

1. Commentary on Phonetic Differences

Phonetic Differences in Gettysburg Address

The words chosen to make a comparison are underscored in the text and the IPA labels are listed in the table 1.

Fourscore and seven years ago our fathers brought forth on this continent a new nation, conceived in liberty, and dedicated to the proposition that all men are created equal.

Now we are engaged in a great civil war, testing whether that nation, or any nation, so conceived and so dedicated, can long endure. We are met on a great battle field of that war. We have come to dedicate a portion of that field, as a final resting place for those who here gave their lives that that nation might live. It is altogether fitting and proper that we should do this.

But, in a larger sense, we cannot dedicate...we cannot consecrate...we cannot hallow this ground. The brave men, living and dead, who struggled here, have consecrated it, far above our poor power to add or detract. The world will little note, nor long remember what we say here, but it can never forget what they did here. It is for us the living, rather, to be dedicated here to the unfinished work which they who fought here have thus far so nobly advanced. It is rather for us to be here dedicated to the great task remaining before us—that from these honoured dead we take increased devotion to that cause for which they gave the last full measure of devotion—that we here highly resolve that these dead shall not have died in vain —that this nation, under God, shall have a new birth of freedom—and that government of the people, by the people, for the people, shall not perish from the earth.

Word	YouTube record	Mine
Fourscore	fɔːrskɔːr	fɔːrskɔː
brought	brat	bræt
New	nuː	njuː
in	ən	in
now	næu	nau
testing	tesdɪŋ	testɪn
that	ðæ	ðæt

endure	en'du:r	en'dju:r
battle	bædl	bætəl
to	də	tu
delicate a	delikeidə	delikeit ə
portion	pɔ:rʃn	pɔ:rʃən
as	iz	əz
might	mai	maɪt
altogether	ɔ:dgeðər	ɔ:təgeðə
proper	prabr	propər
hallow	hələu	hələu
power	pəur	pauər
detract	də'trækt	di'trækt
little	lidl	litəl
forget	fər'ge	fə'get
fought	fə	fɒt
nobly	nəubəuli	nəbəli
advanced	ə'vænst	əd'vænst
rather	ræðər	rɑ:ðər
before us	bi'fɔ:rəs	bi'fɔ:r əs
honoured	ɑ:nərd	ɔ:nərd
devotion	də'vəʊʃən	di'vəʊʃən
full	fəl	ful
shall	ʃeul	ʃæl

Table 1 Phonetic differences in Gettysburg Address

Commentary

By summarizing the difference of 30 words and expressions between YouTube American accent and my idiolectal accent, we can find such typical differences.

1. Every /r/ after a vowel is pronounced very clearly in YouTube American accent, but I only pronounce it clearly after stressed vowel. Taking 'fourscore' as an example, 'r' in stressed syllable 'four' is pronounced in my accent, not in unstressed 'score'. The omission of /r/sound in 'forget' lies on the same reason.

2. The short sound of /ɑ/ in YouTube American accent is pronounced as clear /ɒ/ or vague /ə/ by me, such as in brought, fought, hallow. But the long sound of the vowel seems in both accents as /ɔ:/, such as in portion, before, altogether.
3. Weak syllable started by 't' or 'tt' often sounds like /d/ without aspiration in YouTube American accent. 'Battle' is /bædl/; 'altogether' is /ɔ:dgeðər/; 'delicate a (portion)' is read together as /delikeidə/. Differently, some consonant in my accent is clearly aspirated as /t/, so 'battle', 'altogether', and 'delicate a' are pronounced respectively as /bætəl/, /ɔ:təgeðə/, and /delikeit ə/.
4. 'T' in the end of the syllable makes no sound but a short pause in the YouTube record such as that /ðæ/, forget /fər`ge/, and fought /fɑ/, but in my accent, every 't' here is clearly pronounced as /t/. Same words sound respectively as /ðæt/, /fə`get/, and /fɒt/. Same situation may also happen with 'd', but not always. For example, with the first 'd' sounds a silent pause, the last one sounds /t/ in 'advanced'.
5. 'De' is pronounced as /də/ at the first weak syllable that is followed by a strong syllable in the YouTube record. The same phoneme is pronounced as /di/ in my accent, such as detract and devotion.
6. Long sound of the vowel /ɑ:/ and its similar sound in diphthong /au/ in my accent are both pronounced as /æ/ in YouTube American accent. For example, 'rather' is /ræðər/ while not /rɑ:ðər/, and 'now' is /næu/ instead of /nau/.
7. /ju:/ in my accent sometimes be pronounced as /u:/ in YouTube American accent, but not always. In other words, the American accent omits the consonant /j/ that is followed by /u:/ when pronouncing the words like new /nju:/ and endure /en'dju:r/.
8. There are also other differences listed that have only one example, so that we cannot make a summary.

To sophisticatedly examine my own accent, combined with my learning experience, I find my accent at the middle, or slightly to the right of the middle, if we consider the variation as a continuous line from the left pole British RP to right pole General American English. But it is also an ideal description if there's not intrusion by other languages. The truth is east mandarin, as my first language, as well as my hometown accent, also contributes a lot in shaping my idiolect. Such a mixture of first language, American accent, and RP makes my accent a strange

but unique one. As some friends said, they cannot tell where I learned my English, because it is none like any other stereotype. The reason is partly because of the English education change in China. When I started learning English in middle school in 1999, China still used the 1980s' version of English learning textbooks. All the language points in the textbook and its supporting materials were British modelled. That time when people rarely touched foreign movies and series made all the students speak British accent. 3 years later when I stepped into high school, the Ministry of Education adopted the new textbooks and talent-training policy. In order to fully integrate into WTO business, American accents, vocabulary, and spelling are adopted in the textbook and its supporting audio-records. Students including me, and even some old teachers were confused at first why the audio-records mismatched with the IPA in the dictionary because the dictionary was the old version only with British phonetic symbols. Such a change made the whole generation born from 1986 to 1988 have an English accent half British and half American. Children born after 1990s speak more and more like American style, and the imported American movies and series play an important role in shaping that, too.

Traugott and Pratt (1980) argue three types of English varieties in the perspective of speaker, namely regional variety, social variety, and ethnic variety. If we analyse the phonetic difference just mentioned along the road of these three categories, we may find some interesting explanations. Regional separation is the most fundamental reason why phonetic difference shapes. Taking USA as an example, there are boundaries in terms of English dialects between the north and midland America, and between midland and south America. If we examine Difference 4, we can find a very typical feature, YouTube accent using glottal stop instead of pronouncing /t/. With that feature, we may make a brave assumption that the speaker is more possibly from the west than east, because the literature shows speakers from the Western United States glottalized more than speakers from the other parts of the country (Eddington and Taylor, 2009). The speculation of hometown through language pronunciation can also be applied to second language, though the research process is much harder and the result much less accurate. As I said before, my accent of English is also influenced by my accent of Chinese. According to Selinker (1983), the first language transfers in the cognitive process to form the second language. If the transfer facilitates the L2 acquisition, it is called positive transfer; otherwise, it is negative. The similarity between L1 and L2 are usually considered as an important factor in positive transfer. Focusing on the sound transfer, the finding is that L2 learners' pronunciation is deeply influenced by their L1 and deviates from the pronunciation of the native speakers (Wang, 2014). Therefore, the similarity between

English accent and my L1 accent causes a lot how my English accent deviates from the record of American English accent. I live in a city which is located in the eastern mandarin area. Compared to northern mandarin and southwestern mandarin, eastern mandarin which I speak is more similar to English phonetic sounds. In the other mandarins, the vowel /æ/ and /ʌ/ are lacked. So, people living in these areas tend to pronounce /ɛ/ and /ɑ/ as an instead, such as the /fɛt/ (fat) and /tɑtʃ/ (touch). The post alveolar consonants /ʃ/ and /ʒ/ don't exist in those mandarin either, so people naturally use dorsal-palatal sounds which are shallower and more frontward to replace them, making one of the prototypical characters of Chinese English accent. My L1 dialect, a sub-variety of eastern mandarin, has both these English vowels and consonants, or conservatively speaking, has its sounds very close to English counterparts. So, people might probably know which part of China I am from if they carefully examine my English accents.

Apart from region, social-political factors also cause the language variation. The rhoticity, articulation of /r/ behind the vowel, is a proof of that. According to the research in 1966 by Labov on the salesmen's dialects in different regions (Labov, 2006), the salesmen in higher class region speak the /r/ sound clearly in 'fourth floor', while the ones in lower class region drop /r/ in speaking. Such research exposes the relationship of language with stratification of society. Further research also finds the age is related to the /r/ pronunciation in US. The rhoticity is much more popular in younger generation than in older ones. There are two probable reasons why /r/ is more and more popular. One is that rhoticity, due to Labov's finding, stands for high socio-economic status that people want to draw close to, at least from the language perspective. The other explanation is that rhoticity might have become one of the symbols of American nationalism. Young people speak /r/ clearly to show their honour of being American citizens, identified from native speakers in other countries. This explanation can also be grouped into the ethnic variety, in a broad sense, just like Black English which are so different from other common English varieties in all phonology, inflection, syntax, and speech acts (Traugott and Pratt, 1980). Black English, as a symbol of black culture, is proudly spoken by American Africans. American citizens, taken as a spiritual ethnic group, would also like to get a label of their English.

Region, class and ethnics are the main factors influencing language varieties, but by no means the only factors. Age is one of the other factors, too, and we just covered that. As for the idiolects, experience is important. For example, my accent, because of education experience as I said in the above paragraphs, is an inter-accent between British RP and General American

English. Difference 2 is a typical illustration of this. The vowel of 'fought' in RP is /ɔ/, and in American is /ɑ/, but in my accent, it is /ɒ/, a sound between /ɔ/ and /ɑ/. It is rational if we speculate my articulation place in the mouth moved from its original place of pronouncing /ɔ/ caused by my first three year's exclusive British accent education in middle school. Then it has moved to the present place of /ɒ/, and probably is ever going to move toward the place of pronouncing /ɑ/ due to the constant auditory stimulus of /ɑ/, ever since my mainstream American accent education in high school.

2. Commentary on Dialect Maps

To make clear the distinction among the dialects and draw the dialect map, I interviewed people in and around Lampeter. The number of samples are very limited because of the Covid. Only very few students and teachers are on campus, and citizens interviewed are mostly Welsh people who can only stand for the Welsh dialects, not the other parts of the UK. Luckily, through some lectures held on campus, I also had the chance to interview lecturers from other places. The final number of samples are only 15 including 5 Welsh, 9 English, and 1 Scottish interviewees. But unfortunately, not all the people answered all 5 questions, because of mistakes and unexpected affairs. Some interviewees couldn't tell exactly where they were from because of migration, so the dialects I surveyed are prescribed as spoken in their childhood areas. The Welsh areas are 4 in the south as Crumlin, Ystrad Mynah, Pontypool and Swansea, and 1 in the west, Aaron Valley. People from England are, in order from south to north, Sommerset, Basingstoke of Reading, Bexleyheath, Hertfordshire, Northwest London, Leister, Birmingham, South Liverpool, and Cumbria. The Scottish area is Edinburgh.

Two of interviewees from London (Hertfordshire and Northwest London) insisted they didn't speak any dialect. The other ones all admitted they spoke more or less dialectal language. As for the occupation, 9 are university teachers or employees, 1 bar owner, 1 retired bartender, and 4 students including 1 at his 60s.

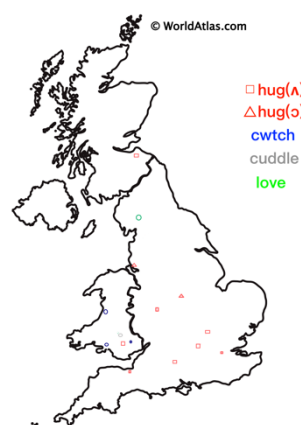
Mimicking the project by University of Manchester, I categorize 5 questions into 3 types, lexicon, phonology, and grammar. Questions are:

1. What is usually used for the behavior of hug?
2. What do you usually call the currency unit of 1 pound?
3. How do you pronounce the name Paul?
4. What is the past tense and present perfect of writing a book?
5. How to express the negation of Be in present tense?

Question 1 and 2 concern the vocabulary usage, Question 3 related to pronunciation, last 2 questions related to inflection and abbreviation. Why are these question chosen is more anecdotic than sophisticatedly picked, making the most inconvincible part of the research. The different pronunciations of Paul were accidentally found in the pub. One person

introduced himself to me. His name sounded /pu:l/, the same sound as pool. I asked how to spell it and the result was shocking, because I was always taught that was /pɔ:l/ when I studied English. People at the same table corrected me, claiming that was the American pronunciation. I was not so convinced, but it might make sense, considering the teaching materials in Chinese schools were usually American. Consequently, I chose this word to check the phonetic differences of dialects. As for the vocabulary, they are the suggestion of my flat-mate. I asked her whether there's any different word that people usually use in her hometown Cardiff from more standard English variety. Her immediate answer is *cwtch* for hug and *quid* for pound, so I think there might be very obvious difference in expressing these two ideas. The tense deviation is hinted by Language Variation Class that in some part of England people use 'done' both as past tense and past participle while the standard grammar distinguishes 'did' as past tense from 'done' as past participle. I chose 'write' because it belongs to the most frequent words with different past tense and past participle forms. The last question is also hinted by the class that people in some areas say 'ain't' to include both 'isn't' and 'aren't'. Although these two grammatical questions are not totally original, the result of survey also shows a bit of differences. All in all, with most questions more accumulated than specially designed, they can only give a vague guiding instruction instead of a decisive conclusion.

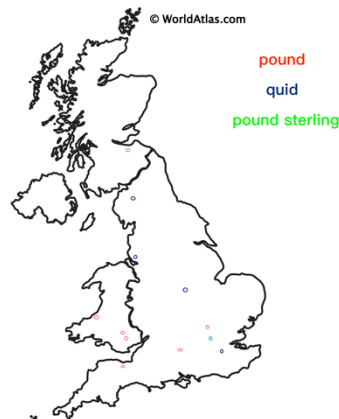
By the analysis of results, the distribution of different dialects is marked on five maps. Due to the lack of samples, the maps are not Isoglossic but only with scattered spots. Thus, the summaries written below are very assumptive, not with enough scientific proof.



Map 1 most popular word to express 'hug'

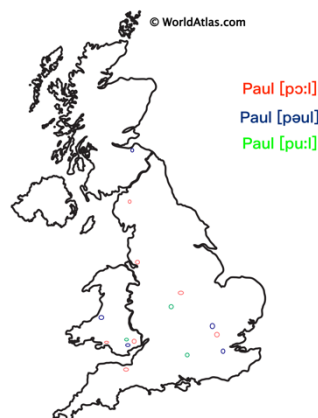
From Map 1, we can see 4 words are favoured to express the concept of 'hug' and even the sounds of 'hug' are different. In the south of England and Edinburgh, hug is pervasively pronounced as /hʌg/, but in Liverpool and Leister which are located in mid area of England,

the same word is called /hʊg/. People in Wales prefer to say cwtch, rather than hug, in English, though it is actually a Welsh word. The interviewee in Cumbria which is in north England says they use 'love' instead of 'hug' in their local dialect, so 'give me a love' means 'give me a hug'. Besides, 'Cuddle' is more favorable in Ystrad Mynah, a south Welsh town, though 'hug' is also acceptable.



Map 2 the expression of British Currency

Map 2 shows how people in different areas speak about the British currency 'pound'. The distribution is not as clear as in the figure 1. It seems people in Wales, Edinburgh, and South England except London area prefer to say pound, while North English people would like to choose quid as their first word to express money. People around London are more mixed, some with pound and some with quid. One man from Northwest London insists on complete form 'pound sterling' when he talks about money.



Map 3 different pronunciations of Paul

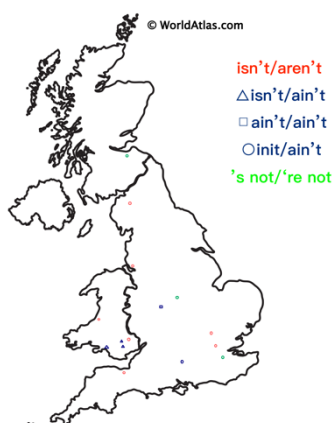
Map 3 rejects the assertion that /pɔ:l/ is only the American way to pronounce Paul. In contrary, /pu:l/ is not that popular as imagined by the local people. The distribution of three

pronunciations is very unclear. /pɔ:l/, /pu:l/ and the sound between them /pəul/ are all said over the UK, but /pɔ:l/ seems to have more speakers.



Map 4 people use different past tense and past participle of WRITE

How to speak 'write' in past tense and present perfect tense among the people are illustrated in Map 4. People overwhelmingly speak the standard grammatical form 'I wrote the book' and 'I have written the book' except three. The person in Liverpool, aware of its non-standard, claims the past tense 'writ' is more frequently used in his hometown. Two persons who speak 'I have wrote the book' seem even not to sense there is a grammatical problem, one of them even asserting, 'of course be 'have wrote'.' The result expands the finding taught in Paul Wright's lecture that people use 'done' instead of 'did' in some dialects, the opposite way is also found in some dialects.



Map 5 different way of speaking 'be not'

About the negation of 'be' in present tense, there seems not any clue of division. Half of interviewees claim the speech of their hometown community is 'it isn't/they aren't'. There are also people in south England, mid-England and Scotland who insist they never use that expression but only speak 'it's not/they're not'. Both expressions are correct in the light of standard grammar. 'Ain't', as a common but lexically ungrammatical expression, is found in

some areas, but also with different usages. Interviewees in Crumlin, Ystrad Mynah and Swansea use 'ain't' instead of 'aren't', a usage probably shared in the area of south coastal Wales, in terms of my assumption. The dialect of Basingstoke of Reading shows the similar character as 'ain't' for 'aren't', but it also has its unique form 'init' for 'isn't'. In Birmingham dialect, 'ain't' is more inclusive, functioning both 'isn't' and 'aren't'.

From these 5 maps, we can still assume some interesting characters, with such insufficient proofs. Firstly, dialect generally distributes in terms of the location. People in Wales show more similarities than differences in vocabulary and grammar. North English people show more commons in vocabulary and pronunciation. South England's dialects distribution is more complicated, but people there seemingly prefer more standard English, such as the sound of 'hug' and inflection of 'write'. The inflection forms of 'write' are found the same in Birmingham and Leister, but very different in other areas, which might also add the weight to the location assumption. Secondly, it is hard to find the pure dialect in any area nowadays, because most of interviewees said they were educated and corrected in the school, making their language different from their parents' way of speaking. In addition, the participants of my survey are mainly university students and lecturers, highly educatedness making such a corrected dialect even more obvious. Two lecturers who insist they only speak RP explain that their parents would be very angry if they spoke dialect in their childhood. Migration is another reason of dialectal impurity, about half of the interviewees expressing they have different sources of language speaking. That is one of the reasons why Petye (1982) argues the defects of traditionalist dialectology. The pursuit of pure dialect, only focusing on the past, cannot reflect the situation of the present society and neglects the development of the language. Last is the influence of nationality, age, and social class on the language. Labov, W. (1986, 2006) studies the stratification of (r) in New York City, and concludes the language used can reflect the age and social class of the speaker. If we use his theory to analyse my survey, we may get some similar characteristics. Two people who insist on speaking RP are both the university lecturers or professors and look about 60 years old from their appearance, and both born in London area. During their childhood, according to their description, any accent not in RP would bring about the scold of their parents, though their parents and older siblings could speak dialects. Regretfully I didn't ask about the socioeconomic class of their parents at that time, but I can speculate the desire of the parents to transfer the children to even higher social classes. Their higher education experience might also be a proof of that. The two who use 'have wrote' and didn't sense the grammatical improperness seem to belong to a lower class at their young age. One is an over 50-year-old bar owner from Leicester whose

experience is all about working in pubs. The other is over-60-year-old university freshman who regrets not having a chance of university education when he was young and wants to fulfil his dream after retirement. The similarity of their language and difference from RP ones seems to verify Labov's theory about social status. However, the standard RP seems not popular, maybe even the opposite, among youngsters. The young girl from Basingstoke of Reading showed a sort of disagreeability when she heard the lecturers saying they only speak RP. She repeated their sentence in a sarcastic way when they are away. I assume RP, in her mind, is a symbol of class differentiation that she wants to demolish. But with only one example, no conclusion can be made. Further survey could focus on that point. National sentiment may also be another factor to affect the language use. The woman from Scotland insisted me spelling her hometown as 'Edinburgh' rather than 'Edinburgh', the latter she holds as the Englishmen's way of spelling. Such a behaviour seems a declaration about cultural independence and self-honour for her.

In spite of the small amounts of samples, the field survey does expose some characteristics hidden behind which anecdotes cannot tell. Taking the pronunciation of Paul as the instance, I probably would be convinced by the assertion that British pronunciation is /pu:l/, if without the interviews. And I will never know that using 'did' to replace 'done' is also possible in certain dialects, not only vice versa. However, I have to emphasize that most of my assumptions still need more evidence. The survey based on more samples scattered all over the UK, not only around Lampeter, is needed to testify them.

3. GRAMMAR AND RHETORIC IN EARLY MODERN ENGLISH

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)

b) *John Mortimer, which now is dead (2 Henry VI III.i.372)*

c) *Rotten opinion, who hath writ me down*

After my seeming (2 Henry IV V.ii.128)

Group 2

d) *Let fame, that all hunt after in their lives (Love's Labour's Lost I.i.i)*

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

Group 3

f) *And should you fall, he is the next will mount*

(2 Henry VI III.i.22)

g) *I have a brother is condemned to die*

(Measure for Measure II.ii.33)

h) *I have a mind presages me such thrift*

That I should questionless be fortunate (The Merchant of Venice I.i.175)

Group 4

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

j) *Old Lord, I cannot blame thee,*

Who am myself attached with weariness (The Tempest III.iii.5)

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

There are two distinct differences in a), compared to present relative clauses, first the relative words and second the word orders of the clause. The word orders are subject + object+ verb, different from the present SVO structure. For example, 'who this

inscription bears' should be 'who bears this inscription' and 'which this promise carries' should be 'which carries this promise' in present English. Such a phenomenon is more like Shakespeare's intentional manipulation, rather than the linguistic feature, because the 'bears' needs to rhyme with 'carries', following the same pattern as 'silver' rhyming with 'desire'. The other difference reflects more the unstable structure of relative clauses in Early Modern English. To refer to the antecedent of the nonhuman object, Present Day English strictly uses 'which' as the relative word, while 'who' is confined to the reference to the human. Besides, 'that' is also used to refer to both human and nonhuman antecedents, if there is no comma between the antecedent and the clause word. So, 'The first of gold who this inscription bears' should be 'The first of gold which this inscription bears' or 'The first of gold that this inscription bears', because 'the first' is the casket, not a man. In 'The second silver, which this promise carries', Shakespeare used 'which', which is correct in Present Day English, to refer to the same object. In b), 'John Mortimer, which now is dead', the situation is opposite. Mortimer is a man, so 'which' is not allowed now. The correct form should be 'John Mortimer, who now is dead'. As for 'Rotten opinion, who hath writ me down' in c), 'who' should be replaced by 'which', because opinion is nonhuman.

In Present Day English, d) should be 'Let fame, which all hunt after in their lives' because there's a comma between antecedent 'fame' and relative pronoun. Another correction could be the removal of the comma in order to make 'that' acceptable. In e), 'all which it inherit' should be 'all that it inherit' today because 'all' is an indefinite pronoun which can only be indicated by 'that', or by 'who' if 'all' refers to human.

The problem of all three excerpts in Group 3 is, if in Present Day English, the lack of relative pronoun. The only situation of omitting it in present grammar is the relative pronoun that plays the role of object. For other roles such as subject and adverbial, the pronoun must be kept in the clause. Therefore, f) should be 'he is the next who/that will mount'. g) should be 'I have a brother who/that is condemned to die'. h) should be 'I have a mind which/that presages me such thrift'.

Sentences in Group 4 lead to much confusion in understanding, because the relative clauses are far from the antecedents. In Present Day English, we usually put the relative clause immediately after the antecedent, making the relationship clearly and easily comprehensible. Separating them causes much trouble in reader's

understanding. For example, whether 'that' refers to Cain or jawbone in k) is very confusing if there's no background knowledge of bible. To express i) today, therefore, we will say 'the island, which thou takest from me, is mine by Sycorax my mother.' To express f), we will say 'Old Lord, I, who am myself attached with weariness, cannot blame thee.' And k) should be 'as if it were the jawbone of Cain that did the first murder'.

In conclusion, the usage of relative clause in Early Modern English is much more casual than that in Present Day English. Who, which, and that were used loosely as the relative pronoun and could also be omitted in any situation. Such a phenomenon may reflect the primitivity and instability of the language without the interference and prescription by the grammarian. The place of the relative clause also not specified, could be anywhere in the sentence. The reason of that is probably because Early Modern English is highly inflectional, and thus it is the word transformation that decides the meaning of the sentence, rather than syntactic order.

Part Two

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

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

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

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

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

(f) Tut, I came not to hear this (1 Henry IV IV.iii.89) **negative**

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

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

(A), (g), (h), and the main clause of (e) are the same use of negation and interrogation as in Present Day English where *do* needs to be inserted with its forms in different tense. Sentence (b), (f), and the dependant clause of (e) are completely different from the negative sentence today. Their feature is to negate the action of the verb by inserting *not* immediately after it, or after the direct object of the verb (if *Man delights me not* isn't a mistaken order, but the online versions I consulted are *Man delights not me*).

The grammatical form to express the same idea in present should be:

(b) Or else you didn't like of my company.

(e) Why did you laugh, when I said, Man doesn't delight me?

(f) Tut, I didn't come to hear this.

Compared to Present Day English, (c) and (d) are questions in a different form by directly changing the order of subject and verb of a declarative sentence. For example, the statement of question (c) is *you came from the church*. The present version of these two questions is:

(c) Signor Gremio, did you come from the church?

(d) Do our subjects revolt?

Thus, we can see Shakespeare's language is both with earlier grammatical features and with present day features in making the interrogation and negation.

Part Three

To fully understand the meaning and structure of the sentence, I parsed it as detailly as I can in order to identify all the clauses and constituents of the sentence. The translation of that sentence is:

So often it happens in particular men because of some vicious mole of nature in them, (though men are not guilty in their birth, since nature cannot choose his origin,) by the overgrowth of some characters that often breaks down the pales and forts of reason, or by some habit that destroys the form of plausible manners; these men, as I say, carrying the stamp of the defect that is the nature's uniform or fortune's star, these men's other

virtues, no matter how pure and graceful they are, and how infinite as a man may undergo, shall take corruption, in the general censure, from that particular fault.

Shakespeare uses very complicated subordinate clauses plus compound constituents to make the sentence. The main clause, associated with the main verb 'shall', is the last two lines, the other lines all adjuncts and modifiers. There are three obvious clauses, and they are all play as the adjuncts of the sentence. First is 'As in their birth, wherein they are not guilty', a relative clause where 'wherein', as the relative adverb, refers to the antecedent 'birth'. Second is 'Since nature cannot choose his origin', a causal adverbial clause whose main clause is 'As in their birth, wherein they are not guilty'. Such a whole clause with two layers - adverbial clause layer and relative clause layer, seems to play a role of parenthesis to add the information why guilty is not born with but gained by corruption. Another relative clause is 'by some habit that too much o'er-leavens The form of plausible manners' where 'that' is the relative noun referring to the antecedent 'habit'. These clauses compounded with prepositional phrases led by 'for' and 'by', the -ing from, and parentheses led by 'be', etc., to make the sentence syntactically correct.

The reason why Shakespeare chose such a complicated way to write is due to rhetoric. In 16th century, composing extremely long and complicated sentences was a very popular way of making writing rhetorical. It was influenced by the way of great Roman philosopher Marcus Tullius Cicero whose main character of writing is preference of long sentences. To make the sentence as long as possible, the conjunction and subordination rules need to be repeatedly applied. There is a pattern of Ciceronian rhetoric, which we can also find in this passage of Hamlet, the extreme version of periodical sentence that deliberately leaves the main verb of the sentence till the last few lines, before which all the components are tiled up one layer after another or at the same layer. Such an arrangement is to add the suspense on the reader till the climax at the end, analogous to the common design in drama.

Besides the sentence length, metaphor is also used in the passage. For example, in -ing phrase 'Oft breaking down the pales and forts of reason', 'pales and forts' are used to refer to the boundary of the reason. If we use Max Black's terms, 'pales and forts' is the 'focus' of the metaphor, the other components the 'frame' whose meaning surrounds focus. The pales and forts are used to defend the enemy in the war, so

'breaking down' makes sense. However, if we examine this metaphor more carefully, there could be two pairs of metaphors found, pales and forts with the boundary, and throne with reason. Boundary and reason are belonging to a domain that called principal subjects, while pale/fort and throne to the subsidiary subjects which are more metaphorical. The shared commonplace that causes the metaphor irrational between boundary and pale/fort is they both defend the outsiders from coming in. The commonplace between throne and reason is absoluteness and the need of safeguard. From such two metaphorical pairs, Hamlet's attitude to 'overgrown complexion' (vicious mole) is even more clear, that is, an absolute enemy against the throne and needs to be demolished. Besides, if we put our sight on the whole passage rather than between the lines, we will find a big metaphor, composed of 3 metaphors. 'Livery' and 'fortune's star' in the last line but four, together with 'mole', constitute the theme of this passage. All the three are the subsidiary subjects referring to the same principal subject 'defect of human nature'. The most commonplace shared by all of them is the trivial trait that is born with and a company for life. Mole is like a small birthmark, usually benign and ignorable if no cancerous stimulus. Livery is the uniform, a symbol related to the identity that cannot be rid of being a low-status servant. As for the fortune's star, though considered as the bless from the heaven for the whole life, it is too far away to figure out clearly. Therefore, it is also rational that we consider the whole passage as the frame to stress the focus 'defect of nature' which is minor, symbolic, and ineliminable.

4. VOCABULARY AND INVENTION

Part One

Word	Reference	Example in Context	Meaning?	Structure
bemonster	<i>King Lear</i> IV.ii.63	Thou changed and self-covered thing, for shame, Be-monster not thy feature	Make somebody a monster-like	Add prefix <i>be-</i> to the noun <i>monster</i> to make a verb
enwheel	<i>Othello</i> II.i.85	And the grace of heaven, Before, behind thee, and on every hand, Enwheel thee round.	encircle	Add prefix <i>en-</i> to the noun <i>wheel</i> to make a verb
Fishify	<i>Romeo and Juliet</i> II.iv.38	O flesh, flesh, how art thou fishified?	make somebody be a fish	Add suffix <i>-ify</i> to the noun <i>fish</i> to make a verb
lieutenantry	<i>Othello</i> II.i.168	If such tricks as these strip you out of your lieutenantry,	Position of lieutenant	Add suffix <i>-(e)ry</i> to the noun <i>lieutenant</i> to make another noun with the meaning 'the place of' the original one
Oathable	<i>Timon of Athens</i> IV.iii.136	You are not oathable, Although I know you'll swear,	Be able to make an oath	Add suffix <i>-able</i> to the noun <i>oath</i> to make an 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.	Be fiercer than a storm	Add prefix <i>out-</i> to the noun <i>storm</i> to make a verb
razorable	<i>The Tempest</i> II.i.253	till new-born chins Be rough and razorable	Be able to shave	Add suffix <i>-able</i> to the noun <i>razor</i> to make an adjective

rumourer	<i>Coriolanus</i> IV.vi.48	Go see this rumourer whipped.	Person making rumours	Add suffix <i>-er</i> to the noun <i>rumour</i> to make an adjective
under- honest	<i>Troilus and Cressida</i> II.iii.122	If you do say we think him over-proud And under-honest,	not honest enough	Add prefix <i>under-</i> to the adjective <i>honest</i> to make another adjective with the meaning 'less than' the original one
unscissor'd	<i>Pericles</i> III.iii.29	Unscissor'd shall this hair of mine remain	uncut	1. Add suffix <i>-ed</i> to the noun <i>scissor</i> to make an adjective; 2. add prefix <i>un-</i> to the adjective to make adjective of opposite meaning
Unfool	<i>The Merry Wives of Windsor</i> IV.ii.108	Master Page, have you any way then to unfool me again?	enlighten	Add prefix <i>un-</i> to the verb <i>fool</i> to make another verb of opposite meaning

Part Two

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

Chaste is originally an adjective, now it is used as a noun meaning chastity. The sentence means it is a curse from the hell as well as the enemy's ridicule to kiss a slutty woman in a safe couch while thinking she is chaste.

b) *Lord Angelo dukes it well in his absence*

Duke is originally a noun to refer to one of the noble positions, here it is used as a verb to be instead of that position's work or responsibility. The meaning of the sentence is Lord Angelo does the duke's job well when the duke is gone.

c) *He will not suffer us to burn their bones, / To urn their ashes,*

Urn is a noun meaning a container, here is shifted to the verb meaning use urn, the container, to put things in it. The paraphrase of the sentence is he will not suffer that we burn their corpses and use urns to keep the bones and ashes.

d) *Kingdomed Achilles in commotion rages*

Kingdom is a noun meaning the territory ruled by a king. Here it is used as a verb to refer the action of having a kingdom or being a king. The meaning of the sentence is Achilles keeps himself in his own kingdom of disturbance and anger.

e) *Tut, tut! Grace me no grace, nor uncle me no uncle*

Uncle is a noun, but used as a verb here. Grace can be used as a verb as well as a noun in present day English. But there might be a supposition that the verb use starts from this sentence, so I also underscore it. The underscored grace meaning giving someone the grace or making someone honoured. The underscored uncle means making someone the uncle to a nephew or niece. The literal meaning of the sentence is neither you can bring me the grace, nor you can make me you uncle. In other words, York wants to say, 'don't call me uncle. You make me dishonoured.'

f) *It out-herods Herod; pray you, avoid it*

Herod is the name of a King in Bible whose fame is cruelty. To add the prefix out- to the name to make a new verb has the potential meaning surpassing someone like Herod (in cruelty). Thus, the sentence means it is even cruel than Herod.

g) *My poor chin too, for 'tis not scissored just / To such a favourite's glass?*

Shakespeare shifts the noun scissors, a tool, to the verb with the meaning using the scissors to cut. The sentence can be paraphrased, 'My chin is poor because my beards are not seen properly cut in a favourite mirror.'

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

Furnace is originally a noun that means a fireplace to send out the heat. It is shifted to the verb, meaning the action of sending out something as same as the furnace sending out heat. Thus *'He furnaces The thick sighs from him'* means *he makes a deep sigh out of his mouth*.

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

True is an adjective that cannot used to modify the verb tell, so here *true* is used as an adverb meaning truly or noun meaning truth. The former is more possible. Safe is an adjective and shifted to a verb meaning keeping someone safe. The sentence means I tell you truly: it is best for you to safeguard the bringer until out of the host's place.

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

Window is a noun on the wall through it people can see the scenery outside. Here it is used as a verb meaning display something in the window. So 'you are windowed' literally means you put yourself in the window, thus with a connotational meaning that you stand at the window or look through the window. The sentence can be paraphrased as would you look down from a window in Rome, then you will see your master's submission, docility, and subjugation.

Part Three

a) *Let us rather*

Hold fast the mortal sword; and like good men

Bestride our down-fallen birthdom (Macbeth IV.iii.2)

The adjective 'down-fallen' is compounded by the particle 'down' with the past participle of 'fall'. Its meaning is very clear, used to modified something has fallen down. Thus, the version of this passage in present English could be, 'let us hold our swords instead and be brave men to defend our fallen homeland.'

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)

Snow-broth is a compound adjective made with two nouns 'snow' and 'broth'. Since broth is soup with meat and vegetables, the snow-broth could mean the slush that is half liquid and half solid. The blood like slush might have two attributes, cold and less fluid. Therefore, the paraphrase in present English is 'Lord Angelo is a man with snowlike icy blood, and he never feels any desire or emotion for woman.'

**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
Curses, not loud but deep, mouth-honour, breath
Which the poor heart would fain deny and dare not (Macbeth V.iii.24)***

Two nouns Mouth plus honour make a new noun that means an honour only in the mouth, not from the heart. It connotes the fake respect on the surface but true despidal in the deep. The paraphrase of the passage is 'I must hope to have the honour, love, other's obedience and even friends with me at my old age. Instead, people curse me quietly in their hearts, though they pretend to honour me in their open speeches. I would rather my heart stop beating, but I do not dare to.'

**d) *A care-crazed mother to a many sons
A beauty-waning and distressed widow (Richard III III.vii.183)***

Care-crazed is a compound adjective composed by noun care and past participle of craze. It is used to describe the mother's situation of being crazy by the burden of the care about the sons. beauty-waning, by a noun compounded with present participle of wane, meaning the constant losing of beauty. The sentence means the woman is a mother harried by taking care of many sons and a poor widow who is losing her past beauty.

**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)***

Out-storm is a verb meaning exceed the storm or being fiercer than the storm. It is inflection plus functional shift word, in my opinion, rather than a compound. If it is a compound, the meaning should be an integration of out and storm. But as a word, out doesn't have the meaning of surpassing, while being a prefix, it denotes a sense of being beyond, like outgrown as something grown beyond the expectation. To-and-fro-conflicting is a compound adjective to modify the strong wind. *To and fro* together is an adverbial phrase to describe the movement caused by, for example, the pendulum. The phrase, compounded together with the present participle, depicts a scene where the wind blows everything back and forth, manifesting the ferocity of the storm. Cub-drawn is the compounded by the noun cub with the past participle of draw. The cubs of the wild animals always draw the attention of the mother. No matter how dangerous the environment is, the mother animal usually cannot defend the motherly love of going out to search for her baby. Therefore cub-drawn shows an undefendable desire to going out for the baby. Belly-pinched has the same meaning with cub-drawn, but desire is from the hunger. Pinch is the verb of making someone hurt by fingers. The compound between the belly and past participle modifies the unbearable hunger that has already twisted and hurt the stomach. The whole passage means 'though he is a little vulnerable man, his fight and strives are even stronger than the ferocious storm where the heavy rain and wild wind blowing back and forth. In such a stormy night, even the mother bear whose cub is out, the lion, and the starving wolf will rest in their dens, refusing to get their furs wet outside.

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