

A painting depicting a stormy sea. In the foreground, a woman with long, flowing red hair, wearing a dark blue dress with a red bodice, stands on a rocky shore, looking out towards the sea. The sea is turbulent, with white-capped waves crashing against the shore. In the background, a large, dark, rocky cliff face rises. To the left, a wooden sailing ship with two masts is caught in the storm, its sails billowing. The overall atmosphere is dramatic and intense, with a palette dominated by blues, greys, and earthy tones, punctuated by the woman's red hair and dress.

THE TEMPEST

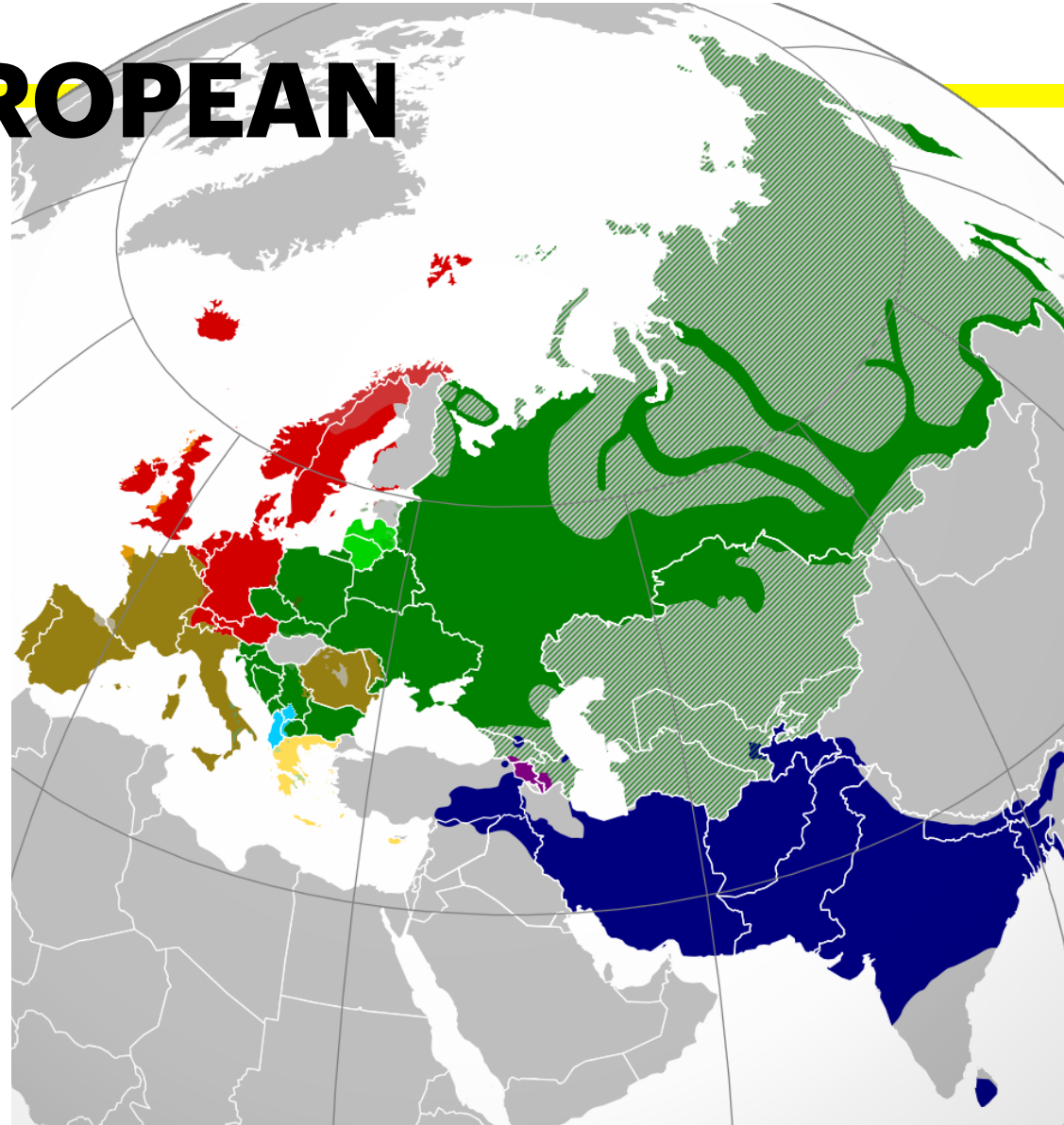
DAY 1: LANGUAGE, THEATER, WORLD

A LONG TIME AGO

SOMEWHERE NEAR THE CASPIAN AND BLACK SEA

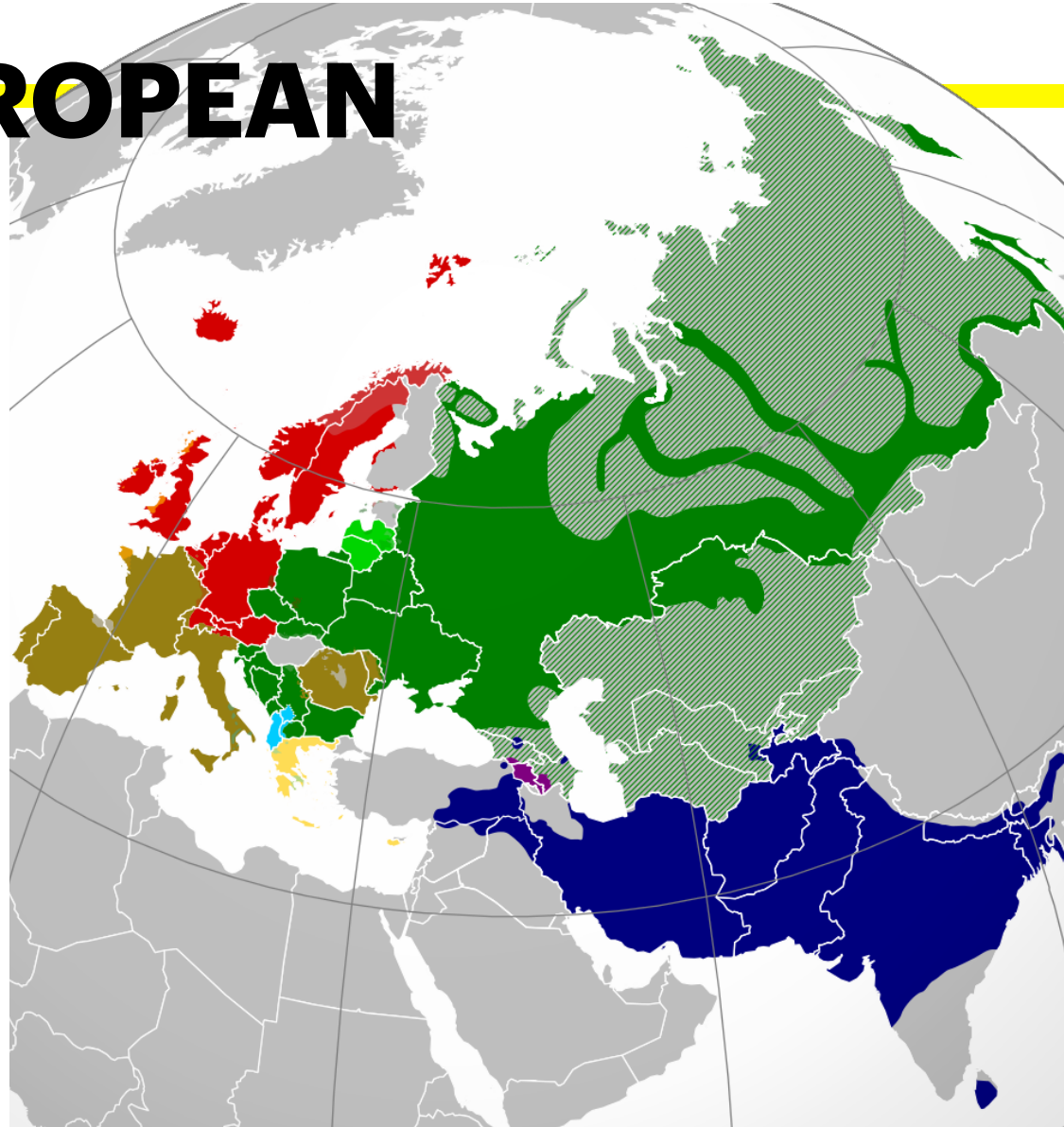
PROTO-INDO-EUROPEAN

- Between 5000–3000 BC, a language spoken near the Caspian Sea spread; its descendants became many of the languages of the Western world. How many?
- Well over 3 *billion* people speak a PIE descendent as their first language, by far the most of any language family; a majority of the world speaks them as first or second
- Proto-Indo-European was discovered in the 18th c.; Sanskrit and Latin, from two different continents, were just too weirdly similar to each other. Comparative studies!
- No texts or speakers or records of any kind exist, but linguists have reconstructed the language — and archaeologists, mythologists and geneticists some of the society



PROTO-INDO-EUROPEAN

- Three social groups (warriors, priests, farmers), led by a chieftain (*wikpots*)
- Patriarchal (*demspotis*); worshipped a “Sky-Father” (*Dyéus ph₂tér*); hospitality and guests/hosts (*ghosti*); *ghostipotis*
- Poets were lavishly rewarded, highly esteemed (epithets!)
- Sacrifice of cows to gods, *déiwos*; myths of cattle theft; horses a source of wealth (and names like Phillip); wolves
- Beer but not wine, axes not swords, wagons not chariots, copper not iron
- Textiles were big: *wool*, *linen*, *spinning*, *sewing*, *weaving* and *plaiting* are all PIE words in English



COMPARISON

English	Latin	Sanskrit	Slavic	German	PIE*
sister	soror	svasar	sestra	Schwester	swesor
were- (man)	vir	virá			wiHro
thou (<i>þu</i>)	tu	tuvam	ty	Du	tu
three	tres	trayah	tri	drei	treyes
eye (<i>eage</i>)	oculus	aksi	oko	Auge	Hok
nose	naris	nas	nos	Nase	nas
mouse (<i>mus</i>)	mus	mus	mysh	Maus	muHs

Map of the main Indo-European languages in Eurasia

Language families:

- Romance
- Germanic
- Slavic
- Baltic
- Celtic
- Iranian
- Indo-Aryan
- Albanian
- Armenian
- Greek



Indo-European languages in Eurasia

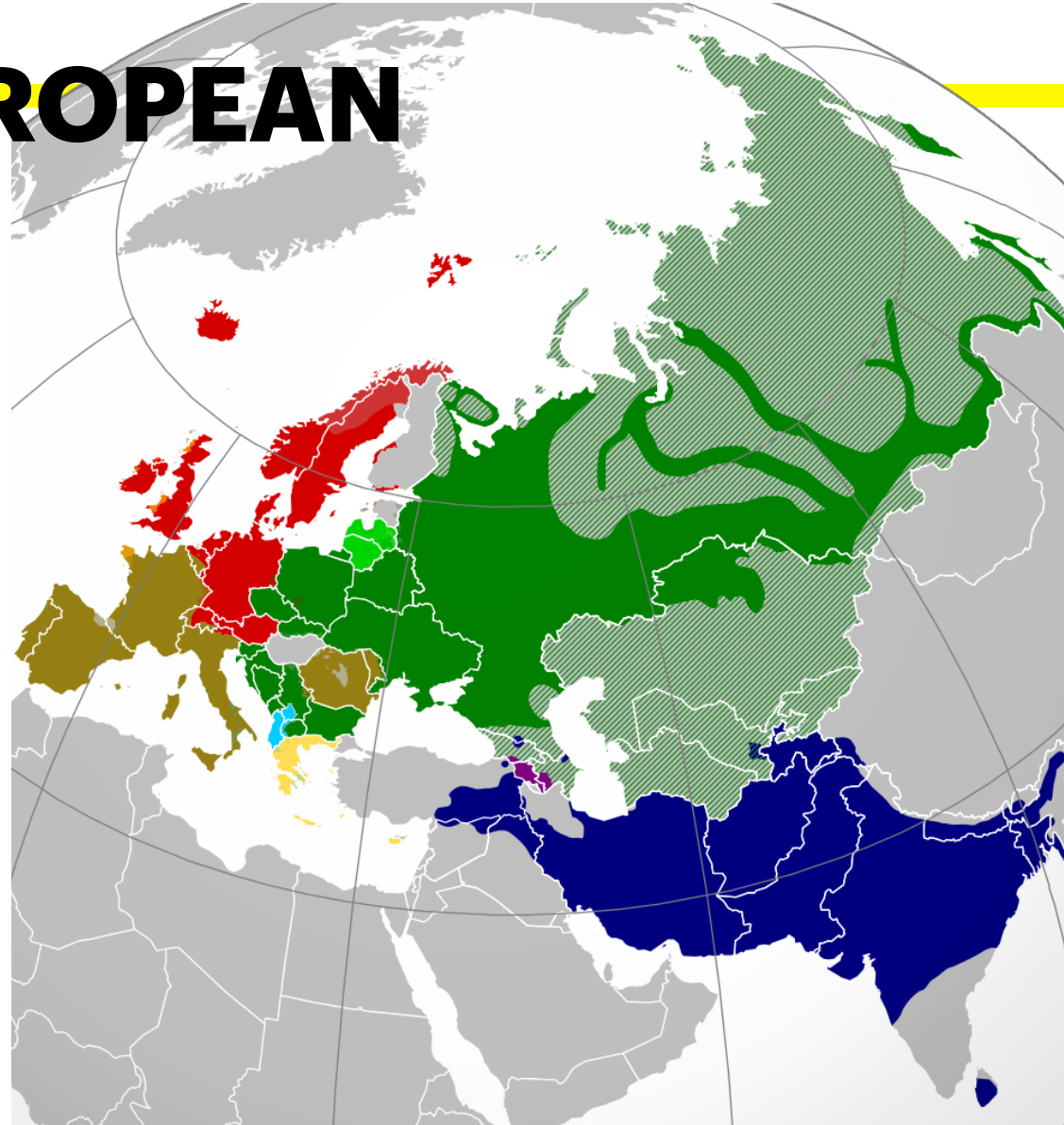
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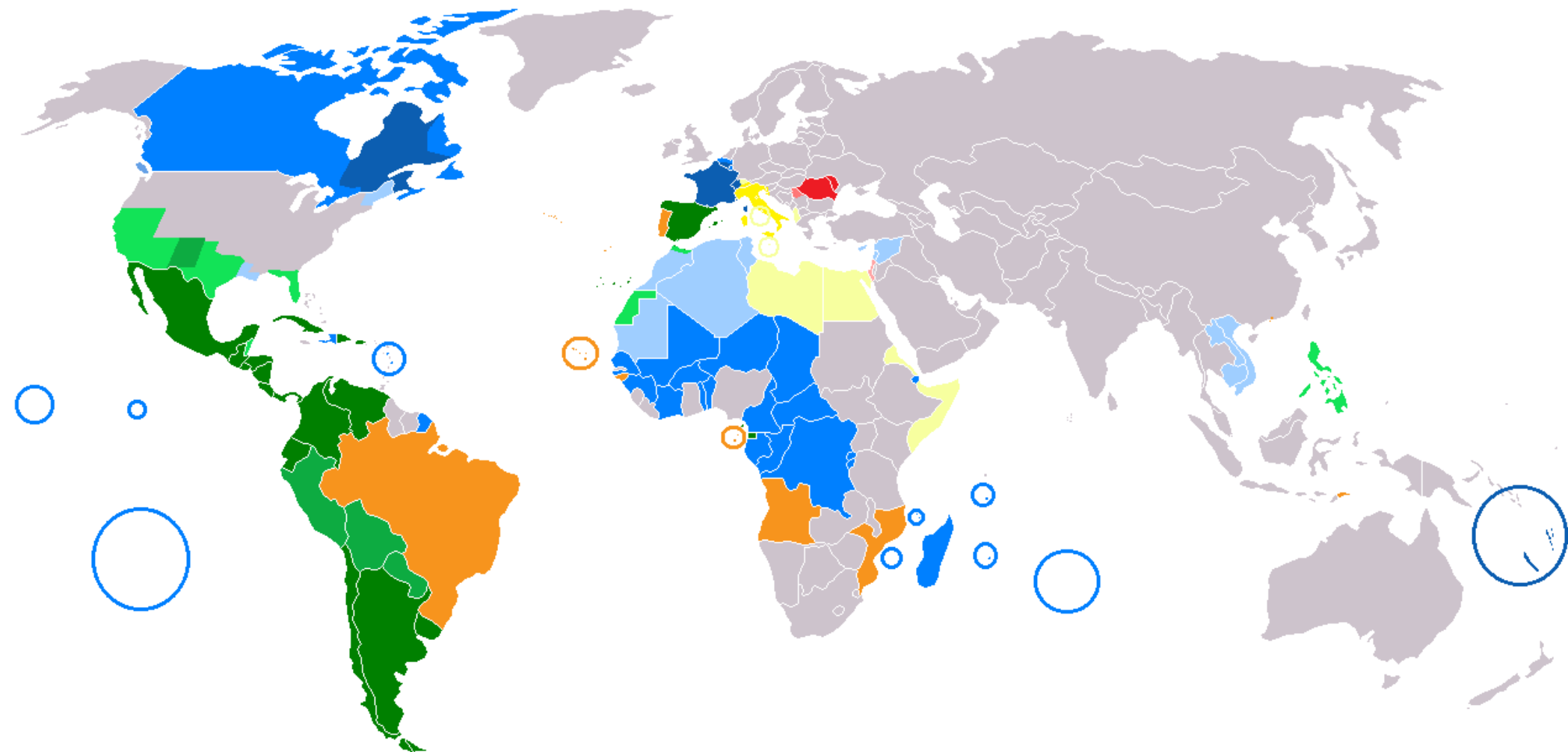


PROTO-INDO-EUROPEAN

- Two branches of PIE interest us today:
Germanic and Italic (which includes Latin and Romance languages)
- The Germanic languages include German, Dutch, Icelandic, Yiddish, Afrikaans, Scandinavian (Swedish, Danish, Norwegian) — and English
- First syllable stress; vowels (12 in English, 17 in Swedish) not including diphthongs; just two tenses (present and preterite); strong vs. “weak” verbs in past (brought, swam, thought vs. moved, worked, saved)
- Came to England ~450 AD, brought by the Angles (invading German tribe), who called new home Ænglaland (Angle-land)

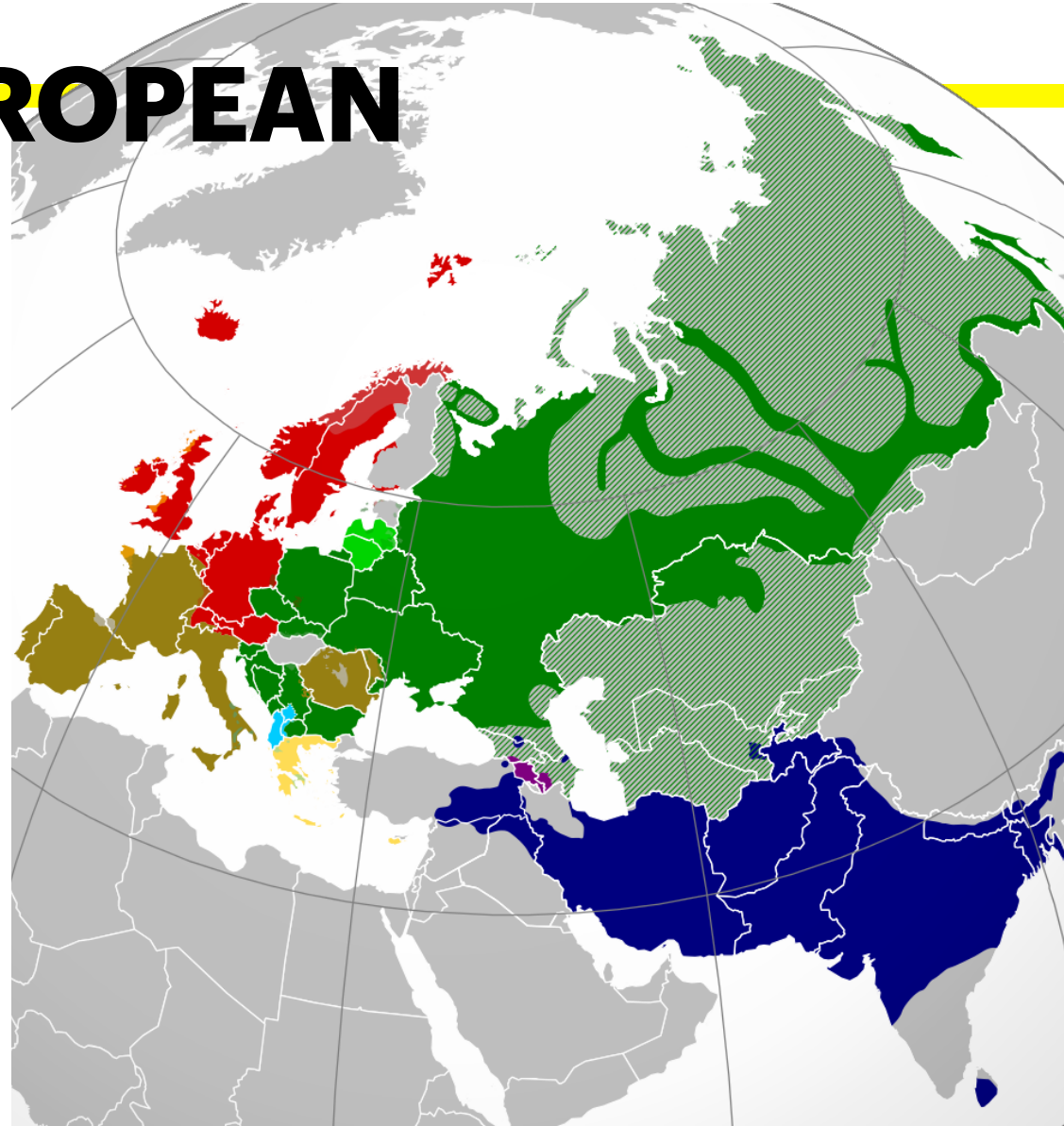


ROMANCE LANGUAGE FAMILY



PROTO-INDO-EUROPEAN

- Two branches of PIE interest us today: Germanic and *Italic* (which includes Latin and **Romance** languages)
- Areas where Latin was spoken predominantly developed into Romance languages, largely because of one change: they stopped pronouncing the last consonant of most words
- French has continued that process, but is a typical example (*français, les hiboux, assez*). We'll come back to that last consonant, but French is of interest to us because it started the process of turning Old English into Middle English



OLD ENGLISH

- Old English had three genders and lots of cases (see next slide) like Latin
- But, in 1066, invaders from Normandy (northwestern France) came across the English Channel; at the Battle of Hastings, King Harold gets an arrow in the eye (see right), and decisively loses
- The Norman French conquered England and imposed their language as that of the ruling class; the English are still mad
- We lost our cases (sort of) and genders as invaders conquered and simplified (we also lost all our present verb endings but one; they used to be all different)
- As a result, about 1/3 of English vocabulary comes directly from French (another 1/3 from Latin, often through French); English has German grammar, but French vocabulary pronounced nothing like French



CASES

- Many languages (Russian, Armenian, Bengali, German, Sanskrit, etc.) have “grammatical cases” — every noun has a different ending that tells you what its grammatical role is
- Like in Latin: *puella* (girl) is the subject of a sentence (the girl reads the book), *puellam* is the direct object (the old woman saw the girl), *puellae* indicates possession (the girl’s hair was short), etc.
- Proto-Indo-European had cases, probably eight or nine of them; English lost *most* of them (we have just 2½ cases today). Romance languages (all except one!) lost all of them.
- Why? Because without that last consonant, you couldn’t tell your cases apart anymore! *Puella* sounded just like *puellam*, or *puellās* or...



þe cyninges boc

=

the kinges book

=

the king's book

þe cyninges boc

genitive case ending

=

the kinges book

genitive case ending

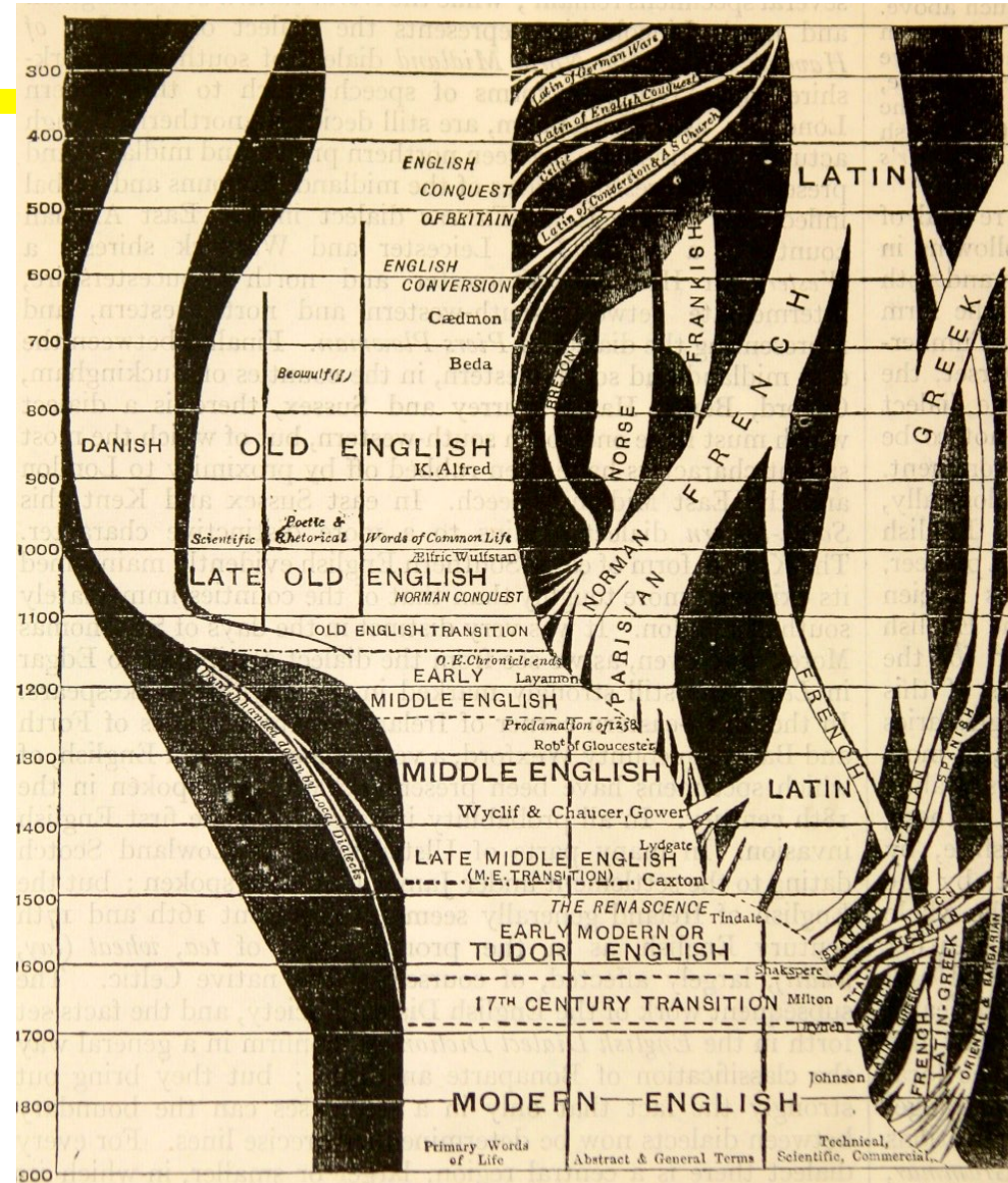
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the king's book

genitive case ending

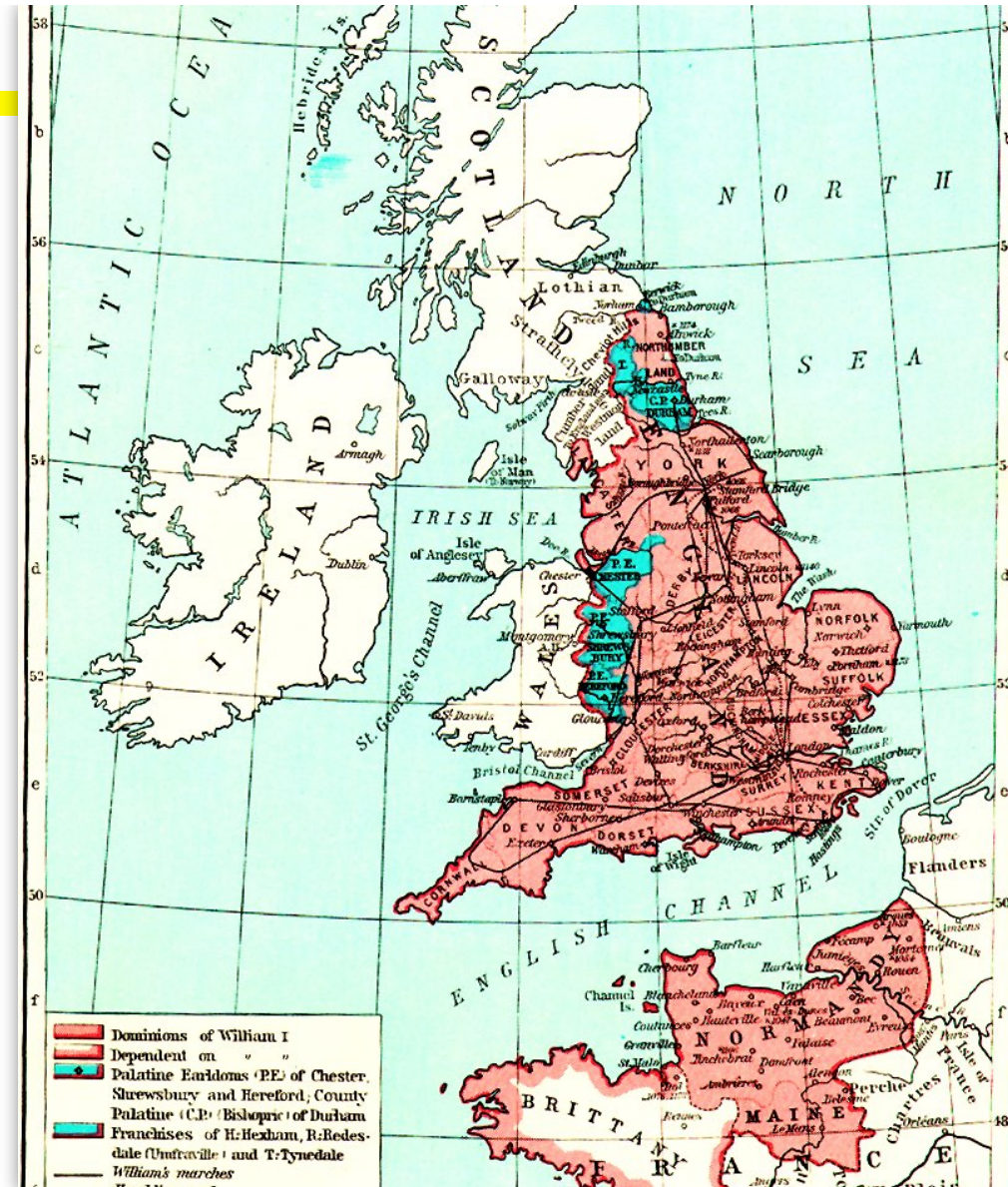
HISTORY

- English has moved through three big phases:
 - Old English (550–1066)
 - Middle English (1066–1500)
 - Modern English (1500–)
- The Great Vowel Shift begins in 1500, and pushes us into Early Modern English. We kept the old spellings, but changed the pronunciations
- There may be another (somewhat smaller) such shift happening now, largely in the Northeast and Canada.



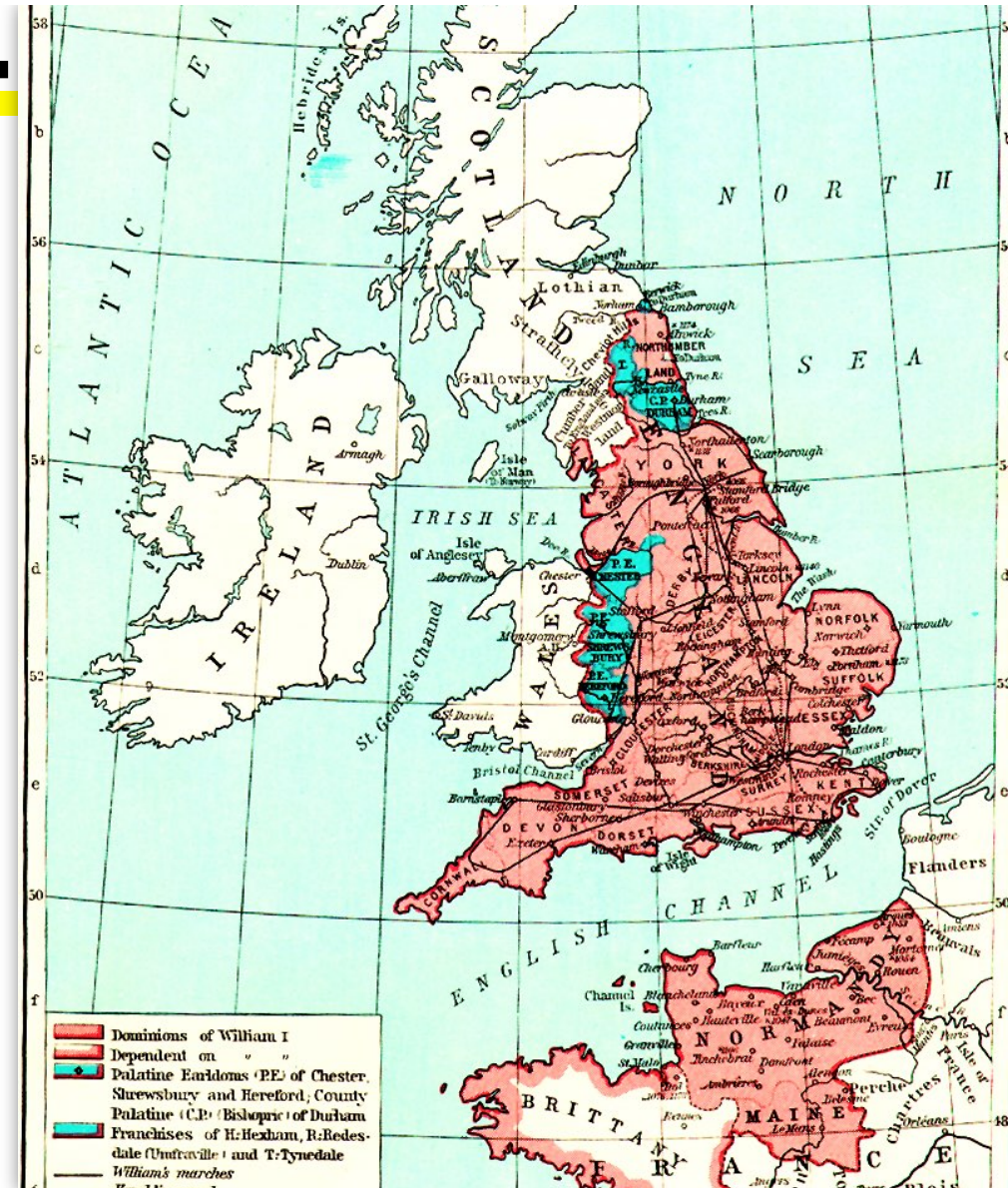
EARLY MODERN

- More standardized and literary (English previously had little prestige as a language), although not as much as today
- Elimination of formal v. informal distinction (thou/thee/thine vs. ye/you/your)
- Elimination of -th verb ending from Old English (*speakeþ* becomes *speaks*; *doth* → *does*; *hath* → *has*)
- Compared to today, vocabulary often changes meaning (*prove*, *quick*, *artificial*, *awful*, *disaster*, *glass*, *wit*)
- And some words have disappeared altogether (armor, falcons, horses, chariots)



VOWEL MOVEMENT

- But mostly, the Great Vowel Shift, from about 1400-1700; almost every long vowel in English changed its pronunciation
- We kept the old spellings, but with new pronunciations. This, combined with train wreck of Norman French colliding with Old English, makes spelling in English a special kind of hell
- *Mite* was pronounced *meat*, *meat* was pronounced *met*, *about* was pronounced *a-boot* (wait a minute!), *boot* was pronounced *boah*t, and *boat* was pronounced *booah*t
- Northern Cities vowel shift underway now: naturally, coffee, coupon, milk, pillow, experiment, both, crayon



OLD ENGLISH

Hƿæt! Þe Gar-Dena

in gear-dagum

þeod-cyninga,

þrym gefrunon,

hu ða æþelingas

ellen fremedon!

OLD ENGLISH

Hey! We Spear-Danes
in years-of-old
the people's-kings',
glory heard,
how the noblemen
valor did!

MIDDLE ENGLISH

Englischmen hadde fram þe bygynnyng þre
manner speche, Souþeron, Northeron, and
Myddel speche in þe myddel of þe lond, ...
Noþeles by comyxstion and mellyng, first
wiþ Danes, and afterward wiþ Normans, in
menye þe contray longage ys asperyed.

MIDDLE ENGLISH

Englichmen hadde fram þe bygynnyng þre
manner speche, Souþeron, Northeron, and
Myddel speche in þe myddel of þe lond, ...
Noþeles by comyxstion and [**mingling**], furst
wiþ Danes, and afterward wiþ Normans, in
menye þe contray longage ys [**arisen**]

SHAKESPEARE

- baptized April 26, 1564; son of an alderman and glove-maker
- almost certainly attended the local grammar school (but all records lost)
- marries Anne Hathaway, three children
- 1585-1592: “lost years,” but clearly becomes an actor and a well-known playwright; eventually becomes part owner of theatrical company
- becomes quite wealthy buying real estate in Stratford
- dies April 23, 1616



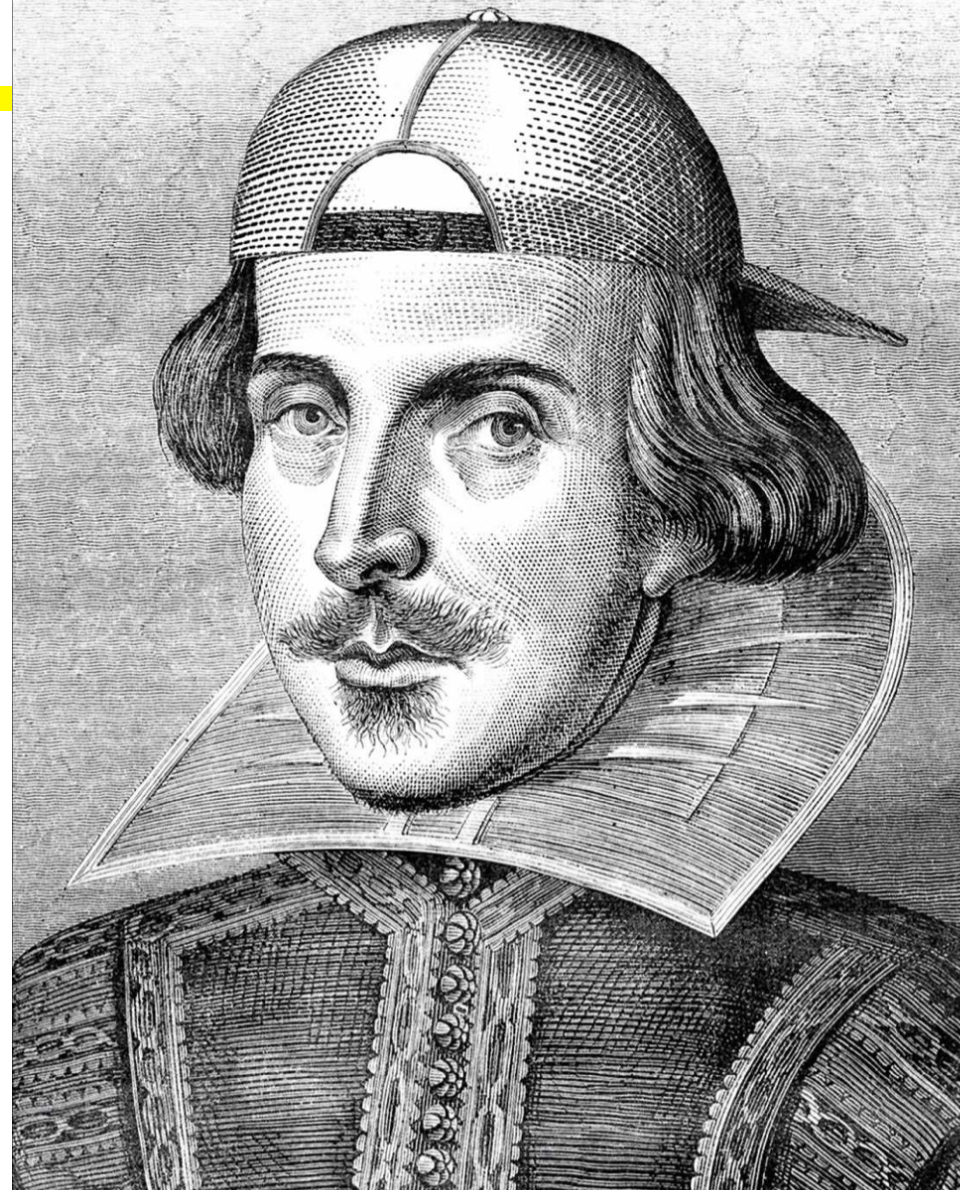
A SECRET LIFE!

- More evidence for Shakespeare's existence and authorship than for almost any other writer of the period
- No one suggested he didn't write the plays for 150 years
- But conspiracy theories *abound* today, and have since the Romantic era
- A 19th century phenomenon, motivated by class envy? (but Marlowe was the same class)



A SECRET LIFE!

- No one seriously suggested he didn't write the plays until 1848, 230 years after his death
- Over 80 persons have been claimed as the "real" authors: Marlow, Bacon, de Vere, Stanley, collective groups, Italians, Russians — pretty much anybody
- "Are you the author of the plays of William Shakespeare?" (from *Shakespeare in Love*)
- "The plays were not written by William Shakespeare, but by someone else with the same name."



HIS ENGLISH

- Large vocabulary, like Dante, drawn from all levels and sources (lived between the aristocracy and the poor)
- *Extremely* inventive in his language, coining new words and phrases as needed
- Words such as: addiction, advertising, arch-villain, assassination, bedazzled, bedroom, belongings, cold-blooded, dwindle, elbow, eyeball, fashionable, hot-blooded, inaudible, manager, moonbeam, multitudinous, newfangled, pageantry, rant, scuffle, skim milk, swagger, torture, uncomfortable, zany



HIS PHRASES

All our yesterdays; As good luck would have it; As merry as the day is long; Bated breath; Be-all and end-all; Brave new world; Break the ice; Brevity is the soul of wit; Budge an inch; Cold comfort; Crack of doom; Dead as a doornail; A dish fit for the gods; Devil incarnate; Eaten out of house and home; Elbow room; Faint hearted; Fancy-free; Flesh and blood; Forever and a day; For goodness' sake; Foregone conclusion; Full circle; It's all Greek to me; The game is afoot; Give the devil his due; Good riddance; Heart of gold; In my heart of hearts; In my mind's eye; Kill with kindness; Knock knock! Who's there?; Laughing stock; Live long day; Love is blind; Milk of human kindness; Naked truth; One fell swoop; Play fast and loose; Pomp and circumstance; Pound of flesh; Primrose path; Salad days; Set my teeth on edge; Wear my heart upon my sleeve; Wild-goose chase

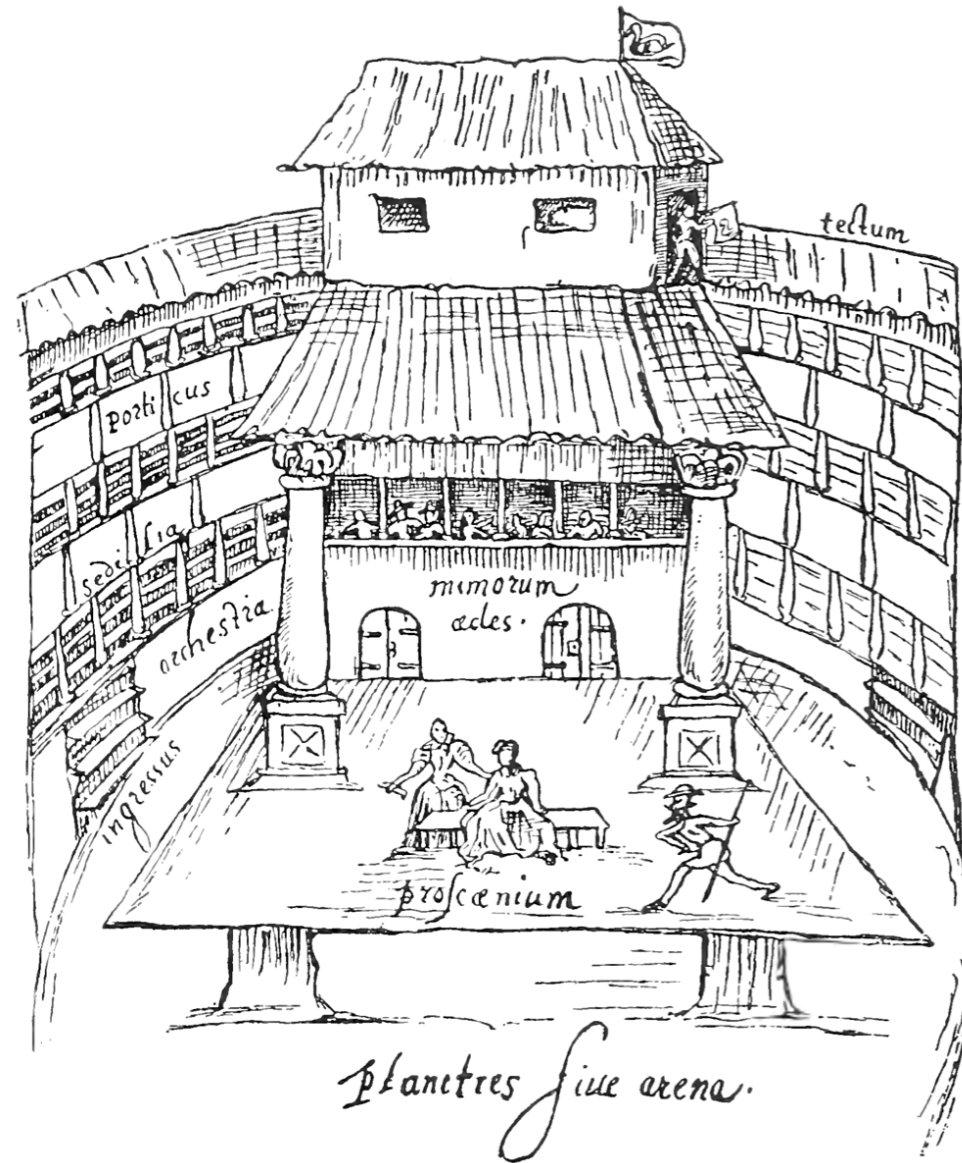
THE RENAISSANCE

- The Renaissance begins in Italy in the 1400s, reaches England in the 1500s
- The English Renaissance was more literary and musical than visual (quite unlike Italy)
- Most associated with reign of Queen Elizabeth I, when a variety of writers reached their peak (Johnson, Sidney, Marlowe, Shakespeare)
- Much attention centers on Elizabethan theater, largely because of Shakespeare



THE THEATER

- Public theaters were open to all: men, women, children, nobles and commoners attended. Hence, considered immoral, disgusting and shocking
- Different prices for different seating, maintained class difference; the cheapest ticket cost about as much as a beer, so plays were popular
- Daytime performances only
- All female roles played by boys
- Stage has two doors, trapdoors, and a gallery above



THE PLAYS

- Tragedy (*Hamlet, King Lear, Othello, Macbeth, Romeo and Juliet*)
- Comedy (*Comedy of Errors, As You Like It, Much Ado About Nothing, A Midsummer Night's Dream*)
- History (*Richard III, Henry V*)
- 'Problem plays' (*All's Well That Ends Well, Measure for Measure, Merchant of Venice*): could be called "dark comedies"; dark elements left unresolved
- 'Romances' (*Cymbeline, The Winter's Tale, The Tempest*): magic, fantasy, tragic elements resolved by end



THE SOURCES

- The New World (“O, brave new world that has such people in it”); Shakespeare assimilates stories of Caribbean shipwrecks, encounters with Native Americans
- The Atlantic island as fantasy space: Atlas Atlantis (hey, those are grammatical cases!), Atlantic. Atlas = the world
- The island is ambiguous: a new Eden, a prison (the Bermuda triangle), or a place of deception?
- The native is ambiguous: a noble savage, a savage (Caliban=cannibal?), or simply unknowable?





INTENTIONALITY

- The problem of intentionality: I don't know what my wife means—how can I know what Shakespeare meant?
- What Caliban was for Shakespeare (an alien, a monster), what he is for us today (racial allegory)
- True for any other character or event (Hamlet, Othello), but perhaps more “charged” for this play
- True even of Shakespeare himself: does anyone fully know what they mean?
- The work of the literary historian, the work of the literary critic; both are valuable, even necessary. We should know both; the truth of Shakespeare's world, and the meaning of our own













QUESTIONS?

HAROLD REX INTERFEC
TVS EST



HAROLD: REX: INTERFEC
TVS: EST



HAROLD REX INTERFECTUS EST

=

KING HAROLD IS KILLED

NOTE: ITERFECTUS EST

THE DOG BITES JULIA

≠

JULIA BITES THE DOG

JULIA DOG BITES THE*

DOG JULIA THE BITES*

THE BITES DOG JULIA*

CANIS MORDET JULIAM

CANIS JULIAM MORDET

JULIAM MORDET CANIS

(THE DOG BITES JULIA)

JULIA MORDET CANEM

JULIA CANEM MORDET

CANEM MORDET JULIA

(JULIA BITES THE DOG)

JULIA MORDET CANEM

JULIAM MORDET CANIS

(SOMEBODY BITES SOMEBODY?)