General Certificate of Education
June 2007
Advanced Level Examination

ASSESSMENT and QUALIFICATIONS ALLIANCE

ENGLISH LANGUAGE AND LITERATURE (SPECIFICATION A) **NTA5**
Unit 5 Texts and Audience

Tuesday 19 June 2007 1.30 pm to 3.45 pm

For this paper you must have:
- a 16-page answer book.

Time allowed: 2 hours 15 minutes

Instructions
- Use blue or black ink or ball-point pen.
- Write the information required on the front of your answer book. The *Examining Body* for this paper is AQA. The *Paper Reference* is NTA5.
- Answer **one** question from Section A **and both** parts of Question 13 in Section B.
- Do all rough work in the answer book. Cross through any work you do not want to be marked.

Information
- The texts prescribed for this paper **may not** be taken into the examination room.
- The maximum mark for this paper is 150.
- All questions carry 50 marks.
- Section A carries 50 marks and Section B carries 100 marks.
- You will be marked on your ability to use good English, to organise information clearly and to use specialist vocabulary where appropriate.

Advice
- You should spend no longer than 45 minutes on your question in Section A, and 45 minutes on Question 13(a) and 45 minutes on Question 13(b) in Section B.

SECTION A – Dramatic Study

Answer **one** question from this section.

You should spend no longer than 45 minutes on this Section A question.

Hamlet – William Shakespeare

EITHER

1 Read the extract printed below.

How does Shakespeare present Hamlet's attitude towards his mother, here **and** elsewhere in the play?

In your answer you should consider:

- Shakespeare's language choices
- the ways in which attitudes and values are conveyed.

HAMLET Now, mother, what's the matter?
QUEEN Hamlet, thou hast thy father much offended.
HAMLET Mother, you have my father much offended.
QUEEN Come, come, you answer with an idle tongue.
HAMLET Go, go, you question with a wicked tongue.
QUEEN Why, how now, Hamlet!
HAMLET What's the matter now?
QUEEN Have you forgot me?
HAMLET No, by the rood, not so.
You are the Queen, your husband's brother's wife,
And, would it were not so, you are my mother.
QUEEN Nay, then I'll set those to you that can speak.
HAMLET Come, come, and sit you down. You shall not budge.
You go not till I set you up a glass
Where you may see the inmost part of you.
QUEEN What wilt thou do? Thou wilt not murder me –
Help, ho!
POLONIUS [*behind the arras*]
What, ho! Help!
HAMLET
How now! A rat! Dead for a ducat, dead!
[*Kills Polonius.*]
POLONIUS O, I am slain!
QUEEN O me, what hast thou done?
HAMLET Nay, I know not. Is it the King?
QUEEN O, what a rash and bloody deed is this!
HAMLET A bloody deed – almost as bad, good mother,
As kill a king and marry with his brother.

Act 3 Scene 4

OR

2 Read the extract printed below.

How does Shakespeare use images of death and decay, here **and** elsewhere in the play?

In your answer you should consider:

- Shakespeare's language choices
- the ways in which attitudes and values are conveyed.

HAMLET How long will a man lie i'th'earth ere he rot?
GRAVEDIGGER* Faith, if 'a be not rotten before 'a die (as we have many pocky corpses that will scarce hold the laying in) 'a will last you some eight year – or nine year – a tanner will last you nine year.
HAMLET Why he more than another?
GRAVEDIGGER Why, sir, his hide is so tanned with his trade that 'a will keep out water a great while. And your water is a sore decayer of your whoreson dead body. Here's a skull now hath lien you i'th'earth three and twenty years.
HAMLET Whose was it?
GRAVEDIGGER A whoreson mad fellow's it was. Whose do you think it was?
HAMLET Nay, I know not.
GRAVEDIGGER A pestilence on him for a mad rogue. 'A poured a flagon of Rhenish on my head once! This same skull, sir, was, sir, Yorick's skull, the King's jester.
HAMLET This?
GRAVEDIGGER E'en that.
HAMLET Alas, poor Yorick. I knew him, Horatio. A fellow of infinite jest, of most excellent fancy. He hath bore me on his back a thousand times, and now how abhorred in my imagination it is. My gorge rises at it. Here hung those lips that I have kissed I know not how oft. Where be your jibes now – your gambols, your songs, your flashes of merriment, that were wont to set the table on a roar? Not one now to mock your own grinning, quite chapfallen. Now get you to my lady's table and tell her, let her paint an inch thick, to this favour she must come. Make her laugh at that. Prithee, Horatio, tell me one thing.
HORATIO What's that, my lord?
HAMLET Dost thou think Alexander looked o'this fashion i'th'earth?
HORATIO E'en so.
HAMLET And smelt so? Pah!
HORATIO E'en so, my lord.
HAMLET To what base uses we may return, Horatio! Why may not imagination trace the noble dust of Alexander till 'a find it stopping a bung-hole?

Act 5 Scene 1

*GRAVEDIGGER: Candidates are advised that in some editions of *Hamlet* the character of the GRAVEDIGGER is referred to as CLOWN or FIRST CLOWN.

Twelfth Night – William Shakespeare

OR

3 Read the extract printed below.

How does Shakespeare explore ideas about love, here **and** elsewhere in the play?

In your answer you should consider:
- Shakespeare's language choices
- the ways in which attitudes and values are conveyed.

ORSINO
If music be the food of love, play on,
Give me excess of it, that, surfeiting,
The appetite may sicken, and so die.
That strain again! It had a dying fall.
O, it came o'er my ear like the sweet sound
That breathes upon a bank of violets,
Stealing and giving odour. Enough, no more!
'Tis not so sweet now as it was before.
O spirit of love, how quick and fresh art thou,
That, notwithstanding thy capacity
Receiveth as the sea, naught enters there,
Of what validity and pitch soe'er,
But falls into abatement and low price
Even in a minute. So full of shapes is fancy
That it alone is high fantastical.
CURIO
Will you go hunt, my lord?
ORSINO
What, Curio?
CURIO
The hart.
ORSINO
Why, so I do, the noblest that I have.
O, when mine eyes did see Olivia first,
Methought she purged the air of pestilence.
That instant was I turned into a hart,
And my desires, like fell and cruel hounds,
E'er since pursue me.

Act 1 Scene 1

OR

4 Read the extract printed below.

Examine Shakespeare's presentation of Olivia, here **and** elsewhere in the play.

In your answer you should consider:

- Shakespeare's language choices
- the ways in which attitudes and values are conveyed.

VIOLA Most sweet lady –
OLIVIA A comfortable doctrine, and much may be said of it. Where lies your text?
VIOLA In Orsino's bosom.
OLIVIA In his bosom! In what chapter of his bosom?
VIOLA To answer by the method, in the first of his heart.
OLIVIA O, I have read it; it is heresy. Have you no more to say?
VIOLA Good madam, let me see your face.
OLIVIA Have you any commission from your lord to negotiate with my face? You are now out of your text; but we will draw the curtain and show you the picture. Look you, sir, such a one I was this present. Is't not well done?
VIOLA Excellently done – if God did all.
OLIVIA 'Tis in grain, sir, 'twill endure wind and weather.
VIOLA

'Tis beauty truly blent, whose red and white
Nature's own sweet and cunning hand laid on.
Lady, you are the cruellest she alive,
If you will lead these graces to the grave,
And leave the world no copy.

OLIVIA O, sir, I will not be so hard-hearted. I will give out divers schedules of my beauty. It shall be inventoried, and every particle and utensil labelled to my will. As, item: two lips, indifferent red; item: two grey eyes, with lids to them; item: one neck, one chin, and so forth. Were you sent hither to praise me?
VIOLA

I see you what you are, you are too proud.
But if you were the devil, you are fair.
My lord and master loves you – O, such love
Could be but recompensed, though you were crowned
The nonpareil of beauty!

OLIVIA How does he love me?
VIOLA

With adorations, fertile tears,
With groans that thunder love, with sighs of fire.

OLIVIA

Your lord does know my mind, I cannot love him.

Act 1 Scene 5

King Lear – William Shakespeare

OR

5 Read the extract printed below.

How does Shakespeare present the relationship between Goneril and Regan, here **and** elsewhere in the play?

In your answer you should consider:
- Shakespeare's language choices
- the ways in which attitudes and values are conveyed.

GONERIL Sister, it is not little I have to say of what most nearly appertains to us both. I think our father will hence tonight.

REGAN That's most certain, and with you; next month with us.

GONERIL You see how full of changes his age is. The observation we have made of it hath not been little. He always loved our sister most; and with what poor judgement he hath now cast her off appears too grossly.

REGAN 'Tis the infirmity of his age. Yet he hath ever but slenderly known himself.

GONERIL The best and soundest of his time hath been but rash. Then must we look from his age to receive not alone the imperfections of long-ingraffed condition, but therewithal the unruly waywardness that infirm and choleric years bring with them.

REGAN Such unconstant starts are we like to have from him as this of Kent's banishment.

GONERIL There is further compliment of leave-taking between France and him. Pray you, let us hit together. If our father carry authority with such disposition as he bears, this last surrender of his will but offend us.

REGAN We shall further think of it.

GONERIL We must do something, and i'th'heat.

Act 1 Scene 1

OR

6 Read the extract printed below.

Explore Shakespeare's treatment of the theme of blindness, here **and** elsewhere in the play.

In your answer you should consider:
- Shakespeare's language choices
- the ways in which attitudes and values are conveyed.

Enter Gloucester, led by an Old Man

EDGAR But who comes here?
My father, parti-eyed! World, world, O world!
But that thy strange mutations make us hate thee
Life would not yield to age.
OLD MAN O my good lord,
I have been your tenant and your father's tenant
These fourscore years!
GLOUCESTER
Away! Get thee away! Good friend, be gone.
Thy comforts can do me no good at all;
Thee they may hurt.
OLD MAN You cannot see your way.
GLOUCESTER
I have no way and therefore want no eyes;
I stumbled when I saw. Full oft 'tis seen
Our means secure us, and our mere defects
Prove our commodities. O dear son Edgar,
The food of thy abusèd father's wrath!
Might I but live to see thee in my touch
I'd say I had eyes again.
OLD MAN How now? Who's there?
EDGAR *(aside)*
O gods! Who is't can say 'I am at the worst'?
I am worse than e'er I was.
OLD MAN 'Tis poor mad Tom.
EDGAR *(aside)*
And worse I may be yet. The worst is not,
So long as we can say 'This is the worst'.
OLD MAN
Fellow, where goest?
GLOUCESTER Is it a beggar-man?
OLD MAN Madman and beggar too.
GLOUCESTER
He has some reason, else he could not beg.
I'the last night's storm I such a fellow saw
Which made me think a man a worm. My son
Came then into my mind; and yet my mind
Was then scarce friends with him. I have heard more
since.
As flies to wanton boys are we to the gods;
They kill us for their sport.

Act 4 Scene 1

The Winter's Tale – William Shakespeare

OR

7 Read the extract printed below.

Examine Leontes' attitude towards Hermione, here **and** elsewhere in the play.

In your answer you should consider:

- Shakespeare's language choices
- the ways in which attitudes and values are conveyed.

LEONTES O Paulina,
We honour you with trouble. But we came
To see the statue of our queen: your gallery
Have we passed through, not without much content
In many singularities; but we saw not
That which my daughter came to look upon,
The statue of her mother.
PAULINA As she lived peerless,
So her dead likeness I do well believe
Excels whatever yet you looked upon,
Or hand of man hath done; therefore I keep it
Lonely, apart. But here it is: prepare
To see the life as lively mocked as ever
Still sleep mocked death. Behold, and say 'tis well!
Paulina draws a curtain and reveals Hermione, standing like a statue
I like your silence: it the more shows off
Your wonder. But yet speak: first you, my liege.
Comes it not something near?
LEONTES Her natural posture!
Chide me, dear stone, that I may say indeed
Thou art Hermione; or rather, thou art she
In thy not chiding, for she was as tender
As infancy and grace. But yet, Paulina,
Hermione was not so much wrinkled, nothing
So agèd as this seems.
POLIXENES O, not by much!
PAULINA
So much the more our carver's excellence,
Which lets go by some sixteen years and makes her
As she lived now.
LEONTES As now she might have done,
So much to my good comfort as it is
Now piercing to my soul. O, thus she stood,
Even with such life of majesty – warm life,
As now it coldly stands – when first I wooed her!
I am ashamed. Does not the stone rebuke me
For being more stone than it? O royal piece!
There's magic in thy majesty, which has
My evils conjured to remembrance, and
From thy admiring daughter took the spirits,
Standing like stone with thee.

Act 5 Scene 3

OR

8 Read the extract printed below.

Explore how Shakespeare creates different moods, here **and** elsewhere in the play.

In your answer you should consider:
- Shakespeare's language choices
- the ways in which attitudes and values are conveyed.

POLIXENES Methinks a father
Is at the nuptial of his son a guest
That best becomes the table. Pray you once more,
Is not your father grown incapable
Of reasonable affairs? Is he not stupid
With age and altering rheums? Can he speak? Hear?
Know man from man? Dispute his own estate?
Lies he not bed-rid? And again does nothing
But what he did being childish?
FLORIZEL No, good sir:
He has his health, and ampler strength indeed
Than most have of his age.
POLIXENES By my white beard,
You offer him, if this be so, a wrong
Something unfilial. Reason my son
Should choose himself a wife, but as good reason
The father, all whose joy is nothing else
But fair posterity, should hold some counsel
In such a business.
FLORIZEL I yield all this;
But for some other reasons, my grave sir,
Which 'tis not fit you know, I not acquaint
My father of this business.
POLIXENES Let him know't.
FLORIZEL He shall not.
POLIXENES Prithee, let him.
FLORIZEL No, he must not.
SHEPHERD Let him, my son: he shall not need to grieve
At knowing of thy choice.
FLORIZEL Come, come, he must not.
Mark our contract.
POLIXENES *(removing his disguise)* Mark your divorce,
young sir,
Whom son I dare not call: thou art too base
To be acknowledged. Thou a sceptre's heir,
That thus affects a sheep-hook? – Thou, old traitor,
I am sorry that by hanging thee I can
But shorten thy life one week. – And thou, fresh piece
Of excellent witchcraft, who of force must know
The royal fool thou cop'st with –
SHEPHERD O, my heart!
POLIXENES I'll have thy beauty scratched with briers and made
More homely than thy state. – For thee, fond boy,
If I may ever know thou dost but sigh
That thou no more shalt see this knack – as never
I mean thou shalt – we'll bar thee from succession;
Not hold thee of our blood, no not our kin,
Far than Deucalion off. Mark thou my words!

Act 4 Scene 4

Doctor Faustus– Christopher Marlowe

OR

9 Read the extract printed below.

Explore the role and presentation of the scholars, here **and** elsewhere in the play.

In your answer you should consider:
- Marlowe's language choices
- the ways in which attitudes and values are conveyed.

Enter FAUSTUS [*and* MEPHASTOPHILIS],
with two or three SCHOLARS

1 SCHOLAR
Master Doctor Faustus, since our conference about fair ladies, which was the beautifullest in all the world, we have determined with ourselves that Helen of Greece was the admirablest lady that ever lived. Therefore, master doctor, if you will do us that favour as to let us see that peerless dame of Greece, whom all the world admires for majesty, we should think ourselves much beholding unto you.

FAUSTUS
Gentlemen, for that I know your friendship is unfeigned,
And Faustus' custom is not to deny
The just requests of those that wish him well,
You shall behold that peerless dame of Greece,
No otherways for pomp and majesty
Than when Sir Paris crossed the seas with her,
And brought the spoils to rich Dardania.
Be silent then, for danger is in words.

Music sounds, and HELEN *passeth over the stage*

2 SCHOLAR
Too simple is my wit to tell her praise,
Whom all the world admires for majesty.

3 SCHOLAR
No marvel though the angry Greeks pursued
With ten years' war the rape of such a queen,
Whose heavenly beauty passeth all compare.

1 SCHOLAR
Since we have seen the pride of Nature's works,
And only paragon of excellence,
Let us depart; and for this glorious deed
Happy and blest be Faustus evermore.

FAUSTUS
Gentlemen farewell; the same I wish to you.

Exeunt SCHOLARS

Scene 12

OR

10 Read the extract printed below.

Examine the way in which Marlowe contrasts good and evil, here **and** elsewhere in the play.

In your answer you should consider:

- Marlowe's language choices
- the ways in which attitudes and values are conveyed.

FAUSTUS
When I behold the heavens, then I repent,
And curse thee, wicked Mephastophilis,
Because thou hast deprived me of those joys.
MEPHASTOPHILIS
Why Faustus,
Think'st thou that heaven is such a glorious thing?
I tell thee 'tis not half so fair as thou,
Or any man that breathes on earth.
FAUSTUS
How prov'st thou that?
MEPHASTOPHILIS
It was made for man, therefore is man more excellent.
FAUSTUS
If it were made for man, 'twas made for me:
I will renounce this magic, and repent.

Enter GOOD ANGEL *and* EVIL ANGEL

GOOD ANGEL
Faustus repent, yet God will pity thee.
EVIL ANGEL
Thou art a spirit, God cannot pity thee.
FAUSTUS
Who buzzeth in mine ears I am a spirit?
Be I a devil, yet God may pity me.
Ay, God will pity me if I repent.
EVIL ANGEL
Ay, but Faustus never shall repent.

Exeunt [ANGELS]

FAUSTUS
My heart's so hardened I cannot repent!
Scarce can I name salvation, faith, or heaven,
But fearful echoes thunders in mine ears,
'Faustus, thou art damned'; then swords and knives,
Poison, guns, halters, and envenomed steel,
Are laid before me to dispatch myself:
And long ere this I should have slain myself,
Had not sweet pleasure conquered deep despair.
Have not I made blind Homer sing to me
Of Alexander's love, and Oenon's death?
And hath not he that built the walls of Thebes
With ravishing sound of his melodious harp,
Made music with my Mephastophilis?
Why should I die then, or basely despair?
I am resolved! Faustus shall ne'er repent.
Come Mephastophilis, let us dispute again,
And argue of divine astrology.

Scene 5

The Rover – Aphra Behn

OR

11 Read the extract printed below.

Examine Behn's presentation of Florinda, here **and** elsewhere in the play.

In your answer you should consider:

- Behn's language choices
- the ways in which attitudes and values are conveyed.

FLORINDA

What an impertinent thing is a young girl bred in a nunnery! How full of questions! Prithee no more, Hellena; I have told thee more than thou understand'st already.

HELLENA

The more's my grief. I would fain know as much as you, which makes me so inquisitive; nor is't enough I know you're a lover, unless you tell me, too, who 'tis you sigh for.

FLORINDA

When you're a lover I'll think you fit for a secret of that nature.

HELLENA

'Tis true, I never was a lover yet – but I begin to have a shrewd guess what 'tis to be so, and fancy it very pretty to sigh, and sing, and blush, and wish, and dream and wish, and long and wish to see the man; and when I do, look pale and tremble, just as you did when my brother brought home the fine English colonel to see you – what do you call him, Don Belvile?

FLORINDA

Fie, Hellena.

HELLENA

That blush betrays you. I am sure 'tis so – or is it Don Antonio the viceroy's son? – Or perhaps the rich old Don Vincentio, whom my father designs you for a husband? – Why do you blush again?

FLORINDA

With indignation; and how near soever my father thinks I am to marrying that hated object, I shall let him see I understand better what's due to my beauty, birth, and fortune, and more – to my soul, than to obey those unjust commands.

HELLENA

Now hang me if I don't love thee for that dear disobedience. I love mischief strangely, as most of our sex do, who are come to love nothing else – but tell me, dear Florinda, don't you love that fine *Anglese*? For I vow, next to loving him myself, 'twill please me most that you do so, for he is so gay and so handsome!

FLORINDA

Hellena, a maid designed for a nun ought not to be so curious in a discourse of love.

Act 1 Scene 1

OR

12 Read the extract printed below.

How does Behn present her male characters' attitudes towards women, here **and** elsewhere in the play?

In your answer you should consider:

- Behn's language choices
- the ways in which attitudes and values are conveyed.

BELVILE

Thou art mistaken; I have int'rest enough in that lovely virgin's heart to make me proud and vain, were it not abated by the severity of a brother, who perceiving my happiness –

FREDERICK

Has civilly forbid thee the house?

BELVILE

'Tis so, to make way for a powerful rival, the viceroy's son, who has the advantage of me in being a man of fortune, a Spaniard, and her brother's friend; which gives him liberty to make his court, whilst I have recourse only to letters, and distant looks from her window, which are as soft and kind

As those which Heaven sends down on penitents.

BLUNT

Heyday! 'Sheartlikins, simile! By this light the man is quite spoiled. – Fred, what the devil are we made of, that we cannot be thus concerned for a wench? 'Sheart-likins, our Cupids are like the cooks of the camp – they can roast or boil a woman, but they have none of the fine tricks to set 'em off – no hogoes to make the sauce pleasant, and the stomach sharp.

FREDERICK

I dare swear I have had a hundred as young, kind, and handsome as this Florinda; and dogs eat me, if they were not as troublesome to me i'th' morning as they were welcome o'er night.

BLUNT

And yet, I warrant, he would not touch another woman, if he might have her for nothing.

BELVILE

That's thy joy, a cheap whore.

BLUNT

Why, 'sheartlikins, I love a frank soul. When did you ever hear of an honest woman that took a man's money? I warrant 'em good ones. But gentlemen, you may be free; you have been kept so poor with parliaments and protectors, that the little stock you have is not worth preserving – but I thank my stars I had more grace than to forfeit my estate by cavaliering.

Act 1 Scene 2

End of Section A

Turn over for Section B

SECTION B – Adaptation of Texts for an Audience

Answer **both** parts of Question 13.

13 **(a)** Read the source material which follows. **Text A** is from the *Shakespeare Resource Centre* website. **Text B** is from a book called *The Adventure of English* by Melvyn Bragg.

Using information from these texts, write a short magazine article about Shakespeare's language. Your article is part of a series that is attempting to make more academic topics accessible to a wider range of people. The magazine you write for is aimed at a non-specialist, general adult audience. You should aim to inform and entertain your audience.

You should adapt the source material, using your own words as far as possible.

Your article should be approximately 350 – 400 words in length.

(b) Compare your own writing with **either** Text A **or** Text B in order to highlight the choices you have made in your article. In your comparison you should show:

- how language and form have been used to suit audience and purpose
- how vocabulary and other stylistic features have been used to shape meaning and achieve particular effects.

You should aim to write about 400 – 500 words in the comparative commentary.

END OF QUESTIONS

Text A

The Language of Shakespeare

The most striking feature of Shakespeare is his command of language. It is all the more astounding when one not only considers Shakespeare's sparse formal education but the curriculum of the day. There were no dictionaries; the first such lexical work for speakers of English was compiled by schoolmaster Robert Cawdrey as ***A Table Alphabeticall*** in 1604. Although certain grammatical treatises were published in Shakespeare's day, organized grammar texts would not appear until the 1700s. Shakespeare as a youth would have no more systematically studied his own language than any educated man of the period.

Despite this, Shakespeare is credited by the *Oxford English Dictionary* with the introduction of nearly 3,000 words into the language. His vocabulary, as culled from his works, numbers upward of 17,000 words (quadruple that of an average, well-educated conversationalist in the language). In the words of Louis Marder, "Shakespeare was so facile in employing words that he was able to use over 7,000 of them – more than occur in the whole King James version of the Bible – only once and never again."

Shakespeare's English, in spite of the calamitous cries of high school students everywhere, is only one linguistic generation removed from that which we speak today. Although the Elizabethan dialect differs slightly from Modern English, the principles are generally the same. There are some (present day) anomalies with prepositional usage and verb agreement, and certainly a number of Shakespeare's words have shifted meanings or dropped, with age, from the present vocabulary. Word order, as the language shifted from Middle to Early Modern English, was still a bit more flexible, and Shakespeare wrote dramatic poetry, not standard prose, which gave some greater license in expression. However, Elizabethan remains a sibling of our own tongue, and hence, accessible.

This facility with language, and the art with which he employed its usage, is why Shakespeare is as relevant today as he was in his own time.

Turn over for Text B

Text B

Most scholars today attribute thirty-eight plays, one hundred and fifty-four sonnets and other major poems to Shakespeare. He brought us characters who describe those we know: Falstaff, Kate, Polonius, Iago; figures from history, more memorable than their 'true' historical counterparts: Richard III, King Lear; dramas and plots still produced and as dramatic today: *Macbeth, Othello, Hamlet*. You can scale Shakespeare by many routes: here we concentrate on his contribution to English. Well over two thousand of our words today are first recorded by him, either plucked out or invented by him.

Although he may or may not have invented them, the words 'obscene', 'accommodation', 'barefaced', 'leap-frog', and 'lack-lustre' are just a few of those which make their first appearance in his work. Again we can see how words like 'obscene' and 'accommodation', for instance, once identified and put in print, bred many lines. It is as if a new word, if it strikes a deep chord in our minds, is immediately rooted to feed itself, to grow, to seek out more and more areas and nuances of expression, to bring back news to the mother-ship, to release a part of the brain just waiting for that word. Other words that make their first appearance include 'courtship', 'dextrously', 'indistinguishable', 'premeditated' and 'reliance'…

Shakespeare shoved into bed together words that scarcely knew each other before, had never even been introduced. He coupled 'ill' with 'tuned' – 'ill-tuned' it was and is and ever more shall be. 'Baby' suddenly found itself hitched to 'eyes' and 'baby-eyes' hit the page. 'Smooth', unaware of its new mate, was joined with 'faced' and the 'smooth-faced' appeared among us. 'Puppy' met 'dog'. In the sixteenth century people began to start their sentences with 'oh', 'why' and 'well' as 'pray', 'prithee' and 'marry' began to die off. Shakespeare was on to them. Almost every word could be used as almost any part of speech. There were no rules and Shakespeare's English ran riot.

If the stature of a writer depends on his quotability then Shakespeare appears to be unmatchable. 'To be or not to be, that is the question' is known around the world. It is probably the best known quotation in any language ever.

'What the dickens?' has nothing to do with Charles but makes its first appearance in *The Merry Wives of Windsor*; 'as good luck would have it' – that does too. It 'beggar'd all description' and 'salad days' are two of many still alive lines from *Antony and Cleopatra*. He coined so many of the expressions we use today but 'brevity is the soul of wit', so I won't play 'fast and loose' or refuse to 'budge an inch', but 'in one fell swoop' let this paragraph like 'all our yesterdays' vanish into 'thin air'…

On the other hand, he could back losers too. Everyday language might sound rather different if we were saying 'appertainments', 'cadent', 'questrist', 'tortive', abruption', 'perisive', 'ungenitured', 'unplausive' or 'vastidity'. His longest word, 'honorificabilitudinatibus', which means 'with honour', has also fallen out of fashion.

END OF TEXTS

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