

Методичні рекомендації студентам з підготовки до практичних занять з навчальної дисципліни «Історія англійської мови»

Головна мета практичних занять з навчальної дисципліни «Історія англійської мови» - навчити студентів здійснювати філологічний аналіз текстів давньо-, середньо- та ранньонорманської періоду в історичному та соціокультурному контексті епохи, коли вони були створені.

Для перекладу та граматичного аналізу текстів давньоанглійського періоду студентам рекомендується користуватися словником *Bosworth Toller's Anglo-Saxon Dictionary Online* - <https://bosworthtoller.com/> та *Old English Grammar* by J. Wright and E.M. Wright.

Для перекладу та граматичного аналізу тексту Дж. Чосера студентам рекомендується користуватися *Middle English Dictionary* - <https://quod.lib.umich.edu/m/middle-english-dictionary/dictionary> та *A Glossary for the Works of Geoffrey Chaucer* - <https://sites.fas.harvard.edu/~chaucer/glossar.htm>.

Для перекладу та граматичного аналізу текстів В. Шекспіра студентам рекомендується користуватися *Shakespeare's Words Glossary* - <https://www.shakespeareswords.com/Public/Glossary.aspx>

Під час роботи з текстами, серед іншого, потрібно звертати увагу на етимологію слів – їхнє походження (чи це власне англійське слово, чи запозичення) та їхню історію у мові (розвиток фонетичної форми та семантики).

Практичні заняття 1-3. Давньоанглійський період.

Questions for discussion:

1. What was the specificity of the linguistic situation in England in the 9th - early 11th centuries?
2. What was the Old English language like? How was it different from the modern English?
3. What do you know about King Alfred the Great and his role in Anglo-Saxon history?
4. How is the name of Alfred the Great connected to translation?
5. What works were translated into Anglo-Saxon by Alfred the Great or to his order?
6. What do you know about the account of Ohthere's and Wulfstan's travels? Which dialect was this account written in? Is it a separate written record or part of another work?
7. What do you know about *Beowulf*? When and in what dialect was the poem written? What is it about?
8. What are the characteristic features of Anglo-Saxon heroic poetry?
9. In terms of the language, does Anglo-Saxon prose differ from Anglo-Saxon poetry?

Texts for reading, translation and analysis:

The Voyages of Ohthere and Wulfstan

Ōhthere sǣde þæt sīo scīr hātte Hālgoland þe hē on būde. Hē cwæð þæt nān man ne būde be norðan him. Þonne is ān port on sūðewardum þāem lande, þone man hāt Sciringeshēal. Þyder hē cwæð þæt man ne mihte geseġlian on ānum mōnðe, gyf man on niht wīcode, and ælce dæge hæfde ambyrne wind; and ealle ðā hwīle hē sceal seġlian be lande. And on þæt stēorbord him bið ærest Īraland, and þonne ðā īgland þe synd betux Īralande and þissum lande. Þone is þis land, oð hē cymð tō Sciringeshēale, and ealne weg on þæt bæcbord Norðweg. Wið sūðan þone Sciringeshēal fylð swyðe mycel sǣ ūp in on ðæt land; sēo is brādre þonne ænig man ofer sēon mæge. And is Gotland on oðre healfe ongēan, and siððan Sillende. Sēo sǣ līð mænig hund mīla ūp in on þæt land.

And þær is mid Estum ðēaw, þonne þær bið man dēad, þæt hē līð inne unforbærned mid his mǣgum and frēondum mōnað, ge hwīlum twēgen; and þā kyningas, and þā oðre hēahðungene men, swā micle lencg swā hī mārān spēda habbað, hwīlum healf gēar þæt hī bēoð unforbærned, and licgað bufan eorðan on hyra hūsum. And ealle þā hwīle þe þæt līc bið inne, þær sceal bēon gedrync and plega, oð ðone dæg þe hī hine forbærnað. Þonne þy ylcan dæge [þe] hī hine tō þāem āde beran

wyllað, þonne tōdælað hī his feoh, þæt þær tō læfe bið æfter þæm gedrynce and þæm plegan on fif oððe syx, hwylum on mā, swā swā þæs fēos andēfn bið. Alecgað hit ðonne forhwæga on ānre mīle þone mæstan dæl fram þæm tūne, þonne oðerne, ðonne þone þridan, oþ þe hyt eall ālēd bið on þære ānre mīle; and sceall bēon sē læsta dæl n̄hst þæm tūne ðe sē dēada man on līð. Ðonne sceolon bēon gesamnode ealle ðā menn ðe swyftiste hors habbað on þæm lande, forhwæga on fif mīlum oððe on syx mīlum fram þæm fēo. Þonne ærnað h̄y ealle tōweard þæm fēo: ðonne cymeð sē man sē þæt swiftoſte hors hafað tō þæm æreſtan dæle and tō þæm mæſtan, and swā ælc æfter oðrum, oþ hit bið eall genumen; and sē nimð þone læſtan dæl sē n̄hst þæm tūne þæt feoh gearneð. And þonne rīdeð ælc hys weges mid ðæm fēo, and hyt mōtan habban eall; and for ð̄y þær bēoð þā ſwifan hors ungefōge d̄yre.

From Beowulf

Beowulf maþelode, bearn Ecgþeowes:

"Ne ſorga, ſnotor guma; ſelre bið æghwæm
þæt he his freond wrece, þonne he fela murne.

Ure æghwylc ſceal ende gebidan
worolde lifes; wyrce ſe þe mote
domes ær deaþe; þæt bið drihtguman
unlifendum æfter ſeleſt.

Ariſ, riceſ weard, uton raþe feran
Grendleſ magan gang ſceawigan.

Ic hit þe gehate, no he on helm loſaþ,
ne on foldan fæþm, ne on fyrgeholt,
ne on gyfeneſ grund, ga þær he wille.

ð̄yſ dogor þu geþyld hafa
weana gehwylceſ, ſwa ic þe wene to."

Ahleop ða ſe gomela, gode þancode,
mihtigan drihtne, þæſ ſe man geſpræc.

þa wæſ Hroðgare hors gebæted,
wicg wundenfeax. Wiſa fengel
geatolic gende; gumfeþa ſtop
lindhæbbendra. Laſtaſ wæron
æfter waldeſwæþum wide geſyne,
gang ofer grundas, þær heo gegnum for
ofer myrcan mor, magoþegna bæſ
þone ſeleſtan ſawolleaſne
þara þe mid Hroðgare ham eahtode.

Практичні заняття 4-5. Середньоанглійський період.

Questions for discussion:

1. What was the sociocultural and linguistic situation like in England in the 14th century? How had it changed since the Norman Conquest?
2. What do you know about Chaucer's life and works?
3. What was Chaucer's role in the shaping of the English national language? What are his major literary achievements?
4. What dialect did Chaucer write in?
5. What is the plot and composition of the "Canterbury Tales"? Who are the main characters?

Text for reading, translation and analysis:

From *The Canterbury Tales: General Prologue*
By Geoffrey Chaucer

Whan that Aprille with his shoures soote,
The droghte of March hath perced to the roote,
And bathed every veyne in swich licour
Of which vertu engendred is the flour;
Whan Zephirus eek with his swete breeth
Inspired hath in every holt and heeth
The tendre croppes, and the yonge sonne
Hath in the Ram his halfe cours y-ronne,
And smale foweles maken melodye,
That slepen al the nyght with open ye,
So priketh hem Nature in hir corages,
Thanne longen folk to goon on pilgrimages,
And palmeres for to seken straunge strondes,
To ferne halwes, kowthe in sondry londes;
And specially, from every shires ende
Of Engelond, to Caunterbury they wende,
The hooly blisful martir for to seke,
That hem hath holpen whan that they were seeke.

Bifil that in that seson on a day,
In Southwerk at the Tabard as I lay,
Redy to wenden on my pilgrymage
To Caunterbury with ful devout corage,
At nyght were come into that hostelrye
Wel nyne and twenty in a compaignye
Of sondry folk, by aventure y-falle
In felaweshipe, and pilgrimes were they alle,
That toward Caunterbury wolden ryde.
The chambres and the stables weren wyde,
And wel we weren esed atte beste.
And shortly, whan the sonne was to reste,
So hadde I spoken with hem everychon,
That I was of hir felaweshipe anon,
And made forward erly for to ryse,
To takeoure wey, ther as I yow devyse.

Практичні заняття 6-7. Ранньонovoанглійський період.

Questions for discussion:

1. How can you characterize the English language of the Early New English period?
2. What is the dialectal basis of the English national language?
3. What was the role of scholars and writers in the process of shaping the literary norm of the English language?
4. What do you know about William Shakespeare's life and literary achievement?
5. What do you know about Hamlet and his story? What makes Hamlet a tragic character?
6. What do you know about the sonnet as a genre of poetry and its history?
7. What do you know about Shakespeare's sonnets, their themes, form and structure?

Texts for reading, translation and analysis:

William Shakespeare. Hamlet's Soliloquy (Act 2, Scene 2)

Now I am alone.

O, what a rogue and peasant slave am I!
Is it not monstrous that this player here,
But in a fiction, in a dream of passion,
Could force his soul so to his own conceit
That from her working all his visage wann'd,
Tears in his eyes, distraction in's aspect,
A broken voice, and his whole function suiting
With forms to his conceit? and all for nothing!
For Hecuba!

What's Hecuba to him, or he to Hecuba,
That he should weep for her? What would he do,
Had he the motive and the cue for passion
That I have? He would drown the stage with tears
And cleave the general ear with horrid speech,
Make mad the guilty and appal the free,
Confound the ignorant, and amaze indeed
The very faculties of eyes and ears. Yet I,
A dull and muddy-mettled rascal, peak,
Like John-a-dreams, unpregnant of my cause,
And can say nothing; no, not for a king,
Upon whose property and most dear life
A damn'd defeat was made. Am I a coward?
Who calls me villain? breaks my pate across?
Plucks off my beard, and blows it in my face?
Tweaks me by the nose? gives me the lie i' the throat,
As deep as to the lungs? who does me this?
Ha!

'Swounds, I should take it: for it cannot be
But I am pigeon-liver'd and lack gall
To make oppression bitter, or ere this
I should have fatted all the region kites
With this slave's offal: bloody, bawdy villain!
Remorseless, treacherous, lecherous, kindless villain!
O, vengeance!

Why, what an ass am I! This is most brave,
That I, the son of a dear father murder'd,
Prompted to my revenge by heaven and hell,
Must, like a whore, unpack my heart with words,
And fall a-cursing, like a very drab,
A scullion!

Fie upon't! foh! About, my brain! I have heard
That guilty creatures sitting at a play
Have by the very cunning of the scene
Been struck so to the soul that presently
They have proclaim'd their malefactions;
For murder, though it have no tongue, will speak
With most miraculous organ. I'll have these players
Play something like the murder of my father
Before mine uncle: I'll observe his looks;

I'll tent him to the quick: if he but blench,
I know my course. The spirit that I have seen
May be the devil: and the devil hath power
To assume a pleasing shape; yea, and perhaps
Out of my weakness and my melancholy,
As he is very potent with such spirits,
Abuses me to damn me: I'll have grounds
More relative than this: the play 's the thing
Wherein I'll catch the conscience of the king.

William Shakespeare. Sonnet 18

Shall I compare thee to a summer's day?
Thou art more lovely and more temperate:
Rough winds do shake the darling buds of May,
And summer's lease hath all too short a date;
Sometime too hot the eye of heaven shines,
And often is his gold complexion dimm'd;
And every fair from fair sometime declines,
By chance or nature's changing course untrimm'd;
But thy eternal summer shall not fade,
Nor lose possession of that fair thou ow'st;
Nor shall death brag thou wander'st in his shade,
When in eternal lines to time thou grow'st:
So long as men can breathe or eyes can see,
So long lives this, and this gives life to thee.