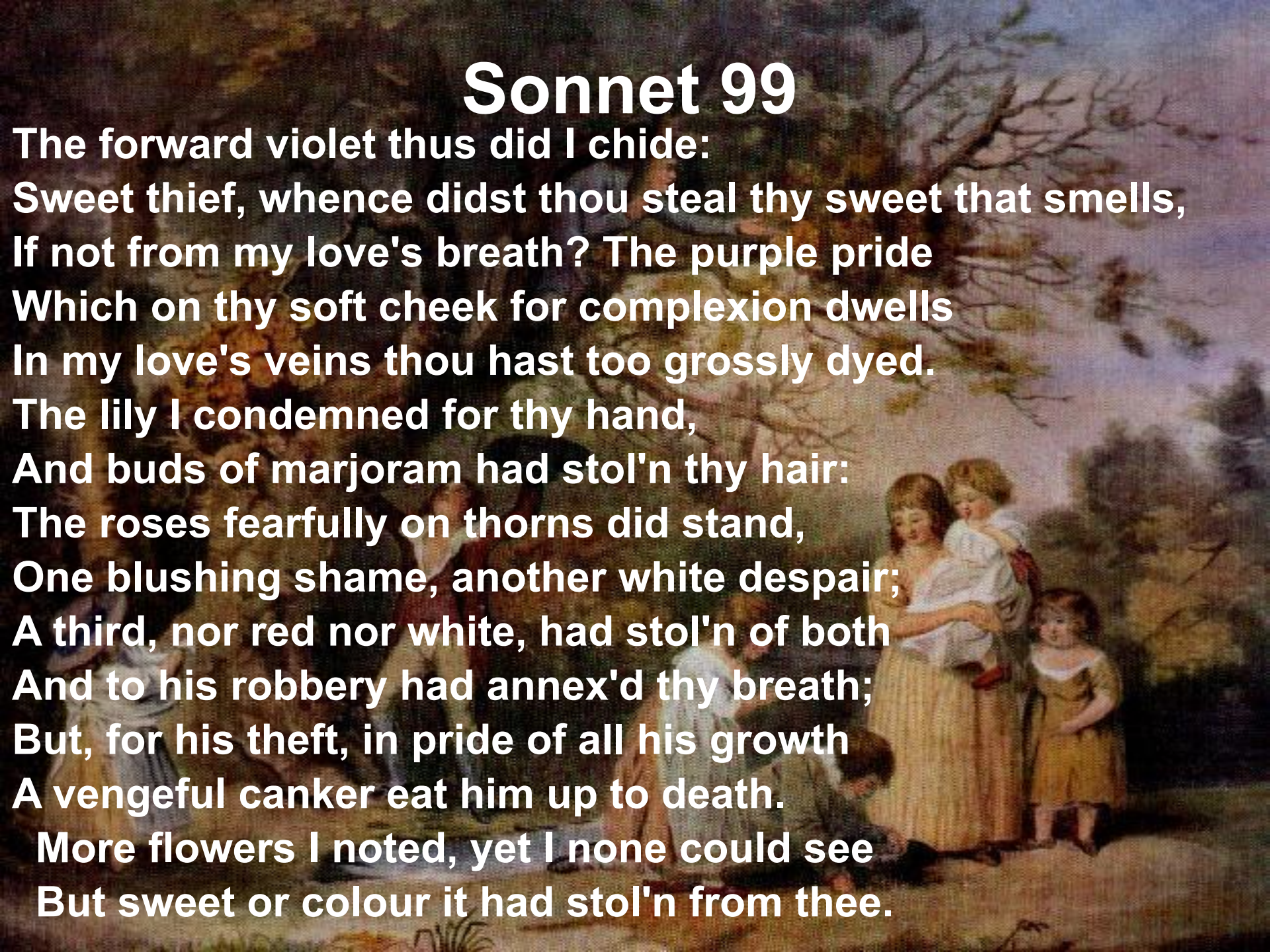
abab cdcd efef gg

(Shakespearean sonnet)

AT LONDON
By *G. Eld* for *T. T.* and are
to be solde by *William Aspley.*
1609.

Sonnet 99

The forward violet thus did I chide:
Sweet thief, whence didst thou steal thy sweet that smells,
If not from my love's breath? The purple pride
Which on thy soft cheek for complexion dwells
In my love's veins thou hast too grossly dyed.
The lily I condemned for thy hand,
And buds of marjoram had stol'n thy hair:
The roses fearfully on thorns did stand,
One blushing shame, another white despair;
A third, nor red nor white, had stol'n of both
And to his robbery had annex'd thy breath;
But, for his theft, in pride of all his growth
A vengeful canker eat him up to death.
More flowers I noted, yet I none could see
But sweet or colour it had stol'n from thee.





sonnet 126

O thou, my lovely boy, who in the power
dost hold Time's fickle glass, his sickle, hour;
who hast by waning grown, and therein show'st
thy lovers withering as thy sweet self grow'st;
if Nature, sovereign mistress over wrack,
as thou goest onwards, still will pluck thee back,
she keep thee to this purpose, that her skill
may time disgrace and wretched minutes kill.
yet fear her, O thou minion of her pleasure!
she may detain, but now still keep, her treasure:
Her audit, though delay'd, answer'd must be,
And her quiets is to render thee.



*lurve,
norenSamin*

Sonnet 145

- *Those lips that Love's own hand did make
Breathed forth the sound that said 'I hate'
To me that languish'd for her sake;
But when she saw my woeful state,
Straight in her heart did mercy come,
Chiding that tongue that ever sweet
Was used in giving gentle doom,
And taught it thus anew to greet:
'I hate' she alter'd with an end,
That follow'd it as gentle day
Doth follow night, who like a fiend
From heaven to hell is flown away;
'I hate' from hate away she threw,
And saved my life, saying 'not you.'*

A portrait of William Shakespeare, showing him from the chest up. He has a high forehead, dark hair, and a small mustache. He is wearing a dark garment with a white ruffled collar. The background is dark and textured.

Sonnet XXIX

When, in disgrace with fortune and men's eyes,
I all alone beweepe my outcast state
And trouble deal heaven with my bootless cries
And look upon myself and curse my fate,
Wishing me like to one more rich in hope,
Featured like him, like him with friends possess'd,
Desiring this man's art and that man's scope,
With what I most enjoy contented least;
Yet in these thoughts myself almost despising,
Haply I think on thee, and then my state,
Like to the lark at break of day arising
From sullen earth, sings hymns at heaven's gate;
For thy sweet love remember'd such wealth brings
That then I scorn to change my state with kings.

~William Shakespeare

To the Reader.

This Figure, that thus here scelt out,
It was for gentle Shakespeare cut,
Wherein the Carver had a strife
with Nature, to out-doe the life:
O, could he thus have drauene his wit
As well in beaste, as he hath hit
His face, the Print would then surpass
All that vvas euer vvit in beaste.
But, since he cannot, Reader, loose
Not on his Picture, but his Booke.

R. I.

MR. WILLIAM
SHAKESPEARES
COMEDIES
HISTORIES, &
TRAGEDIES.

Published according to the True Originall Copies.



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Printed by Iaac Iaggard, and Ed. Blount. 1616.