

assgiment

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Language Variation and Change

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Assignment 1 – METAPHOR

Poetry interpretation:

1. Poem 1:

In *The Marriage*, Denise Levertov depicts the aggressiveness, control, and compromises in a marriage using metonymies and structural metaphors. The salient features are that she compares the spooning of the couple to a power battle, and she connects different body parts with control and conflicts of different levels between the couple.

It starts with the poet's imagination of what conquering and conflicts a good marriage would entail. The first two lines suggest that it is not the reality, but what she hopes will happen. "*They will fit, she thinks, but only if*" let readers know that they do not fit, and the following lines are what she wants in the marriage. In the first stanza, the strong body parts such as "*backbone*", "*rib cage*", and "*knees*" are used as a metonymy for power and control. The actions performed by these stronger body parts, both "cut into" and all four knees "*agree on the common angle*", involve violence, power battle, and a strong will to control.

The lines in the first stanza such as "*her backbone cuts exactly into his rib cage*", and "*his knees dock exactly under her knees*" remind us that the husband is spooning the wife. Levertov uses metaphor here to compare spooning to a power battle. It is worth noticing that she would like to invade and control her husband with her backbone cutting into him and his knees docking under hers. Contrary to the conventional gender stereotype in which the husband controls and dominates, this woman, possibly Denise Levertov herself, would like a docile husband. She would like to be the dominant one in the marriage. It is safe to infer that she isn't in real life. Probably she

is the one who compromises, conforms, and suffers, and she hopes the opposite to happen.

Another interpretation of mine is a structural metaphor of comparing the conquering process between the couple to carpenter work. The second and third lines “*her backbone cuts exactly into his rib cage*” create a scenario of carpenter work for me. To build a structure with two wood blocks, one piece has to cut into the other, so that they can be solidly connected. However, a person’s backbone and another’s rib cage are not wood and can’t fit in each other this way. If one forces this to happen, there will be pain, blood, bone fractures, and it may even cost lives. Therefore, she thinks a compatible couple means the pain and sacrifice of one of them, so that the marriage as a structure can be formed.

The lines about their knees, “*his knees dock exactly under her knees and all four agree on a common angle*” again use a metaphor to compare knees to lifeless objects, possibly for organizing. That all four knees of two people stay in a common angle should be challenging, because they are not lifeless objects after all. They are either totally compatible to start with, so they are comfortable with a common angle, or one has to sacrifice their own wills to conform to the other.

The second stanza offers another option for a good marriage, in which two people face each other. The “*face each other*” can be both literal and figurative. The literal meaning is not to spoon, but to stay face to face. The figurative part is to give up control and the two people live as two independent individuals. It also serves as a transition from the tension in the first stanza to the more mellow tone of the third.

The third stanza describes the reality, where the radical controlling actions above do not happen. It is the moderate and more realistic version of the marriage. The poet

continues the use of the structural metaphor of spooning to compromises. More fragile body parts are used as metonymy for mild confrontations and control.

The first line of this stanza “*Even as it is*” reminds readers that the following is what happens in reality. The rest of the stanza is again a metaphor to compare the spooning to a controlling relationship, in a more moderate form. The poet describes the spooning using “*nose to neck*”, “*chest to scapula*” and “*groin to rump*”, all softer and more fragile body parts, forming a contrast to the strong and hard body parts in the first stanza. This metonymy uses softer body parts for a less confrontative but still controlling relationship, suggesting that the control and compromises in reality are more subtle and harder to notice. Without the context of the aggressive forms of controlling in the first stanza, the reader may misunderstand this poem for a complaint for minor inconvenience in the affectionate cuddle.



The last stanza is the outcome of all the discomfort, control, and compromises, which is a seemingly functional relationship. And it is the compensation for all the pain and sacrifices, as the third stanza suggests. It also reveals the poet’s view of the marriage: Suffering that are invisible to outsiders in exchange for a seemingly peaceful relationship.

In conclusion, Denise Levertov describes the tense relationship in a marriage comparing spooning to a power battle. Body parts are used as metonymies for invasive and aggressive control of one over the other. They remind readers of how much one person can possibly compromise and suffer in a marriage to make it work. They lose autonomy of their bodies or minds, intentionally or unintentionally, to fit the other’s needs. Her imagination of her husband being the submissive one suggests what happens in reality is quite the opposite.

2. Poem 2:

The Ache of Marriage is another poem about the marital life by Denise Levertov. She uses metonymies and metaphors to depict the combination of passion and pain in the relationship. It is a short poem divided into five stanzas, ranging from one to four lines. A reader can feel the increase of emotions with the increase of lengths in stanzas, starting with one, to three, three, and four. It ends with a shorter two-line stanza, giving a peaceful closure to the poem, like the settling down of a struggle.

It starts with a single-line stanza, repeating the title. This line finishes with a colon, suggesting that the following poem revolves around the ache. The second stanza impresses readers with the mixture of lust and misery. A metonymy is used in the first line to imply sexual desire, "*thigh and tongue, beloved*". Thigh and tongue are typically connected with sexual appeals, and they suggest the sensual aspect in the relationship. The second two lines bring in the painful aspect, comparing the hurting feelings to throbbing in the teeth.

The third stanza is more straightforward, describing the failed attempts of the couple looking for love and connection. The fourth stanza starts with a metaphor comparing the pain to the biblical sea monster leviathan. The couple look for joy in its belly, and the joy is exclusive to this place. It is a structural metaphor, because the features of a leviathan are borrowed to describe the marriage. The leviathan is huge, powerful, and isolated from the outside world (Merriam Webster). The poet is suggesting that the marriage resembles it in these features. This gives the poem a context that the joy the couple look for is in a painful setting. She adds some positive value to the relationship by the last two lines that the joy is not known outside of this setting.

The fifth stanza introduces another structural metaphor using a biblical term, the ark in "*the ark of ache of it*", meaning the painful setting of the marriage is also an ark. Ark

is where lives were saved from the flood, and it typically reminds people of a place offering protection and safety ((Merriam Webster). The poet obviously refers to marriage as a haven. But the paradox in this line suggests this haven is also full of miseries and pains.

In summary, Denise Levertov shares her mixed feelings about marriage in this poem via the use of metonymies and structural metaphors. Like in the previous poem, she uses body parts as a metonymy. This time for the sexual desires and pains respectively. Besides, she uses biblical terms in the poem. The leviathan is used to imply the powerful and inescapable features of the marriage, and the ark is used to refer to marriage as a protective haven, despite the immense ache.

3. Poem 3:

In the poem *Men Improve With the Years*, W.B. Yeats combines a lament over aging with reflection over wisdom and progress brought about by time. He applies multiple figures of speeches, including orientational metaphor, structural metaphor, and simile in this poem.

It is a single-stanza poem comprised of 18 lines. Yeats uses an orientational metaphor in the first line, "*worn out with dreams*". It is a spatialization metaphor because the verb "*worn*" is followed by "*out*", an adverb originally a direction in space, suggesting the narrator, possibly the poet himself, is exhausted and aging. That "*out*" is connected with the end of vigor is based on the cultural experience (Lakoff & Johnson, 1980). This line gives readers the impression that an ambitious poet is now tired and weak with unrealized dreams.

There is a structural metaphor in the second line: The poet compares himself to a “*marble triton*”. The triton is a demigod in Greek mythology, son of the sea god, a cheerful and muscular figure, generally viewed as a merman (Merriam Webster). There is a hint of narcissism because the poet gives himself deity and other charming features with this metaphor. It is a marble sculpture, which may imply the loss of energy and enthusiasm.

Lines five to seven use a simile to compare the woman to a beauty he finds in a book. This simile suggests that the beautiful woman is just to be admired in the distance, and he does not expect a real connection with her. In the following lines, he dismisses her lack of wisdom with “*delighted but wise*”, and speaks positively of his own intelligence, “*For men improve with the years*”. The poet’s judgmental attitude towards a woman’s brain forms a contrast with his compliment over men. Readers today might easily interpret this to be a stereotype of genders.

He then alleviated the tone of narcissism with doubts about his progress and growth in wisdom, “*Is this my dream, or the truth?*” He ended the poem with the repetition of the structural metaphor of comparing himself to the marble Greek demigod, charming, strong, enthusiastic, yet short of liveliness being made of marble.

To sum up, Yeats expresses his sorrow over aging and unrealized dreams mixed with the happiness over increased wisdom and status. He uses multiple figures of speech to make the poem enjoyable to read.

Assignment 2 - SYNTAX AND STYLE

Part One

There are clear differences of syntax styles between the original passage from the *Portrait of the Artist as a Young Man* and the revised passage. The main difference is that the original passage is dominated by the **paratactic style**, whereas the revised one is characterized by the **hypotactic style**.

In the original passage, as summarized in Table 1, there is a frequent use of conjunctions, mostly '*and*', plus two instances of '*but*'. The main clauses are all simple sentences, which are linked by conjunctions to form compound sentences.

Most of the verbs, such as *rang*, *filed*, *went*, *were*, and *was* etc., are intransitive or linking verbs, with only a few instances of a transitive verbs such as *lit*, and *make*. It is more simplistic than the hypotactic style. This simplistic syntax style, together with the use of simplistic words, can be evocative of a child-like perspective. It encourages the readers to see how the character Stephen Dedalus felt and understood the surroundings. That is to say, in the eyes of Stephen Dedalus, though not exactly said, the staircase and corridors were dark, the sea and chapel were cold, whereas his father's house was warm with the hot kettle on the hob to make punch. This style of description is compatible with the mental state of Stephen Dedalus, as a boy or children of that age. It seems to be written deliberately to evoke how the boy's mind might be working as he filed out of the study hall toward the chapels. So, this style makes the language in portrait full of vitality.

Table 1 Features of syntax in the original passage

No.	Sentence	Syntax Type
1	The bell rang for night prayers and [conjunction] he filed out of the study hall after the others and [conjunction] { he [implied subject] went [implied verb] } down the staircase and [conjunction] { he [implied subject] went [implied verb] } along the corridors to the chapel.	Compound sentence (1 st Simple sentence + AND + 2 nd Simple sentence + AND + 3 rd Simple Sentence + AND + 4 th Simple Sentence)
2	The corridors were darkly lit and [conjunction] the chapel was darkly lit.	Compound sentence (1 st Simple sentence + AND + 2 nd Simple sentence)
3	Soon all would be dark and sleeping.	Simple sentence
4	There was a cold night air in the chapel and [conjunction] the marbles were the colour the sea is at night.	Compound sentence (1 st Simple sentence + AND + 2 nd Simple sentence
5	The sea was cold day and night: but [conjunction] it was colder at night.	Compound sentence (1 st Simple sentence + BUT + 2 nd Simple sentence
6	It was cold and dark under the seawall beside his father's house. But [conjunction] the kettle would be on the hob to make punch.	Compound sentence (1 st Simple sentence + BUT + 2 nd Simple sentence

(James Joyce, *Portrait of the Artist as a Young Man*)

As for the revision of the passage, we can find that the style is very different from the original one. As shown in Table 2, the revised text is characterized mainly by the use of subordinate clauses, such as 'When the bell rang ...', 'Having run down the staircase...', 'He could see that....' 'All this made him remember that...' etc. Also, the passage contains

a number of transitive verbs, such as 'see', 'noticed', 'made', 'remember'...etc. This feature of syntax creates a 'hypotactic style', which is a more sophisticated style of writing in that it introduces a hierarchy or the order between relative parts of sentences through subordination. The use of different feature of syntax creates different effects for readers. It describes Stephen Dedalus' feeling not from the child himself but from an adult-observer point of view. So rather than what was experienced by Stephen Dedalus himself, it is more typical of an adult-observer of a child's experience.

Table 2 Features of syntax in the revised passage

No.	Sentence	Syntax Type
1	<u>When</u> the bell rang for night prayers, he filed out of the study hall after the others.	Complex Sentence
2	<u>Having</u> run down the staircase, he went along the corridors to the chapel.	Complex Sentence
3	He could see that the corridors and the chapel were darkly lit, and [conjunction] he knew that soon all would be dark and sleeping.	Complex Sentence1 AND + Complex Sentence2
4	<u>When</u> he felt the cold night air in the chapel, he noticed that the marbles were the colour the sea is at night.	Complex Sentence
5	He remembered that the sea was cold day and night but colder at night.	Complex Sentence
6	All this made him remember that although it was cold and dark under the seawall beside his father's house, it would be warm inside because the kettle would be on the hob to make punch.	Complex Sentence

Part Two

Passages (a), is taken from Ernest Hemingway' novel- *The Sun Also Rises*. It describes the protagonist Jack Barnes' trip in Bayonne with his companions Bill and Cohn. As shown in Table3, this passage is mainly made up of simple sentences and compound

sentences with coordinating conjunction 'and', such as 'We walked out ...and then ...', 'We went out into...and took a look at....', etc. These sentence structures follow a natural order of events and the processes of man's thinking. There are also a small number of complex sentences used to provide syntactical variation, such as 'Then we went up past... and out to the local Syndicat d'Initiative office, where...', but they do not undermine the integrity of the overall paratactic style, and this style has more simplicity than hypotactic style. There are no long sentences with multiple adjectives in the passage, and all narrations are vivid, concise, and to the point, such as 'In the morning it was bright, and they were sprinkling the streets of the town, and we all had breakfast in a café.', 'Bayonne is a nice town.' 'It seemed like a nice cathedral...' etc. It reads like 'travel notes' and gives us the feeling that the details of the day Bayonne and his companions spent in Bayonne have been faithfully recorded. It makes us feel that we are living among this group of people and are talking with them about travel. Through the description, we know Bayonne is a nice town, the weather is hot but comfortable, the air is clean and fresh, and the trip is relaxing and joyful. Hemingway's style of writing is striking and famous for his iceberg principle. "If a writer of prose knows enough about what he is writing about he may omit things that he knows and the reader, if the writer is writing truly enough, will have a feeling of those things as strongly as though the writer had stated them. The dignity of movement of an iceberg is due to only one-eighth of it being above water." (Cao, 2002; Dong, 1980;) He used simple language to highlight scenes and characters with a strong impact of images on readers. He never directly disclosed his attitude towards characters and events, but created a realistic picture, allowing readers to experience its hidden thoughts and feelings from these direct experiences. The characters in the novel such as Jack, Brett and Cohen, etc., lead a sickly deformed life without ideals. They look back on the past, it is dark and unbearable. They look forward to the future, seeing the sky full of gloom and hopelessness. They can only sink in the dark, struggle in despair, drink and flirt, go fishing and bullfighting. Merry-making has become all of their lives. The obvious and easy-to-see 1/8 implies the profound meaning of 7/8,

which is deep and ubiquitous. Only by digging carefully can we deeply understand it.
(Linda, 2007).

Table 3 Features of syntax in

No.	Sentence	Syntax Type
1	In the morning [<i>adverbial phrase</i>] it [<i>subject</i>] was [<i>verb</i>] bright [<i>adj.</i>], and [<i>conjunction</i>] they [<i>subject</i>] were sprinkling [<i>verb</i>] the streets of the town [<i>noun phrase</i>], and [<i>conjunction</i>] we [<i>subject</i>] all had breakfast [<i>verb</i>] in a café. [<i>adverbial phrase</i>]	Compound Sentence (1 st Simple sentence 1 + AND +2 nd Simple sentence +AND 3 rd Simple Sentence
2	Bayonne is a nice town.	Simple Sentence
3	It is like a very clean Spanish town and [<i>conjunction</i>] it is on a big river.	Compound Sentence (1 st Simple sentence + AND + 2 nd Simple sentence)
4	Already, so early in the morning, it was very hot on the bridge across the river.	Simple Sentence
5	We walked out on the bridge and [<i>conjunction</i>] then {we [implied subject] } took a walk through the town.	Compound Sentence (1 st Simple sentence + AND + 2 nd Simple sentence
6	We went out into the street and [<i>conjunction</i>] {we [implied subject] } took a look at the cathedral.	Compound Sentence (1 st Simple sentence + AND + 2 nd Simple sentence
7	Cohn made some remark about it being a very good example of something or other, I forget what.	Complex Sentence
8	It seemed like a nice cathedral, nice and dim, like Spanish churches.	Simple sentence
9	Then we went up past the old fort and [<i>conjunction</i>] { we [implied subject] went [implied	Compound Sentence (Simple sentence

	verb] } out to the local Syndicat d'Initiative office, where the bus was supposed to start from.	+ AND + Complex sentence)
10	There they told us the bus service did not start until July 1 st .	Complex Sentence
111	We found out at the tourist office what we ought to pay for a motor-car to Pamplona and [conjunction] {we [implied subject] } hired one at a big garage <u>just around the corner from the</u> <u>Municipal Theatre for four hundred francs.</u>	Compound Sentence (1 st Complex Sentence +AND + 2 nd Complex Sentence)

(Ernest Hemingway, *The Sun Also Rises*, chapter 10.)

Part Three

Report A

In the first report A, the majority (four out of six) of the sentences are complex ones with a main clause followed by one or two subordinated clauses. And in most cases, Coal Board boss Ian Macgregor takes the place of the subject receiving actions or experiencing some events, such as '*was forced to...*', '*was greeted by eggs and slices of bread being thrown...*' '*fell to ground where he lay dazed.*' etc. Obviously, the report in **A** is focussed on what happened to Mr MacGregor, which leads the readers to believe that he is a victim of the event and the miners are the perpetrators.

Table 4. Stylistic analysis of Report A

No.	Sentences	Types
1	[Coal Board boss Ian Macgregor was forced] [to abandon a pit visit in Northumberland yesterday] [when 600 angry miners held him hostage for nearly four hours in a colliery office.]	<u>Main clause</u> with a passive verb + 1 st subordinate clause + 2 nd subordinate clause
2	[When he eventually emerged from the manager's office] <u>he was greeted by eggs and slices of bread</u> [being thrown at him by the miners] [protesting at impending pit closures]	1 st Subordinate clause + <u>main clause</u> + 2 nd subordinate clause + 3 rd subordinate clause

3	In the ensuing melee <u>the 72-year-old NCE chairman was forced</u> against a fence by the police [holding back the demonstrators].	<u>Main clause</u> with passive verb + subordinate clause.
4	[<u>The fence collapsed</u>] and [<u>Mr MacGregor fell to the ground</u>] [where he lay dazed.]	1 st <u>main clause</u> + conjunction + 2nd main clause + subordinate clause
5	Police and reporters had to help Mr MacGregor toward a waiting car.	<u>Main clause</u> (subject + verb + object + adverb phrase.
6	Earlier, <u>the tyres of the car</u> [that had brought him to the pit] <u>were let down</u> by protesting miners.	<u>Main clause</u> (with passive verb) + subordinate clause.

Report B

Report B is the most sparse and easiest to follow. There are altogether only four sentences describing the same events, including one simple sentence, one compound sentence consisting of two simple clauses, two complex sentences made up of one main clause, and one or two subordinate clauses. Besides, different from report A, report B uses more active voice and names the agent of the action directly: '*Six hundred pit-men smashed ...*', '*One protestor grabbed him by the throat and sent him crashing*'. Therefore, report A is the most straightforward in identifying the miners as aggressors, who are so 'violent' that even policemen become innocent victims of the attack '*Several burly policemen were hurled on top of grey-haired Mr MacGregor*'.

Table5. Stylistic analysis of Report B

No.	Sentences	Types
1	<u>Coal Chief Ian MacGregor, 71, was flattened</u> yesterday by a mob of rampaging miners.	<u>Main clause</u> with passive verb
2	<u>Six hundred pit-men smashed</u> through a police cordon [as Mr MacGregor left colliery offices [where he had been besieged for three hours.]]	<u>Main clause</u> + 1 st subordinate clause + 2 nd subordinate clause
3	<u>One protestor grabbed him</u> by the throat and <u>sent him</u> crashing through a wooden fence.	1 st <u>main clause</u> + 2 nd main clause
4	<u>Several burly policemen were hurled</u> on top of grey-haired Mr MacGregor [as the howling horde poured forward.]	<u>Main clause</u> with passive verb + subordinate clause

Report C

Report C has the most complex syntax with the most subordinations. The more the journalist intends to be objective, the more likely would it be for him to adopt a complex style of writing to give a balanced picture in which different points of view are acknowledged and explained.

Table 6. Stylistic analysis of Report C

No.	Sentences	Types
1	<u>The chairman of the National Coal Board, Mr. Ian MacGregor, said last night</u> [that he was fit and well [after being knocked to the ground earlier in the day by protesting pit-men]]	<u>Main clause</u> + 1 st subordinate clause + 2 nd subordinate clause
2	[As he attempted to leave one of Britain's most profitable pits, Ellington colliery, in Northumberland – [under siege by pickets for more than 12 hours] –] <u>he faced 600 demonstrators</u> [calling for an end to pit closures.]	1 st Subordinate clause + 2 nd subordinate clause + <u>main clause</u> + 3 rd subordinate clause.
3	<u>The men</u> , [from one of the country's traditionally moderate coalfields], <u>had been demanding an opportunity</u> [to put their case to Mr MacGregor, [who arrived at the colliery early in the morning through a side entrance [to avoid the demonstrators]]].	<u>Main clause</u> + 1 st subordinate clause + 2 nd subordinate clause + 3 rd subordinate clause + 4 th subordinate clause.
4	[After being trapped for four hours inside the main administrative building] <u>Mr MacGregor</u> [who is 72] <u>was forced</u> [to abandon a plan [to go underground [to inspect workings six miles out in the North Sea.]]]	1 st Subordinate + <u>main clause</u> + 2 nd subordinate clause + 3 rd subordinate clause + 4 th subordinate clause + 5 th subordinate clause

To be continued

Continued

No.	Sentences	Types
5	<u>Police arrived</u> [to clear a path [so that he could try [to reach a car park 20 yards from the building]]].	<u>Main clause</u> + 1 st subordinate clause + 2 nd subordinate clause + 3 rd subordinate clause
6	<u>The tires of his car had been let down</u> , and <u>another vehicle was provided</u> .	1 st Main clause (with passive verb) +2 nd main clause (with passive verb)

Conclusion

Comparing the three reports on the same event, the report in C has the longest and most complex syntax which contains a lot of additional information. It's clear that the author of report C is neutral, trying to explain and justify how and why the incident had happened. Report B is the most brief and straightforward with the most active verbs. Such writing style is adopted to persuade readers that pit-men are the aggressive ones and that both MacGregor and policemen are victims of this incidents. In Report A, most of the sentences take MacGregor as subjects, focusing on what happened to MacGregor. So it is reported from Mr. MacGregor's point of view.

Assignment 3 - EARLY MODERN ENGLISH (1)

VOCABULARY AND INVENTION

Part One

In modern English, there are three major ways to create neologism: shortening, conversion and composition. Shortening is the reduction of existing word formation components, including clip-ping, back-formation, etc. Conversion is a word-formation process whereby a word of certain word-class is shifted into a word of another word-class without the addition of an affix. Composition is the combination of various word formation components. It makes semantic expression complicated, and accurate (Zhou, 2006). The most typical methods of composition is compounding and derivation.

The words listed in left column in the Table 1 are all invented by derivation (also called affixation). It is a process of forming new words by adding lexical items, such as a prefix, suffix or combining form, to already-existing English words.

Word	Reference	Example in Context	Meaning	Changes of Part of speech
be monster	<i>King Lear</i> IV.ii.63	Thou changed and self-covered thing, for shame, Be-monster not thy feature	To become a monster; demonize	prefix +noun → verb
en wheel	<i>Othello</i> II.i.85	And the grace of heaven, Before, behind thee, and on every hand, Enwheel thee round.	To revolve sb. or sth.	prefix +noun → verb
Fishify	<i>Romeo and Juliet</i> II.iv.38	O flesh, flesh, how art thou fishified?	To turn into fish	Noun + suffix → verb

lieutenant y	<i>Othello</i> II.i.168	If such tricks as these strip you out of your lieutenantry,	The status and power of a lieutenant	Noun + suffix → noun
Oath able	<i>Timon of Athens</i> IV.iii.136	You are not oathable, Although I know you'll swear,	Faithful, keeping ones' promise	Noun + suffix → adjective
Outstorm	<i>King Lear</i> III.i.10	Strives in his little world of man to outstorm The to-and- fro conflicting wind and rain.	(Big) storm	prefix +noun → noun
razorable	<i>The Tempest</i> II.i.253	till new-born chins Be rough and razorable	Sharp as a razor.	Noun + suffix → adjective
rumourer	<i>Coriolanus</i> IV.vi.48	Go see this rumourer whipped.	A person who spreads rumors.	Noun + suffix → noun
under- honest	<i>Troilus and Cressida</i> II.iii.122	If you do say we think him over-proud And under-honest,	Dishonest, deceptive or fraudulent	Prefix +adjective → adjective
unscissor'd	<i>Pericles</i> III.iii.29	Unscissor'd shall this hair of mine remain	Not being cut.	Prefix +Noun + suffix → adjective
Unfool	<i>The Merry Wives of Windsor</i> IV.ii.108	Master Page, have you any way then to unfool me again?	Keep sb.from being a fool.	Prefix + Noun → adjective



Part Two

a) Iago is saying to Othello that sexual licence is common yet despicable (*Othello* IV.i.70):

O! 'Tis the spite of hell, the fiend's arch mock, | To lip a wanton in a secure couch | And
to suppose her chaste

Analysis:

The word 'lip' functions as a verb instead of a noun, which means to kiss somebody (by the lip). The whole sentence means: 'To kiss a slut on a reliable sofa, and imagine her as a chaste woman....'



- b) Vincentio, the Duke, has gone away, leaving Lord Angelo as Duke in his place. Angelo, Lucio says, is really acting the part. (*Measure for Measure* III.ii.90):
Lord Angelo dukes it well in his absence

Analysis:

Duke is a noun originally referring to a British peer of the highest rank. In this passage, it is used as a verb, meaning to act as Duke.

- c) At the beginning of *The Two Noble Kinsmen* (I.i.43), three queens talk about the cruelty of Creon, who will not let their dead husbands be properly buried:
He will not suffer us to burn their bones, | To urn their ashes,

Analysis:

An 'urn' is a container in which a dead person's ashes are kept. In this passage, it is used as a verb, meaning to 'put (their ashes) into the urn'.

- d) Ulysses is railing against Achilles who is full of self-importance and anger. (*Troilus and Cressida* II.iii.173)

Kingdomed Achilles in commotion rages

Analysis:

The word 'Kingdom' was originally a noun but appeared in the form of participles and became an adjective to describe Achilles' property- 'as if he had/was a kingdom' in this context. The creative use of 'Kingdomed' as an adjective has the effect of a subordinate

clause to give a fuller picture of Achilles. Such a grammatical 'shift' is extremely helpful for the conciseness, without which a subordinate clause would have to be used to express similar meaning.

- e) Bolingbroke addresses the Duke of York: 'My gracious uncle'. But the Duke is angry with him, as this reply shows (*Richard III* II.iii.86):

Tut, tut! Grace me no grace, nor uncle me no uncle

Analysis:

As underlined in the text, the first 'grace' and 'uncle' are originally nouns and used as verbs here, which means to 'call' or 'address' someone 'grace' and 'uncle' respectively. The whole sentence means, 'Don't call me grace. Don't call me uncle'. Such conversation achieves the effect of repeating and rhyming, and makes the language more vivid in showing the Duke's anger.

- f) Hamlet is warning the visiting actors against over-acting. Herod was a tyrannical ruler (*Hamlet* III.ii.14):

It out-herods Herod; pray you, avoid it.

Analysis:

"Herod" in the text refers to Herod I the Great (73-4BC), the King of **Great Britain**. He is well known for his brutality. Shakespeare converted his name into the verb 'out-herod', which is very simple and concise in describing Hamlet's disapproval at excessive performance of the actors. It is also a metaphorical use in comparing the actor's excessive performance with Herod's brutality.

- g) The Theban Palamon asks why he should make his appearance suit the image ('glass') of

someone he wants to please. Should he be out of favour because his beard is not liked?
(*The Two Noble Kinsmen* I.ii.54):

My poor chin too, for it is not scissored just | To such a favourite's glass?

Analysis:

The noun 'scissor' is converted into a verb in the form of a past participle meaning to be 'clipped with scissors'.

- h) In *Cymbeline* (I.vii.64), Iachimo is describing the pangs of love felt by a Frenchman he knows:

There is a Frenchman [...] that, it seems, much loves | A Gallian girl at home. He
furnaces | The thick sighs from him

Analysis:

A 'furnace' is a container or enclosed space in which a very hot fire is made, for example, to melt metal, burn rubbish, or produce heat for a building or house. (Collins). In this context, 'furnace' is converted into a verb describing that the Frenchman is very sorrowful and painful because of love. And the pain is so strong that he felt as if a fire was burning in his heart.

- i) Antony has sent his friend Enobarbus some treasure. A soldier warns him to give safe-conduct to the messenger who brought it, protecting him from the army ('host') (*Antony and Cleopatra* IV.vi.26):

I tell you true: best you safed the bringer | Out of the host

Analysis:

In this context, there are two instances of functional shifts. One is the adjective *true* used as a noun, meaning 'the truth'. The other is the adjective *safe* used as a verb meaning to 'ensure the security of the bringer'.

- j) In *Antony and Cleopatra* (IV.xiv.72), Antony asks his friend Eros to kill him. Eros refuses, and Antony asks him whether he would like to see his master (Antony) taken prisoner back to Rome:

Eros, | Wouldst thou be windowed in great Rome and see [...] Thy master thus
[...] submissive, docile, subjugated

Analysis:

The word '*windowed*' is also a phenomenon of verbing. Originally a noun, it is used as a verb, which means to imprison or pillory you before the public in Rome.

Part Three:

- a) Let us rather
Hold fast the mortal sword; and like good men
Bestride our down-fallen birthdom (*Macbeth* IV.iii.2)
[*birthdom* = native land]

Analysis:

The compound in the passage above is *down-fallen*. It comes from the verbal phrase 'to fall down', and it consists of a particle (*down*) followed by the past participle of the verb. This compound functions as an adjective meaning fallen or ruined, and it modifies *birthdom*. The original sentence can be paraphrased as below:

Let us hold fast the mortal sword and protect our ruined mother land like a good man.

b) [...] Lord Angelo, a man whose blood

Is very *snow-broth*, one who never feels

The wanton stings and motions of the sense, (*Measure for Measure* I.iv.57)

Analysis:

The word *snow-broth* is a compound. It consists of a noun (*snow*) followed by another noun (*broth*). Such noun + noun combination is a very common way of forming compound nouns in present day English. But in this context, Shakespeare used it as an adjective meaning being very cold like recently melted snow. The original sentence can be paraphrased as below:

Lord Angelo, (is) a man whose blood is as cold as melted snow, and (is) one who never feels any pain, harm or changes of the sense.

c) And that which should accompany old age,

As honour, love, obedience, troops of friends,

I must not look to have, but in their stead

Cures, not loud but deep, *mouth-honour*, breath

Which the poor heart would fain deny and dare not (*Macbeth* V.iii.24)

Analysis:

There is an instance of a compound word in the passage above. It is *mouth-honour*. This is a typical example of noun + noun combination forming a compound noun with extended meaning - honor given in words, but not being felt. The original sentence could be interpreted as:

I must not look forward to honor, love, obedience, troops of friends that should accompany the aged. But instead, (what I accompany me is just) whispered but deep curses, verbal compliment and lies that are against one's intentions.

d) A care-crazed mother to a many sons

A beauty-waning and distressed widow (*Richard III* III.vii.183)

Analysis:

In this context, two compounds were invented. One is *care-crazed*, which consists of a noun (*care*) and a past participle of the verb (*crazed*). It is used as an adjective and modifies *mother* meaning that she is crazed because of her caring for many sons. The other compound is *beauty-waning* with a combination of a noun (*beauty*) + and a present participle of the verb (*waning*). The internal grammatical relationship between the two constitutes is subject (*beauty*) + predicate (*waning*)

So this compound is used as an adjective to modify *widow* who is decreasing gradually in beauty due to aging. The original sentence can be paraphrased as below.

A crazed mother for caring many children, a widow whose beauty is decreasing due to aging, and who is suffering from distress.

e) Strives in his little world of man to out-storm

The to-and-fro conflicting wind and rain.

This night, wherein the cub-drawn bear would couch,

The lion and the belly-pinched wolf

Keep their fur dry, [...] (*King Lear* III.i.10)

Analysis:

There are four instances of compounds: *out-storm*, *to-and-fro conflicting*, *cub-drawn*,

and belly-pinched.

The first compound out-storm comes from the verb 'to 'storm up', and consists of a particle (*out*) and the present participle of a verb (*storm*). *Out* is a common prefix to be added to a verb or noun, such as, *outdo*, *outlive*, *outnumber* *outsize* *outwit*, *outbid*, etc. , which means to exceed in size, number , or effects of certain behavior or performance. Similarly, *out-storm* in this context is used as a verb to indicate that 'the storm (struggle) in his spirit word is more violent than the storm in nature'.

The second word, *to-and-fro conflicting*, is compounded by way of adverb + present combinations. And the constitute ***to-and-fro*** is also a compound which consists of two adverbs (*to*, *fro*) joined together with a conjunctive word (***and***) in the middle by hyphen character, to indicate that conflicts occur repeatedly with alternating movement in opposite directions. In a word, the compound *to-and-fro conflicting* is used as adjective to modify the noun phrase *wind and rain* and means that 'wind and rain in nature occur again and again with alternating movement in opposite directions so that it's difficult for human to conquer'.

The grammatical structure of the first original sentence seems to be like below:

[*(His) strives in his little world of man*] subject + [*to out-storm*] predicate + [*the to-and-fro conflicting wind and rain*] objective.

The third compound, cub-drawn is used as an adjective to modify the subsequent word *bear*, which means that bear is sucked dry (*drawn*) by little bear. It consists of a noun (*cub*) followed by a past participle (*drawn*). So, *cub* is the agent of the action (*drawn*).

The last compound in this passage is *belly-pinched*. It is compounded by way of noun (*belly*) + past particle (*pinched*) combination.

There is an internal grammatical relationship between the two constitutes in that *belly*

is the subject and *pinched* is the predicate.

The second original sentence is the compound sentence, that is, two simple sentences linked by a comma. Below is the grammatical structure of the first sentence:

[This night] adverbial phrase, *[wherein the bear would lie down and won't get out to fight]* simple sentence, *[the lion and hungry wolf would keep them their fur dry.]* simple sentence

Paraphrase:

(His) struggles in his mental world is more violent than the storm in nature. This night, wherein the cub-drawn bear would lie down, (and) the lion and hungry wolf won't get out to keep out of the wind and rain.

Conclusion

Basing on initial read-through and analysis, I find some distinct characteristics of early modern English in Shakespeare's time. Shakespeare lived in the transitional period between Middle English and *early* modern English, and his writing style reflects the vocabulary characteristics of early modern English to a certain extent. At the same time, his handy application of vocabulary and invention promoted the transition from medieval English to modern English during the Elizabethan period. Shakespeare's word innovations includes conversion, affixation, and compounding. Shakespeare uses these word-building methods and innovatively uses new words, which are vivid, concise and clear, and achieves shocking power and dramatic effects.



Assignment 4 - EARLY MODERN ENGLISH (2) GRAMMAR AND RHETORIC

Part One

Group 1

- a) Here Morocco is describing two caskets, one of gold and one of silver:

The first of gold who this inscription bears,
 'Who chooseth me, shall gain what men desire'.
 The second silver, which this promise carries ...,
 (*The Merchant of Venice* II.vii.4)

Analysis

In Present Day English, it is common to use the relative word *on which* or *where* when it functions as an adverbial in the underlying relative clause. In the passage above, *the first of gold* is the object -place for the underlying act (bear) to take place. So the relative word *who* should be replaced by *on which* or *where*.

What's more, there should to be an antecedent in the main clause for the relative clause to modify. The revised one is given below

Revision:

*The first of gold on which this inscription bears,
Those who chooseth me, shall gain what men desire'.*

- b) John Mortimer, which now is dead

(*2 Henry VI* III.i.372)

Analysis

In Present Day English, the relative word *who* is often used to stand for a person as a subject, and *which* for an entity. In the sentence the above, John

Mortimer is a person. So the relative word should be *who* rather than *which*, as the revised one is given below.

Revision:

John Mortimer, who now is dead .

- c) Rotten opinion, who hath write me down

After my seeming

(2 Henry IV V.ii.128)

Analysis

In the sentence above, rotten opinion is not a person but a concept, the object of the act (write down). So it should be followed by the relative word *which* rather than *who* according to modern English rules.

Revision:

Rotten opinion, which I have write down

After my seeming

Group 2

- d) Let fame, that all hunt after in their lives

(*Love's Labour's Lost* I.i.i)

Analysis

According to modern English rules, a non-restrictive relative clause is not closely connected with the head. It give 'less important' additional information, and is usually separated from the head by a comma in writing or clear break in speech. Non-restrictive clause is usually introduced by *wh-* words, for example, by *who whom*, or *whose* for personal reference, and by *which* for non-personal reference.

In the sentence above, the relative clause is non-restrictive, which provide addition information to the head *fame* in the main clause. The relative word should be *which* for it stands for a non-personal reference.

Revision:

Let fame, which all hunt after in their lives

- e) The great globe itself | Yea, all which it inherit
(*The Tempest* IV.i.153)

Analysis

When the antecedent is an indefinite pronoun, for example, *all*, *anything*, *something*, or *nothing*, the subsequent relative clause usually requires a relative *that* as subject, and *that* or zero relative as object.

According to this rule, the indefinite pronoun *all* should be followed by *that* rather than *which*.

Revision:

Yea, all that it inherit.

Group 3

- f) And should you fall, he is the next will mount
(*2 Henry VI* III.i.22)

Analysis

In modern English there are a few situations in which relative words can be omitted. But generally speaking, the subject of a relative clause cannot be omitted.

Revision:

And should you fall, he is the next who will mount.

- g) I have a brother is condemned to die
(*Measure for Measure* II.ii.33)

Analysis

As has been discussed above, the relative word *who* cannot be omitted in Present Day English, if it stands for the subject of the relative clause. The sentence should be :

Revision:

I have a brother who is condemned to die.

- h) I have a mind presages me such thrift
That I should questionless be fortunate
(*The Merchant of Venice* I.i.175)

Analysis

Similarly, the relative word “which” cannot be omitted in the sentence because it is the subject of the relative clause.

Revision:

I have a mind which presages me such thrift.

Group 4

- i) This island's mine by Sycorax my mother which thou takest from me
(*The Tempest* I.ii.333)

Analysis

In Present day English, it is usual for the relative word to come immediately after the noun it modifies. In the sentence above, the relative *which* refers to the island not *mother*. So the word order of the original sentence is not acceptable

Revision:

This island, which thou takest from me, 's mine by Sycorax my mother

- j) Old Lord, I cannot blame thee,
Who am myself attached with weariness
(*The Tempest* III.iii.5)

Analysis

This sentence has the same problem as the example in J). The relative word *who* should come immediately after the head *Old Lord*.

Revision:

Old Lord, Who am myself attached with weariness, I cannot blame thee,



- k) As if it were Cain's jawbone that did the first murder
(*Hamlet* V.i.85)

Analysis

In this context, the relative word that should refer to a person who did the first murder, and the antecedent word should be *Cain* rather than (Cain's) *jawbone*. So the word order of the original sentence is not acceptable, and it may even lead to misunderstanding. The following revised one is acceptable.

Revision:

As if it were jawbone of Cain that did the first murder

**Part Two**

- (a) I did not think to draw my sword 'gainst Pompey (*Antony and Cleopatra* II.ii.159)

Analysis:

This is a negative statement.

In modern English, the scope of negation usually starts from the part where the negative word appears in a sentence and ends at the end of the sentence. But in some compound sentences, the main sentence is negative in form and the subordinate clause is affirmative. In this case, the opposite is true, that is, the main sentence is affirmative and the subordinate clause is negative. This kind of negative shifted sentence is often used to express an inference, opinion, or idea of the person represented by the subject of the sentence, and it adopts euphemistic expressions to express a negative attitude towards a certain thing or event.

Shakespeare follows the same rules in this case. Although the negative word *NOT* appears in the main clause *I did not think to ...*, the expression of negative meaning is in fact limited to the subordinate clause.

(b) Or else you like not of my company (*The Taming of the Shrew* II.i.65)

Analysis:

It's a negative statement. It's different from Present Day English.

In Present Day English, negative words should be placed before verbs. But in this case, Shakespeare puts it after verbs.

(c) Signor Gremio, came you from the church? (*The Taming of the Shrew* III.ii.148)

Analysis:

It's an interrogative sentence. It's different from Present Day English.

In Present Day English, questions appear in the form of Aux + S + V. For example, "Signor Gremio, did you come from the church?"

But in this passage, Shakespeare asks a question by inverting the subject and verb, without the auxiliary (do *does*, or *did*).

(d) Revolt our subjects? (*Richard II* III.ii.100)

Analysis:

It's an interrogative sentence. It breaks Present Day English rules, as we have discussed in the example of (d).

Present Day English would be "Does it revolt Pour subjects?"



(e) Why did you laugh, when I said, Man delights me *not* (*Hamlet* II.ii.313)

It's a negative statement. It does not follow Present Day English rules.

Analysis:

In Shakespeare writing, negative words can be placed before or after verbs, or after objects... This is not acceptable in modern English, as we have discussed in the first example of this part.

In Present Day English, it's more common to say 'Man does not delight me'.

(f) Tut, I came not to hear this (*I Henry IV* IV.iii.89)

Analysis:

It's a negative statement. It does not follow Present Day English rules, as have been discussed in the example of (c)

In Present Day English it should be "I did not come to hear this."

(g) No, sir, it does not please me (*Henry VIII* V.iii.134)

Analysis:

It's a negative statement. It follows Present Day English rules

(h) Now, fair one, does your business follow us? (*All's Well That Ends Well* II.i.99)

Analysis:

It's an interrogative sentence. It follows Present Day English rules.

Conclusion

It can be seen that, the position of negative words is relatively fixed due to specific grammatical rules in Present Day English. But in Shakespeare's plays, the position of negative words is changeable. In addition, in Shakespeare's time, auxiliary verbs have not been widely used, but there are also a small number of auxiliary verbs in interrogative and negative sentences. As Doctor Peter points it out in the handout that 'Shakespeare lies half way between the end of the Old English period and the present day'.

Part Three

I. Structure analysis

The extract is just one sentence with fourteen lines. As shown in table 1, it's a complex sentence and contains a simple sentence as a main clause and an attributive clause of result. Below this level of structure, there are three more subordinated clauses, modified by one more attributive clause, five adverbial phrases, and Compound predicative at various levels. This feature of syntax creates a hypotactic style.

In this segment, the sentence is long, complicated and changeable, and the order of some words is disrupted, making it difficult to read smoothly. Shakespeare also uses dashes to match the irregular rhythms in the poems, making readers unconsciously slow reading process so as to feel more deeply Hamlet's brief and disapproval towards his mother and uncle's over- carousing after his father's death. It adds to the artistic effect of drama.

Table1 Structural analysis of Hamlet (I. iv. 23-26)

Line	Original sentences	Analysis
1	So oft it chances in particular men	Main clause <i>Meaning</i> : It chances in particular men so often
2	That – for some vicious mole of nature in them,	Adverbial phrase denoting cause for the clause [these man Shall in the general censure <i>take corruption</i> ']

3	As in their birth, wherein they are not guilty,	Adverbial clause of time modifying [for some vicious mole of nature in them]
4	Since nature cannot choose his origin –	Adverbial clause of cause modifying [for some vicious mole of nature in them]
5	By the o’ergrowth of some complexion,	Adverbial phrase denoting cause modifying [these man Shall in the general censure <i>take corruption</i> ’]
6	Oft breaking down the pales and forts of reason,	Adverbial phrase denoting manner modifying [the o’ergrowth of some complexion]
7	Or by some habit that too much o’er-leavens	Adverbial clause of cause modifying [these man Shall in the general censure <i>take corruption</i> ’]
8	[The form of plausible manners] ①– [that these men,] ②	① Objects of [o’er-leavens] ② Subjects of the clause [Shall in the general censure <i>take corruption</i>]
9	Carrying, I say, the stamp of one defect,	present participle phrase as an attributive to modify the subject[these man]
10	Being nature’s livery, or fortune’s star,	Adverbial phrase denoting cause modifying [the stamp of one’s defect,]
11	His virtues else, be they as pure as grace,	Adverbial clause of concession modifying [these man Shall in the general censure <i>take corruption</i> ’]
12	As infinite as man may undergo,	Compound predicative, coordinated components of [as pure as grace]
13	Shall in the general censure take corruption	Predicate of the subject [these man]

		Adverbial clause of result for the main clause [So oft it chances in particular men that]
14	From that particular fault.	Adverbial phrase denoting clause modifying [these men Shall in the general censure take corruption]

II. Metaphor analysis

In this extract, *mole* (Line 2) is a metaphorical expression and belongs to ontological metaphor. Here, a person's *defect* or *bad character* is the principal subject, and the ugly *mole* is the subsidiary subject. Shakespeare describes the concept of *defect* in terms of entity *mole*, because the two subjects both cause unpleasant feelings to people around.

Shakespeare also likened the *defect* of human nature to the *stamp* (Line 9) on the skin, which is both ontological and structural metaphor, the *defect* is the principal subject, and the *stamp* subsidiary subject. The stamp on the skin can be infected and take corruption. In the same way, a person may become infamous because of certain particular infect. So take corruption (Line 13) is also a metaphorical use. The author compares the process of stamping to people becoming infamous. That is to say, the concept of a person becoming infamous is metaphorically structured in terms of another concept of a stamp taking corruption.

Defects of human nature may be innate, or formed due to fate. Here Shakespeare compares the defect of human nature to nature's livery and fortune's star to indicate that that defects cannot be avoided. They are both structural metaphors.

Another group of metaphorical expressions are *o'ergrowth* (line5) and *o'er-leavens* (line 7). Shakespeare compares the over-development of human *habits* to the process of *over-leaven* of entities such as dough and the *over-growth* of living organisms such as plants. They are both structural metaphors.

In this sonnet, we can also find container metaphors- *pales* and *forts* of reason. Here, container is represented as pales and forts that have an inside and outside and capable of holding things. The range of the container –pales and forts--is likened to the normal range of reason. So, *reason* is the principal subject, while *fences* and *fortresses* are the subsidiary subject.

What's more, virtues *as pure as grace* (line11) is also a metaphorical expression. Here, *grace* refers to the grace of God (Liu 2002). Shakespeare likened the concept of a person's virtues as *grace* of God because there is similarity between the two concepts--purity. So it is a structural metaphor.

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FINAL GRADE

65 / 100

GENERAL COMMENTS

Instructor

Assignment 1: Metaphor

The critical analysis (especially that of 'The Ache of Marriage' and 'Men Improve with the Years') is astute and perceptive, although it is quite general. For the purposes of this assignment it should concentrate more sharply on the function of metaphor. The assignment shows a high level of engagement but, particularly in relation to 'The Marriage', it requires more critical distance and objectivity in analysing the function of metaphor in poetry.

64 %

Assignment 2: Syntax and Style

The discussion of the passage from Joyce and its revision is highly perceptive (especially with regard to the perspective on the child Stephen Dedalus' experience) and analytically detailed. The syntactical analysis of the passage from Hemingway is good on the stylistic function. The analysis of the three reports shows an accurate understanding of of syntax though the commentary could have been developed with regarded to styles of journalism.

68 %

Assignment 3: Vocabulary & Invention: Early Modern English

The analysis of neologisms is mostly accurate, perceptive, clear, and well-informed with good explanation. There are occasional minor errors and misunderstandings.

65 %

Assignment 4: Grammar & Rhetoric: Early Modern English

There are again a small number of errors, in what otherwise demonstrates a high level of understanding of the grammatical differences between Early Modern and Present Day English. The syntactical and metaphorical analysis of the passage from *Hamlet* is sound and well-informed.

64 %

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Comment 1

The scapula is a bone.

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Comment 2

Able to be shaved.

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Comment 3

Safe, rather than reliable; i.e. concealed from the sight of others.

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Comment 4

He was King of Judea.

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Strikethrough.



Comment 6

and those of Modern or Present Day English to a certain extent.

Strikethrough.



Comment 8

In the sentence, 'who' refers to 'I', so the revision can be: 'Old Lord, I, who am myself attached with weariness, cannot blame you'.



Comment 9

As if it were the jawbone of Cain, who did the first murder



Comment 10

Are our subjects in revolt?