

**JIHOČESKÁ UNIVERZITA
V ČESKÝCH BUDĚJOVICÍCH**

PEDAGOGICKÁ FAKULTA

Katedra anglistiky

DIPLOMA THESIS

Word Order Patterns in Old and Modern English

Slovosledné vzorce ve staré a moderní angličtině

Vedoucí diplomové práce:
Mgr. Jana Kozubíková Šandová, Ph.D.

Vypracovala:
Zuzana Reháková

České Budějovice 2014

Prohlašuji, že jsem svoji diplomovou práci na téma *Word Order Patterns in Old and Modern English* vypracovala samostatně pouze s použitím pramenů a literatury uvedených v seznamu citované literatury.

Prohlašuji, že v souladu s § 47b zákona č. 111/1998 Sb. v platném znění souhlasím se zveřejněním své diplomové práce, a to v nezkrácené podobě - v úpravě vzniklé vypuštěním vyznačených částí archivovaných pedagogickou fakultou elektronickou cestou ve veřejně přístupné části databáze STAG provozované Jihočeskou univerzitou v Českých Budějovicích na jejích internetových stránkách, a to se zachováním mého autorského práva k odevzdanému textu této kvalifikační práce. Souhlasím dále s tím, aby toutéž elektronickou cestou byly v souladu s uvedeným ustanovením zákona č. 111/1998 Sb. zveřejněny posudky školitele a oponentů práce i záznam o průběhu a výsledku obhajoby kvalifikační práce. Rovněž souhlasím s porovnáním textu mé kvalifikační práce s databází kvalifikačních prací Theses.cz provozovanou Národním registrem vysokoškolských kvalifikačních prací a systémem na odhalování plagiátů.

V Českých Budějovicích dne 2. května 2014

Zuzana Reháková

ACKNOWLEDGEMENT

I would like to thank Mgr. Jana Kozubíková Šandová, Ph.D. for her patient guidance of my thesis. She gave me valuable advice and was willing to help me with the realization and finishing of this thesis. I also would like to thank to PhDr. Vladislav Smolka, Ph.D. for the opportunity to consult my analysis of word patterns structure, for his time and valuable comments. I am very thankful to John McAvoy for his language guidance concerning the usage of the English language.

Abstract

This thesis focuses on the patterns of the word structures in Old English and Present Day English. It is based on an analysis of two different texts. The theoretical part of this study concentrates on the evolution of the language itself which, is vital for understanding all the changes that have occurred during the evolution of English language. Different sentence structures and word order patterns are analysed in the practical part.

I chose the poem *Beowulf*, because it is the best preserved work from the Old English period and a book by the author *Agatha Christie* who is a world-famous writer of the 20th century. Samples were selected from both written texts, and analysed with a focus on the word order patterns of different types of sentences (simple sentences, subordinate clauses of time, purpose, manner, conditional, etc.).

Key words: English language, Old English, Present Day English, word order patterns, clause, sentence, structure

Anotace

Tato diplomová práce se zabývá slovoslednými vzorci ve staré a moderní angličtině. Analýza je založená na porovnávání dvou různých textů. Teoretická část této práce je zaměřena na vývoj jazyka samotného, který je důležitý pro pochopení všech změn, které v průběhu vývoje jazyka nastaly. V praktické části jsou rozebrány jednotlivé struktury vět a zanalyzovány slovosledné vzorce.

Epos *Beowulf* jsem si zvolila, protože je nejlépe dochovaným dílem z období staré angličtiny a autorka *Agatha Christie* je celosvětově známou spisovatelkou 20. století. Na základě vybraných vzorků z obou textů, je postavená analýza zaměřující se na slovosledné vzorce různých typů vět (věta jednoduchá, vedlejší věty vztažné, časové, účelové, podmínkové, atd.).

Klíčová slova: anglický jazyk, stará angličtina, moderní angličtina, větné struktury, věty, souvětí, struktura

Table of Contents

1	Introduction	9
1.1	Structure of this thesis	9
2	The Indo-European language family	11
2.1	Genealogical classification	12
2.2	Typological classification	12
2.3	Geographical classification	13
3	Change in the English language	14
4	Periods of English	15
5	Old English	16
5.1	Four distinctive types of dialects	16
5.2	Foreign Influences on OE	17
5.3	Old English Grammar	17
5.4	Old English Morphology	17
5.4.1	Inflected word classes	18
5.4.2	Uninflected word classes	19
5.5	Old English syntax	20
5.5.1	Word order	20
5.5.2	Concord	21
5.5.3	Negation	22
5.5.4	Sentences	22
5.5.5	Summary of typical features in OE syntax	23
5.6	Old English Literature	23
6	Middle English	25
6.1	Crucial historical moments in ME	25
6.1.1	Norman Conquest	25
6.1.2	Hundred Year's War	25
6.1.3	The introduction of printing	25
6.2	Middle English Morphology	26
6.3	Middle English syntax	26
6.3.1	Negation	26
7	Early Modern English	27

7.1	Crucial historical moments in EModE.....	27
7.1.1	The Renaissance	27
7.1.2	The King James' Bible	28
7.1.3	The age of the dictionary	28
8	Present Day English	29
8.1	PDE Morphology	29
8.1.1	Noun	29
8.1.2	Adjectives	29
8.1.3	Pronouns	30
8.1.4	Verbs.....	30
8.1.5	Prepositions	30
8.1.6	Conjunctions.....	30
8.1.7	Adverbs.....	31
8.2	PDE Syntax	31
8.2.1	Simple sentence	31
8.2.2	Sentence.....	35
8.2.3	Summary of typical features in PDE syntax.....	36
9	Analysis.....	38
9.1	Analysis of Third Girl by Agatha Christie.....	38
9.1.1	The simple sentence	40
9.1.2	Sentence.....	48
9.1.3	Ellipsis	50
9.1.4	Verbless	51
9.1.5	Aposiopesis.....	51
9.1.6	Inversion	52
9.2	Analysis of The Tale of Beowulf	53
9.2.1	Simple sentences	53
9.2.2	Imperative.....	58
9.2.3	Verbless	58
9.2.4	Complex and compound sentences	58
10	Final Comparison of the Texts.....	59
11	Conclusion	62
12	Resume.....	63

13	Appendix I	66
13.1	Agatha Christie – Collection of samples.....	66
14	Appendix II.....	79
14.1	The Tale of Beowulf – Collection of Samples.....	79
15	Bibliography	97

List of abbreviations

EL	-	English Language
OE	-	Old English
ME	-	Middle English
EModE	-	Early Modern English
ModE	-	Modern English
PDE	-	Present Day English
S	-	subject
V	-	verb
O	-	object
C	-	object
A	-	adverbial
N	-	noun
Adj.	-	adjective
Adv.	-	adverb
SE	-	sentence
X	-	substitute

1 Introduction

The topic of this thesis is the word order patterns in Old and Present Day English. I chose this topic because I am interested in this field of linguistics. Understanding the sentence structure is important at every stage of learning a language and therefore, acquiring some further knowledge is a necessary part of this activity. However it is not just this reason, as I am interested in the evolution of the English language itself. Following the development of a language from the very beginning is very interesting for me.

During my teaching practise and experience I have met with many problems concerning ways of putting sentences together. Almost every student has difficulties with expressing some ideas when using correct sentence structures. Present Day English differs completely from Czech in syntax and this is one of the aspects leading to confusion, although, interestingly, the English language was, like Czech, also inflected in the past.

Understanding the sentence structures is essential, and therefore basic theoretical knowledge will be provided in this thesis. With reference to the theoretical information that is given, it is then possible to deal with two completely different texts; the first taken from the early Old English period and the second from the 20th century covering Present Day English.

This thesis aims to:

- analyse word order patterns in Old and Present Day English
- mutually compare patterns of the sentences
- describe changes in the word order of these two periods

1.1 Structure of this thesis

The thesis is divided into ten main chapters that cover both theoretical knowledge and practical analysis. The introductory chapter provides the reasons and motivation leading to the choice of this topic.

An overview of the development of the English language is given in the theoretical part of this thesis. The information provided in the first part can be divided as follows. Firstly I am tracing the EL to its roots, and then giving a short overview to

the changes of the EL. In the next chapter the historical division of particular periods is described and the development of Old English including its history, morphology, syntax and literature is outlined in the following chapter. A similar distribution is applied to Middle English and Early Modern English in the end of this part.

In the practical part of this thesis I will focus on a comparison of the poem *Beowulf* originally written in West Saxon dialect and *Third Girl* by Agatha Christie. For this analysis the translation of *The Tale of Beowulf* by Morris W., and Wyatt, A. J. (2007) was chosen.

For the purposes of this analysis I have decided to select 200 clauses from each text, together there will be 400 hundred samples in the corpus. All samples are then summed up in appendixes. However, it was decided to show the typical word patterns only on some of these samples, as it is impossible to cover them all in the practical part. Each text is analysed individually from the point of typical word patterns and their frequency. The last chapter then sum up all findings and gives an overview that is based on the comparison of both texts. So it will be seen what typical structures are used throughout the OE and PDE periods.

2 The Indo-European language family

This chapter provides important information about the language itself, as this knowledge will help us to understand how the English language is involved in this language family. It also introduces the main classification of languages from three different perspectives.

From the end of the 18th century, researchers began to notice lexical and grammatical matches in European and non-European languages. At the same time, when the branch of linguistics started to become independent, there appeared the idea of a common proto-base language: Indo-European Proto-language. Such a concept assumes a divergent evolution of languages from primary dialects. As time passed, these dialects differed more and more from each other and this resulted in the existence of particular languages, mainly as a result of geographical distance.

The classification of languages has three aspects:

- **genealogical**
- **typological**
- **geographical**

Considering Petrlíková (2009), none of these aspects is alone sufficient for a unified classification of languages. In the classification of languages in terms of genealogical matters there are missing written proofs in relation to many world languages. Moreover, an application of historical-comparative methods is not satisfactory because in most Indo-European languages, such methods are still at the very beginning of their development.

2.1 Genealogical classification

Languages can be sorted according to their origin, and therefore they appear to be related. So in this case we are speaking about a language family. Usually a language family is divided into so-called linguistic branches and further into groups and subgroups of languages (e.g. Indo-European family – Slavic group – *Czech*).

2.2 Typological classification

Languages can be divided into several types, according to the characteristics of the grammatical construction of modern languages, especially by morphological features. Certain structures corresponding to a specific type of language have been noted by linguists.

The structures may be:

- **phonological** – a phonological system of language includes units of multiple species as well as the patterns governing the joining of these units into higher chains. The primary element of the phonological typology is a phoneme, and the vital indicator is the relation between vowel and consonant phonemes.
- **morphological** – one of the fundamental indicators of this system of language is the occurrence of affixes.)

According to Erhart (1973:143), Černý (1998:60f) and Petrlíková (2009:15) the morphological classification can be further divided into:

1) *with affixes*

- a. **agglutinative languages** – e.g. *Turkish, Hungarian, Finnish*
- b. **inflected languages** - which dominates in Slavic languages – such as *Czech*
 - i. *synthetic languages* – declination of nouns and conjugation of verbs (e.g. *Latin, Czech*)
 - ii. *analytical languages* – grammatical categories are represented by unusual free morphemes because the original ending was reduced (e.g. *English, French*)
 - iii. *polysynthetic languages* – the principle is to create a long word, which includes the subject, predicate, direct object, etc., and corresponds to the whole sentence (e.g. *French, German*)

2) *without affixes* – words in this category have a fixed form of stem.

- **Syntactic** – in this typology languages are classified according to their most typical syntactic structure, e.g. **SVO** languages (*Czech, PDE English*) or **SOV** languages (e.g. *Japanese*).

2.3 Geographical classification

This studies the relationships of languages in a geographic and cultural context. The genetic relationship of languages plays almost no role, but can be applied in certain circumstances.

Pure types of languages do not exist, one type in each language predominates and the other types are present to a lesser extent.

3 Change in the English language

English language has faced many changes over the past centuries. It is worthwhile to present important aspects that played a big role in the development of English. Included in this chapter is not only an external and internal classification of the English language but also an overview of the historical division of the periods of English.

The classification is based on the study of the *Collected Lectures on the Historical Development of English* (Petrlíková, 2009) and *A History of the English Language* (Gelderen, 2006), and regards changes as:

- **external** – brought about by language contact between speakers of different languages, or innovations by speakers, or issues of political or social identity (e.g. influences of foreign contacts brought about by commercial relations, military invasion, immigrations, etc.).
- **internal** – tracing the mutual influence of changes at individual levels within the system of the language: the regular plural ending *-(e)s* acquired by numerous frequently used nouns adopted from foreign languages; also occurs when, for instance, speakers stop using an ending and start to rely on words such as *of*, *for*, *the*, and *have*.

4 Periods of English

According to *The Cambridge Encyclopedia of the English Language* (Crystal, 1995:5), the history of the EL is usually divided into three periods:

- **Old English** (OE) between 450 – 1100, the Anglo-Saxon corpus of poetry and prose provides the first opportunity to examine the linguistic evidence; OE texts give a brief account of the sounds, spellings, grammar and vocabulary.
- **Middle English** (ME) between 1100 – 1500, beginning with the effects on the language of the French invasion and concluding with a discussion of the origins of the Standard English.
- **Modern English** (Mod.E)
 - *Early Modern English* (EMod.E) between 1500 – 1800: this period begins with the English of Caxton and the Renaissance, continues with the death of Shakespeare and the King James Bible, and ends with the landmark publication of Samuel Johnson's Dictionary.
 - *Present Day English* (PDE) since 1800: this final section looks at what has happened to the EL in the present century and in particular at its increasing presence worldwide.

5 Old English

The period between the arrival of the Anglo-Saxons tribes around 450 up to the Norman Conquest in 1066, is called Old English. The evidence that has survived up to these days has many forms, on stone, wood and manuscripts. In the earliest period of OE the signs were used which are called runes which were brought to the isles by Germanic tribes from Northern Europe. This evidence shows clearly that OE differs from PDE. These two forms of language differ in the grammar, spelling, phonetics, syntax and vocabulary. The distinction between these two completely different languages (OE and PDE) is recognizable through the reading of poetry, riddles, charms and texts describing the lives of the saints and heroes (Crystal, 1995).

Old English did not have written rules concerning the language in general. It is noticeable that varieties of the existing language at that time differed from place to place, caused by various home-places of the invaders and settlers. In spite of this diversity they were able to communicate with each other.

5.1 Four distinctive types of dialects

With regard to (Gelderen, 2006:75) it is possible to distinguish five different dialects used on the isles at the time of OE:

- **Northumbrian** – this type of OE was spoken in the North of the River Humber by the tribe of Angles.
- **Angles**
- **Mercian** – this dialect was spoken also by Angles who lived in the area between the River Humber and the River Thames
- **Kentish** – was spoken in Kent by the tribe of Jutes
- **West-Saxon** – the dialect used in the area of the West Saxon by the Saxons who lived between Cornwall in the south-west and Kent. This dialect was used as a standard form for the written language, and therefore the greatest collections of the surviving texts comes from this West-Saxon dialect.

5.2 Foreign Influences on OE

One part of understanding the development of the language is to identify the historical events that have an influence on the structure, form and usage of the language. English was formed profoundly by the impact of three powerful nations (Petrlíková, 2009:25f):

- **The Celtic influence** – the number of Celticisms in English is small, as the Celtic tribes had to learn the language of their Germanic conquerors (lake: *loch* – Scotch, *lough* – Irish)
- **The Latin Influence** - there were three periods. The first period was during the Roman occupation, the second came with Christianization of the country (*angel, altar, candle, pope*) and the third period was called the period of New Learning and the influence of the Renaissance.
- **The Scandinavian Influence** – the Viking age of England; the Viking invasion alone resulted in about two thousand Scandinavian words coming into English (words from everyday life – *window, fellow, husband, sister, happy* etc.

5.3 Old English Grammar

On the one hand grammar deals with forms (conjugation and declination), and on the other with the constructions of phrases and sentences. With reference to this criterion, the grammar is divided into two sections: morphology and syntax. These two disciplines are closely related because they cannot be looked at separately. That means that when we are describing grammatical structure, syntax and morphology should be taken into account.

5.4 Old English Morphology

Morphology is one linguistic science concerning grammar. It studies bending (declination, conjugation) and a regular derivation of words using affixes. It is the discipline of linguistics that looks into the structure of words.

5.4.1 Inflected word classes

This section will provide some more detailed information about word classes according to, *Collected lectures on Historical Development of English* (Petrlíková, 2009) and *A University Grammar of English* (Quirk, 1979).

5.4.1.1 Nouns

Like PDE, the inflection in OE demonstrates the difference in number (singular or plural) and case. Unlike PDE, there were four cases in OE. Modern English has retained only nominative and genitive and the rest of the cases are substituted by prepositional phrases.

The forms of nouns in OE carried also information about the gender – masculine, feminine and neuter. However, the gender of the OE noun does not always depend on the sex. If the stem of a noun ended with a vowel, we talk about *strong* declension. If the ending of the noun is a consonant, we talk about *weak* declension.

There are four cases in OE:

- **nominative** - subject of the sentence
- **genitive** - possessor or part of a whole
- **dative** - indirect object or instrument
- **accusative** - direct object of a sentence

In this particular period of the development of the EL the inflection (case inflection) was the sign that carried the information. This information was basic for the recognition of the function of words in the sentence structure when we want to show number in PDE there is only one main inflection, i.e. final *-s* or *-es*.)

5.4.1.2 Adjectives

The most highly inflected word class in OE were adjectives. There were two types of adjective inflection: *weak* declension and *strong* declension. The declension mentioned was used when the noun came before the demonstrative or possessive pronoun. *Strong* declension of adjectives applied when the noun was not followed by a definite article or pronouns. The comparative was built by adding suffixes, i.e. *-ra*, and the superlative suffix was *-osta* (e.g. *earm*, *earmra*, *earmosta* = **poor**).

5.4.1.3 Pronouns

Pronouns serve as the substitution of nouns in phrases and sentences. There are several classes of pronouns: **personal, demonstrative, interrogative, other – indefinite, relative.**

5.4.1.4 Verbs

According to the OE texts discovered, we know that there were two simple tenses – present and past. The methods of conjugation were distinctive: there were two numbers and three persons and also the moods – indicative, subjunctive and imperative.

5.4.1.5 Auxiliaries

The auxiliary verbs known today such as *can, could, will* were regular in OE. The same situation can be recognized of the verbs *have* and *be*. The occurrence of auxiliary verbs is not very frequent in OE. For both groups of verbs in OE it is true that they come at the end of the sentence, in contrast to PDE, where they are found in the middle position of the phrase or sentence structure. They are there in order to separate the subject from the object in the sentence.

5.4.2 Uninflected word classes

In this part of thesis I will discuss the group of uninflected word classes with reference to, *Collected lectures on Historical Development of English* (Petrlíková, 2009) and *A University Grammar of English* (Quirk, 1979).

5.4.2.1 Prepositions

In OE the cases were expressed by a variety of endings and therefore the prepositions were not much used. They did not play a big role in syntactic structures. Despite this, in OE there was a huge range of prepositions that have survived into PDE.

5.4.2.2 Conjunctions

The range of conjunctions was smaller in OE than it is now in PDE in view of the fact that OE did not have the tendency to form subordinate clauses so much. The conjunctions most often used were: *and, but, if, and though.*

5.4.2.3 Adverbs

Adverbs could be used as prepositions or as the adverbs themselves. It depended on the role they were playing in the sentence structure.

5.5 Old English syntax

Syntax is the part of grammar, which deals with sentence construction. In linguistics, syntax is a linguistic discipline that deals with the relationships between words in a sentence, the correct formation of sentence construction and word order. In layman's terms we can say that a sentence is the written and spoken expression of a thought.

5.5.1 Word order

OE syntax was not as strict as it is now in PDE; the word order was not so bound to the rules. Unlike PDE, the subject – verb – object structure is obligatory; in OE there were many varieties of this structure. There was already a tendency to follow the rule SVO.

Despite all this there were three main rules in OE (Petrliková, 2009:41):

- independent declarative clauses: **SVO**
- dependent clauses: **SOV**
- interrogative and imperative clauses: **VSO**

On the other hand, Lass (1998:218f) distinguishes another types of SE construction:

1. **OSV** (223) *Sad mind (O) they (S) had (V) in them (X), and mourning their mood was.*
2. **SV** (206) *A good king (S) was (V) that.*
3. **SVO** (291) *The streams (S) were a-winding (V) The sea (O) 'gainst the sands.*
4. **SOV** (253) *There after at downing, when they was yet early, the war-craft of Grendel (S) to men (O) grew unhidden (V).*
5. **VO** (234) *Then up rose (V) the hall-house (O), high up and horn gambled.*

6. **VSO** (349) *Spake (V) Wulfgar (S) the word (O).*
7. **OVS** (361) *Word (O) then gave out (V) Hrothgar the helm of the Scyldings (S).*

With reference to Bech (2001), the word order patterns are:

1. **SVX** (241) *And life (S) withal shaped (V) for the kindred of each thing (X).*
2. **XVS** (313) *My winters (X) abode (V) he (S)*
3. **XSV** (275) *And the Maker (O) they (S) knew not (V)*
4. **SXV** (303) *None yet have been seeking (V) more openly (X) hither Of shield-havers (X) than ye (S).*
5. **SXVX** (271) *And whiles they (S) behight them at the shrines of the heathen (X) To worship (V) the idols (X);*
6. **verb initial** (263) *So far'd (V) they (S) their wont, The hope of the heathen (X)*
(303) *None yet have been seeking (V) more openly (X) hither Of shield-havers (X) than ye (S).*
7. **miscellaneous** (325) *Of the way (X) will I (S) wise (V) you (X);*

For the practical analysis of The Tale of Beowulf, this method is used. The elements except from S and V are substituted by an X.

5.5.2 Concord

By concord, we understand the grammatical agreement between words in a sentence structure.

The classification of concord according to Hladký (1998:119f) was thus:

- **subject** – verb; indefinite pronouns and collective nouns took a verb either in the singular or in the plural. A verb was often singular when it preceded a plural subject.
- **modifiers, adjectives and nouns**
- **subject or object** and the past participle especially after the verb to be.

Millward (1996:111) mentions other possible orders appearing in OE – OSV, OVS, VOS, but makes it clear that these word orders appear sporadically and seem to have served as stylistic variants for emphasizing the object or complement.

5.5.3 Negation

In OE it was common to use numerous negations. In contrast to PDE one negative did not alter another negative used within a sentence. For instance, in OE it was possible to say “*I cannot nothing sing.*” that in PDE has the same meaning as “*I cannot sing.*”

5.5.4 Sentences

Due to the lack of set rules in OE in its very beginnings, the structures of the sentences were not arranged unshakably. Yet, the EL was still under development so the construction of clauses tended to be more and more comprehensible. As a result of this, the information contained in the clauses was clearer for listeners and readers. This was the breaking moment in the development of the EL.

As already stated in (3.4.2.2), the tendency in OE was very often to coin sentences in coordinative relation by the conjunction “and”. That was the reason why a wide range of subordinate clauses is not found in OE manuscripts. As can be seen in the following example: *and then the king saw that, and he went to the door, and then bravely defended himself, until he saw that noble, and then out rushed on him, and wounded him severely, and they were all fighting against that king until they had him slain.*, (Hladký, 1998:120).

Sometimes it was not so clearly recognizable whether the sentence structure tended to be either coordinate or subordinate. The joining between those two types of sentences mentioned was asyndetic and it was not easy to classify the sentence into the first or the second category.

Moreover, at first glance the most noticeable feature is the repetition of the pronoun.

5.5.4.1 Typical types of clauses (Petrlíková, 2009:43, Hladký, 1998:121)

- **relative clauses** – In these clauses there are no specific relative pronouns introducing them. The absence of relative pronouns is according to the fact that the relative pronouns appeared late in history.
- **temporal clauses** – this type of clause is typical in following the conjunction: *when, while, after, before, until*
- **clauses of purpose** – *that* and *therefore*
- **clauses of place** – *where* and *wherever* are most the used conjunctions in clauses of place
- **clauses of result** – *that, so that*
- **concessive clauses** – *although, however* and *even if, yet*
- **conditional clauses** – conditional clauses were introduced by the conjunctions *if, unless* and followed by an indicative verb form of condition.

5.5.5 Summary of typical features in OE syntax

According to the reference books concerning OE issues, all the information obtained can be summed up thus:

- subject pronoun, prepositions and articles are left out,
- there is a free word-order,
- auxiliaries are not used very often,
- coordination was frequently used,
- double negation within a sentence was common.

5.6 Old English Literature

As we generally know, the islands were occupied by uncultivated Germanic tribes and the information about battles, events, stories and so on were handed down from generation to generation from mouth to mouth. From this fact it is clear that those nations were not educated: they could neither write nor read. The first wave of erudition came with the arrival of the Romans. In the following centuries the royal blood, nobles and clergy were the only ones who were able to read and write. That influenced literature in many ways.

As the books of that time were mostly written in Latin, which was the language of educated people, there are not many OE texts, since OE was repressed into the background. In spite of this some OE texts were produced. They were not signed. The manuscripts can be further divided into two groups: epic verse and shorter poems (*Widsith*, *Deor*, *The Wanderer*, *The Seafarer*, *The Ruin*) and what is interesting about these pieces of work is the fact that they had no titles as we know them today, when being written. The titles were given to the manuscripts later, in the nineteenth century.

The period has provided us with a lot of remarkable texts, the most well-known piece is *Beowulf* which is exceptional. *Beowulf* has approximately 3,000 lines and from the literary point of view it is an example of the *folk epic*. It is a poem narrating the adventure of a hero, a young warrior called Beowulf. This poem is divided into two main parts. The first one is about his victory over the monster Grendel who was ruining the land of King Hrothgar. The second part describes the times when Beowulf is already the king and his land is being destroyed by a fire dragon. As he fought it, this time, he had to pay the highest price with his life.

It is worth knowing that the story did not take place in the territory of the island. Probably, it was brought there by the tribes as a part of their own history. The plot of the poem is based on real characters (Crystal, 1995).

6 Middle English

Since this period also had a great influence on the development of the English language and its changes, it is essential to mention some facts in brief although it is not the aim of this thesis. This part of the thesis focuses on three main parts: crucial historical moments, morphology and syntax.

Middle English is considered to spread over the years 1100 – 1500. The crucial moment in the development of the EL began around 1150. The synthetic character of the EL started to change gradually to an analytic language. This change appeared to be at different times and different places of the country. Yet it was not the only change which occurred at that time.

6.1 Crucial historical moments in ME

There were three main moments that influenced the evolution of language in ME.

6.1.1 Norman Conquest

The year 1066 was a very significant point in time because of the invasion of Norman French. The language suffered under the Norman French influence for 150 years, yet the EL survived.

6.1.2 Hundred Year's War

In year 1204 the political situation changed completely. The status of English people changed radically, all this led to the Hundred Year's War. Very interesting is that in 1362 the EL appeared in Parliament. Around 1425 the EL was commonly used in spoken and written forms.

6.1.3 The introduction of printing

The milestone was the introduction of the printing press by William Caxton in 1476. Before this time there was a very high rate of illiteracy. The level of education slowly increased thanks to books that were printed and circulated among people. The introduction of printing directed the EL towards standardization using the dialect used around London called Mercian.

6.2 Middle English Morphology

As already mentioned in this thesis we know that the EL changed from a synthetic into analytic language. This happened at the end of the ME period when the EL lost an overwhelming part of its inflections.

According to Petrlíková (2009:64), we can list the remaining inflections:

- **Nouns** had only two cases (nominative and genitive, which can be labelled as non-possessive and possessive), the grammatical gender had been replaced by the natural gender.
- **Adjectives** had lost their inflected forms completely.
- **The number of personal endings of verbs** had been reduced, and the mood distinctions had been blurred.
- **Personal pronouns** retained their forms, except for the distinction between dual and plural number, which had disappeared.

6.3 Middle English syntax

Word order started to be more fixed than it was in OE, and there was a tendency to **S-V-O** order in sentences.

Texts written in ME, displayed the following patterns:

SVO (*he takez hys leve – he takes his leave*); **SOV** (*I hym folwed – I followed him*); **VSO** (*Gaf ye the chyld any thyng – Did you give anything to the child?*); **VOS** (*Thus taughte me my dame – Thus my mother taught me.*); **OSV** (*al þou most sugge – you must say everything*); **OVS** (*but hood wered he noon – but he wore no hood*).

6.3.1 Negation

The multiple negation remained in ME as it was in OE (e.g. *I neseye noht – I say not*). This way of using negation started to disappear in ME in the second half of the fourteenth century.

7 Early Modern English

Despite the fact that this period did not have a big impact on the EL, it is necessary to provide some information to complete the picture of the whole development of the language.

The speed of development of the EL rose, mainly caused by the introduction of the printing press to the people of England by William Caxton. This invention resulted in a greater interest in literature. That meant more opportunities for people to read and also to write their own books. After that time many books appeared. According to Crystal (1998:208), within the following 150 years, nearly 20,000 English books were published.

As the books were for sale, the language used had to be understandable to all people in the whole country. Owing to this demand, an inclination towards agreement in the writing system was established. The process of standardization began and many rules concerning word structure, grammar, and choices of vocabulary were set.

7.1 Crucial historical moments in EModE

There were three main moments that influenced the evolution of language in ME.

7.1.1 The Renaissance

This period is associated with the flowering of medicine, science, and the arts. The effects of these events brought another influence on the EL. As there was such a rapid development of inventions, techniques, and new methods, new words for describing such things were needed. This is the exact moment when another wave of borrowed words came into English (e.g. *adapt, anatomy, battery, chocolate, design, hurricane, tobacco*).

The most remarkable character of this period was William Shakespeare whose writing had such a great influence on the English lexicon. Words and phrases used in his plays were domesticated and began to be used in everyday language.

7.1.2 The King James' Bible

In 1603 King James asked for a new translation of the Bible. *The King James Bible* was divided into several parts. This book had big influence on the lexicon as it introduced many idioms into everyday language.

7.1.3 The age of the dictionary

Because of the arrival of so many new words into the EL, people called for evidence and explanation of their use. In response to this need, in 1604 the first dictionary *A Table Alphabetical Dictionary* by Robert Cawdrey was published. The first *Universal Etymological English Dictionary* by Nathaniel Bailey was published in 1721. In 1755 another dictionary was issued. *The Dictionary of the English Language* by Samuel Johnson, in which were included illustrated explanations of the meanings of the words.

8 Present Day English

This thesis is dealing with the comparison of two texts (The Tale of Beowulf and Third Girl), and there are two essential tools needed for the analysis of the texts: PDE Morphology and PDE syntax.

The period of PDE is commonly associated with the American Revolution, which can be dated at the beginning of the 19th century. The discussion concerning the vocabulary was not the centre of attention anymore, though the changing of the vocabulary is quickly noticed. Most of the words brought into the language during the early period of Modern English had been absorbed, and this also happened to numerous “exotic” words that were introduced into English through exploration and colonization.

8.1 PDE Morphology

In the PDE period of English the categories of word classes that appeared in EModE were also distinctive. However, some changes are recognizable when compared to the usage before and now.

8.1.1 Noun

The nouns can be classified according to Petrliková (2009:109):

- **seven Ns with a plural marked by umlaut:** *feet, teeth, geese, lice, mice, men, women*
- **three Ns with plural suffix –n:** *brethren, children, oxen*
- **a few Ns with unmarked plural:** *craft, offspring, sheep*
- **Ns with unmarked plural or with the suffix –s:** *fish/fishes, wine/wines*
- **native and naturalized Ns** have plural suffix –s
- **foreign plurals:** *analyses, cherubim*

8.1.2 Adjectives

The way of forming comparative and superlative forms of adjectives in the PDE:

- one syllable adjective add a suffix:
 - comparative – *er*;
 - superlative – *est*

- two and more syllabic adjective
 - comparative: more (e.g. more expensive)
 - superlative: most (e.g. the most expensive)

8.1.3 Pronouns

8.1.3.1 Personal pronouns

In the PDE the pronoun used for 2nd person singular was replaced by the universal form *you*. The singular and plural forms for 2nd person have the same form. The difference is seen by the usage of the vocabulary and style of speech.

8.1.3.2 Relative pronouns:

- *which* – only with non-personal structures
- *who* – personal structures
- *that* – both, non-personal and personal structures

8.1.4 Verbs

English lost the verbal inflection of 2nd person singular *-st* completely. Nowadays, the 3rd person singular in present simple tense is *-s*. Simple past tense is inflected by adding the suffix *-ed/-d* which has survived during the long development of English. Moreover, the past participle of weak verbs is created by suffixation *-ed/-d* and irregular verbs have their own inflected forms. Present participle and gerund takes the suffix *-ing*.

8.1.5 Prepositions

New prepositions have been formed from the present case and participles of verbs and noun phrases with older prepositions.

8.1.6 Conjunctions

Their distribution moved into a higher level of English – into writing and academic usage.

8.1.7 Adverbs

From the previous period only a few plain adverbs remained (*deep, hard, high, near, late*). In PDE the adverbial relation is expressed by adding of the suffix – *ly*.

8.2 PDE Syntax

Syntax is one branch of grammar that deals with the structure of sentences and phrases. As is well known, sentences and phrases are built by putting words together. Every word has its own function and place in the clause. We can distinguish simple and complex sentences.

8.2.1 Simple sentence

A simple sentence, in other words an independent clause, describes a complete thought, action or situation. The most important elements of a simple sentence are a subject (S) and a verb (V). The simple sentence can be extended by other obligatory elements. It depends on the function of a verb whether the elements are important. Verbs, called *intransitive*, are not followed by another element and there is another group of verbs called *transitive* which need an object.

A simple sentence consists of only one unit in contrast to a complex sentence.

There exists seven types of clause structure, according to A Student's Grammar of the English Language, (Quirk, Greenbaum, 1998:p.204).

1. **SV** *The sun (S) is shining (V).*
2. **SVO** *That lecture (S) bored (V) me (O).*
3. **SVC** *Your dinner (S) seems (V) ready (C).*
Mary (S) is (V) a nurse (C).
4. **SVA** *My office (S) is (V) in the next building (A).*
5. **SVOO** *I (S) must send (V) my parents (O) an anniversary
card (O).*
6. **SVOC** *Most students (S) have found (V) her (O) reasonably
helpful (C).*
7. **SVOA** *You (S) can put (V) the dish (O) on the table (A).*

8.2.1.1 Elements of the clause

The elements of the sentences are:

S – SUBJECT

- usually a noun phrase
- stands before the V in statements and after the V in questions and inversions

Hercule Poirot (S) stared (V). (49)

Is (V) that (S) correct (C)? (105)

V – VERB

- always expressed by a verb phrase
- must be present in every clause
- **the importance lies in the type of verb:**
 - *intransitive* verbs – no other following element is needed (see example)

He (S) thought not (V). (221)

His eyebrows (S) rose (V). (50)

- *transitive* verbs – are completed by an object

He (S) nodded (V) his approval (O). (6)

Master and servant (S) looked at (V) each other (O). (34)

O – OBJECT

- is typically a noun phrase
- follows the S and V

Poirot (S) considered (V) his reply (O). (40)

The girl (S) shuffled (V) her feet (O). (96)

A – ADVERB

- normally an adverb phrase, prepositional phrase or sometimes a noun phrase
- may occur in more than one position
- **two types of adverbial are known:**

○ *optional* adverbials – by leaving them out, the meaning of the sentence remains the same without any change

Luckily, the sun (S) is already shining (V).

Later, you (S) can put (V) the dish (O) on the table (A).

- *obligatory* adverbials – they are local adverbials and cannot be omitted without losing the sense of message

In the evening (A) we (S) were watching (V) television (O).

We (S) were watching (V) television (O) in the evening (A).

C – COMPLEMENT

- typically a noun phrase or an adjective phrase
- usually found at the end of a sentence

Hercule Poirot (S) did not even seem (V) aware of the fact (C). (136)

I'm (S, V) really very sorry (C). (131)

8.2.1.2 Types of simple sentence

We may be able to recognize four major types of simple sentences (Quirk, Greenbaum, 1998:231).

1. Declarative

Typical declarative sentences are those where the S cannot be omitted and stands before the V.

Williams (S) is (V) back in Africa (A).

Hercule Poirot (S) stared (V). (49)

Hercule Poirot (S) was sitting (V) at the breakfast table (A). (1)

2. Interrogative

Interrogative sentences can be of two types:

- In *yes-no interrogatives* the V precedes the S.

Is (V) Williams (S) back in Africa (A)?

Is (V) that (S) correct (C)? (105)

Does she (S) not know (V)? (52)

- Wh-interrogatives* are characteristic by *wh*-elements (*what, where, why, who, when, whom, how*) placed in the initial position and followed mostly by subject-operator inversion.

<i>Why did Williams (S) go home (A)?</i>	
<i>Why should I (S) make (V) a fuss (O)?</i>	(181)
<i>When will you (S) come (V)?</i>	(184)

3. Imperative

Imperative sentences can be easily recognized by the omission of the S therefore the V opens the sentence.

<i>Come now.</i>	(120)
<i>Sit down.</i>	(113)
<i>Tell me all about it.</i>	(115)
<i>Do a thing well, then leave it alone.</i>	(21)

4. Exclamative

In the beginning of the sentence there are two characteristic elements *what* or *how*. A typical order for this sentence is an S-V structure.

<i>What a mess we are in!</i>	
<i>How delightful her manners are!</i>	

8.2.1.3 Ellipsis

Ellipses are a special kind of sentence where there is an omission of some element in the sentence.

- **subject missing** – (I) *Beg your pardon.*
- **verb missing** – (Does) *Anybody need a lift?*
- **subject and verb missing** – (Do you) *Want some? Of course not.*

8.2.1.4 Verbless clauses

To be classified as a **verbless clause**, the clause must be formally and contextually complete and independent. With this sort of clause it is possible to recover the missing verb *to be*. The examples illustrating types of verbless sentences are used from the corpus of samples (see Appendix I).

<i>And now?</i>	(16)
<i>Vexatious!</i>	(26)

No, sir	(33)
“Might have committed?”	(51)
“Yes, sir.”	(59)
Assuredly.	(99)

8.2.2 Sentence

8.2.2.1 Compound sentence

A compound sentence consists of at least two main sentences that are grammatically independent of each other and they are on the same syntactic level. The sentences are either linked by coordinating conjunctions or joined without any.

Types of coordination within compound sentences (Dušková, 2006:589f):

- **addition** (and, in addition, as well as, moreover)
They approached and he looked up. He heard the noise and opened the door.
- **opposition** (but, although, however, in spite of)
Emma is poor, but she is healthy. Although I told her about it, she did not listen.
- **correlative** (either...or, both...and, neither...nor)
Either the room is too small or the piano is too large. Mary was neither happy nor sad.
- **cause and effect** (because, since, therefore, due to)
John and Marry played tennis because they wanted to stay fit. Despite of the bad weather, we went for a walk.

8.2.2.2 Complex sentence

A complex sentence consists only of one main clause and one or more subordinate clauses. There are many types of complex sentences in PDE (Quirk, Greenbaum, 1973:316f).

1. Nominal clauses

- a. **that clauses** – I noticed *that he spoke English with an Australian accent.*

- b. **wh-interrogative clauses** – I can't imagine *what they want with your address*.
- c. **yes-no and alternative interrogative clauses** – Do you know *if the shops are open?*
- d. **exclamative clauses** – I remember *what a good time I had at your party*.
- e. **nominal relative clauses** – I took *what they offered me*.
- f. **to-infinitive clauses** – I am very eager *to meet her*.
- g. **nominal -ing clauses** – He enjoys *watching television*.

2. Adverbial clause

- a. **clauses of time** – Buy your ticket *as soon as you reach the station*.
- b. **clauses of place** – Take the right fork *when the road splits into two*.
- c. **conditional clauses** – *If you put the baby down*, she'll scream.
- d. **concessive clauses** – *Although he had just joined*, he was treated exactly like all the others.
- e. **clauses of contrast** – I would pay you now, *except that I don't have any money on me*.
- f. **reason clauses** – She watered the flowers *because they were dry*.
- g. **purpose clauses** – Students should take notes *(so as) to make revision easier*.
- h. **result clauses** – We *paid him immediately, so (that) he left contented*.
- i. **clauses of manner** – Please do it exactly *as I instructed*.

3. Relative clause

- a. **adjectival** – I have two friends *who write to me regularly*.
- b. **non-restrictive** – He was initiated into music by his father, *who was the village organist*.
- c. **restrictive** – The boy *that is playing the piano is my brother*.

8.2.3 Summary of typical features in PDE syntax

With reference to the literature connected with the topic discussed above, a summary of the typical features for PDE syntax is listed below:

- There are fixed rules for word order with obligatory subjects,

- There is only one negation in the sentence,
- The usage of auxiliaries is essential in negative sentences and questions,
- Punctuation depends on the structure of sentences.

9 Analysis

The structure of this analysis is based on collection of 400 samples. For the first part the samples from the novel *Third Girl* by Agatha Christie are selected. This novel represents literature from the PDE period. The second part is reflecting the usage of different types of patterns used in the time of OE. For this reason the poem *Beowulf* is chosen.

With reference to all the samples and their word patterns, an overview of typical structures and their frequency will be clearly seen. The analysis also includes different types of structures in both texts, which are the most remarkable for the specific period in time.

9.1 Analysis of *Third Girl* by Agatha Christie

The PDE is considered to be an analytic language and the words patterns tend to have the SVO pattern, as there are rules considering the sentence structures. However, it is not the only one used. It is essential that an English SE has a subject and a verb.

All samples were analysed on the basis of individual elements, namely: Subject, Verb, Object, Adverbial and Complement. Simple SE is analysed just on one level, as another level does not exist. On the other hand, compound, complex and complex-compound sentences are analysed on all possible levels. The samples were summed up from the beginning of this novel, until their amount reached 200. Not all clauses from the corpus are included in this part, as it is impossible to do so. Only the most typical and plain examples are here. The word patterns are divided into seven main groups which are describing the tendency to sentence structures. Every group is commented on the basis of theoretical knowledge gained.

Throughout this analysis we will be able to see clearly what type of pattern is the most used and its frequency based on the results. Attention is needed when considering the final results, as they are based on the whole collection of samples and their analysis. It includes simple SEs, compound, complex and compound SEs that are analysed on all their levels. And therefore, the number 200 is not the final amount of the word patterns used.

THE STRUCTURE OF ANALYSIS IS:

1. Simple sentence

- sentence patterns
- interrogatives
- imperatives
- exclamatives

2. Sentences:

- compound
- complex

3. Ellipsis

4. Verbless clauses

5. Aposiopesis

6. Inversion

Sentence

A sentence is a basic unit of expression whose definition varies according to the applied opinion. In terms of content it is defined as a verbal expression of ideas, from a functional point of view, as an opinion on a fact. From the grammatical point of view it is defined by specific rules for the language and phonetically as a segment of speech characterized by different intonation (e.g. questions, commands, and exclamations).

Based on the theoretical part of this thesis, we already know that the typical sentence structure is SVO. Subject precedes verb, verb is followed by object and adverbials stand at the end of the sentence, behind the object. When the sentence has more than one adverbial, they are in the following order (Dušková, 2006:354): manner, place, time; so the typical structure of a complete, fully developed English sentence has the so-called pattern "SVOMPT". There exist variations from this regular word order that occur for contextual and stylistic reasons.

The elements used:

S - subject

V - verb

O - object

M - manner

P - place

T - time

9.1.1 The simple sentence

From the perspective of the speaker's attitude we can distinguish four basic types of sentences:

- **declarative**
- **interrogative**
- **imperative**
- **exclamative**

From the syntactic point of view we distinguish also:

- **ellipsis**
- **verbless sentences**

The syntactic structure of a sentence type depends on the function of the verb. There are many different types of verbs all requiring additional elements in the sentence, but it depends on the function of the verb whether the added elements are needed or not (8.2.1.). Another important feature concerning the English language is that a subject is also required. Nevertheless, exceptions may be also possible (e.g. in the imperative mood).

Sentence patterns:

I. SV – SUBJECT + VERB

Sentence type **SV** is quite rare in English language. This structure is usually used in declarative sentences, i.e. sentences have of the form of a statement. More often the verb is completed by other sentence elements.

The following sentences illustrate different types of **SV** patterns.

(20) He (S) thought not (V).

(60) George (S) withdrew (V).

(106) The girl (S) nodded (V).

In examples (20), (60) and (106), there is a person that we are talking about in first part of the SE. The second part is what we say about this person. The predicate of these SEs is what is said about the S.

SEs (50) and (143) are examples of the S expressed by an inanimate S and the clause takes the same word pattern. The verb has a characteristic utterance of its author.

(50) His eyebrows (S) rose (V).

(143) The shrill irritating noise (S) continued (V).

Considering all the examples above, it is easy to recognize what the agent or agents are doing. These examples illustrate the ‘answer’ to the ‘questions’ - “*What are you/they doing?*” or “*What is she/he/it doing?*”

(90) She (S) hesitated (V).

The sentence (90) is a substitute of other type of SV structure in which we can ask “*What happened?*”. Commonly, it expresses the change in the status or the verb itself describes the situation happening in the moment of utterance.

The following table shows the frequency of the SV pattern used in PDE according to our corpus. With reference to the total number 274 word order patterns found in the collection of samples, the SV pattern forms 23,7% from the seven types of sentence structures.

	Frequency of usage	Percentage
SV Pattern	65	23,7 %

Tab. 1

II. SVO – SUBJECT + VERB + OBJECT

As it is clearly seen from the examples of the first word order pattern, many verbs can express an idea without any object or another elements. However, there is a wide range of verbs that need an object.

Instances of the typical SVO structure are discussed below.

The most frequently occurring type of this structure is when the subject stands for the *agents* and the object for *patience*. In all samples listed is impossible to use verbs on their own, without any other complement.

- (3) He (S) had (V) always had a sweet tooth (O).
- (40) Poirot (S) considered (V) this reply (O).
- (96) The girl (S) shuffled (V) her feet. (O)

Second example of the typical **SVO** can be seen in the following instances. In this case, the V is followed by a prepositional object. It includes mostly the phrasal verbs and verbs completed by a preposition.

- (34) Master and servant (S) looked at (V) each other (O).
- (137) It (S) rang (V) with shrill and insistent persistence (O).

The SVO word order pattern was found 76 times in the samples taken from the novel by Agatha Christie, *Third Girl*. This type of SE structure is the most used pattern from all the structures described in the theoretical part of this thesis. It is commonly used pattern in PDE.

	Frequency of usage	Percentage
SVO Pattern	76	27,7 %

Tab. 2

III. SVC – SUBJECT + VERB + COMPLEMENT

This group sums up typical examples of another word order patterns. The verb is followed by a complement which is necessary to complete the idea, thought, condition or situation.

Three types of complements occur in the means of the complementation of English sentence:

- **subject complement**
- **object complement**
- **verb complement**

The complement in the first free examples (11), (157) and (70) have the function of subject complement. They express manner in these examples.

(11) His stomach (S) was (V) **at peace** (C).

(157) The well-known detective story writer and Hercule Poirot (S) were (V) **on friendly terms** (C).

(70) Mild perplexity (S) would seem (V) **nearer the mark** (C).

Nouns following the verb such as *seem* in this case, usually occur as the subject complement.

(42) George (S) was (V) **a delicate social recorder** (C).

The complement in sentence (42) describes the qualities of George so it plays the role of subject complement expressed by a noun.

(81) They all (S) looked (V) **dirty** (C).

Adjective complement usually informs the reader about the condition or situation and expands the subject and object of the sentence. In the SE (81) the complement gives us additional information about the subject.

The table that follows illustrates the frequency of **SVC** pattern. As it can be clearly seen from the results, the **SVC** pattern was found in 34 cases of the total amount 264.

	Frequency of usage	Percentage
SVC Pattern	34	12,4 %

Tab. 3

IV. SVA – SUBJECT + VERB + ADVERBIAL

The sentence type SVA is typical for intransitive verbs with an obligatory adverb. The types of the adverbials are: manner, place, time.

Considering the examples (1), (76), (164) and (29), the end position of adverbs is the most natural. The great majority of adverbs or adverb phrases are placed there.

- (1) Hercule Poirot (S) was sitting (V) **at the breakfast table** (A).
- (76) Long straggly hair of indeterminate colour (S) stayed (V) **over her shoulders** (A).
- (164) A deep sigh (S) came (V) **over the telephone** (A).
- (29) His manner (S) was (V) **deferential and slightly apologetic** (A).

There are also many adverbials that may have front position, e. g. *possibly, certainly, accordingly, eventually, perhaps, usually, luckily*.

- (144) **Suddenly** (A) it (S) stopped (V).

An adverbial phrase which does not normally have the front position may have it. It is usually seen when the speaker wants to put an emphasis on the adverbial. In these following cases, inversion of subject and verb occurs.

It is possible to arrange the elements according to the sentence structure into the order SVA. Sentences (2) and (69) were over written to prove the possibility of placing the adverbials at the end of the sentence without changing the meaning.

- (2) **At his right hand** (A) was (V) a steaming cup (S) of chocolate (O).
A steaming cup (S) of chocolate (O) was (V) **at his right hand** (A).
- (69) **Here** (A) was (V) no beauty (S) -and no noticeable distress (S) either.
No beauty (S) -and no noticeable distress (S) either was (V) **here** (A).

The numbers show that the **SVA** word order pattern is also frequently used in PDE. The information carried by an adverbial express manner, time, place, reason, cause, condition, etc. cannot be left out without changing the meaning. Generally, when the speaker avoids adverbials already mentioned above, the clause loses the sense.

	Frequency of usage	Percentage
SVA Pattern	47	17,2 %

Tab. 4

V. SVOO – SUBJECT + VERB + OBJECT + OBJECT

Some structures need additional information and therefore in some **SVO** word order patterns, second object is found. This type of pattern is called **SVOO**. To distinguish the two objects from each other we use the terms *direct* (O_d) and *indirect* (O_i) object.

In the clause (31) a phrasal verb is used and therefore an object is needed. It is applied to all phrasal verbs.

(31) Poirot (S) looked at (V) him (O_i) with surprise and mild distaste (O_d).

The verb demand is one of the verbs belonging to a group of verbs that need an object expressed by to-infinitive. The usage of this verb is clearly seen in the SE (85).

(85) “You (S) demanded (V) to see (O_d) me (O_i), mademoiselle?”

When a direct object is expressed by a pronoun, it precedes the indirect object as it is seen in the clause (198).

(198) “Indeed, one (S) has to hand (V) it (O_d) to you (O_i).”

The object is obligatory after the verb tell. As first comes an **indirect object** and then it is followed by a **direct object**. Usually some further information is brought by the objects.

(172) “You (S) can tell (V) us (O_i) lots of lovely stories about real crimes (O_d).”

(183) You’d (S) better come and tell (V) me (O_i) all about it (O_d).

The following table shows the frequency of the **SVOO** word order pattern used in PDE. The numbers tell us how many times this pattern has occurred in all samples and the percentage according to all sentence patterns in the story by Agatha Christie.

	Frequency of usage	Percentage
SVOO Pattern	21	7,7 %

Tab. 5

VI. SVOC – SUBJECT + VERB + OBJECT + COMPLEMENT

Sentence structure of this SVOC type was not found in the amount of 141 simple sentences. Only four types of SVOC pattern formed parts of clauses in complex and compound sentences. So the table illustrates only the presence of this pattern in all 274 word order patterns of 200 samples.

	Frequency of usage	Percentage
SVOC Pattern	4	1,5 %

Tab. 6

VII. SVOA – SUBJECT + VERB + OBJECT + ADVERBIAL

The most used word pattern SVO can also be completed by an adverbial. According to the type SVA, there are many types of adverbial that cannot be left out.

- (92) The large eyes (S) continued (V) to stare (O) doubtfully (A).
- (124) It's (S, V) all (O) so different (A) from-
- (153) "I (S) didn't recognize (V) it (O) at first (A)."
- (194) "One of those sirops (O) you (S) like (V) so much (A)."
- (145) After a minute or two (A), however, it (S) commenced (V) to ring (O) again (A).

SVOA pattern appeared 27 times in our corpus concerning samples taken from the novel *Third Girl*. However, the usage was calculated from all analysed structures.

	Frequency of usage	Percentage
SVOA Pattern	27	9,9 %

Tab. 7

9.1.1.1 Interrogatives

The novel *Third Girl* by Agatha Christie is mainly based on a dialogue among people. By using interrogatives the story gains speed and it is more alive. Most of the questions reflect the reaction to the circumstances.

Types of question patterns:

1. **inversion of S and V**, i.e. by the word order V + S. In ModE this method is used only with the finite verbs.

(105) Is (V) that (S) correct (C)?

2. **usage of *do* and the infinitive**. This form is used with all verbs except the finites, and the word order is: DO + S + infinitive.

(47) “Did she (S) give (V) a reason for wishing to see me (O)?”

(52) Does she (S) not know (V)?

(72) Do they (S) not even try (V) to make (O) something of themselves (O)?

3. **using of the “question words”** (which, what, when, etc.). The question word always begins the question.

If such word is the S of the SE, there is no inversion, and the word order is than Interrogative S + V. On the other hand, if the question word is the O or part of the O of the SE, the word order is composed by the inversion or by the usage of *do*.

(162) “When (A) is (V) this (S)?”

(181) “Why should I (S) make (V) a fuss (O)?”

(100) In what way (A) can I (S) be (V) of use to you (O)?

9.1.1.2 Imperatives

The basic form of the imperative SE is an imperative 2nd person, with an unexpressed S. The meaning of the imperative SE in statements is giving a command and in a negative SE the imperative is used to express a ban. In addition to the imperative with unexpressed S, there are also cases where the S is expressed. The S in imperative SE is very often formed with the help of *let*.

(169) You (S) think not (V)?

(199) You (S) really do try (V), Madam.

(113) Sit (V) down (A).

(120) Come (V) now (A).

- (114) Relax (V) the muscles (O).
- (58) Show (V) her (O) in after five minutes (A)
- (115) Tell (V) me (O) all about it (O).

9.1.1.3 Exclamative

In the part of the story about Hercule Poirot that was analysed, there was found only one exclamative sentence. In the written text the usage of exclamatives is not so common, as this structure is more natural for oral communication.

- (98) “You-you (S) are (V) Hercule Poirot?”

9.1.2 Sentence

Compound sentences

A compound sentence consists of at least two main sentences that are grammatically independent of each other and they are on the same syntactic level. The sentences are linked by coordinating conjunctions, joined without any conjunction that is called asyndetical connection or there exists another type between compound sentences – parenthetical connection.

Coordination, addition

In this group of compound sentences, there are two clauses that are joined together by a conjunction *and*. Next to the conjunction *and*, there are more coordinating conjunctions, e.g. *in addition, furthermore, not only....but also, as well as, moreover*. Some of the named connectors can be replaced within a sentence without the change of the meaning.

- (27) He (S) shook (V) his head (O) **and** took (V) another sip of chocolate (O).
- (62) He (S) pushed aside (V) his cup (O) **and** rose (V) to his feet (A).
- (64) Satisfied, he (S) returned (V) to his chair (A) **and** awaited (V) the arrival of his visitor (O).
- (85) He (S) rose (V) with his usual politeness (O), shook (V) hands (O), drew out (V) a chair (O).

The last compound SE is in asyndetical connection, however, the sentences can be joined by the conjunction and.

Coordination, opposition

This type of coordination represents the relation between two or more sentences that are put into opposition. First sentence excludes the second sentence and on the other way round. *But* is the very basic conjunction, although it is not the only one. For this kind of coordination we can also use: *despite, in spite of, however, nevertheless*.

(129) I (S) *really* don't want to be (V) rude (C), **but** -there (A) it (S) is (V).

(43) He (S) had been uncertain (V) of the visitor's status (O) **but** had given (V) her (O) the benefit of the doubt (O).

(158) "It's (S, V) rather *early* (A) to ring you up (O), **but** I (S) want to ask (V) you (O) a favor (O)."

Coordination, eccrine

(110) You (S) must know (V) yourself (S) **whether** you have committed a murder **or** not. (O)

In the example (110), there are three main sentences in eccrine coordination. The third sentence is interesting from syntactical point of view because it contains grammatical ellipsis.

(26) It (S) had got (V) him (O) into bad habits (O), it (S) had made (V) him (O) restless(C).

Complex sentences

A complex sentence consists only of one main clause and one or more subordinate clauses. In Present Day English there are many types of complex sentences.

(37) Poirot (S) considered (V) **what** the right question in this case might be (O).
Sentence (37) is a typical example of wh-interrogative sentence.

The following example (53) illustrates a nominal relative clause.

(53) “That (S) is (V) **what** she said (O), sir.”

Considering the instance (161) It (S) would be (V) very, very sweet of you (C) **if** you would (O?), we can say that it is one of the typical representative of conditional clause.

9.1.3 Ellipsis

Ellipses are very common in English. One or more elements are omitted in those SEs; however, it is not always easy and sometimes it is almost impossible to state what was left out. The omitted element can be supplied with different words by a speaker or listener.

Structural ellipsis – grammatical structure is essential, the omitted element is a grammatical word or words (e.g. *a conjunction, or a preposition etc.*)

(12) *perhaps somewhat too much so.*

(97) then up (V) again (A) at Poirot (O).

(151) “I, myself.”

(8) but infinitely superior to the so-called French one nearby.

(146) undoubtedly a woman

(174) “Everyone”.

Textual ellipsis – this ellipsis depends on the context; on the preceding or following context.

Two types of the textual ellipsis:

- **Anaphora** – the context precede the ellipsis

(20) Some further literary accomplishment?

(163) “Next month-the twenty-third.”

(190) Chocolate with whipped cream on top or a tisane?

(197) “Black currant flavour.”

- **Cataphora** – the context follows the ellipsis

(54) “Unsatisfactory, but possibly interesting,”

(174) Everyone.

(185) This afternoon.

9.1.4 Verbless

Verbless clauses are closely coined to the context or situation. It is characteristic for this type of clauses that they are mainly used in dialogues. Therefore a lot of them were found in the collection of sentences from Agatha Christie book. To be classified as a verbless sentence, the structure must be formally and contextual whole and it must make sense on its own.

In our text we found three types of verbless clauses:

- of quality
- of demand
- of wish

Sixteen verbless structures were found in the analyzed text. These examples can be further classified into one group of the three types.

- (16) And now?
- (26) Vexatious!
- (51) “Might have committed?”
- (59) “Yes, sir.”
- (99) Assuredly.
- (121) Courage!
- (166) Too old?

9.1.5 Aposiopesis

By the term aposiopesis we understand clause fragments that are not finished from any reason. If the speaker does not finish the sentence, it is impossible the omitted or unfinished part to complete. There is a list of the verbless found in the text:

- (39) In my view-no, sir
- (102) I (S) mean (V) –
- (116) I (S) don’t think (V) oh, dear, I (S) don’t know (V) how to (O)
- (124) It’s (S, V) all (O) so different (A) from-
- (179) My feelings, ah, well, no matter.

9.1.6 Inversion

Inversion is a change of usual word order of a subject and a verb within a sentence. Namely, it is a placement of a verb that comes before a subject. In examples listed below we discovered eight samples of inversion. That was caused by excessive usage of direct speech in the text analyzed.

- (33) Agreed (V) George (S)
- (55) said (V) George (S) dubiously (A)
- (54) said (V) Poirot (S)
- (56) conceded (V) Poirot (S)
- (88) said (V) the girl (S) in a slightly breathless voice (A)
- (112) said (V) Poirot (S) kindly (A)

9.2 Analysis of The Tale of Beowulf

There are not many preserved texts from the OE period we can choose from. That is why it was decided to analyse one of the most well-known pieces, *Beowulf*. It is the only OE literary text which survived over such a long period. This work was translated many times from the original text written in the Anglo-Saxon dialect. Therefore, for the analysis of the work in this thesis has been chosen its translation from the year 2007. It was also compared with a translation by another author. The second text of *Beowulf* helped with the understanding of the original text.

Another sample of two hundred sentences was chosen from this poem. The corpus of these samples is based on the sentences taken from the beginning of the text. Analysis of *Beowulf* has a similar structure as the one used in the previous text from Agatha Christie., with the difference that the sentences are analysed at one level. The sentences were discussed according to the punctuation added by authors in later periods of English. Orchard (2003:41) states that the punctuation in the *Beowulf-manuscript* is based on metre then on the syntax, as in PDE.

9.2.1 Simple sentences

Sentence patterns:

For better transparency the SE patterns of *Beowulf* are divided to smaller groups and subgroups. The word order patterns follow the structure SV plus other elements substituted by an X. The element X has also the initial position in the structure.

All tables following the word order pattern and its examples sum up the structures found in the *Tale of Beowulf*.

I. XSV – X + SUBJECT + VERB

(256) Thane-sorrow (X) dreed (V) he (S).

(205) So solace (X) he (S) bided (V),

(207) By whom (X) then thereafter a son (S) was begotten (V),

	Frequency of usage	Percentage
XSV Pattern	22	7,3 %

Tab.8

II. XVS – X + VERB + SUBJECT

(394) Weird (X) wends (V) as she (S) willeth

	Frequency of usage	Percentage
XVS Pattern	21	6,9 %

Tab. 9

III. SV – SUBJECT + VERB

(295) The sea-way (S) was ended (V):

(206) A good king (S) was (V) that.

	Frequency of usage	Percentage
SV Pattern	12	3,9 %

Tab. 10

IV. XSVX – X + SUBJECT + VERB + X

(215) A long while (X) had he (S) own'd (V) it (X).

(250) Then sorrow (X) they (S) knew not (V) Nor the woe of mankind (X):

(254) On the kindred of Cain (X) the Lord living ever (S) awreaked (V) the murder of the slaying of Abel (X).

(374) Nor hell (X) they (S) remember'd (V) In mood and in mind (X).

(265) Night by night (X) was he (S) faring (V) The moorlands the misty (X).

	Frequency of usage	Percentage
XSVX Pattern	29	9,6 %

Tab. 11

V. SVX – SUBJECT + VERB + X

(209) He therefore, the Life-lord, the Wielder of glory, world's worship he (S) gave (V) him (X):

(249) And therein he (S) found (V) them, the atheling fellows, asleep after feasting (X).

(329) Ward (S) held (V) the farrow (X).

(279) Nor might the wise warrior (S) Wend (V) otherwhere woe (X).

(290) And yare then the warriors (S) Strode up (V) on the stem (X);

	Frequency of usage	Percentage
SVX Pattern	54	17,8 %

Tab. 12

VI. SVXX – SUBJECT + VERB + X + X

(240) And how he (S) adorned (V) all parts of the earth (X) with limbs and with leaves (X)

	Frequency of usage	Percentage
SVXX Pattern	41	13,5 %

Tab. 13

VII. SXV – SUBJECT + X + VERB

(356) These men of the battle (S) e'en Beowulf (X) name (V),

	Frequency of usage	Percentage
SXV Pattern	10	3,3 %

Tab. 14

VIII. SXVX – SUBJECT + X + VERB + X

(271) And whiles they (S) behight them at the shrines of the heathen (X) To worship (V) the idols (X);

	Frequency of usage	Percentage
SXVX Pattern	13	4,3 %

Tab. 15

The following patterns are sorted according to the fact, that the verb precedes the other elements, i.e. the pattern VS. It is possible to talk about verb initial position in SE structure.

In the same way as used above, the tables under the types of word order patterns give the amount of their usage in the text.

IX. VS – VERB + SUBJECT

(395) Spake out (V) then Hrothgar the helm of the Scyldings (S).

(342) Now am (V) I of Hrothgar The man and the messenger (S):

	Frequency of usage	Percentage
VS Pattern	11	3,6 %

Tab. 16

X. VSX – VERB + SUBJECT

(373) So far'd (V) they (S) their wont, The hope of the heathen (X);

(343) Ne'er saw (V) I (S) of aliens So many of men more might-like of mood (X).

(349) Spake (V) Wulfgar (S) the word (X),

(397) Fought down (V) thy father (S) the most of all feuds (X);

	Frequency of usage	Percentage
VSX Pattern	31	10,2 %

Tab. 17

XI. VSXX – VERB + SUBJECT + X + X

(398) To Heatholaf was (V) he (S) forsooth for a hand-bane (X) Amidst of the Wylfings (X).

(227) Heard (V) I (S) that Elan queen was she of Ongentheow (X), that Scylding of battle, the bed-mate behalسد (X).

	Frequency of usage	Percentage
VSXX Pattern	9	3 %

Tab. 18

XII. VXX

(324) Forth fare (V) ye (X) then, Bering Your weed and your weapons (X),

	Frequency of usage	Percentage
VXX Pattern	13	4,3%

Tab. 19

XIII. VX

(355) Hither are ferry'd (V) now (X),

	Frequency of usage	Percentage
VX Pattern	9	3 %

Tab. 20

XIV. MISCELLANEOUS

This group of word order patterns is formed by other structures than mentioned above. The patterns are in such a small amount to calculate them separately. All samples, e.g. VXS, XVSX, VXSX, XVSX used less than nine times are put together to this group.

(325) Of the way (X) will I (S) wise you (X);

	Frequency of usage	Percentage
Miscellaneous	28	9,2 %

Tab. 21

9.2.2 Imperative

(16) Learn (V) us (X) well (X) with thy leading (X).

(372) But here let your battle-boards (X) yet be abiding (V), With your war-weed and slaughter-shafts, issue of words (X).

9.2.3 Verbless

(333) Time (S) now (X) for my faring (X);

(377) Hail to thee, Hrothgar!

9.2.4 Complex and compound sentences

The sentences in OE have similar function as they have nowadays. The most used conjunction was *and*. There are also cases when different conjunction is used but it is not so common. The classification of single units of complex or compound sentences was difficult because one conjunction used in OE can be in PDE understood differently.

(242) So liv'd on (V) all happy the host of the kinsmen (S) in game and in glee (X), **until** one (S) wight began (V), a fiend out of hell-pit (X).

(266) But never know (V) men (S) Of spell-workers of Hell to **and** fro where they (S) wander (X).

(260) He (S) held (V) himself (S) **sithence** further and faster (X) **who** (S) from the fiend gat (V) him (X).

(261) In such wise (X) he (S) rul'd (V) it (X) **and** wrought (V) against right (X), **But** one (S) against all (X), until idle (S) was standing (V) The best of hall-houses (X);

(323) I (S) hear (V) it thus said **that** this host (S) here is (V) friendly To the lord of the Scyldings (X);

(362) I (S) Knew (V) him (X) in sooth **when** he (S) was (V) but a youngling (X),

10 Final Comparison of the Texts

The final comparison is based on all the findings made through the analysis of four hundred samples. There are many typical SE structures in both texts; in PDE and in OE. Considering the results, it is possible to make some statements and conclusions. We will see the comparison from many points of view.

Firstly, we are interested in the frequency of word order patterns used in both texts and their typical structures. The results gained from the samples will tell us which structure is mostly used and why. Mainly it depends on the fact whether it is a narrative story or a dialog.

The following table summarizes all findings from the first text *Third Girl*. As we can see, the most used word order patterns from the period of PDE are **SVO** and **SV**. However, it is also worth to mention that also the pattern **SVA** occurs numerously.

Word order patterns	Frequency of usage
SV	65
SVO	76
SVC	34
SVA	47
SVOO	21
SVOC	4
SVOA	27

Tab. 22

The second table shows the results coming from the analysis of the text *The Tale of Beowulf*. As we can see, the most used structure of a SE is **SVX** pattern, followed by patterns **SVXX** and **VSX**.

Word order patterns	Frequency of usage
XSV	22
XVS	21
SV	12
XSVS	29

SVX	54
SVXX	41
SXV	10
SXVX	13
VS	11
VSX	31
VSXX	9
VXX	13
VX	9
Miscellaneous	28

Tab. 23

With the comparison to the second text, the work by Agatha Christie is full of big amount of questions, as it is mostly a dialog. Considering all the samples, the amount of questions in the novel *Third Girl* is fourteen and in the text of *Beowulf* only one.

Furthermore, based on the investigation there are also many verbless clauses and ellipses used in the novel *Third Girl*. The number is quite high, as it reflects the dialog again. This kind of SE structure is commonly used in the spoken language than in the writing style. This fact is also underlined by the usage of direct and indirect speech. There are many examples of these clauses in the collection of samples in the appendix of this thesis.

Type of SE structure	<i>Third Girl</i>
Question	14
Imperative	13
Inversion	8
Ellipses	13
Verbless	16
Aposiopesis	9

Tab. 24

In addition, in the analysis of Agatha Christie's novel we also looked at the complex and compound sentences. Word order patterns were analyzed on all possible levels of the sentence.

Analysis of *Beowulf* is quite difficult because many authors differ in the way of describing word order patterns as you could see in the section 5.5.1 of this work. Some authors use variations of subject, verb, object in their analysis when others use only SV pattern in many combination with X, where X can stand for object as well as for adverbials. Thanks to the second way of analysis mentioned, all the variations that occurred in *Beowulf* could be covered. That was the reason why this method was finally chosen.

To define the word order patterns in this sample of two hundred sentences taken from the beginning of the text, newer versions of this tale were also taken into account, which helped with the understanding of the original text.

As we can clearly see, in the text of Agatha Christie that can represent PDE, the most frequent word order pattern is SVO with total number 74 patterns. In the second text there were found 54 SVX patterns which leads us to the fact that already in OE existed a tendency to follow this sentence structure.

11 Conclusion

The EL has undergone such change in the course of time that one cannot read OE texts without special study. The general differences which a reader of this thesis notices between OE and PDE concern spelling and pronunciation, the vocabulary and the grammar and mainly difference in word order structures.

In this work we analyzed word order patterns in 200 sentences. The sample was taken from *The Tale of Beowulf* written in Old English in the West-Saxon dialect and the same amount of samples from a novel *Third Girl* by Agatha Christie representing Present Day English.

The final comparison is based on all the findings discovered through the analysis of four hundred samples. Three hundred and three word order patterns from the first text mentioned and two hundred and seventy-four word order patterns from the second text brought us very interesting collection of data. There are many typical SE structures in both texts. Considering the results, it is possible to make some statements and conclusions.

The topic of this thesis is Word Order Patterns in Old and Modern English. The English language was inflected in the past and belonged to the group of so called synthetic languages which meant that declination of nouns and conjugation of verbs were used. OE did not have any set rules, but the tendency to follow the SV pattern can be clearly seen from the results of the analysis. The structure of the language changed during the centuries of development. Nowadays the EL belongs to analytical languages. This means that it has a stable sentence structure that follows the subject-verb pattern as it can be seen from the final analysis of both texts.

The research can be further continued on the basis on this thesis. The results coming from the analysis confirmed that the EL has undergone a big change during last centuries and probably the process of changes in the language will continue in the future.

12 Resume

Téma této diplomové práce jsou typy slovosledných vzorců ve staré a moderní angličtině. Takovéto téma jsem si vybrala, protože mě velmi zajímá tato lingvistická disciplína. Porozumění větným strukturám a jejich funkci v cizím jazyce je jednou ze základních věcí, kterou se učíme při jeho studiu. Vývoj anglického jazyka pro mne byl během mého studia na vysoké škole vždy zajímavý.

Během své učitelské praxe jsem se setkala s mnohými problémy. Jedním z nich byla správná tvorba struktur anglických vět. Čeští studenti mají problém s pochopením jejich stavby, což vychází z odlišné příslušnosti do jednotlivých skupin jazyka. Moderní angličtina se řadí do skupiny analytických jazyků, kdežto čeština patří do skupiny syntetické. Tento fakt s sebou nese mnohá úskalí. Moderní angličtina se ve své větné stavbě zcela liší od českého jazyka, ačkoliv angličtina byla kdysi, stejně jako čeština, syntetickým jazykem.

V úvodu diplomové práce byly stanovené tři cíle:

- analýza slovosledných vzorců ve staré a moderní angličtině
- vzájemné porovnání vzorců
- popis změn slovosledných vzorců, ke kterému došlo v obou obdobích

Teoretická část diplomové práce je přehledem jednotlivých vývojových fází anglického jazyka. Práce je rozdělena na devět hlavních kapitol, kde čtenář najde jak teoretické znalosti nutné pro analýzu obou textů v teoretické části diplomové práce, tak jejich praktickou analýzu v praktické části. Úvodní kapitola nastiňuje důvody, na jejichž základě bylo právě téma Slovosledné vzorce ve staré a moderní angličtině zvoleno. Druhá a třetí kapitola pojednávají o Indo-Evropské jazykové rodině, typologii jazyků jako takových a změnách v anglickém jazyce.

Následující kapitola udává přehled o nejstarším období anglického jazyka, zahrnuje jeho historii, morfologii, literaturu a především syntax, který je stěžejní. Informace v této kapitole jsou velmi důležité pro pozdější analýzu nejstaršího

dochovaného textu z toho období – eposu *Beowulf*. Další kapitoly mají velmi podobnou strukturu, obsahují informace nezbytné pro celkový obraz a orientaci v jednotlivých etapách vývoje anglického jazyka jako jsou středověká či moderní angličtina.

V praktické části diplomové práce jsem se soustředila na rozbor jednotlivých slovosledných vzorců a jejich následnou analýzu. Ta byla založená na vzorku čtyř set vět. Praktická část se dělí celkem na tři části: analýzu moderní angličtiny v novele *Třetí Dívka* od Agathy Christie, staroanglického eposu *Beowulf* a konečně analýzy obou textů.

Fakt, že moderní angličtina patří mezi analytické jazyky, je všeobecně známý. Větná stavba převážně většiny vět v dnešním anglickém jazyce se řídí strukturou, kde je podmět následován přísudkem a dalším větným členem. Z naší analýzy vyplývá, že struktura podmět, přísudek, předmět je nejfrekventovanější.

Z knihy *Třetí Dívka*, která je napsaná v moderní angličtině, byl analyzován vzorek prvních dvou stovek vět od začátku novely. Všechny vzorky byly analyzovány na základní větné elementy: podmět, sloveso, předmět, příslovečná určení a doplněk. Jednoduché věty byly analyzovány na jedné úrovni, kdežto souvětí souřadná a podřadná byla analyzována na více úrovních. Ve vzorku se objevily i další syntaktické struktury jako elipsy, aposiopese, jednoslovné věty či inverze, které jsou v praktické části blíže zkoumány.

Hrdinný epos *Beowulf* jsem si zvolila, protože patří mezi nejlépe dochované literární památky z období staré angličtiny psaným v dialektu West-Saxon. Z tohoto období se nedochovalo mnoho textů v takovémto rozsahu, což byl důvod, proč byl vybrán právě tento text. *Beowulf* byl několikrát přeložený do modernějších forem anglického jazyka. Pro analýzu eposu byl zvolen jeho překlad z roku 2007. Pro lepší pochopení a práci s textem se tento text porovnával i s překladem od jiného autora. Pro analýzu slovosledných vzorců bylo vybráno prvních dvě stě vět od začátku eposu.

Jednotlivé větné struktury byly analyzovány stejným způsobem jako text od Agathy Christie. Rozbor jednotlivých větných vzorců nebyl jednoduchý z mnoha důvodů. Interpunkce byla odlišná v období staré angličtiny, téměř se nepoužívala a do eposu byla doplněna jazykovědci až dodatečně. Stará angličtina měla volný slovosled,

což umožňovala její tehdejší forma. Z tohoto důvodu byl ve vzorku nalezen veliký počet různých typů slovosledných vzorců. Po podrobné analýze jsem dospěla k závěru, že i přes svou příslušnost ke skupině syntetických jazyků se ve staré angličtině objevuje tendence ke slovoslednému typu vzorce, kde je podmět následován přísudkem a případně dalším členem X. Tento typ měl největší frekvenci výskytu a to ve zkoumaném vzorku.

Závěr praktické části diplomové práce je založen na všech výsledcích, ke kterým jsem během analýz dospěla. Celkem bylo analyzováno čtyři sta vět. V obou textech měly největší zastoupení struktury tvořené podmětem a přísudkem následované dalším větným členem, konkrétně v prvním vzorku dvou stovek vět se nejvíce vyskytovala struktura podmět, přísudek, předmět s celkovým počtem sedmdesáti šesti struktur z celkového počtu dvě stě sedmdesáti čtyř slovosledných vzorců. V druhém vzorku, *Beowulf*, byla nejčastější strukturou struktura podmět a přísudek následovaný členem X s frekvencí padesáti čtyř struktur z celkového počtu tři sta třech větných struktur.

Anglický jazyk se neustále mění, nové elementy a nové vlivy přicházejí z ostatních jazyků, dá se proto předpokládat, že do budoucna bude docházet k dalšímu vývoji ve větných strukturách, nicméně případné změny již nebudou tak zásadní jako tomu bylo v minulosti.

13 Appendix I

13.1 Agatha Christie – Collection of samples

1. Hercule Poirot (S) was sitting (V) at the breakfast table (A).
2. At his right hand (A) was (V) a steaming cup of chocolate (O).
3. He (S) had (V) always had a sweet tooth (O).
4. To accompany the chocolate (A) was (V) a brioche (S).
5. It (S) went (V) *agreeably* with chocolate (O).
6. He (S) nodded (V) his approval (O).
7. This (S) was (V) from the fourth shop he had tried (O).
he (S) had tried (V)
8. It (S) was (V) a Danish patisserie, but infinitely superior to the so-called French one nearby.
9. That (S) had been (V) nothing less than a fraud (C).
10. He (S) was satisfied (V) gastronomically (C).
11. His stomach (S) was (V) at peace (C).
12. His mind (S) also was (V) at peace (C), perhaps somewhat too much so.
13. He (S) had finished (V) his ‘magnum opus’, an analysis of great writers of detective fiction (O).
14. He (S) had dared (V) to speak (O) scathingly of Edgar Allan Poe (O),
he (S) had complained (V) of the lack of method or order in the romantic outpourings of Wilkie Collins (O),
had lauded (V) to the skies (A) two American authors who were practically unknown (O),

and had in various other ways (A) given (V) honour (O) where honour was due (A)

where honour (S) was due (V)

and *sternly* withheld (V) it (O) where he considered it was not (A).

he (S) considered (V) it was not (O).

it (S) was not (V)

15. He (S) had seen (V) the volume (O) through the press (A),
had looked (V) upon the results (A) and, apart from a really incredible number
of printer's errors (A), pronounced (V) that it was good (O).
that it (S) was good (V)
16. And now?
17. He (S) had had (V) a pleasant interlude of relaxation that was very necessary (O)
after his intellectual labour (A).
that was (V) very necessary (A)
18. But one (S) could not relax (V) forever (A),
one (S) had to go on (V) to the next thing (A).
19. *Unfortunately*, he (S) had (V) no idea what the next thing might be (O).
what the next thing (S) might be (V).
20. "Some further literary accomplishment", he (S) thought not (V).
21. Do (V) a thing (O) well (A),
then leave (V) it (O) alone (A).
22. That (S) was (V) his maxim (O).
23. The truth of the matter (S) was (V) that he was bored (O).
that he (S) was (V) bored (C).
24. All this strenuous mental activity in which (A) he (S) had been indulging (V).
25. It (S) had got (V) him (O) into bad habits (O),
it (S) had made (V) him (O) restless (C).

26. Vexatious!
27. He (S) shook (V) his head (O)
and took (V) another sip of chocolate (O).
28. The door (S) opened (V)
and his well-trained servant, George (S), entered (V).
29. His manner (S) was (V) deferential and slightly apologetic (A).
30. He (S) coughed and murmured (V),
“a-“ he (S) paused (V)-
“a- young lady (S) has called (V).”
31. Poirot (S) looked at (V) him (O) with surprise and mild distaste (O).
32. “I (S) do not see (V) people (O) at this hour (A),”
he (S) said (V) reprovngly (A).
33. “No, sir,” agreed (V) George (S).
34. Master and servant (S) looked at (V) each other (O).
35. Communication (S) was *sometimes* fraught (V) with difficulties (O) for them
(O).
36. By inflection of innuendo or a certain choice of words (A) George (S) would
signify (V) that there was something that might be elicited if the right question
was asked (O).
that there was (V) something (S) that might be elicited if the right question was
asked (O)
that might be elicited (V) if the right question was asked (A)
if the right question (S) was asked (V)
37. Poirot (S) considered (V) what the right question in this case might be (O).
what the right question (S) in this case (A) might be (V)
38. “She (S) is (V) good-looking (C), this young lady?”
he (S) inquired (V) carefully (A).

39. “In my view-no, sir, but there (A) is (V) no accounting for tastes (S).”
40. Poirot (S) considered (V) this reply (O).
41. He (S) remembered (V) the slight pause that George had made before the phrase- young lady (O).
that George (S) had made (V) before the phrase-young lady (A)
42. George (S) was (V) a delicate social recorder (C).
43. He (S) had been uncertain (V) of the visitor’s status (O)
but had given (V) her (O) the benefit of the doubt (O).
44. “You (S) are (V) of the opinion (O) that she is a young lady rather than, a young person (O)?”
that she (S) is (V) a young lady rather than, a young person (O)
45. “I (S) think (V) so, sir,
though it (S) is not *always* easy (V) nowadays (A).”
46. George (S) spoke (V) with genuine regret (O).
47. “Did she (S) give (V) a reason for wishing to see me (O)?”
48. George (S) pronounced (V) the words (O) with some reluctance (O),
apologizing (V) for them (O) in advance (A),
as it (S) were (V) –
“that she (S) wanted (V) to consult you (O) about a murder she might have committed (O).”
she (S) might have committed (V).
49. Hercule Poirot (S) stared (V).
50. His eyebrows (S) rose (V).
51. “Might have committed?”
52. Does she (S) not know (V)?”
53. “That (S) is (V) what she said (O), sir.”

- what she (S) said (V), sir
54. “Unsatisfactory, but possibly interesting,” said (V) Poirot (S).
55. “It (S) might-have been (V) a joke (O), sir,”
said (V) George (S) dubiously (A).
56. “Anything (S) is (V) possible (A),
I (S) suppose (V),”
conceded (V) Poirot (S),
“but one (S) would hardly (A) think (V)“
57. He (S) lifted (V) his cup (O).
58. “Show (V) her (O) in after five minutes (A).
59. “Yes, sir.”
60. George (S) withdrew (V).
61. Poirot (S) finished (V) the last sip of chocolate (O).
62. He (S) pushed aside (V) his cup (O)
and rose (V) to his feet (A).
63. He (S) walked (V) to the fireplace (A)
and adjusted (V) his moustaches (O) carefully in the mirror over the chimney
piece (A).
64. Satisfied, he (S) returned (V) to his chair (A)
and awaited (V) the arrival of his visitor (O).
65. He (S) did not know (V) *exactly* what to expect (O).
66. He (S) had hoped (V) *perhaps* for something nearer to his own estimate of
female attraction (O).
67. The outworn phrase “beauty in distress” (S) had occurred (V) to him (O).
68. He (S) was disappointed (V) when George returned, ushering in the visitor (A);

when George (S) returned (V), ushering in the visitor;

inwardly he (S) shook (V) his head (O)

and sighed (V).

69. Here (A) was (V) no beauty -and no noticeable distress (S).
70. Mild perplexity (S) would seem (V) nearer the mark (C).
71. “Pah!” thought (V) Poirot (S) disgustedly (A).
72. Do they (S) not even try (V) to make (O) something of themselves (O)?
73. Well-made-up, attractively dressed, hair that has been arranged by a good hairdresser (A), then *perhaps* she (S) might pass (V).
74. But now!”
75. His visitor (S) was (V) a girl of perhaps twenty-odd (O).
76. Long straggly hair of indeterminate colour (S) strayed (V) over her shoulders (A).
77. Her eyes, which were (V) large (S), bore (V) a vacant expression (O) and were of a greenish blue (S)
which were (V) large (S)
78. She (S) wore (V) what were presumably the chosen clothes of her generation- black high leather boots, white open-work woollen stockings of doubtful cleanliness, a skimpy skirt, and a long and sloppy pullover of heavy wool (O).
79. Anyone of Poirot’s age and generation (S) would have had (V) *only* one desire – to drop the girl into a bath (O) as soon as possible (A).
80. There (A) were (V) hundreds of girls looking exactly the same (S).
81. They all (S) looked (V) dirty (C).
82. Such girls (S), he (S) reflected (V), were not (V) *perhaps* really dirty (C).
he (S) reflected (V)

83. They (S) *merely* took (V) enormous care and pains to look so (O).
84. He (S) rose (V) with his usual politeness (O),
shook (V) hands (O),
drew out (V) a chair (O).
85. “You (S) demanded (V) to see (O) me (O), mademoiselle?”
86. Sit down (V),
I (S) pray (V) of you (O).”
87. She (S) stared (V) at him (O).
88. “Oh,” said (V) the girl (S) in a slightly breathless voice (A).
89. “Eh bien?” said (V) Poirot (S).
90. She (S) hesitated (V).
91. “I (S) think (V) I’d rather stand (O).”
I’d (S) rather stand (V)
92. The large eyes (S) continued (V) to stare (O) doubtfully (A).
93. “As you (S) please (V).”
94. Poirot (S) resumed (V) his seat (O)
and looked at (V) her (O).
95. He (S) waited (V).
96. The girl (S) shuffled (V) her feet. (O)
97. She (S) looked down (V) on them (O),
then up (V) again (A) at Poirot (O).
98. “You-you (S) are (V) Hercule Poirot (O)?”
99. “Assuredly.
100. In what way (A) can I (S) be (V) of use to you (O)?”

101. “Oh, well, it’s (S, V) rather difficult (C).
102. “I (S) mean-“(V)
103. Poirot (S) felt (V) that she might need perhaps a little assistance (O).
that she (S) might need (V) *perhaps* a little assistance (O)
104. He (S) said (V) *helpfully* (A),
“My manservant (S) told (V) me (O) that you wanted to consult me because you
thought you ‘might have committed a murder (O).’

that you (S) wanted to consult (V) me (O) because you thought you ‘might have
committed a murder (O)

because you (S) thought (V) you ‘might have committed a murder (O)
you (S) ‘might have committed (V) a murder (O)
105. Is (V) that (S) correct (C)?”
106. The girl (S) nodded (V).
107. “That’s (S, V) right (C).”
108. “*Surely* that (S) is not (V) a matter that admits of any doubt (O).
109. You (S) must know (V) yourself (S) whether you have committed a murder or
not. (O)
whether you (S) have committed (V) a murder or not (O)
110. “Well, I (S) don’t know (V) *quite* (A) how to put it (O).
111. I (S) mean (V)-“
112. “Come (V) now (A),” said (V) Poirot (S) kindly (A).
113. “Sit (V) down (A).
114. Relax (V) the muscles (O).
115. Tell (V) me (O) all about it (O).”

116. “I (S) don’t think (V) -oh, dear,
I (S) don’t know (V) how to (O)
117. You (S) see (V),
it’s (S,V) all (O) so difficult (A).
118. I’ve-I’ve (S) changed (V) my mind (O).
119. I (S) don’t want to be (V) rude (C) but,
I (S) think (V) I’d better go (O).”
I’d (S) better go (V)
120. “Come (V) now (A).
121. Courage!
122. “No, I (S) can’t (V).
123. I (S) thought (V) I could come and ask you what I ought to do (O) –
I (S) could come (V) and ask you what I ought to do (O)
and ask (V) you (O) what I ought to do (O)
what I (S) ought to do (V)

but I (S) can’t (V),
you (S) see (V).
124. It’s (S, V) all (O) so different (A) from-“
125. “From what?”
126. “I’m (S, V) awfully sorry (C)
and I (S) *really* (A) don’t want to be rude (V), **but-**“
127. She (S) breathed (V) an enormous sigh (O),
looked (V) at Poirot (O),
looked (V) away (A),
and *suddenly* blurted out (V),
“You’re (S, V) too old (C).

128. Nobody (S) told (V) me (O) you were so old (O).
you (S) were (V) so old (C)
129. I (S) *really* don't want to be (V) rude (C),
but -there (A) it (S) is (V).
130. You're (S, V) too old (C).
131. I'm (S, V) *really* very sorry (C)."
132. She (S) turned (V) *abruptly* (A)
and blundered (V) out of the room (A), rather like a desperate moth in lamplight
(A).
133. Poirot (S), his mouth open (C), heard (V) the bang of the front door (O).
134. He (S) ejaculated (V): "Nom d'un nom d'un nom..."
135. The telephone (S) rang (V).
136. Hercule Poirot (S) did not even seem (V) aware of the fact (C).
137. It (S) rang (V) with shrill and insistent persistence (O).
138. George (S) entered (V) the room (O)
and stepped toward (V) it (O), turning a questioning glance toward Poirot (C).
139. Poirot (S) gestured (V) with his hand (O).
140. "Leave (V) it (O),"
he (S) said (V).
141. George (S) obeyed (V), leaving he room again (C)
142. The telephone (S) continued (V) to ring (O).
143. The shrill irritating noise (S) continued (V).
144. Suddenly (A) it (S) stopped (V).
145. After a minute or two (A), however, it (S) commenced (V) to ring (O) again (A).

146. That (S) must be (V) a woman (C) – undoubtedly a woman”
147. He (S) sighed (V),
rose (V) to his feet (A)
and came (V) to the instrument (A).
148. He (S) picked up (V) the receiver (O).
149. “ ‘Allo,” he (S) said (V).
150. “Are (V) you (S) –
is (V) that Monsieur Poirot (S)?”
151. “I, myself.”
152. “It’s (S, V) Mrs. Oliver-
your voice (S) sounds (V) different (C).
153. I (S) didn’t recognize (V) it (O) at first (A).”
154. “Bonjour, Madame-you (S) are (V) well (C),
I (S) hope (V)?”
155. “Oh, I’m (S, V) all right (C).”
156. Ariadne Oliver’s voice (S) came (V) through in its usual cheerful accents (A).
157. The well-known detective story writer and Hercule Poirot (S) were (V) on
friendly terms (C).
158. “It’s (S, V) rather *early* (A) to ring you up (O),
but I (S) want to ask (V) you (O) a favor (O).”
159. “It (S) is (V) the annual dinner of our detective authors’ club (O).
160. I (S) wondered (V) if you would come and be our guest speaker this year (O).
if you (S) would come (V)
and be (V) our guest speaker this year (A)
161. It (S) would be (V) very, very sweet of you (C) if you would (O?).”

- if you (S) would (V)
162. “When (A) is (V) this (S)?”
163. “Next month-the twenty-third.”
164. A deep sigh (S) came (V) over the telephone (A).
165. “Alas!” I (S) am (V) too old (C).”
166. “Too old?”
167. What on earth (A) do you (S) mean (V)?
168. You’re not (S, V) old at all (C).”
169. “You (S) think not (V)?”
170. “Of course not.
171. You’ll be (S, V) wonderful (C).
172. You (S) can tell (V) us (O) lots of lovely stories about real crimes (O).”
173. “And who (S) will want to (V) listen (O)?”
174. “Everyone.
175. They –
Monsieur Poirot, is (V) there anything (S) the matter (O)?
176. Has something (S) happened (V)?
177. You (S) sound (V) upset (C).”
178. “Yes, I (S) am (V) upset (C).
179. My feelings -ah, well, no matter.”
180. “But tell (V) me (O) about it (O).”
181. “Why should I (S) make (V) a fuss (O)?”
182. “Why shouldn’t (V) you (S)?

183. You´d (S) better come and tell (V) me (O) all about it (O).
184. When (A) will you (S) come (V)?
185. This afternoon.
186. Come and have (V) tea (O) with me (O).”
187. “Afternoon tea,
I (S) do not drink (V) it (O).”
188. “Then you (S) can have (V) coffee (O).”
189. “It (S) is not (V) the time of day
I (S) *usually* drink (V) coffee (O).”
190. Chocolate with whipped cream on top or a tisane?
191. You (S) love (V) sipping tisanes (O).
192. Or would you (S) like (V) decaffeinated coffee (O) if I can get it (A)-“
if I (S) can get (V) it (O)-
193. “It (S) is (V) an abomination (O).”
194. “One of those sirops (O) you (S) like (V) so much (A).
195. I (S) know (V),
I´ve got (S, V) half a bottle of Ribena (O) in the cupboard (A).”
196. “What (S) is (V) Ribena (O)?”
197. “Black currant flavour.”
198. “Indeed, one (S) has to hand (V) it (O) to you (O)!
199. You (S) *really* do try (V), Madame.
200. I (S) am touched (V) by your solicitude (O).

14 Appendix II

14.1 The Tale of Beowulf – Collection of Samples

201. What!
202. We of the Spear-Danes of yore days (S), so was (V) it that we learn'd of the fair fame of kings of the folks and the athelings a-faring in framing of valour (X). SVX
203. Oft then Scyld the Sheaf-son from the hosts of the scathers (S), from kindreds a many the mead-settles (X) tore (V); SXV
204. It (S) was (V) then (X) the earl (S) fear'd (V) them (X), sithence was (V) he (S) first found bare and all lacking (X); SVX, SVX, VSX
205. So solace (X) he (S) bided (V), wax'd (V) under the welkin in worship to thrive (X), until (X) it (S) was (V) so that the round-about sitters all over the whale-road must hearken his will and yield him the tribute (X). XSV, VX, XSV
206. A good king (S) was (V) that,
207. By whom (X) then thereafter a son (S) was begotten (V), a youngling in garth, whom the great God (S) sent (V) thither to foster the folk (X);
208. And their crime-need he (S) felt (V) the load that lay on them (X) while lordless they lived for a long while and long (X).
209. He therefore, the Life-lord, the Wielder of glory, world's worship he (S) gave (V) him (X):
210. Brim Beowulf (S) waxed (V), and (V) the weal upsprang of the offspring of Scyld (X) in the parts of the Scede-lands (X).
211. Such wise (X) shall a youngling (S) with wealth be a-working (V) with goodly fee-gifts (X) toward the friends of his father (X), that after in eld-days shall ever bide (V) with him (X), fair fellows (S) well-willing (X) when wendeth (V) the war-tide, their lief lord a-serving (X).

212. By praise-deeds (X) it (S) shall be (V) that in each and all kindreds a man shall have thriving (X).
213. Then went (V) his ways (X) Scyld (S) when the shapen while was, all hardy to wend him to the lord and his warding (X):
214. Out then (X) did they (S) bear (V) him (X) to the side of the sea-flood (X), the dear fellows of him (S), as he himself (S) pray'd (V) them (X) while yet his word wielded the friend of the Scyldings (X), the dear lord of the land (S);
215. A long while (X) had he (S) own'd (V) it (X).
216. With stem all be-ringed at the hythe (X) stood (V) the ship, all icy and out-fain, the atheling's ferry (S).
217. There then (X) did they (S) lay (V) him, the lord well beloved (X), the gold-rings' bestower (X), within the ship's barm, the mighty by mast (X).
218. Much there (X) was (V) the treasure (S), from far ways forsooth had the fret-work been led (X):
219. Never (X) heard (V) I (S) of keel that was comelier dighted with weapons of war, and with weed of the battle, with bills and with byrnies (X).
220. There lay (V) in his barm (X) much wealth of the treasure that with him should be (S), and he (S) into the flood's (X) might afar (V) to depart (X).
221. No lesser a whit were (V) the wealth-goods (S) they (S) dight (V) him of the goods of the folk (X), than did (V) they (S), when was (V) the beginning (S), first sent him away alone o'er the billows (X), and he but a youngling (S).
222. Moreover they (S) set (V) him (X) up there a sign golden (X) high up overhead (X), and let the holm (X) bear (V) him (X), gave (V) all (X) to the Spearman (X).
223. Sad mind (X) they (S) had (V) in them (X), and mourning (X) their mood (S) was (V).

224. Now never (X) knew (V) men (S), for sooth (X) how to say it (X), rede-masters in hall, or heroes 'neath heaven (X), to whose hands came the lading (X).
225. In the burghs (X) then was bidding (V) Beowulf the Scylding, dear King of the people (S), for long (X) was he (S) dwelling far-famed (V) of folks (X) (his father turn'd elsewhere, from his stead the Chief wended) till awoke (V) to him (X) after Healfdene the high (S), and long while (X) he (S) held (V) it (X), ancient and war-eager, o'er the glad Scyldings (X):
226. Of his body (X) four bairns (S) are forth (V) to him (X) rimed; Into the world (X) woke (V) the leader of war-hosts Heorogar; eke Hrothgar, and Halga the good; (S);
227. Heard (V) I (S) that Elan queen was she of Ongentheow (X), that Scylding of battle, the bed-mate behalسد (X).
228. Then was (V) unto Hrothgar (X) the war-speed (S) given, such worship of war that his kin and well-willers well hearken'd his will till the younglings were waxen, a kin-host a many (X).
229. Then into his mind (X) ran (V) that he would be building for him now a hall-house (X), that men should be making a mead-hall more mighty than the children of ages had ever heard tell of (X):
230. And there within eke (X) should he (S) be out-dealing (V) to young and to old (X) all things God had given, save the share of the folk and the life-days of men (X).
231. Then heard (V) I (S) that widely the work was a-banning to kindreds a many the Middle-garth over to fret o'er that folk-stead (X).
232. So befell (V) to him (X) timely right soon among men (X) that made was it yarely the most of hall-houses (X), and hart (X) its name (X) shap'd (V) he (S), who wielded his word full widely around (X).
233. His behest he (S) belied not (V); It was he (S) dealt (V) the rings, the wealth at the high-tide (X).

234. Then up rose (V) the hall-house (X), high up and horn-gabled (X).
235. Hot surges it (S) bided (V) of fire-flame the loathly (X), nor long was (V) it (S) thenceforth ere sorely the edge-hate 'twixt Son and Wife's Father after the slaughter-strife there should awaken (X).
236. Then the ghost heavy-strong (S) bore (V) with it (X) hardly e'en for a while of time, bider in darkness, that there on each day of days heard he the mirth-tide loud in the hall-house (X).
237. There was (V) the harp's voice (S), and clear song of shaper (S).
238. Said (V) he (S) who could it to tell the first fashion of men from aforetime (X);
239. Quoth how the Almighty One (S) made (V) the Earth's fashion, the fair field and bright midst the bow of the waters (X), And with victory (X) beglory'd set (V) Sun and Moon, bright beams to enlighten the biders on land (X):
240. And how he (S) adorned (V) all parts of the earth (X) with limbs and with leaves (X);
241. And life (S) withal shaped (V) for the kindred of each thing that quick on earth wendeth (X).
242. So liv'd on (V) all happy the host of the kinsmen (S) in game and in glee (X), until one wight began, a fiend out of hell-pit (X).
243. The framing of evil, and Grendel (X) forsooth the grim guest (S) was (V) hight, the mighty mark-strider, the holder of moorland, the fen and the fastness.
244. The stead of the fifel (S) that wight (V) all unhappy a while of time warded, sithence that the Shaper him had for-written. (X)
245. On the kindred of Cain (X) the Lord living ever (S) awreaked (V) the murder of the slaying of Abel (X).
246. In that feud (X) he (S) rejoic'd not (V), but afar him (X) he (S) banish'd (V), the Maker (S), from mankind (X) for the crime he had wrought (X).

247. But offspring (S) uncouth (X) thence were they (S) awoken (V) Eotens and elf-wights, and ogres of ocean, and therewith the Giants, who won war against God a long while (X); but He (S) gave (V) them (X) their wages therefor (X).
248. Now went (V) he (S) a-spying, when come was the night-tide (X), the house on high builded (X), and how there the Ring-Danes their beer-drinking over had bouned them to bed (X);
249. And therein he (S) found (V) them, the atheling fellows, asleep after feasting (X).
250. Then sorrow (X) they (S) knew not (V) Nor the woe of mankind (X): Simple,
251. But the wight of wealth's waning, The grim and the greedy (X), soon yare was he (S) gotten (V), All furious and fierce (X), and he (S) raught up (V) from rating A thirty of thanes (X),
252. And thence aback got (V) him (X) Right fain of his gettings (X), and homeward (X) to fare (V), Fulfilled of slaughter his stead to go look on (X).
253. Thereafter at dawning, when day was yet early (X), The war-craft of Grendel (S) to men (X) grew unhidden (V),
254. And after his meal (X) was the weeping (S) uphoven (V), mickle voice of the morning-tide (S):
255. There the Prince mighty, The Atheling exceeding good, unblithe (X) he (S) sat (V), Tholing the heavy woe (X);
256. Thane-sorrow (X) dreed (V) he (S).
257. O'er grisly the strife (S) was (V), So loathly and longsome (X).
258. No longer the frist (S) was (V) But after the wearing of one night (X); Then fram'd (V) he (S) Murder-bales (X) more yet (X), and nowise (X) he (S) mourned (V) The feud and the crime (X); over fast therein (X) was (V) he (S).

259. Then easy to find (X) was (V) the man who would elsewhere Seek out for himself a rest was more roomsome, Beds end-long the bowers, when beacon'd to him was, And soothly out told by manifest token, The hate of the hell-thane. (S)
260. He (S) held (V) himself (S) sithence further and faster (X) who from the fiend gat him (X).
261. In such wise (X) he (S) rul'd (V) it (X) and wrought (V) against right (X), But one (S) against all (X), until idle was standing The best of hall-houses (X);
262. For sithence it (S) fell (V) That unto men's children (X) unbidden 'twas known Full sadly in singing, that Grendel won war 'Gainst Hrothgar a while of time, hate-envy waging, And crime-guilts and feud for seasons no few, And strife without stinting (X).
263. For the sake of no kindness (X) Unto any of men of the main-host of Dane-folk (X) Would he (S) thrust off (V) the life-bale, or by fee-gild allay it (X), Nor was there a wise man (S) that needed to ween (V) The bright boot to have at the hand of the slayer (X).
264. The monster the fell one (S) afflicted (V) them (X) sorely (X), That death-shadow darksome the doughty and youthful Enfettered (S), ensnared (V);
265. Night by night (X) was he (S) faring (V) The moorlands the misty (X).
266. But never know (V) men (S) Of spell-workers of Hell to and fro where they wander (X).
267. So crime-guilts (X) a many the foeman of mankind (S), The fell alone-farer, fram'd (V) oft and full often (X), Cruel hard shames and wrongful, and Hart (X) he (S) abode in (V),
268. The treasure-stain'd hall (X), in the dark of the night-tide (X); but never the gift-stool therein might he (S) greet (V), The treasure (X) before the Creator (X) he (S) trow'd not (V).

269. Mickle wrack (S) was (V) it for the friend of the Scyldings (X), Yea heart and mood breaking (X).
270. Now sat (V) there a many Of the mighty (S) in rune (X), and won (V) them the rede Of what thing for the strong-soul'd were best of all things Which yet they might frame 'gainst the fear and the horror (X).
271. And whiles they (S) behight them at the shrines of the heathen (X) To worship (V) the idols (X);
272. And pray'd (V) they (S) in words (X), That he, the ghost-slayer, would frame for them helping 'Gainst the folk-threats and evil (X)
273. So far'd (V) they (S) their wont, The hope of the heathen (X);
274. Nor hell (X) they (S) remember'd (V) In mood and in mind (X).
275. And the Maker (X) they (S) knew not (V), The Doomer of deeds: nor of God the Lord (X) wist (V) they (S), Nor the Helm of the Heavens (X) knew (V) aught how to hery (X), The Wielder of Glory.
276. Woe worth unto that man Who through hatred the baneful (S) his soul (X) shall shove (V) into The fire's embrace (X); nought of fostering (X) weens (V) he (S), Nor of changing one whit (X).
277. But well is he (S) smoothly that after the death-day (X) shall seek (V) to the Lord (X), In the breast of the Father all peace ever craving (X).
278. So care that was time-long (X) the kinsman of Healfdene (S) Still seeth'd (V) without ceasing (X).
279. Nor might the wise warrior (S) Wend (V) elsewhere woe (X).
280. For o'er strong (X) was the strife all loathly so longsome late (S) laid (V) on the people (X), Need-wrack and grim nothing, of night-bales the greatest (S).
281. Now that from his home (X) heard (V) the Hygelac's thane, Good midst of the Geat-folk (S); of Grendel's deeds heard he (X).

282. But he (S) was (V) of mankind of might and main mightiest (X) In the day that we tell of, the day of this life (X), All noble, strong-waxen.
283. He (S) bade a wave-wearer Right good (X) to be gear'd (V) him, and quoth (V) he (S) that the war-king Over the swan-road he would be seeking, The folk-lord far-famed, since lack of men had he (X).
284. Forsooth of that faring (X) the carles wiser-fashion'd (S) Laid (V) little blame (X) on him (X), though lief to them (X) was (V) he (S);
285. The heart-hardy (X) whetted (V) they (S), heeded (V) the omen (X).
286. There had the good one, e'en he of the Geat-folk (S), Champions out-chosen (V) of them (X) that he keenest Might find for his needs (X);
287. And he (S) then the fifteenth (X), Sought (V) to the sound-wood (X).
288. A swain thereon show'd (V) him (X), A sea-crafty man (S), all the make of the land-marks (X).
289. Wore then a while (X), on the waves (X) was (V) the floater, The boat under the berg (S),
290. And yare then the warriors (S) Strode up (V) on the stem (X);
291. The streams (S) were a-winding (V) The sea (X) 'gainst the sands (X).
292. Upbore (V) the swains (S) then Up into the bark's barm (X) the bright-fretted weapons, The war-array stately (X);
293. Then out the lads (X) shov'd (V) her (X), The folk (S) on the welcome way (X) shov'd out (V) the wood-bound (X).
294. Then by the wind driven (X) out o'er the wave-holm Far'd (V) the foamy-neck'd floater (S) most like to a fowl (X), Till when was the same tide of the second day's wearing The wound-about-stemm'd one had waded her way (X), So that then they (S) that sail'd (V) her (X) had sight of the land (X), Bleak shine of the

sea-cliffs, bergs steep up above, Sea-nesses wide reaching; the sound (S) was won (V) over,

295. The sea-way (S) was ended (V):
296. Then up ashore swiftly(X) The band of the Weder-folk (S) up on earth (X) wended (V); They (S) bound up (V) the sea-wood (X), their sarks on them (X) rattled (V), Their weed of the battle (S),
297. And God (X) there they (S) thanked (V) For that easy the wave-ways (X) were waxen (V) unto them (X).
298. But now from the wall (X) saw (V) the Scylding-folks' warder (S), E'en he whom the holm-cliffs should ever be holding, Men bear o'er the gangway the bright shields a-shining, Folk-host gear all ready (X).
299. Then mind-longing (S) wore (V) him (X), And stirr'd up (V) his mood (X) to wot who were the men-folk (X).
300. So shoreward down (X) far'd (V) he (S) his fair steed a-riding (X), Hrothgar's Thane, and full strongly (X) then set (V) he (S) a-quaking the stark wood (X) in his hands (X), and in council-speech (X) speer'd (V) he (S):
301. What men (S) be ye then of them that have (V) war-gear (X), With byrnies bewarded (X), who (S) the keel high up-builed (X) Over the Lake-street (X) thus have come leading (V) Hither o'er holm-ways hieing in ring-stem (X)?
302. End-sitter was I (S), a-holding (V) the sea-ward (X), That the land of the Dane-folk (X) none of the loathly Faring with ship-horde (S) ever might scathe (V) it (X).
303. None yet have been seeking (V) more openly (X) hither Of shield-havers (X) than ye (S).
304. And ye (S) of the leave-word (V) Of the framers of war (X) naught at all wotting, Or the manners of kinsmen (X).

305. But no man of earls greater Saw (V) I (S) ever on earth (X) than one of you yonder, The warrior in war-gear (X):
306. No hall-man (S), so ween (V) I (S), Is (V) that weapon-beworthy'd (X), but his visage (S) belie (V) him (X), The sight seen once only.
307. Now I (S) must be wotting (V) The spring of your kindred (X), ere further (X) ye (S) cast (V) ye, And let loose (V) your false spies (X) in the Dane-land a-faring (X) Yet further afield.
308. So now, ye far-dwellers, Ye wenders o'er sea-flood (S), this word do ye hearken (V) Of my one-folded thought (X):
309. And haste is (V) the handiest (S) To do me to wit of whence is your coming (X).
310. He (S) then that was chiefest in thus wise he (S) answer'd (V), The war-fellows' leader unlock'd (V) he (S) the word-hoard (X):
311. We (S) be (V) a people of the Weder-Geats' man-kin And of Hygelac (X) and be (V) we (S) the hearth-fellows smoothly (X).
312. My father (S) before me of folks (X) was well-famed (V) Van-leader and atheling, Ecgtheow he hight.
313. Many winters (X) abode (V) he (S), and on the way (X) wended (V) An old man from the garths (S),
314. And him (X) well remembers (V) Every wise man well nigh wide yond o'er the earth (S).
315. Through our lief mood and friendly (X) the lord that is thine, Even Healfdene's son, are we (S) now come a-seeking (V), Thy warder of folk (X).
316. Learn (V) us (X) well (X) with thy leading (X).
317. For we (S) have (V) to the mighty an errand full mickle (X), To the lord of the Dane-folk (X): naught dark shall it be (X), That ween (V) I (S) full surely (X).

318. If it (S) be so (V) thou wottest, As soothly for our parts (X) we (S) now have heard say (V), That one midst of the Scyldings, who of scathers I wot not, A deed-hater secret, in the dark of the night-tide Setteth forth through the terror the malice untold of, The shame-wrong and slaughter (X).
319. I (S) therefore to Hrothgar Through my mind (X) fashion'd roomsome the rede may now learn (V) him (X), How he, old-wise and good (S), may get the fiend under (V), If once more from him awayward (X) may turn (V) The business of bales (S),
320. And the boot (S) come (V) again (X), And the weltering of care (S) wax (V) cooler once more (X); Or for ever sithence time of stress (X) he (S) shall thole (V), The need and the wronging (S), the while yet (X) there abideth (V) On the high stead aloft the best of all houses (X).
321. Then spake out (V) the warden (S) on steed there a-sitting (X), The servant (S) all un-fear'd (V):
322. It (S) shall be of (V) ether That the shield-warrior sharp the sundering wotteth, Of words and of works (X), if he (S) think (V) there of well (X).
323. I (S) hear (V) it thus said that this host here is friendly To the lord of the Scyldings (X);
324. Forth fare (V) ye (X) then, Bering Your weed and your weapons (X),
325. Of the way (X) will I (S) wise (V) you (X); Likewise mine own kinsmen I (S) will now be bidding (V) Against every foeman your floater before us (X), Your craft but new-tarred, the keel on the sand, With honour to hold (X), until back shall be bearing Over the lake-streams this one, the lief man (X), The wood of the wouden-neck back unto Wedermark (X).
326. Unto such shall be granted (V) amongst the good-doers (X) To win the way out all whole from the war-race (X).
327. Then boun (V) they (S) to faring, the bark biding quiet (X); Hung upon (V) hawser the wide-fathom'd ship (S) Fast at her anchor (X).

328. Forth shone (V) the boar-shapes (S) Over the check-guards golden adorned,
Fair-shifting, fire-hard (X);
329. Ward (S) held (V) the farrow (X).
330. Snorted the war-moody, hasten'd (V) the warriors (S) And trod down (V)
together until the hall timbered, Stately and gold-bestain'd, gat they to look on
(X), That (S) was the all-mightiest (V) unto earth's dwellers Of halls 'neath the
heavens (X), wherein bode the mighty (S); Glisten'd (V) the gleam thereof o'er
lands a many (X).
331. Unto them (X) then the war-deer the court of the proud one (S) Full clearly (X)
bетаught (V) it (X), that they therewithal Might wend their ways thither (X).
332. Then he of the warriors Round (S) wended (V) his steed (X), and spake (V) a
word (X) backward (X):
333. Time (S) now (X) for my faring (X);
334. But the Father All-wielder (S) May He with all helping (X) hence forward so
hold (V) you All whole in your wayfaring (X).
335. Will I (S) to sea-side (X) Against the wroth folk to hold (V) warding ever (X).
336. Stone-diverse (X) the street (S) was (V), straight uplong (X) the path (S) led (V)
The warriors together (X).
337. There shone (V) the war-byrny The hard and the hand-lock'd (S); the ring-iron
sheer (S) Sang over (V) their war-gear (X), when they to the hall first In their
gear the all-fearful had gat them to ganging (X).
338. So then the sea-weary their wide shields (X) set down (V), Their war-rounds the
mighty (X), against the hall's wall (X); Then bow'd (V) they (S) to bench (X),
and rang (V) there (X) the byrnies, The war-weed of warriors (X).
339. And up-stood the spears, The war-gear of the sea-folk all (X) gather'd together
(V); The ash-holt grey-headed (X); that host of the iron (S) With weapons (X)
was worshipful (V).

340. There then a proud Chin (S) Of those lads of the battle (X) speer'd (V) after their line (X):
341. Whence ferry (V) ye (S) then the shields golden-faced, The grey sarks therewith, and the helms all bevisor'd (X), And a heap of the war-shafts (X)?
342. Now am (V) I of Hrothgar The man and the messenger (S):
343. Ne'er saw (V) I (S) of aliens So many of men more might-like of mood (X).
344. I (S) ween (V) that for pride-sake, no wise for wrack-wending (X) But for high might of mind, ye (S) to Hrothgar (X) have sought (V).
345. Unto him (X) then the heart-hardy (X) answer'd and spake (V), The proud earl of the Weders (S) the word (X) gave aback (V), The hardy neath helm:
346. Now of Hygelac (X) are (V) we The board-fellows (S);
347. Beowulf (S) e'en is (V) my name (X),
348. And word will I (S) say (V) unto Healfdene's son, To the mighty, the folk-lord (X), what errand is mine (X), Yea unto thy lord, if to us he (S) will grant (V) it (X) That him, who so good is, anon we may greet (X).
349. Spake (V) Wulfgar (S) the word (X),
350. A lord of the Wendels (S), And the mood of his heart (S) of a many was kenned (V), His war and his wisdom (X):
351. I therefore the Danes' friend (S) Will lightly be asking (V), of the lord of the Scyldings, The dealer of rings (X), since the boon thou art bidding (X), The mighty folk-lord (S), concerning (V) thine errand (X), And swiftly the answer (S) shall do (V) thee to wit Which the good one (X) to give thee aback may deem meetest (X).
352. Then turn'd (V) he (S) in haste (X) to where Hrothgar was sitting Right (X) old and all hoary mid the host of his earl-folk (X):

353. Went (V) the valour-stark (S); stood (V) he (S) the shoulders efore Of the Dane-
lord (X): well could (V) he (S) the doughty ones' custom (X).
354. So Wulfgar (S) spake forth (V) to his lord the well-friendly (X):
355. Hither are ferry'd (V) now (X), come (V) from afar off O'er the field of the
ocean (X), a folk of the Geats (S);
356. These men of the battle (S) e'en Beowulf (X) name (V),
357. And to thee (X) are they (S) bidding (V) That they, O dear lord (X), with thee
(X) may be dealing (V) In word against word (X).
358. Now win (V) them no naysay Of thy speech again-given (X), O Hrothgar the
glad-man (S):
359. For they (S) in their war-gear (X), methinketh, be Wordy (V) Of good deeming
of earls (X);
360. And forsooth naught but doughty (X) Is (V) he who hath led o'er the warriors
hither (S).
361. Word (X) then gave out (V) Hrothgar the helm of the Scyldings (S):
362. I (S) Knew (V) him (X) in sooth when he was but a youngling (X),
363. And his father (S), the old man, was (V) Ecgtheow hight (X); Unto whom (X) at
his home (X) gave (V) Hrethel the Geat-lord (S) His one only daughter (X);
364. And now hath (X) his offspring (S) All hardy come (V) hither a lief lord to seek
him (X).
365. For that word (X) they (S) spake (V) then, the sea-faring men, E'en they (S) who
the gift-seat (X) for the Geat-folk (X) had ferry'd (V), Brought (V) thither for
thanks (X), that of thirty of menfolk The craft of might hath (X) he (S) within
his own handgrip (X), That war-strong of men.

366. Now him holy God For kind help hath sent off here even to us, We men of the West Danes, as now I (S) have weening (V) 'Gainst the terror of Grendel (X).
367. So I (S) to that good one For his mighty mood-daring (X) shall the dear treasure (X) bid (V).
368. Haste now and be speedy, and bid (V) them (X) in straightway, The kindred-band gather'd together (X), to see us, And in words say (V) thou (X) eke that they be well comen To the folk of the Danes (X).
369. To the door of the hall (X) then Went (V) Wulfgar (S), and words (X) withinward he (S) flitted (V):
370. He (S) bade (V) me (X) to say you, my lord of fair battle, The elder of East-Danes (X), that he your blood knoweth, And that unto him are ye the sea-surges over, Ye lads hardy-hearted, well come to land hither;
371. And now may ye wend (V) you all (S) in war-raiment (X) Under the battle-mask (X) Hrothgar to see (X).
372. But here let your battle-boards (X) yet be abiding (V), With your war-weed and slaughter-shafts, issue of words (X).
373. Then rose up (V) the rich one, much warriors around him, Chosen heap of the thanes (S), but there some (S) abided (V) The war-gear to hold, as the wight one (S) was bidding (V).
374. Swift went (V) they together (S), as the warrior there led them, Under Hart's roof (X):
375. Went (V) the stout-hearted (S), The hardy neath helm (X), till he stood by the high-seat (X).
376. Then Beowulf (S) spake out (V), on him (X) shone the byrny (X), His war-net besown by the wiles of the smith (X):
377. Hail to thee, Hrothgar!

378. I (S) am (V) of Hygelac Kinsman and folk-thane (X);
379. Fair deeds (X) have I (S) many Begun (V) in my youth-tide (X),
380. And this matter of Grendel (X) On the turf of mine own land undarkly (X) I (S) knew (V).
381. 'Tis the seafarers' (S) say (V) that standeth this hall, The best house forsooth, for each one of warriors All idle and useless (X), after the even-light Under the heaven-loft hidden becometh (X).
382. Then lightly they (S) learn'd (V) me (X), my people, this lore, E'en the best that there be of the wise of the churls, O Hrothgar the kingly, that thee should I seek to (X), Whereas of the might of my craft (X) were they (S) cunning (V); For they (S) saw (V) me (X) when came I from out of my wargear, Blood-stain'd from the foe whenas five had I bounden, Quell'd the kin of the eotens, and in the wave slain The nicors by night-tide (X): strait need then I (S) bore (V), Wreak'd the grief of the Weders, the woe they had gotten (X); I (S) ground down (V) the wrathful (X);
383. And now against Grendel (X) I (S) here with the dread one alone (X) shall be dooming (V), In Thing with the giant.
384. I (S) now then with thee, O lord of the bright Danes (X), will fall (V) to my bidding (X), O berg of Scyldings, and bid (V) thee (X) one boon (X),
385. Which, Of refuge of warriors (S), gainsay (V) me (X) not now, Since, O free friend of folks, from afar have I (S) come (V), That I alone, I and my band of the earls, This hard heap of men, may cleanse Heorot of ill.
386. This eke have I (S) heard say (V), that he, the fell monster, In his wan-heed recks nothing of weapons of war (X);
387. Forgo (V) I (S) this (X) therefore (if so be that Hygelac Will still be my man-lord, and he blithe of mood) To bear the sword with me (X), or bear the broad shield (X), Yellow-round to the battle (X); but with naught save the hand-grip

- (X) With the foe shall I (S) grapple (V), and grope (V) for the life The loathly with loathly (X).
388. There he (S) shall believe In (V) the doom of the Lord whom death then shall take (X).
389. Now ween (V) I (S) that he , if he may wield matters, E'en there in the war-hall the folk of the Geats Shall eat up unafear'd, as oft he hath done it With the might of the Hrethmen (X):
390. No need for thee (S) therefore My head (X) to be hiding (V);
391. For me (X) will he (S) have (V) With gore all bestain'd (X), if the death of men (S) get (V) me (X); He (S) will bear off (V) my bloody corpse minded (X) to taste it (X);
392. Unmournfully (X) then will the Lone-goer (S) eat (V) it (X), Will (V) blood-mark (X) the moor-ways (X); for the meat of my body (X) Naught needest (V) thou henceforth in any wise grieve thee (X).
393. But send (V) thou to Hygelac (X), if the war (S) have (V) me (X), The best of all war-shrouds (S) that now my breast wardeth (X), The goodliest of railings, the good gift of Hrethel, The hand-work of Weland (X).
394. Weird (X) wends (V) as she (S) willeth.
395. Spake out (V) then Hrothgar the helm of the Scyldings (S):
396. Thou Beowulf, friend mine, (S) for battle that wardeth And for help that is kindly (X) hast sought to (V) us (X) hither.
397. Fought down (V) thy father (S) the most of all feuds (X);
398. To Heatholaf was (V) he (S) forsooth for a hand-bane (X) Amidst of the Wylfings (X).
399. The folk of the Weders (S) Him (X) for the war-dread (X) that while might not hold (V).

400. So thence did he (S) seek (V) to the folk of the South-Danes (X) O'er the waves'
wallow (X), to the Scyldings be-worshipped (X).

15 Bibliography

Anonymous: Translators: Morris W., Wyatt, A. J. (2007): *Beowulf The Tale of Beowulf*. New York: Longmans.

Baugh, A. C. (1957): *A History of the English language*. Second edition. New York: Appleton-Century-Crofts.

Bean, M. C. (1983): *The Development of Word Order Patterns in Old English*. New Jersey: Barnes & Noble Books.

Beach, K. (2001): *Word Order Patterns in Old and Middle English: A Syntactic and Pragmatic Study*. PhD Thesis, University of Bergen, Norway.

Christie, A. (1966): *Third girl*. Thirteenth printing. New York: Pocket Books.

Crystal, D. (1995): *The Cambridge Encyclopedia of the English Language*. Second edition. Cambridge: Cambridge University Press.

Crystal, D. (2002): *The English language*. Second Edition. London: Penguin Books.

Culicover, P. W. (1999): *Syntactic Nuts: Hard Cases, Syntactic Theory, and Language Acquisition*. Oxford: Oxford University Press.

Culpeper, J. (2005): *History of English*. Second Edition. Oxon: Routledge.

Čermák, F. (1994): *Jazyk a jazykověda: Přehled*. První vydání. Praha: Pražská Imaginace.

Černý, J. (1998): *Úvod do studia jazyka*. První vydání. Olomouc: Rubico.

Dušková, L. (2003): *Mluvnice současné angličtiny na pozadí češtiny*. Třetí vydání. Praha: Academia.

Eckersley, C.E., Eckersley, J.M. (1970): *A Comprehensive English Grammar for Foreign Students*. Eighth Edition. London: Longman.

Erhart, A. (1973): *Úvod do současné a srovnávací jazykovědy*. Brno: Státní pedagogické nakladatelství.

Greenbaum, S. (1996): *The Oxford English Grammar*. New York: Oxford University Press.

Greenbaum, S., Quirk, R. (1979): *A University Grammar of English*. Ninth Edition. London: Longman.

Greenbaum, S., Quirk, R. (1987): *A Grammar of Contemporary English*. Fifteenth Edition. London: Longman.

Greenbaum, S., Quirk, R. (1990): *A Student's Grammar of the English Language*. Subsequent Edition. London. Longman.

Hladký J. (1998): *An Old English, Middle English and Early-New English Reader*. Brno: Filosofická fakulta Masarykovy University.

Hladký J. (2003): *A Guide to Pre-Modern English*. Brno: Filosofická fakulta Masarykovy University.

Holub, Z. (1992): *Úvod do studia českého jazyka*. České Budějovice: Jihočeská univerzita.

Hornby A. S. (2000): *Oxford Advanced Learner's Dictionary of Current English*. Sixth Edition. Oxford: Oxford University Press

Hrbáček, J. (1999): *Úvod do studia jazyka*. Praha: Univerzita Karlova.

Lass, R. (1987): *The Shape of English: Structure and History*. London: J.M. Dent.

Lass, R. (1998): *Old English: A historical linguistic companion*. Cambridge: Cambridge University Press.

Millward, C. M. (1996): *A Biography of the English Language*. Second Edition. Forth Worth: Harcourt Brace College Publishers.

Orchard A. (2003): *A Critical Companion to Beowulf*. Cambridge: Boydell & Brewer Ltd.

Petrlíková, J. (2009): *Collected Lectures on Historical Development of English*. Plzeň: Pedagogická fakulta.

Radford, A. (2003): *Syntax: A minimalist introduction*. Sixth Edition. Cambridge: Cambridge University Press.

Vachek, J. (1978): *Historický vývoj angličtiny*. Sedmé vydání. Praha: Státní pedagogické nakladatelství.

Vorel, R. (1999): *Úvod do studia současného jazyka*. Druhé vydání. Plzeň: Západočeská univerzita.

In parentheses Publication, Old English Series, 2000, Cambridge, Ontario. 3 Feb. 2014
http://www.yorku.ca/inpar/Beowulf_Child.pdf Beowulf