

## Syntactic change: English negation with main verb + *not*

- (1) Consider the following examples from Shakespeare (c. 1600 — Early Modern English). These examples have essentially the same syntactic structure as Modern English.

You may not deny it. (Princess, *Love's Labours Lost* V.ii)  
I would not lose you. (Portia, *Merchant of Venice*, III.ii)  
Thou shalt not die for lack of a dinner. (Orlando, *As You Like It* II.vi)  
I will not hear thy vain excuse. (Duke, *Two Gentlemen of Verona* III.i)

- (a) Draw trees for these examples without the *not*.  
(b) What structural position might we propose for the *not*?

- (2) These examples, likewise, are essentially the same as in Modern English.

Didst thou not hear somebody? (Borachio, *Much Ado About Nothing* III.iii)  
Will you not dance? (King, *Love's Labours Lost* V.ii)  
Have I not heard the sea rage like an angry boar? (Petruccio, *Taming of the Shrew* I.ii)

- (a) These examples show the application of **movement rules** in syntax. What is the base form of the sentences, before movement has applied? Draw the trees.  
(b) What does the movement rule seen here do?

- (3) The next set of examples have an archaic flavor in Modern English.

He heard not that. (Julia, *Two Gentlemen of Verona* IV.ii)  
My master seeks not me. (Speed, *Two Gentlemen of Verona* I.i)  
My charms crack not. (Prospero, *The Tempest* V.i)  
Demetrius loves her and he loves not you. (Lysander, *Midsummer Night's Dream* III.ii)

- (a) How are negative sentences like this now generally formed in Modern English?  
(b) What might we propose was different about the syntactic rules of earlier English, in order to account for the difference in main verb + *not* constructions?

- (4) What can we now say about these examples?

Saw you my master? (Speed, *Two Gentlemen of Verona* I.i)  
Heard you this, Gonzalo? (Alonso, *The Tempest* II.i)  
Came you from the church? (Tranio, *Taming of the Shrew* III.ii)