False Friends, or what you will:
How False Friends Created through Semantic Change Affect the Interpretation of William Shakespeare’s *Twelfth Night*
Tämä Pro Gradu–tutkielmassa tarkastelen ns. väärän ystävien (false friends) vaikutusta Shakespeareen *Twelfth Night*–näytelmän tulkintaan. Väärillä ystävillä viitataan tänä tutkielmassa sanoihin, joiden merkitys on muuttunut siten, että niitä käytetään nykykielessä eri merkityksessä kuin varhaismodernilla aikakaudella, jolloin *Twelfth Night* kirjoitettiin. Tutkielman tavoitteena on selvittää, voivatko väärät ystävät vaikuttaa näytelmän tapahtumien, henkilöiden tai yksittäisten repliikkien tulkintaan, ja miten nämä vaikutukset ilmenevät.


Tutkielma on jaettu kolmeen osaan: teoriaosuuteen sekä kahteen analyysikappaleeseen. Teoriaosuudessa esitellen käsitteen väärät ystävät ja semanttiset muutokset, jotka johtavat väärien ystävien syntyn. Lisäksi tarkastelen kielen käyttöä Shakespeareen aikakaudella ja sen vaikutusta väärien ystävien syntyn ja esittelen presentismi-suuntauksen.

Ensimmäisessä analyysi-osiossa tutkin 30 esimerkkinä osoittavia esimerkkejä vääristä ystävistä. Merkitysääristykseistä nykypäivän lukijan näkökulmasta ja näiden merkitysten soveltamisen vaikutuksia näytelmän repliikkien ja tilanteiden tulkintaan. Olen jaotellut tulokset korteen kategorioihin: merkityksen muutos, sävyn muutos huonompaan ja parempaan suuntaan, kerrostetun merkityksen menettäminen ja lisääminen, sekä merkityksen, joiden vaihtuminen ei vaikuta tulkintaan lainkaan. Toisessa analyysi-osiossa vedän aiemmasta saadut tulokset yhteen ja tarkastelen niiden yhteisvaikutusta näytelmän päähenkilöiden tulkintaan, antakseni kattavamaan kuva väärien ystävien vaikutuksista kokonaisuuksien tulkintaan yksittäisten repliikkien ohella.

Tutkielmasta selviää, että väärät ystävät voivat vaikuttaa tekstin tulkintaan kuudella yllä mainitulla tavalla ja että niiden aiheuttamat ”virheelliset” miellyhtymät voivat vaikuttaa siihen, miten lukija hahmottaa esimerkiksi näytelmän henkilöihmojen luonteen tai tarkoitusperät. Nämä muutokset eivät kuitenkaan vähennä varhaismoderniin tekstien arvoa tai luettavuutta, vaan päinvastoin antavat niille uutta elämää ja relevanssia nykypäivään.

Avainsanat: Shakespeare, presentismi, väärät ystävät, semantinen muutos, semantiikka
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1. Introduction

The aim of this thesis is to study if and how certain semantic changes in the English vocabulary which have taken place since the Early Modern period can affect present-day interpretation of texts written in the Early Modern period, in particular William Shakespeare’s *Twelfth Night* (hereafter *TN*). I have chosen to limit my study to a single play so as to allow for a more in-depth analysis of the ambiguous words found in the text as well as for a more complete and coherent study of their impact on the interpretation of the play as a whole. I have chosen to use *TN* as my source because it is a single-authored play\(^1\) and it uses a particularly rich vocabulary in which false friends and wordplay with double meanings is common. I will, however, make reference to other plays by Shakespeare to render support to my analysis of the words and their usage in Shakespeare’s language.

William Shakespeare wrote his plays in the middle of the Early Modern period, approximately between the years 1590-1614 (De Grazia 2001, xix-xx). His language, though often unfairly labelled as difficult to understand, is actually quite accessible to the present-day reader, as the differences between Early Modern English and Present Day English are not so vast, especially in editions where the spelling has been modernized. There are of course some words which can cause problems in interpretation; words that are now completely obsolete, such as *grize* meaning ‘a single step or stair in a flight’ (*Oxford English Dictionary*, hereafter *OED*, s.v. sense 2c), or archaic, such as *fardel* meaning ‘a bundle, a little pack; a parcel’ (*OED*, s.v. *n*. sense 1a). However, these difficult words are usually glossed in written editions, and are sometimes replaced with modern equivalents in theatrical/screen adaptations where a director feels that the understanding of the word is crucial for the audience to have a full grasp on the plot of the play. Most unfamiliar words can of course be understood when viewing a performance, or reading a play, simply through context and/or action.

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\(^1\) I am not investigating Shakespeare’s idiolect and thus matters of authorship are irrelevant to this paper.
There are, however, unfamiliar words that I believe can easily go unnoticed by the present-day reader. I am referring to words that are called *false friends*, a term which refers to words which are currently used in everyday language with a different meaning than the one in which they were used in an earlier period, in this case in Early Modern English. Such words are for example *tall* meaning ‘proper’ (OED, s.v. adj. sense 2a), or *accident* meaning ‘an occurrence’ (OED, s.v. n. sense 5b).

There are hundreds of words like this in Shakespeare’s works and, while an experienced scholar would no doubt be familiar with the original meanings of these words, the ordinary reader might well take these words to mean what they mean today without a second thought. This could then change their interpretation of a given text by for instance providing an utterance with a new layer of meaning, or obscuring some meaning that would have been obvious to the contemporary audience. I believe that even for a student of Shakespeare, a word such as *revolve* would not easily cause them to scan a glossary or to reach for a dictionary. It would be quite easy to simply interpret it in its modern meaning, ‘turn around’, without realising that in Shakespeare’s time it could also mean ‘to consider, think over, ponder or meditate on (something)’ (OED, s.v. v., sense 8a).

There have not been many studies made about false friends in a single language, or especially in Shakespeare’s language, as the term is usually applied to the study of foreign languages and translation. David Crystal (2008) has carried out an extensive study on Shakespeare’s language including false friends, and together with Ben Crystal they have put together an extensive glossary of Shakespeare’s works (2002) which includes numerous instances of false friends. Other than these, references to Shakespeare’s false friends are few and far between, and a study such as this present one, on the effects of false friends on a single play, has not been carried out previously.

In light of this, my study questions are: Does the presence of false friends affect the interpretation of characters, moods or situations in Shakespeare’s *Twelfth Night*? And if so,
how is interpretation affected; i.e. is a new layer of meaning added, or is something lost, if the word’s original meaning is overlooked? My initial hypothesis is that an additional layer of meaning is added to the present-day reading in some cases where the modern meaning is strongly instilled into the mind of the reader and, with lack knowledge of the previous meanings of a word, a layer of meaning will be lost to the present-day reader. I am not presenting this as a bad thing, simply as a change. I believe that one reason Shakespeare’s plays have stood the test of time, and are still regularly performed worldwide, is that they change with the times. Ever since Roland Barthes announced the death of the author in his 1968 essay, many scholars have agreed that the author does not have authority over his text; interpretations are made individually and freely by readers. So, as the meanings of words continue to evolve, I do not think it is necessary to continue to hold onto their original meanings in the interpretation of texts written in earlier periods.
2. **Method**

I have chosen the words for my study using David Crystal’s list of false friend words in his book *Think on My Words: Exploring Shakespeare’s Language* (2008, 234-244) and supplemented online at [www.cambridge.org/9780521700351](http://www.cambridge.org/9780521700351), comparing these to *Twelfth Night*, and choosing the ones which appear in the text. I have also included several additional words found in the play which I believe to represent the category of false friends. From this group of words I have narrowed the selection randomly down to the following thirty example words to be examined in this study: *abuse* (v.), *argument* (n.), *commerce* (n.), *construction*, *display* (v.), *entertainment*, *fancy* (n.), *generous*, *habit* (n.), *honest* (adj.), *indifferent* (adj.), *injury* (n.), *jealous*, *let* (v.), *list* (n.), *minion* (n.), *miscarry*, *mischief* (n.), *possess*, *pregnant* (adj.), *quick* (adj.), *retention*, *revolve* (v.), *sad* (adj.), *skill* (v.), *still* (adj. and adv.), *sway* (v.), *tall*, *vain* (adj.) and *vulgar* (adj.). It is unfortunate that the scope of this study does not permit a larger sample of words due to the restrictions on length, but I believe that these example words are sufficient to provide evidence of change that can take place in the interpretation of Shakespeare’s works due to misunderstanding the meanings of false friends.

My aim is first to study the different meanings of these words in *OED*, and compare these to glossary entries provided by Crystal and Crystal’s *Shakespeare’s Works a Glossary and Language Companion* (2002 and online at [www.shakespeareswords.com](http://www.shakespeareswords.com)) to provide a basis for the most likely meaning intended by the author at the time of the composition of *TN* (a1601) and in the context in which the word appears. I will then contrast these meanings with those found in two current dictionaries: *Collins English Dictionary* (hereafter *CED*), and *Merriam-Webster’s Collegiate Dictionary* (*MWCD*), with the aim of finding out if the old meaning is still provided in the modern dictionaries, and if a usage label is provided with it. I will also use the British National Corpus online (hereafter *BNCweb*) to establish the most common present-day usage and therefore the most likely association produced by each word.
for the present-day reader. I will then analyse the differences between the old and new meanings and provide an explanation of the semantic change that has taken place where possible, as well as assess what kind of misunderstandings these false friends may produce and whether a layer of meaning will be lost or gained when associating the word with the present-day meaning. I will then use this information to analyse the possible alternative interpretations of situations and moods offered by the present-day interpretations of the false friends. Finally, I will analyse the combined effects of all the relevant false friends on the interpretation of five of the main characters in *TN*, Malvolio, Feste, Viola, Orsino and Olivia.

By the term *present-day reader* I am referring to a nonprofessional reader of Shakespeare who has little or no education in the field of Early Modern language and Shakespeare studies. I am aware that Shakespeare is part of the English curriculum in British and American basic education but I would argue, however, that basic education in Shakespeare’s works and the Early Modern tradition is not enough to remove the effect of the first association made when encountering a familiar looking word in an otherwise vastly unfamiliar text. To determine the nature of first response to these words by native adults would require conducting a field study, which was unfortunately not possible due to the limited scope of this study and I therefore acknowledge that some of the results in the analysis of the example words may have more relevance in regard to non-native speakers.
3. Theoretical Background

Before the actual analysis of the words, I will first define the term *false friends* as it is used in this study. I will also offer a brief overview of the types of semantic change that can take place in language over time, and which can be responsible for creating false friends. I will then explore the different ways that false friends have been dealt with in previous studies on Shakespeare’s language and then go on to explain how my analysis ties into the methodology of presentism.

3.1. False Friends

Ronberg (1992) notes that every student of Renaissance literature has at some point been confused, not only by passages made up of obsolete or archaic words, but also by entirely ordinary looking words that do not seem to fit the context they are in (26). These ordinary looking words that cause bewilderment are labelled *false friends* due to the fact that they look familiar but are used in a different sense than the one(s) most commonly employed today (Crystal 2008, 13; Ronberg 1992, 26).

An even more accurate label comes from Aronoff and Rees-Miller (2001), who call these words *diachronic intralingual false friends* (699). This labelling is used to distinguish them from the usual application of the term *false friends* to words that Aronoff and Rees-Miller (2001) call *synchronic interlingual false friends* (698), meaning words in two different languages which look similar but have different meanings. For instance the Spanish word *actual* meaning ‘current, present’ and the English word *actual* meaning ‘real, exact’ are an example of synchronic interlingual false friends. The term *false friends* (French *faux amis*) was originally coined by M. Koessler and J. Derocquigny in 1928 to refer to interlingual false friends (Chamizo-Domínguez [2006] 2009, 308), but has since been elaborated by linguists...
such as David Crystal to also cover words in a single language which have, due to diachronic semantic change, different meanings now than in texts written in earlier periods.

The words that are referred to as false friends in this paper are diachronic intralingual false friends, whose meanings have changed noticeably since Early Modern English but which are still in everyday use. I have chosen to contrast the usage between Early Modern English and Present Day English because these two are fairly close to each other, as opposed to for example the wholly foreign Old English, and therefore finding false friends in texts produced in the Early Modern period is very likely.

### 3.2. Semantic change

In the Early Modern period, English was not a stable, established language governed by shared grammatical, spelling and linguistic rules, but rather a liquid entity used differently by the various language users. The language was also being flooded by foreign, mainly Latin, loanwords and new words were being coined, especially through compounding, which significantly enhanced the linguistic density of the time (Hussey 1982, 16). The writers of the Early Modern Period, then, had enormous reserves of old and new words and meanings, as well as the freedom to create new ones, at their service to produce the best possible aesthetic effect. For the present-day reader, many of the words and/or meanings used by Early Modern writers are now unfamiliar due to semantic change that has taken place in the language during the past four centuries.

Semantic change is a difficult phenomenon to explain due to its unpredictable nature. Stockwell and Minkova (2001) state that, as the world and its cultures change, language also has to change to accommodate the needs of language users. This means that, as technology, social and material conditions change, some words, or meanings of words, may become archaic or be rendered obsolete (149). Ronberg (1992) states that the most significant reason
for semantic change is a change in circumstance; “[c]ultural and social changes result in new objects and new concepts, and the language, in the way it adjusts to the expressions of these, will reflect such developments” (27).

Also changes in people’s attitudes towards certain things, for instance the need to be politically correct, can also leave some words unusable while others become trendy (Stockwell and Minkova 2001, 149). Stockwell and Minkova (2001) give a good overall explanation of the reasons for semantic change stating that “[a]ll languages at all times reflect the needs, perceptions, interests, [and] attitudes of their speakers” (160). This explains why changing cultural reference is unavoidable, and in fact happening all the time around us.

The most common mechanisms in which semantic change occurs are widening or narrowing of the scope of meaning and amelioration or pejoration of the status of the word, as well as semantic bleaching, and I will briefly explain the features of each of these processes in the following. It is, however, important to keep in mind that it is not always possible to pinpoint the exact reason for and method of a certain change.

3.2.1. Scope: Widening and narrowing of meaning

Ronberg (1992) states that semantic restriction, the narrowing of meaning, and semantic extension, the widening of meaning, are the most important processes of semantic change (32). He makes a comment on the possibility of false friends being created through these changes by stating that if we are not actively aware of the processes of language change that have taken place between the Renaissance and today, “bad misconceptions may be the result” (Ronberg 1992, 32).

One way to explain the widening and narrowing of meaning of words is through hyponymic sets. Quasi-synonymous words in a language can be seen to form hyponymic sets, where the hyponymic relation between two words is determined by the fact that “one can
replace the other without changing reference but not vice-versa” (Stockwell and Minkova 2001, 154). For instance if someone is sniggering it is automatically also true that s/he is laughing, but if someone is laughing s/he is not necessarily sniggering. Therefore *snigger* is more specific than *laugh*, and thus *snigger* is a hyponym in a set where *laugh* is the key word. This is demonstrated well in the following diagram where the symbol [_drvdata] means that the term to the right is a hyponym and the term to the far left is the key word and the words on the same level, separated by a comma, are co-hyponyms.

\[\text{go} \quad \text{walk} \quad \text{amble, shuffle, stride}\ldots\]  \(\text{(Stockwell and Minkova 2001, 155)}\)

According to Stockwell and Minkova (2001), it is more likely for words to move towards the left of this scale, which is called “loss of specificity”, or generalization, i.e. widening of meaning (158), though some scholars, such as McMahon (1994, 179), would claim the exact opposite. It may be the case that it depends on the sample of words used for a given study as to which development seems more likely.

Stockwell and Minkova (2001) suggest that the reason for the widening of the meaning of a word is that words are often used in an over-generalized way in everyday life (154). They give as an example the word *docile*, which used to mean ‘teachable’ but which, through over-generalisation, has come to mean ‘non-resistant, pliable’ (154). According to Harley (2006), widening of meaning often also occurs due to a “metaphorical or fanciful application of a term” (103), which is common for instance in literature. One example of this is the use of the word *bright* to mean ‘quick-witted, clever’ (*OED* s.v., sense 9a). Ronberg (1992) also mentions metaphors when talking about the widening of meaning, which he refers to as semantic extension. He states that one type of semantic extension is a previously striking metaphor, like the foot of a mountain, becoming an actual meaning of the word foot where we no longer think about the metaphorical sense of the word (Ronberg 1992, 33).
Narrowing of meaning is, according to Stockwell and Minkova (2001) “unnatural change in that it requires moving to the right on a hyponymic scale” (158), or in other words toward a more specialized meaning. They go on to say that narrowing takes place when a general word is borrowed by a specialized field, such as science or technology, to refer to some specific article in that context. This can be illustrated for instance by the word *mouse* referring to the ‘small hand-held device which is moved over a flat surface to produce a corresponding movement of a pointer on a monitor screen’ (*OED* s.v., sense 13).

McMahon (1994), as mentioned above, claims that semantic restriction, or narrowing of meaning is the more natural form of change, as it often happens when a new word is borrowed into the language causing the old one to ‘recoil’ in order to stay relevant (178). Harley (2006) also talks about this reason for the narrowing of meaning, stating that it sometimes occurs “when another word with a similar meaning comes along and takes over the meaning of the original” (103), thus forcing the original into a more specific reference. McMahon (1994) notes that the restriction of meaning “also involves an increase in information conveyed, since a restricted form is applicable to fewer situations but tells us more about each one” (178). This can be exemplified by the narrowing of the word *meat*, which used to refer to ‘solid food, as opposed to drink’ (*OED* s.v., sense 1), to refer only to a specific food, that of ‘the flesh of animals used as food’ (*OED* s.v., sense 4a), as it was replaced in its original meaning by the now more commonly used *food*.

### 3.2.2. Status: Amelioration, pejoration and semantic bleaching

All words carry with them the notion of register, i.e. whether they are polite, rude or neutral, and this usually dictates what kind of situations they can be used in (Harley 2006, 104). Most everyday words, such as *food, drink, home* etc., are neutral in register but this too is a dividing factor which differentiates them from their more vulgar as well as fancier
equivalents. As Harley (2006) states, a word’s “annotation for register can change over time” (104), meaning that a word that previously was the height of sophistication can, with time, become obscene or unacceptable. This change usually happens from high status to low status, or as Stockwell and Minkova (2001) put it “words are more likely to lose their status and respectability in the language than to ‘go up in the world’” (159). The process of a word losing respectability is called *pejoration*.

Pejoration, as Harley (2006) mentions, is what happens over and over to euphemistic words due to the underlying social attitudes towards the people and phenomena that are denoted by the euphemism (104-105). She gives as examples of this the multitude of words referring to people with less than average IQ. Words which at one point were technical medical terms, such as *moron* or *retarded*, have become derogatory words which can be used of anyone regardless of their IQ (Harley 2006, 104). The field of psychiatric medicine has to invent new terms for mental illness on a regular basis as the old ones become too laden with unwanted social meaning.

Amelioration, on the other hand, is the upward movement of a word on the social scale, usually meaning that a neutral word acquires some new positive meaning. Stockwell and Minkova (2001) cite, among others, *dexterity*, which used to mean ‘right handedness’ but now means ‘skill’ and *pedagogue*, which used to mean ‘a slave who takes the children to school’ but now refers to any teacher, as examples of amelioration.

The final consequence of semantic change is what is called *semantic bleaching*. What this means is that when a given word is in very frequent use, some of its original meaning may start to erode and its meaning become more generalized in the process, i.e. semantic bleaching causes the word to move further left on the hyponymy scale (Stockwell and Minkova 2001: 157). This can be exemplified by intensifiers, such as *very*, *awfully* etc., becoming lexicalized and thus losing their original semantic meanings. Stockwell and
Minkova (2001) give the words *thing*, *do*, *nice*, and *okay* as examples of “ultimate” semantic bleaching (157), as they can refer to almost anything.

Even though this explanation of semantic change may seem straightforward enough, it must be remembered that the situation in reality is not so black and white. Most individual instances of semantic change are not straightforwardly analysable, but in fact, as Stockwell and Minkova (2001) note, in most cases two or more of these types of change can be seen working simultaneously (157). This is exemplified by the word *goodbye*, which is in fact a contracted form of the phrase *God be with you*, but which has, through semantic bleaching as well as a shift in cultural reference, become deprived of any reference to God, and has even been generalized into other phrases such as *good morning*, *evening* etc. (Stockwell and Minkova 2001, 158).

3.2.3. Creating false friends through semantic change

When the meaning of a word changes, may the reason for and the cause of that change be any mixture of the processes above, one thing happens; the word now has two (or more) meanings. This means either that there are two meanings diachronically, the old one and the new one, for example *deer* meaning ‘animal’ and *deer* meaning ‘deer’, or that there are two meanings synchronically, for example *mouse* referring to the small rodent and *mouse* referring to the computer accessory. If one of the meanings becomes obsolete to the present-day reader, or if one of the meanings becomes very prominent in comparison to others, for instance through the narrowing of meaning, so that one of the meanings is only known to a specialised few, this creates false friends. The more obscured the other meaning becomes, the more difficult it becomes to avoid misunderstandings.

Of course, in most cases it is easy to deduce which meaning is being used from context but not always. If we consider the sentence ‘the mouse slipped off the table’ it is
impossible to deduce which ‘mouse’ is being referred to. Also, once one meaning becomes very prominent compared to others it is very difficult not to allow that meaning to tint the mental image associated with the word, even if it is known that a different meaning is intended. For instance, when hearing the sentence ‘The feast was spectacular, there was meat in abundance,’ in a modernised version of an Old English text, it is very difficult to think of a vegetarian buffet instead of steaks and sausages.

3.3. Shakespeare’s Language: The Reasons for False Friends

Ronberg (1992) notes that the reasons why Renaissance literature is so different from that of previous, and subsequent, ages are the incredibly large increase in vocabulary due to the invention of the press in the fifteenth century, which allowed for a wider spread of different works, and the European Humanist movement who resurrected the classics of ancient Rome and Greece, thus flooding the language with foreign influence (17). With all this new language at Shakespeare’s disposal, Booth (1997) states that, while it is usually possible to discern the meaning of a sentence or word through context, quite simply, “Shakespeare’s sentences don’t always make sense” (3). Shakespeare may have sometimes used a word that had only almost the desired meaning because it fit the prosody of the lines better. This is especially true for lines that are written in iambic pentameter as it would have been more of a priority to make the lines aesthetically pleasing than to make them semantically correct. Hartman (1985) goes as far as to say that Shakespeare’s language may be viewed as the main character in his works, “the everything and nothing” (39), meaning that his main focus would have been aesthetics, not content. Shakespeare invented some meanings for the words he used, to better fit them in the text or simply to dazzle his audience, a practice which was made more available to him by the unstable nature of Early Modern English compared to English today. Hulme (1962) also notes a another reason for the use of words in an unusual
meaning stating that “[g]iven an audience trained to quick response, Shakespeare may have found profit in holding up the speed of that response; he may have chosen on occasion to write what would be momentarily unintelligible” (293).

Semantic change and the creativity of Shakespeare’s language usage leave his texts full of unfamiliar words. Crystal (2008) lists three different types of unfamiliar words that can be found when reading Shakespeare: easy words, difficult words and false friends (147-177). Easy words are the ones whose meaning is easily deducible either from context or from form, difficult words are the ones whose meaning has passed from current knowledge, and must therefore be looked up in a glossary, and then of course there are the false friends whose meaning is easily confused. In the following I will look at some aspects of Shakespeare’s language, and its representation in modern editions of his works, that can either help or impede the understanding of his texts.

3.3.1. New words, new senses

A good explanation of the language that Shakespeare used in his works is that it was partly language that he ‘found’ and partly language that he ‘made’ (Hulme 1962). The roots of Shakespearian language would have been in the entire community and the different people using language all around him, and because of this, as Hulme (1962) notes, the language will probably contain some words that are dialectal and some that, even at the time of composition, were old-fashioned (298). Also, in some of the cases, while Shakespeare may have been the first one to use a given word in writing, the word may have been common in spoken discourse before his writing it down (Goodland 2011, 12). It is also important to remember that it was not only new words that were being used by authors in the Early Modern period, but also new senses were ascribed to existing words. As Elliott (2011) states, simple counting of new coinages is insufficient in determining Shakespeare’s literary value;
the way he used the words available to him is equally important (50). As mentioned above, the Early Modern period was a period of dynamic language change and people involved in the arts were eager to participate in the experimentation with new ways of expressing things and thus the vocabulary change was exceptionally fast at the time.

One aspect of this rapid vocabulary change was borrowed words, especially from Latin, and because these words were new at the time their use was not yet established and they were used in different meanings by different authors. The eagerness by authors to use these new loanwords might have been to enhance the effectiveness of their works and lend texture and depth into their expression. Crystal (2008) states that “there was a great deal of self-consciousness about usage, and the period is remarkable for its lexical inventiveness and experimentation, to which Shakespeare made his own major contribution” (160). Hussey (1982, 29-30) also mentions compounding, suffixation and the use of dialect words as popular ways to enrich the poetic language.

The substantial number of new words flooding the language made it difficult for the people to keep up with the changing vocabulary. As Hussey (1982) points out in reference to the Latin borrowings, the contemporary people did not always have a grasp on the meaning intended by the recent loanwords which is probably why misunderstandings caused by them were often used for comic effect, especially by clowns (24). In 7N the awkward Sir Andrew makes a fool of himself on numerous occasions by revealing his ignorance of these fancy words. For instance he says: “Odours, pregnant and vouchsafed. I’ll get ‘em all three ready” (3.1.87), writing down the eloquent speech of Viola as Cesario and at the same time underlining for the audience the ostentatiousness of the Latinate words.

Very often, for the present-day reader the Latin words may be familiar in form but not in meaning because at the time of the composition of the plays the borrowings were relatively new and therefore their meaning had not yet settled in the language, as Hussey (1982, 26) also mentions. The words were often used in a meaning fairly close to that which they had in
Latin at the beginning, though with a clear connotation of being ‘inkhorn terms’, i.e. foreign borrowings into the English language that were deemed unnecessary and thought to be used by writers to make their text seem more learned. Some of the words then fell out of use, and others became established in their modern, often more common, sense. For instance in the above example, the word pregnant may seem out of place as today it is a very common word but, as will be shown later in the analysis it is here used in a very unusual meaning. These seemingly familiar-looking Latin loanwords can lead to, as Ronberg (1992, 32) notes, that sometimes a meaning that would never have occurred to the author can be applied to a text by the present-day reader, with sometimes even ludicrous consequences. For instance when Timon curses the city of Athens in Timon of Athens it may make the present-day reader do a double take when he orders “Matrons, turn incontinent” (4.1.3). The more restricted present-day sense of the word incontinent of ‘unable to retain natural evacuations’ is first used, according to OED in 1828, which means, as Ronberg also notes, that Shakespeare could not have had that meaning in mind when writing the words but as that is the more prominent meaning today the humorous association is almost unavoidable.

3.3.2. The importance of context

Crystal (2008) states that “[p]eople who argue that Shakespeare’s vocabulary is unintelligible and inaccessible tend to quote the hard words and ignore the easier ones. It is always good practice to read the whole speech before worrying about the difficulties found in a part of it” (177). In light of this, it might be a good idea to approach Shakespeare’s language the way a foreign language learner would approach a language in which s/he is not yet fluent. A person with intermediate skills in say Spanish would be able to follow and enjoy a play in Spanish, either on stage or in written form, even though some of the words in the play would be unfamiliar to him/her. And the reason why this is possible is context; a language learner can
use context to decipher the meaning of an unknown word, as can the present-day reader or viewer of Shakespeare’s plays, but this is, of course, not without its problems.

Hulme (1962, 269) argues that, even though we often talk about the meaning of an individual word, its meaning is never actually independent of the context in which it occurs. All it takes is a cursory glance at OED, or any dictionary for that matter, to realise that no word has only a single meaning. Hulme (1962) goes so far as to propose that “as the individual context is unique, so too the single word when used in different ‘sentences’ has never quite the same field of reference, the same total meaning.” (293) This proves that we always need context to understand the specific meaning of a word; the exact reference made in a particular case. However, if asked what a given word means, we would all have an answer at the ready; the most likely association that we have made to that word. And it is this automatic association that can cause problems when encountering false friends in an Early Modern text; when the exact reference intended by the context is unknown, but the word form is familiar, the reader is likely to make the most familiar association.

Both a language learner and the present-day reader of Shakespeare face the same possible problem when interpreting word meaning through context; they may misinterpret the word in question. Crystal (2008) gives a good example of this when he quotes the following lines from Hamlet: “Who would these fardels bear, / To grunt and sweat under a weary life” (3.1.76). Crystal (2008) points out that in this context the word fardel seems to be something heavy and difficult to carry, but when it is understood that “fardels can actually be ordinary everyday things, it might make us look again at the force of the line as used by Hamlet” (153). The lines still make sense even though the exact reference is not made, but the tone of what is being said changes. Therefore context may not always be the most reliable source of confirmation when interpreting an unfamiliar word or a false friend.

Hussey (1982), on the other hand, claims that semantic change does not, in fact, pose a problem when reading Shakespeare’s works as “[a]ny moderately attentive reader […] will
be aware when the modern meaning of a word will not fit the Elizabethan context” (26). He goes on to talk about the different aids we have at our disposal when trying to interpret the meaning of a word. He suggests that the etymology of a word is often useful, especially so with words borrowed from Latin, and also our background knowledge of the Elizabethan era can help. But the most important aid, according to Hussey (1982), is the context in which the word appears, which will often make the reader look for a meaning different from the present-day one (27). He does go on to concede, however, that the cases where the modern interpretation of the word fits the Early Modern context may pose a difficulty but insists that a wider reading of the entire piece, or other works by the same author, will usually show the present-day analysis of the word to be unsuitable (28).

It remains to be seen in the analysis part of this thesis, whether the wider context in fact aids the reader or impedes his/her interpretation. As mentioned above, in the Early Modern period many words, especially borrowed ones, were used in different senses by different authors, and even by the same author in the same piece of writing. This is partially due to the fluctuating nature of the language at that time and partially due to the creative nature of the works in question.

3.3.3. Unreliable glosses

When intuition fails, the present-day reader can always turn to a glossary which he will most likely find printed in the foot or side notes of a modern edition of an Early Modern play, so why should false friends or difficult words pose a problem at all then? The problem is first of all that most of these glossaries are not particularly comprehensive and not all potentially problematic words can be found there. Also with the multi-layering of meaning used by Shakespeare, it would take a great deal of room to give an exhaustive explanation of all the
nuances of meaning that may or may not be there in a given instance of a word, thereby depriving the present-day reader of the full force of a given expression.

Secondly, the meaning given in the glossary may not be the one that fits into the exact context in which the word is found. Especially unreliable in this respect are glosses that are outside of the text, on the internet or in a glossary book, as their editors cannot possibly assume every context in which a given word may present itself. As mentioned before, Shakespeare may have been using a completely unique or new meaning for a given word that may or may not have taken off in the language in general, or there could be a shade of meaning to a single instance that is not found elsewhere.

Thirdly, as Booth (1997) also notes, a reader should be careful with trusting glosses because, although a word may be glossed in the meaning it has in a certain sentence in a certain text, this does not necessarily mean that the glossed meaning was the most common at the time or that it was even used by anyone other than the author in question (3). Using glosses can therefore actually create more false friends as the reader learns one meaning of a word, assumes it to be the most common at the time, and then applies it to other instances of the same word form appearing in the same, or other contemporary texts.

Finally, the glosses found in individual plays can have incorrect information in them. Hulme (1962) points out that there are instances in which evidence gathered from non-Shakespearian quotes in dictionaries suggest that the generally accepted gloss on Shakespeare’s works may be wrong (272). This could be due to the editor applying a meaning that seems to fit the context to an unfamiliar word without conducting exhaustive research into the other senses in which the word could have been used at the time of composition.

And then, of course, there is the audience member who cannot turn to a glossary or a corpus to verify a meaning whilst watching a play. And although Crystal (2008, 11) astutely notes that the audience member has the advantage of hearing the words spoken by actors and
can therefore often interpret the meaning through intonation and visual data, there are still those cases where the present-day meaning is so close to the old one, or so fixed in the minds of the audience, that different interpretations may arise.

3.4. **A Fresh Approach to Shakespeare**

In the foregoing I have concentrated on the problems that attempting to interpret what Shakespeare intended when he wrote his works may give rise to. Here I will be looking at the issue from a different perspective, concentrating on the fact that when interpreting plays by Shakespeare and by other Early Modern writers, it is not always necessary to concentrate on what the author would have meant at the time of composition. Already in 1968, Roland Barthes initiated this new direction in literary criticism by announcing the death of the author, meaning that the responsibility of interpretation now lay with the reader (Barthes 1968). What this means is that it is the reader’s responsibility to bring meaning to a text, and this meaning does not necessarily have to be what the author intended. In light of this, it would seem perfectly reasonable to do away with glosses and allow the present-day reader to bring present-day word meanings into the classics.

This is more or less what the presentist school of literary criticism does, not with word senses, but with the interpretation of texts. In the following I will discuss what presentism is, why and how it is used in literary studies and also how it relates to this study and the meaning changes created by false friends.

3.4.1. **Presenting Presentism**

As I have pointed out in the previous chapters, language changes over time due to the changing social and economic circumstances that it needs to adapt to. Drakakis (2007) goes
further than this to argue that entire texts also “change over time as the social contexts within which they are interpreted change.” (85). Howard (1986) states that this change is due to the fact that meaning does not reside within the text itself, but rather it is created in the dialogue between the text and reader, and therefore it has to change, even radically, when it is read in different times (139). Presentism is a theoretical field which studies texts through the eyes of the culture we live in now, instead of trying to recapture the cultural circumstances of the time of composition.

Bristol (2007, 48) claims that there have always been critics who have studied Shakespeare’s works from a presentist perspective though they have not called themselves presentists. In fact, all literary criticism is in some respect presentist as no one can detach themself completely from their present moment. In Bristol’s opinion, presentism is indispensable because it is what we automatically do when reading a given text. He goes on to explain that this is because, in order to understand what a fiction is trying to say, we need to apply to it our knowledge of how the world works (Bristol 2007, 48-49). It would be impossible to try not to apply our knowledge of the world and to simply apply factual knowledge of the author’s contemporary world to a text when reading and analysing a text.

In fact, Hawkes (2002) states that trying to detach ourselves from our contemporary reality when analysing a text and to simply apply known facts to it would be unproductive because “facts do not speak for themselves” (3). He explains that facts, and texts, are only able to mean something through our analysis of them, which is done by inserting a given agenda, or a discourse, into the text and thus making it part of that discourse, or in Hawkes’ words: “Facts and texts […] don’t simply speak, don’t merely mean. We speak, we mean, by them” (3). What this means is that in order to make sense of a text we need to apply a method into the reading of it, and usually the instinctive method, as Bristol (2007, 48) stated above, is to understand text through our own experience. This is how we are able to empathize with the characters of a play, a movie or a book even if they are situated in a faraway past or an
imaginary place; the text, as Howard (1986, 134) points out, does not have universal meaning that transcends time and place, the meaning is put there by the reader. Belsey (2010) puts it well when she states that “every age, we know, discovers its own reflection in his [Shakespeare’s] work” (14).

3.4.2. Presentism in Action

So, if a text does not have any universal meaning that is carried with it through all time, how does a presentist reading of a text work? Howard (1986) answers this question by explaining that, while it is important to remember that a literary work is always connected to the time in which it was created, the critic is always bound to bring a piece of his own century into the text; a reading is always a creative exploit “in which specific readers, located firmly in history and possessed of particular reading conventions, confront the alien matter of a text and try to have it ‘make sense’” (Howard 1986, 143-144). She points out that this becomes clear when looking at the critical or performance histories of, for instance, Shakespeare’s major plays; over the centuries there have been very different analyses of them made and produced for the stage and film, and different views taken on what they are trying to say. In fact, a performance of a play is always presentist by nature, as it is the interpretation of the director and the actors of the text – even when a play attempts to stay true to the era which it is representing with costumes, accents and by using the dialogue word for word, the play is still presentist as it is a present-day interpretation of the era in question.

It is often easy to see the impact of the era in which a criticism was written or a play staged in what is highlighted in it, and what is overlooked. For instance, in the early twentieth century, with the raise of feminism, feminist accounts of Shakespeare’s characters started to emerge, and they have not stopped since. However, at the time of composition, while some writings defending the rights of women had already appeared, feminism had not yet become
the mainstream movement it is today and therefore most theatre-goers would probably not have given the position or independence of the female characters a second thought.

Furthermore, at the time when Shakespeare was staging the first performances of his plays, female characters were represented on stage by male actors, as women were not allowed to be actors. This did not cause protests or excite debate at the time and critics who went to see the plays did not write about it – it was simply the way things were. But the ‘true to its time’ performance of *Twelfth Night* using only male actors which will run at the Apollo theatre in London starting 2 November 2012 will probably cause some debate. And even if it does not, the simple fact that using an all-male cast today is unusual will direct the audience’s attention to that fact, and therefore make their experience presentist, as the author’s contemporary audience would not have experienced such a displacement.

As mentioned before, and as Grady and Hawkes so eloquently put it in their introduction to *Presentist Shakespeares* (2007), “the truth is that none of us can step beyond time” (3). What this means is that presentism is not actually anything that needs to be worked at to apply to a text; it is the only way through which we can comprehend a text, or in fact the past. Because of the changing social conditions in which a text is interpreted the text “continues to produce meanings in historical eras different from that in which it was created and to which it was initially directed” (Grady and Hawkes 2007, 4). The problem is usually the opposite, as it can be difficult to let go of the massive catalogue of previous study and freely look at a canonised work through presentist eyes. What usually happens is that a critic applies a kind of “mixed reasoning” to a text, meaning that s/he combines his/her knowledge of the actual world with the premises taken from the fiction and the time of composition in order to make sense of the text (Bristol 2007, 51).
3.4.3. Presentism and Interpreting False Friends

Bristol’s mixed reasoning can also be seen in the application of present-day meaning to a false friend, either by accident or consciously, which can, just like other types of presentist readings, produce new layers of meaning to the text that were not available to the author’s contemporary audience. As I have mentioned in previous chapters, this can be seen as a source of richness in the text and a way of rejuvenating it by giving it fresh meanings.

Interpreting false friends in their current meaning when reading a play by Shakespeare might be seen as what Bristol (2007) calls “reading things into text”, meaning that the reader is wilfully inserting a meaning into the text that s/he knows does not belong there. Perhaps there should be some kind of restraints to what can and cannot be applied to a text, but it seems impossible to restrain oneself from applying present-day knowledge into a text while reading. Bristol (2007) criticises the idea of these constraints that a reader should adopt in order to stop him/herself from reading things into text by asking “[w]hat constraints should the reader adopt? And to what aspects of reading should these constraints apply: extraction of the plot – or ascription of meaning – or evaluation of actions – or all of the above?” (Bristol 2007, 53) He argues that it is, in fact, impossible to strip oneself of all contemporary material in order to approach a text from a strictly Elizabethan perspective (Bristol 2007, 50). I believe that this same impossibility applies to attempting to strip oneself of the knowledge of the present-day meanings of false friends that are used every day in order to stop them from contaminating our understanding of Shakespeare’s language as it was at the time of composition.

As I mentioned before, when working with Shakespeare’s plays it is easy to become blinded by the vast number of authoritative studies done on them and to become timid in putting forward fresh ideas. The argument that (mis)interpreting false friends in their present-day meaning can bring forward new meanings in an Early Modern play can easily be
rebuffed by saying that one should know what the words meant in Elizabethan times. This is the problem that Shakespeare studies face: everyone knows what they ought to say and therefore new ideas are hard to come by. Bristol (2007) has an interesting way to solve this problem; he uses excerpts from his English students essays on Shakespeare’s King Lear to demonstrate the different, and fresh, approaches to the text that can be made by those who say what they think because they “don’t know what they ought to say” (63), in other words by those who are not weighed down by too much knowledge of accepted theories and approaches to Shakespeare’s texts.

In my analysis I will be keeping an open mind and thinking about how things could be seen instead of what ought to be known and said about the meanings of the words under scrutiny. As stated before, it is my initial hypothesis that allowing false friends to be interpreted though present-day eyes can enrich and revitalise our view of Twelfth Night and other plays, and that through presentist readings Shakespeare’s plays continue to produce new meanings for audiences far removed from their time, and place, of composition.
4. Analysis of the False Friends

In my analysis of the 30 example false friends I found that the most common change caused by the present-day analyses of the words was the loss of a layer of meaning, closely followed by a misunderstanding of the word entirely, which causes the situation, or the lines, in which it is used to change. The other changes found were gaining a layer of meaning that would have been inaccessible to the author and the deterioration or amelioration of the tone of the lines containing the false friend. Curiously, I also found examples where the false friends did not affect the situation in any detectible way.

In the following I will explain how each of the example words can be misanalysed by interpreting them in their present-day meanings, what changes such misanalyses can cause and also illuminate some of the possible effects these changes can have on the understanding of *Twelfth Night*.

4.1. Misunderstandings

Sometimes encountering a false friend in a text from a different time period it can lead to the present-day reader misunderstanding the word’s meaning and therefore misunderstanding the whole text or at least part of it. I found three types of misunderstandings when analysing the example words; the word can simply be analysed incorrectly therefore changing the meaning of the text, the misanalysis can either ameliorate the tone of the lines containing the false friend, or the misanalysis can deteriorate the tone the lines.

4.1.1. A Change in meaning: simple misanalysis

This category contains the words which have been found to change the meaning of a line, lines or an entire scene. They do not, however, affect the tone of the lines or the scene, but
simply change their meaning to a different one. These instances may be seen to affect the
general outlook of the character who utters them, or who is affected by the lines, but that will
be examined further in chapter 5. The words that are presented in this category are: *miscarry*,
injury, *let*, entertainment, *still* and *tall*.

**4.1.1.1. Miscarry**

The word *miscarry* is these days almost exclusively used in the sense ‘to have a miscarriage;
to give birth to a foetus before it is viable’ (*OED* s.v., sense 4b), but also sometimes with the
meaning of post going astray. Out of the 17 instances of the word in BNCweb, 13 were used
in reference to pregnancy and 2 in the postal sense, with two unclassifiable instances.
However, it is only in the recent centuries, through narrowing of meaning due to the strong
negative associations with a pregnancy terminating before the foetus is viable, that the word’s
meaning has become so restricted.

*CED* and *MWCD* both mention the additional rare meaning ‘to fail’ (*CED*, s.v.
*miscarry*, sense 2; *MWCD* s.v., sense 3), but neither mentions the sense found in *TN*, where
*miscarry* is used in the sense ‘to come to harm, suffer misfortune, perish; to meet with death’
(*OED* s.v., sense 1a). When Olivia sees the supposedly insane Malvolio in his pitiful state she
says:

> Good Maria, let this fellow be looked to. Where’s my cousin Toby? Let some of my people have special care
> of him. I would not have him miscarry for the half of my dowry.

(*TN* 3.4.61-64)

This usage of the word may leave the present-day reader puzzled; Malvolio is not a pregnant
woman or a letter so how can he miscarry?

There is room for misanalysis of the word’s meaning if it is broken down and analysed
to consist of *carry* as in ‘carry oneself, comport’ and *mis-* as in ‘badly or wrongly’ and
therefore thought to mean ‘misbehave’. Such a misanalysis might lead the present-day reader
to misread the situation; in the original meaning Olivia is worried that Malvolio will come to harm and in the present-day misanalysis she is worried that he will cause harm. This does not change the tone of the text as the underlying idea of ‘I hope nothing bad will happen’ is present in both analyses, but the cause of the dreaded harm changes and therefore so does the meaning of the text.

4.1.1.2. Injury

Another possible misanalysis which does not change the tone of the text is caused by the word *injury*, which today is very much restricted to physical ‘harm, detriment, damage’ (*OED* s.v., *n.*, sense 3a) as demonstrated by the fact that all of the first 50 randomly ordered hits on the word *injury* in BNCweb carry this meaning. Especially through exposure to football, and other sports related comments, the physical sense of the word is very strongly present in the mind of the present-day reader.

In *TN* the word is, however, used in a different sense, that of ‘reviling, insult, calumny; a taunt, an affront’ (*OED* s.v., *n.*, sense 2). *CED* still lists the sense ‘insult’ with the usage label *obsolete* (s.v., *injury* *n.*, sense 5), while *MWCD* makes no mention of it at all. It could be assumed that the word has gone through the process of narrowing of meaning from the Latin original *injūria* meaning a general ‘wrong, hurt, detriment’ (*OED* s.v., *n.*) to refer only to a physical hurt.

The context of the utterance in *TN* is a challenge extended to Viola as Cesario by Sir Andrew, who has been *injured* by her conduct with Olivia. When Viola as Cesario tries to deny her fault in the matter, Sir Toby Belch states that: “Sir, no; his indignation derives itself out of a / very competent *injury*: therefore, get you on and / give him his desire.” (*TN* 3.4.249-251). The use of the word *injury* here could lead the present-day reader or hearer to picture a bodily injury and therefore cause confusion as to when such an injury could have
been inflicted and by whom as no such occurrence has been presented on stage nor implied elsewhere in the text.

4.1.1.3. Let

Another example of the effects of simple misanalysis is the, according to *OED* now archaic, sense of the verb *let*, ‘to hinder, prevent, obstruct, stand in the way of’ (*OED* s.v. *v* 2, sense 1a), which may cause quite a complete misunderstanding of the utterance in which it is used in the play. In *TN* Viola says to her brother Sebastian:

If nothing *lets* to make us happy both
But this my masculine usurped attire
Do not embrace me, till each circumstance
Of place, time, fortune, do cohere and jump

(5.1.246-249)

These lines may cause the present-day reader some confusion as *let* is usually used in the sense ‘allow’, which is the exact opposite of what is meant here. *CED* does list the meaning ‘to hinder’ with the usage label *archaic* (s.v., sense 3), while *MWCD* makes no mention of it. Also, none of the first 50 randomly ordered instances of the word *let* in *BNCweb* carry the meaning ‘to hinder’, so it is safe to assume that it would not be the first association made by the present-day reader upon reading the above quote.

But in this instance the confusion would most likely cause the reader to consult a glossary as the present-day meaning simply does not fit the context; Viola and Sebastian are happy and nothing is standing in their way at this point except Viola’s disguise, so for her to state that ‘nothing lets us be happy’ is not very likely. However, the present-day theatre-goer, and reader without access to a glossary, would probably have to make the assumption that Viola is indeed saying ‘nothing lets us be happy’, which would completely change the tone of the lines from happy and hopeful to hopeless and dejected. This could make the present-day
audience member become confused about the turn the play is taking and not understand why Viola is certain that all will not be well in the end.

The interesting thing about TN is that it seems to have the usual happy ending of a comedy but the end result is not written into the text. The play ends with the characters planning to go fetch Viola’s own women’s clothes and Viola and Orsino planning to get married but the outcome of these plans is left open. This with the fact that Malvolio has sworn to avenge his treatment to all of the characters does not necessarily bode well for the three happy couples formed at the end and Viola’s cynical approach to returning to her female self in the present-day interpretation of the above quote underlines the uncertainty of the situation. This possibility of misreading the situation at the end might call for a present-day rendering of the play to change the word let to for example hinder. This is not, however, done by Trevor Nunn, the director of the 1994 film version of the play, which holds true to the original script in most places. The film does, however, have an added happy dance scene at the end with Viola in women’s clothing, which is an interesting juxtaposition created by the director, whether it was done consciously or not.

4.1.1.4. Entertainment

The word entertainment is used in TN in the sense ‘treatment (of persons)’ (OED s.v., sense 5), which is now, according to OED, obsolete and of which neither CED nor MWCD make any mention. While the verb entertain is still used in the sense ‘to receive as a guest; to show hospitality to’ (OED s.v., sense 13), the meaning of the noun entertainment has narrowed to compass only ‘that which affords interest or amusement’ (OED s.v., sense 8b), probably due to the vastness of the entertainment industry today and in the previous century. In fact all of the 50 first randomly ordered instances of the word entertainment in BNCweb refer to an amusement or diversion of some kind.
It is not likely, then, that the present-day reader would make the connection between the archaic meaning ‘treatment’ when reading the following lines spoken by Viola as Cesario to Olivia:

The rudeness that hath appeared in me have I learned from my entertainment. What I am and what I would are as secret as maidenhead; to your ears divinity, to any others profanation.

(TN 1.5.206-209)

It would be all too easy for the present-day reader to analyse the word *entertainment* here to mean that Viola as Cesario has learnt to be rude by watching plays and reading books that have rude people in them; thus the line could be interpreted as Viola as Cesario proclaiming to be a product of her time, which is quite a common notion today. The intended meaning, which would have been quite accessible to the author’s contemporary audience, is, however, that Viola as Cesario has been treated rudely by the people of Olivia’s household and because of that she is now rude in return. This might be completely lost to the present-day reader without a glossary.

4.1.1.5. Still

The adverb *still* is used in *TN* several times with the meaning ‘without change, interruption, or cessation; continually, constantly; on every occasion, invariably; always’ (*OED* s.v., sense 3a), which is now according to the *OED* obsolete. This sense is not mentioned in *CED*, but *MWCD* lists it with the usage label *archaic*. None of the first 50 randomly ordered instances of the word *still* in BNCweb carry this meaning; in fact 49 of them more or less indicate ‘the continuance of a previous action or condition’ (*OED* s.v. *adv.*, sense 4), while one of the instances is the adjective form meaning ‘motionless’ (*OED* s.v. *adj.*, sense 1).
In light of this, when reading for instance the following lines spoken by Orsino to Viola as Cesario, the present-day reader might easily misanalyse the meaning of the word *still*:

Too old, by heaven. Let *still* the woman take
An elder than herself; so wears she to him;
So sways she level in her husband's heart.
For, boy, however we do praise ourselves,
Our fancies are more giddy and unfirm

*(TN 2.4.29-33)*

The present-day reader might understand *still* here to mean ‘ever as before’, which would change the tone of the lines by giving the impression that Orsino believes this to usually be the case and thinks that the custom should continue, while the archaic meaning ‘always’ makes the lines more instructive.

The same change occurs when reading the following instructions that Malvolio finds in the letter sent to him by Maria pretending to be Olivia:

If thou entertainest my love, let it appear in thy smiling, thy smiles become thee well. Therefore in my presence *still* smile, dear my sweet, I prithee.

*(TN 2.5.167-170)*

Here the change in tone that occurs by analysing the meaning of the word *still* as ‘ever as before’ also changes the meaning; in this analysis it would follow that Malvolio has smiled in the lady’s presence before, or even that he is in the habit of doing so. But the character of Malvolio is very serious and the comedy of his strange behaviour towards Olivia after reading the misleading letter depends on the fact that the behaviour, i.e. smiling, is, in fact strange. Thus, analysing the word *still* here to mean ‘ever as before’ instead of ‘always’ can have great effect on the understanding of this storyline of the play as a whole.

The word *still* also appears with a double meaning, carrying both the meanings ‘ever as before’ and ‘always’ in wordplay such as the following exchange between Olivia and Orsino:
ORSINO: Still so cruel?
OLIVIA: Still so constant, lord.

(TN 5.1.109-110)

In this exchange the present-day reader would lose a layer of meaning if they were not aware of the archaic meaning ‘always’ of the word still.

4.1.1.6. Tall

The adjective tall is used in TN by Sir Toby in defending Sir Andrew to Maria by saying: ‘He’s as tall a man as any’s in Illyria’ (1.3.18). The word here means ‘meet, becoming, seemly, proper, decent’ (OED s.v., sense 2a) or ‘brave, bold, valiant’ (OED s.v., sense 3), both of which are, according to OED, obsolete. CED makes no mention of either, while MWCD lists the sense ‘brave’ with the usage label obsolete, and none of the first 50 randomly ordered instances of the word tall in BNCweb carry either of these meanings.

It is safe to say, then, that these would not be the first association made by the present-day reader when seeing the above quotation. The first association would most likely be ‘high of stature; of more than average height’ (OED s.v., sense 6a), which is the meaning carried by 49 out of the first 50 randomly ordered instances of the word tall in BNCweb, the single exception pertaining to the established phrase a tall tale.

Analysing the word tall as meaning ‘of more than average height’ in the above quotation would probably cause the present-day reader to assess Sir Toby as more of a drunkard than the situation would imply if the obsolete meaning was applied to the word; it would seem that Sir Toby is unable to maintain a witty banter with Maria and is getting off topic. This could then create a further layer of comedy and change the tone of the scene into more of a slapstick comedy than it already is. It does not help the confusion that Maria’s response to Sir Toby’s line is: ‘What's that to the purpose?’ (TN 1.3.19), rendering her as
confused as the present-day reader about why Sir Toby would bring Sir Andrew’s height into a discussion about his character.

4.1.1.7. Revolve

The use of the word *revolve* in *TN* is an easy place for a director to get a laugh out of the audience. It is written in a letter to Malvolio by Maria pretending to be Olivia, and, when Malvolio reads the following lines out loud: ‘If this fall into thy hand, *revolve*. In my stars I am above / thee, but be not afraid of greatness’ (*TN* 2.5.139-140), the actor playing him may turn around, misunderstanding the meaning of the word *revolve*. This is a case of double-layering of meaning, which Shakespeare was very fond of using. Comedy is often made by a character misunderstanding the intended meaning, which is obvious to the audience. The meaning intended by the letter is of course ‘to consider, think over, ponder’ (*OED s.v. revolve*, sense 8a), a sense which *OED* classifies as ‘now rare’.

However, *CED* and *MWCD* both list this sense without a usage label, which would indicate that it is still in common use. But looking at the first 50 randomly ordered instances of the word *revolve* in *BNCweb*, this sense is clearly missing; in fact all of the instances carry the meaning ‘turn’ or ‘orbit’, either in a physical or in an abstract sense. This leads to the conclusion that the first association made by the present-day reader when reading these lines would be ‘to turn around’, which means that the comedy of the character misunderstanding the meaning of the word may be lost on the present-day reader.

This misanalysis might also change the tone of the letter significantly if ‘turn around’ is taken to mean ‘change’ as in ‘turn your life around’. If the letter states that ‘you must turn around (immediately) if this letter should find its way to you’, this gives it a more impatient feel. Instead of asking Malvolio to ponder on what is said in the letter, it urges him to act, and this would make it more understandable that he immediately goes on to do everything asked
of him in the letter. Thus, even though the meaning stays more or less the same, the tone of the situation is affected by the present-day analysis of the word.

In the following sections I will be looking at situations where only the tone, not the meaning, is affected by the misanalyses of the false friends.

4.1.2. A Change in Tone: Deterioration

The words that belong to this category are the ones whose misanalysis causes the tone of the situation to be read as more severe than if the author’s intended meaning was applied to the situation. This may be caused either by a misanalysis of the word in question or due to an inherently negative sense associated with the word, which is difficult to ignore even if the milder senses of the word are known, or are made known, to the reader. The words belonging to this category are: abuse, vulgar, display, retention and list.

4.1.2.1. Abuse

The most prominent meaning associated with the word abuse today seems to be ‘to maltreat, esp. physically or sexually’ (CED s.v., v., sense 2), as 21 out of the first 50 randomly ordered hits in BNCweb are associated with this. Also prominent seems to be the association to drug or substance abuse, as 6 out of the first 50 randomly ordered hits deal with this. These are most likely the first things that come to mind for the present-day reader when reading or hearing the word abuse.

On a close inspection of all the senses listed for abuse in OED, it seems that all the surviving meanings of the verb are extremely negative. All the neutral and milder meanings of the verb abuse s.v. in the OED, ‘to behave improperly’ (sense 1b), ‘to use (something) in error, to mistake for’ (1c), ‘to misrepresent’ (2), ‘to fall into error about’ (3b), ‘to disuse, give up (something); to neglect’ (5), have become obsolete. It seems that with the severely
negative connotations acquired by the word in association with concepts such as *child abuse* and *sexual abuse*, as well as *drug and substance abuse*, the word has gone through a process of pejoration. As these noun phrases have become an established part of the language the word *abuse* has become such a harsh word that it has become impossible to use it in neutral contexts.

In *TN* the word *abuse* is, however, used with the meaning ‘deceive’, which is listed with a usage label *now rare* in *OED* (s.v. v. sense 3a), with *archaic* in *CED* (s.v. v. sense 10) and *obsolete* in *MWCD* (s.v. v. sense 2). The word is used in the following context where Feste, the clown, explains his use of the phrase “the better for my foes, and the worse for my friends.” (*TN* 5.1.12-13) to count Orsino:

> Marry, sir, they praise me – and make an ass of me.  
> Now my foes tell me plainly, I am an ass; so that by my foes, sir, I profit in the knowledge of myself, and by my friends I am *abused*. So that, conclusions to be as kisses, if your four negatives make your two affirmatives, why then, the worse for my friends and the better for my foes.

(*TN*, 5.1.16-22)

It is quite clear from the context that physical abuse is not what is referred to here, but the word stands out nonetheless; it seems too harsh for the context. It seems that Feste is using very strong language when referring to his friends’ behaviour, which might make the present-day reader, or especially an audience member, think that maybe Feste is more upset about the way people treat him than he lets on. This undercurrent would not have been there for the 17th century playgoer as the neutral meanings of the words would have been in common use alongside the more negative meanings.

4.1.2.2. *Vulgar*

Another example of this type of tone change to a more negative one is found in the use of the adjective *vulgar*, which has also gone through the process of pejoration from meaning
‘common’ (\textit{OED} s.v. \textit{adj.}, sense 2a) to meaning ‘uncultured’ (\textit{OED} s.v. \textit{adj.}, sense 13). The former meaning is still in use, but it too has a pejorative tinge to it, and it is not kind to call someone ‘vulgar’, as it is not kind to call someone ‘common’ either these days. This change in meaning is due to a change in society as well as people’s negative attitudes towards the ‘common people’ as opposed to educated or noble people. Also due to the fact that, unlike in the Early Modern English society, there is no class system in use in the Western world\textsuperscript{2}, it is politically incorrect to refer to someone as being of a lower class, or being vulgar, and therefore the word is often used in a derogatory sense.

\textit{MWCD} gives the sense ‘common’ as relating to people or things without a usage label (s.v. \textit{vulgar}, senses 1-3), while \textit{CED} only gives the sense ‘common’ as in ‘common people’ and provides the usage label \textit{archaic} with it (s.v. \textit{vulgar}, sense 3). Out of the first 50 randomly ordered hits on the word \textit{vulgar} in BNCweb, 8 have the sense ‘common’ while 37 had the sense ‘coarsely commonplace, uncultured, ill-mannered’. The word was also found in its specialized mathematical and linguistic senses which are not of importance here because they are not commonly known beyond the specialized fields. The differentiation between the senses ‘common’ and ‘uncultured’ is sometimes difficult to make, because the sense ‘common’ is nowadays very close to the meaning ‘uncultured’, exemplified for instance by the following from BNCweb:

\begin{verbatim}
FAK 1079 the kind of distaste the middle and upper classes feel for the vulgar in fun fairs, cheap commodities, artificial copies, or…
\end{verbatim}

I have counted the above example as representing the sense ‘the common’ or ‘the commoners’, but it could just as easily be interpreted as ‘the uncultured’. The fact that it is difficult to not read the negative sense into a statement containing the word \textit{vulgar} demonstrates that the word has negative connotations built into it.

\textsuperscript{2} What is meant here is that there is no organized, strict class system comparable to the one in 16\textsuperscript{th} and 17\textsuperscript{th} century England in use today. It is not relevant to this paper that there is a socio-economic class division in the Western society, as it is nevertheless politically incorrect to refer to it in everyday language.
These negative undertones relating to the word *vulgar* could cause the present-day reader to view Viola’s reaction as more negative than intended when reading the following exchange between Viola as Cesario and Olivia:

Viola: I pity you.
Olivia: That’s a degree to love.
Viola: No, not a grize; for it is *vulgar proof* / That very oft we pity enemies.

(*TN 3.1.120-123*)

The word *vulgar* is used in a neutral sense here; for the contemporary viewer this would have simply meant ‘it is a common experience’. But to the present-day reader the negative associations accompanying the word *vulgar* could quite easily lead to the conclusion that the proof, which here means ‘experience’ (*OED* s.v. *proof* n., sense 6), a false friend in itself, is somehow bad or unwanted by Viola, which changes the tone of the lines. Viola seems to be saying that her pity towards Olivia is an awful testament to the fact that we often pity our enemies, and that this should not be the case; we should not pity our enemies.

### 4.1.2.3. Display

The present-day interpretation of the word *display* in *TN* is another example where the tone of the situation is changed for the worse with the misanalysing the meaning of the word. The use of the word *display*, if interpreted in its present-day meaning of ‘to open up or expose to view, exhibit to the eyes, show’ (*OED* s.v., sense 3a), may give Orsino’s lines an unnecessarily harsh tone as he says to Viola as Cesario:

Then let thy love be younger than thyself,
Or thy affection cannot hold the bent,
For women are as roses, whose fair flower
Being once displayed doth fall that very hour.

(*TN 2.4.38-41*)

The present-day reader might interpret the final line in the quotation to mean that once a woman is completely exposed to a man, i.e. when she has had a sexual encounter, her beauty ceases to exist as she is, as the saying goes “damaged goods”. This interpretation
causes the reader to view Orsino as a misogynist and make it difficult for them to believe that Viola is in love with him and makes no counterargument to his remarks.

The contemporary audience and the author would have, however, had available to them also the now, according to OED, obsolete meaning ‘to unfold’ (OED s.v. display, v., sense 1a), which when used with the flower metaphor of the above quotation can be taken to mean ‘blossom’. With the knowledge of this meaning the lines become softer; the sexual encounter is merely implied and disguised in a metaphor of a woman’s beauty being like that of a rose – fleeting. To the author’s contemporary audience it would have been clear that Viola as Cesario cannot directly respond to Orsino’s view; biologically speaking it is true that time deteriorates everyone’s outer beauty. Instead she tries to later convince him of women’s ability to love as constantly as men do by telling him about her imaginary sister.

4.1.2.4. Retention

Later in the same scene as used in the previous section Orsino speaks to Viola as Cesario about a woman’s incapability to love as strongly as a man saying:

There is no woman's sides
Can bide the beating of so strong a passion
As love doth give my heart; no woman's heart
So big to hold so much, they lack retention.

(TN 2.4.92-95)

When reading those lines the word retention may strike the present-day reader as odd, as it is most likely associated with the sense ‘the act of retaining or state of being retained’ (CED s.v., sense 1), as 30 out of the first 50 randomly ordered instances of the word retention in BNCweb carry this meaning. This might seem a strange, or even a harsh thing to say; it might seem that Orsino is saying that women lack the ability to hold on to either the men they love or to the feelings that they have for them. In other words he might be seen to say ‘women lack the attention span required for the maintenance of the feelings of love’.
While Orsino’s lines do belittle the capacities of women, his insult was originally not necessarily meant to be so blunt. The word *retention* is here glossed as meaning ‘power to retain emotion’ (Crystal and Crystal 2002 s.v.), a sense which is not mentioned in *CED* or *MWCD*. *OED* lists the above quotation in the sense ‘the action or fact of a body, object, material, etc., holding or keeping something (as liquid, magnetism, etc.) within itself’ (*OED* s.v. *retention*, sense 1c), which is still used in medical terminology, and can be found in 8 out of the first 50 randomly ordered instances of the word in BNCweb. When looking at this sense of the word it becomes obvious that *they* in ‘they lack retention’ refers to the hearts of women and not to women, and thus the insult is softened as the hearts are to blame and not the women. But then again, looking at this from a feminist point of view it is still an insult. Women’s brains have been said to be smaller and therefore cause them to be less intelligent than men, and now Orsino is implying that women’s hearts are smaller as well and therefore they are less capable of feeling strong emotions. The strange thing about this claim, from the present-day perspective is that women have been said to be too emotional and therefore less rational than men. However this is looked at, the change in tone is always a derogatory one; Orsino is, from a present-day perspective, coming off as a misogynist.

**4.1.2.5. List**

As for the word *list*, *OED* and *MWCD* both list the sense ‘a limit, bound, boundary’ with the usage label *obsolete* (*OED* s.v. *n.*3, sense 8a; *MWCD* s.v. *n.*4, sense 3), while *CED* makes no mention of it. In BNCweb, none of the first 50 randomly ordered instances of the word *list* carry this meaning; in fact, they all carry the meaning ‘catalogue, a series of items’ (*OED*, s.v. *list* *n.*6, sense a.). This means that when the word is used by Viola as Cesario in *TN* in the following statement to Sir Toby: “I am bound to your niece, sir. I mean, she is the / list of my voyage” (*TN* 3.1.75), the present-day reader would not likely make the connection to the
meaning ‘limit, objective’ glossed by Crystal and Crystal (2002 s.v. list). It would be more likely that the present-day reader would analyse the meaning of these lines as Viola saying that Olivia is all the items on her list of things to do, therefore underlining the importance of the encounter to herself or to her employer who has sent her to court the lady.

This instance of the word list could also be analysed as ‘yes, she is on my list of things to do’, which would have the opposite meaning than the above analysis. If viewed in this way, the above quotation might make the present-day reader think that Viola is saying that she has better things to do and that courting Olivia is definitely something she takes pride or pleasure in. This analysis would fit the character Viola as she is clearly in love with Orsino and therefore would most likely not take pleasure in courting another woman in his stead.

Neither of these possible misanalyses do not, again, change the meaning of the lines, as the underlying meaning ‘yes, I am here to see your niece’ remains the same in both. The tone of the situation, and of Viola’s attitude towards the situation, are, however, changed in the latter analysis. But in this case a glossary entry is justified as the usage of the word list may cause some confusion, as it is not usually used in this manner in present-day English.

4.1.3. A Change in Tone: Amelioration

In this category the misanalyses of the false friends soften the desired effect of the lines spoken due to the words in question having gone through the process of amelioration and therefore sounding less menacing to the present-day reader than they would have to the author’s contemporary audience. The words that belong to this, the smallest category are pregnant and mischief.
4.1.3.1. **4.1.3.1 Pregnant**

The word *pregnant* has gone through significant narrowing of meaning and is now mostly used in reference to a woman or female animal who is ‘carrying a foetus or foetuses in the womb’ (*CED* s.v., sense 1). This sense of the word comprises 47 out of the first 50 randomly ordered hits in BNCweb. The word is also often used in the sense ‘full of meaning or significance’ (*CED* s.v. *pregnant*, sense 2), and this sense is found in the other 3 instances of the word *pregnant* in BNCweb. However, due to the fact that these two meanings exist at the same time and are used in very different contexts there is no association made with physical pregnancy made when hearing a familiar phrase such as *a pregnant pause*.

In *Twelfth Night*, the word *pregnant* is used twice in close succession by the same character, Viola, but with different meanings. First she uses the word in a flattering phrase towards Olivia saying: ‘[m]y matter hath no voice, lady, but to your own / most *pregnant* and vouchsafed ear’ (3.1.85–86). In this sentence the word is glossed as meaning ‘well-disposed, ready, inclined, receptive’ (Crystal and Crystal 2002, s.v. *pregnant*), a meaning which is also found in the *MWCD* (s.v. *pregnant*, sense 6), where it is marked as obsolete and exemplified with the above lines from *TN*. *CED* makes no mention of this sense of the word.

Only moments later in the play, Viola uses the word *pregnant* again, this time in a negative sense, as she is cursing the fact that Olivia has fallen in love with her because of her disguise:

> Poor lady, she were better love a dream.  
> Disguise, I see, thou art a wickedness,  
> Wherein the *pregnant* enemy does much.  

(*TN*, 2.2.25–27)

Here the phrase *pregnant enemy* refers to the wily enemy, i.e. Satan, which is a very different meaning of the word than the one she used before.

In neither of these contexts is it very likely for the word *pregnant* to be taken to mean physically pregnant. But while in the former, even though the present-day reader is not likely
to understand exactly what is meant, it is deducible from the context that *pregnant* is some sort of a word of flattery, in the latter the tone of the lines is radically changed if the original sense of the word is not understood correctly. The *pregnant enemy* would have conjured up quite a stark image in the minds of the contemporary audience but for the present-day reader the reference is easily lost. Therefore Viola’s words lose some of their bite and become softer.

4.1.3.2. 4.1.3.2 Mischief

The other example of a severely negative tone becoming softer through the present-day analysis of the meaning of a false friend comes in the use of the word *mischief* in *TN*. It is used in the following context, where Orsino has finally resigned himself to the fact that Olivia does not love him but Viola as Cesario, whom he also loves himself:

```
Live you the marble-breasted tyrant still;
But this your minion, whom I know you love,
And whom, by heaven I swear, I tender dearly,
Him will I tear out of that cruel eye,
Where he sits crowned in his master’s spite.
Come, boy, with me; my thoughts are ripe in mischief:
I’ll sacrifice the lamb that I do love,
To spite a raven’s heart within a dove.
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(*TN* 4.1.122-128)

This speech is supposed to convey Orsino’s strong, hateful feelings towards Olivia and to prepare the audience for Orsino’s feelings transferring to Viola when her true identity is revealed.

For the present-day reader, however, the use of the word *mischief* here seems to soften the speech. The line “my thoughts are ripe in mischief” seems to convey the message that Orsino wants to do some minor bad thing to vent his frustration and does not necessarily convey the severity of the situation - that Orsino is going to kill Viola - to the present-day reader. For the contemporary audience the meaning of *mischief* would have been much more
severe, as ‘evildoing, wickedness’ (*OED* s.v. *n.*, sense 5), a sense which is now, according to the *OED*, obsolete.

The word *mischief* has gone through the process of amelioration since the late 18th century, so in the late 16th and early 17th century, when Shakespeare wrote his plays, the ameliorated meaning was not yet present in the language. The current meaning ‘wayward but not malicious behaviour, usually of children, that causes trouble, irritation, etc.’ (*CED*, s.v. *mischief*, sense 1) is now normally used of children or adults behaving childishly. The association with children gives the word a very strong connotation of something that is either not done on purpose or is done by someone who does not know any better.

When looking at the first fifty randomly ordered hits for the word *mischief* in *BNCweb*, the clear majority, 29 out of 50, imply an act that would cause only mild irritation. The expression of having ‘mischief in one’s eyes’ seems to be popular as it is found three times in the first 50 hits. This expression definitely does not permit the more severe meaning of the word, because it usually means an expression involving a smile.

### 4.2. Subtler Changes to Meaning

A false friend does not always necessarily cause a misunderstanding; the general meaning of the text can be understood while something more subtle about it changes. Below I will look at three different scenarios found in the analysis of the example words where a subtle change does not affect the understanding of the text. I will argue that it is possible for a layer of meaning to be lost without the knowledge of previous meanings of a word, or a new layer of meaning to be added with the additional knowledge of a new meaning that was not present for the author or the contemporary audience. I will also look at examples where the present-day meaning does not interfere with interpretation as it is easy to deduce the approximate
meaning of the word from context, because the old and present meanings are very closely related.

4.2.1. Losing a Layer of Meaning

The words in this category are the ones whose misanalysis may cause the present-day reader to miss out on wordplay using multi-layered meaning. This category contains, as stated above, the majority of the example words, which brings to question how the plays can stand the test of time since so much of the comedy in Shakespeare’s comedies relies on words and wordplay. The example words that belong to this category are: indifferent, fancy, habit, honest, quick, sad, jealous, skill and minion.

4.2.1.1. Indifferent

The word indifferent is today mostly used with the meaning ‘unbiased, impartial, disinterested, neutral; fair, just, even, even-handed’ (OED, s.v. adj., sense 1), which is the meaning found in 43 out of the first 50 randomly ordered hits in the BNCweb. The word is also used in the meaning ‘not particularly good; poor, inferior; rather bad’ (OED s.v. indifferent adj., sense A7b), as 6 out of the first 50 randomly ordered hits in the BNCweb carry this meaning.

In TN the word indifferent is used in the sense ‘having a neutral quality between excess and defect; not extreme; of medium quality or character’ (OED s.v. adj., sense 6a), or ‘of medium or moderate extent, size, etc.; fairly large; tolerable’ (OED s.v. adj., sense 6b), which, according to the OED, are now obsolete and obsolete or archaic respectively.

Interestingly, both the CED and the MWCD list these meanings without any usage labels (CED, s.v. adj., sense 3a; MWCD s.v. adj., sense 4, 5). This might suggest that the present-day language-user is aware of these meanings, but it would require a more thorough analysis
of all the 595 hits in the BNCweb to determine whether or not this sense still survives in current usage.

The context of the word in TN, in the sense ‘moderate’, is Olivia cataloguing her features to Viola as Cesario after she has asked if Olivia will be so cruel as to not leave a copy of herself, i.e. a child, behind when she dies:

O, sir, I will not be so hard-hearted; I will give out divers schedules of my beauty: it shall be inventoried, and every particle and utensil labeled to my will: as, item, two lips, indifferent red; item, two grey eyes, with lids to them; item, one neck, one chin, and so forth.  

(TN 1.5.247-252)

The context does not give away the intended meaning of indifferent, and the present-day reader may well deduce this to mean that Olivia is calling her lips a ‘poor quality’ red. The negative attitude conveyed by the word is very pungent in the present-day reading, as Olivia seems to be depreciating her looks more than if she were saying her lips are a ‘moderate’ red. This intensifies her sarcastic attitude towards the list she is making.

The difference between this and the words analysed in the previous chapters is that the present-day meaning would have been present already in Shakespeare’s time and the intensified sarcasm available to the contemporary audience as well. This synchronic register switching is still used in modern poetry, and Shakespeare was not unfamiliar to using this kind of double-levelled meaning in his works, as Ronberg (1992: 31) also notes. This leads to the conclusion that the present-day reader is missing some nuance of meaning if they are not aware of the now obsolete or archaic senses of the word.

4.2.1.2. Fancy

As for the word fancy, Crystal (2008, 236) states that, while today the word fancy is usually used in the sense ‘inclination, liking’ or even ‘whim’, the more likely use in Shakespeare’s time was the now obsolete meaning, ‘amorous inclination, love’ (OED s.v. n., sense 8b).
CED makes no mention of the sense ‘love’ at all, while MWCD lists the sense without a usage label (s.v. n., sense 1b), which is curious. The sense ‘whim’ was already available in Shakespeare’s time and this probably allows, again, for the double layering of meaning that Shakespeare seemed to be so fond of using. It would seem that with the sense ‘whim’ having become more pronounced the word has gone through the process of pejoration as no one would surely want to profess their love to a person only to have it misunderstood as ‘a liking formed by caprice rather than reason’ (MWCD s.v. fancy n., sense 1a). In informal language the word fancy is often used in the sense ‘like’ as in “I really really fancy Howard” (BNCweb, KNY 1983). None of the first 50 randomly ordered examples from the BNCweb have the sense ‘love’.

In TN, the word fancy is often used to mean ‘love’, for instance when Orsino states that “so full of shapes is fancy” (1.1.14), he means to talk about love and not whim or imagination. The present-day meaning brings many of Orsino’s lines a sense of capriciousness that underlines his character’s fickle nature and the impression that he is in love with being in love instead of being in love with Olivia or Viola. The difference between the present-day analysis of the situations in which the word is used and the author’s contemporary one is that the double-layering of meaning is lost in the present-day analysis; the fickle nature of Orsino becomes too pronounced and the subtlety of the hint that he may be of a capricious nature is lost.

4.2.1.3. Habit

In TN the noun habit is mostly used in the sense ‘dress, clothing, costume’ but also with double layering of meaning in “One face, one voice, one habit, and two persons” (5.1.213), where it can mean both ‘costume’ and ‘behaviour’. The double layering of meaning, or even both meanings, may, however, be lost on the present-day reader because, according to OED,
the sense ‘bearing, demeanour, deportment, behaviour; posture’ (*OED* s.v. *habit* n., sense 4) is now obsolete and the sense ‘bodily apparel or attire; clothing, raiment, dress’ (*OED*, s.v. *habit* n., sense 1a) is archaic. The more commonly used sense today is ‘a settled tendency or usual manner of behaviour’ (*MWCD*, s.v., sense 6) to which 43 out of the first 50 randomly ordered instances of the word *habit* in the BNCweb 43 are referring, while only 6 instances refer to clothing, in most cases the specialized cape of a nun or a monk. *MWCD* mentions the sense ‘clothing’ with the usage label *archaic* (s.v. *habit* n., sense 1), while *CED* only makes a mention of clothing referring to ‘the customary apparel of a particular occupation, rank, etc’ (s.v. *habit* n., sense 7), such as the aforementioned habit of a nun or a monk.

It would seem that the word has gone through some deterioration of meaning due to the fact that it is often used to refer to bad habits such as a drug habit or a smoking habit. Therefore “one habit” in the above example could easily be misunderstood to mean that the two siblings have similar habits, which sounds slightly strange, while the wordplay would be lost to the present-day reader.

### 4.2.1.4. Honest

The adjective *honest* has gone through the process of narrowing of meaning, as the meaning ‘showing uprightness or sincerity of character or intention; fair, straightforward; free from fraud’ which was already around in Shakespeare’s time has become the more common association while the meaning ‘held in honour; holding an honourable position; respectable’ (*OED* s.v. *honest* adj., sense 1a) is now obsolete according to *OED*. *CED* makes no mention of the senses ‘honourable’ or ‘respectable’, while *MWCD* lists the sense ‘reputable, respectable’ without a usage label (s.v. *honest*, sense 2a). In *TN* Feste states that:

> I am not tall enough to become the function well, nor lean enough to be thought a good student. But to be said an honest man and a good housekeeper goes as fairly as to say a careful man and a great scholar.

(*TN* 4.2.4-7)
These lines are, as are most of Feste’s lines, full of wordplay, such as the double meaning of *tall*, a false friend discussed previously in section 4.1.1. In the above quotation Feste puns on the fact that he is shorter and/or less respectable than the parson whose gown he is asked to wear. Then the same double meaning ‘respectable’ is repeated with *honest* which would have had both of the above mentioned meanings at the time of composition. If these double meanings are missed, it does not necessarily diminish the present-day reader’s comprehension of the meaning of the lines, but it does take away from the character of Feste; these puns and wordplays are piled onto the character to exhibit his witty nature and if they are lost on the reader the character may be left empty in their minds.

### 4.2.1.5. **Quick**

When considering the meaning of the adjective *quick*, the most likely association is usually ‘swift or fast’ (*CED* s.v., sense 4) – in fact 49 out of the first 50 randomly ordered instances of the word *quick* in BNCweb carry this meaning, with the one exception being the established compound *quick jar*. In *TN* the adjective *quick* is used in its present-day meaning in “thy assailant is / quick, skillful and deadly” (3.4.220-221), but it is also used in a different meaning. At the very beginning of the play where Orsino is found basking in the misery of being in love he says “o spirit of love, how quick and fresh art thou” (1.1.9). This is glossed by Crystal and Crystal (2002) as ‘sharp, keen, alert’, and this sense is also found in *OED* as ‘of a feeling: keen, strongly felt’ (s.v. *quick*, adj. n.1 and adv., sense 16), with the usage label *now somewhat archaic*.

When coming across Orsino’s lines in *TN* it is not, however, likely that that the present-day reader or theatre-goer will interpret the word *quick* in the latter sense, as the former, more common sense of the word fits the context. Analysing the meaning of *quick* as ‘fast’ in these lines may make Orsino seem even more self-obsessed and in love with being in
love than if the original meaning was available. He seems to be saying that falling in love happens fast, in an instant and possibly without reason. This may also be a case of double-layered meaning, as this view is echoed by Olivia later in act 1, when she says “How now? / Even so quickly may one catch the plague?” (1.5.283-284).

On the other hand, not knowing that what Orsino means when he describes the spirit of love as “quick” is that the feeling of love is piercing and strongly felt, may reduce the present-day reader’s understanding of Orsino’s assessment of love. He believes that love equates pain and enjoys wallowing in the agony of unrequited love, something that becomes clear in his exchange with Viola as Cesario later on in the play, in act 2 scene 4. This characteristic of his is also shared by Olivia who compares falling in love to catching the plague in her quote above. Not being aware of the archaic meaning of the word *quick* would therefore deprive the present-day reader of a layer of meaning that would have been accessible to the author’s contemporary audience.

4.2.1.6. *Sad*

Another good example of a layer of meaning being lost on the present-day reader is the word *sad* which is used multiple times in *TN* both in its current meaning ‘feeling sorrow or regret’, or evoking such feelings (*OED* s.v., sense 5) and the obsolete meaning ‘steady, serious’ (*OED* s.v., sense AI). The following, where Olivia has asked Malvolio to come see her as the other servants have informed her that he might be mad, is an example of both of these meanings being present:

Olivia: Smil’st thou? I sent for thee upon a *sad* occasion.
Malvolio: *Sad*, lady? I could be *sad*; this does make some obstruction in the blood, this cross-gartering – but what of that? If it please the eye of one, it is with me as the very true sonnet is: ‘Please one and please all’.

(*TN* 3.4.18-22)
The occasion that Olivia refers to is not sorrowful, it is serious but, without the knowledge of this, it would be easy to mistake the situation and think that Olivia is saddened by the fact that Malvolio is mad and therefore that she already believes that he is. Malvolio’s response could be a play on the word’s double meaning, as the meaning ‘unhappy’ already existed in Shakespeare’s time.

The sense ‘steady, serious’ is now, according to OED, obsolete and CED lists it with the usage label archaic, while MWCD makes no mention of it at all. In fact sad has, in present-day language, become very restricted to the sense ‘feeling sorrow or regret’, though a new meaning, especially in colloquial British English, of ‘ludicrously contemptible; pathetic’ (CED s.v., sense 4) is establishing itself in everyday language. The first meaning, ‘feeling of sorrow or causing a feeling of sorrow’, comprises 43 out of the first fifty randomly ordered hits of sad in the BNCweb, while the second, ‘pathetic’ comprises five out fifty. Without the knowledge of the sense ‘serious’, it is clear that the present-day reader is missing out on wordplay that would have been self-evident to the contemporary audience.

4.2.1.7. Jealous

The word jealous is another one which has become very restricted in meaning in present-day English. The only meaning found for jealous in the first 50 randomly ordered hits in BNCweb is more or less ‘troubled by the belief, suspicion, or fear that the good which one desires to gain or keep for oneself has been or may be diverted to another’ (OED, s.v., sense 4). It seems that the word has gone through the process of pejoration, which has stripped it from its more positive and neutral connotations. It could be that, with the unfavourable attitudes towards jealousy in the present-day sense, the word has little by little become unsuitable for use in positive and neutral meanings because of the undercurrent of negativity that it carries.
CED and MWCD make no reference to the obsolete meaning ‘doubtful, mistrustful’ (OED s.v., sense 5b) which is closest to the meaning found in the following excerpt from TN:

Blame not this haste of mine. If you mean well,
Now go with me and with this holy man
Into the chantry by; there before him
And underneath that consecrated roof
Plight me the full assurance of your faith,
That my most jealous and too doubtful soul
May live at peace. He shall conceal it
While you are willing it shall come to note;
What time we will our celebration keep
According to my birth. What do you say?
(TN 4.3.22-31)

The lines are spoken by Olivia who is urging Sebastian, who she believes to be Cesario, to marry her immediately without a moment’s delay. Here the use of the word jealous may seem slightly odd to the present-day reader as today jealous only has negative connotations and it would be strange to call oneself or one’s soul ‘jealous’ when trying to convince someone to agree to marriage. But in Shakespeare’s time this word, in addition to the present-day meaning, also had more neutral senses. In many versions of the play jealous is glossed as ‘anxious, uneasy, worried [about]’ (Crystal and Crystal 2002: s.v.) but it could also mean ‘ardently amorous; covetous of the love of another, fond, lustful’, which is another obsolete meaning found in OED (s.v., sense 2) that fits the context.

It is, again, important to remember that in Shakespeare’s time all these meanings were very much alive and this might be a case of triple-layered meaning, which may have been obvious to the more learned contemporary theatregoer. Here it once more seems that the present-day reader is left deprived of an additional layer of meaning if they are not aware of the diachronic semantic change this word has gone through.
4.2.1.8. **Skill**

The word *skill*, as it is used in *TN*, is again a possible cause for the director of a present-day rendering of the play to change the word to ensure comprehension, as it is nowadays only used as a noun, but in Shakespeare’s time it could also be used as a verb, as in the following:

> Truly, madam, he holds Beelzebub at the staves's end as well as a man in his case may do. He's here writ a letter to you. I should have given it you today morning. But as a madman's epistles are no gospels, so it *skills* not much when they are delivered.

(*TN* 5.1.281-285)

Here the verb *skill* means ‘to make a difference, to be of importance, to matter’ (*OED* s.v., sense 2b), a sense which is now, according to *OED* and *MWCD*, archaic. *CED* makes no listing for *skill* as a verb, and none of the first 50 randomly ordered instances of the word *skill* in BNC*web* present it as a verb.

Thus when reading the above quotation the present-day reader would most likely be doubly confused, as not only is the meaning of the word *skill* unknown but also the sentence does not seem to make sense, as it is lacking a verb. This is a case where a glossary would prove necessary and a glance at for instance that of Crystal and Crystal (2002) would solve the problem by clearly labeling the word a verb and providing a meaning for it. But for the present-day theatre-goer the problem would be more complicated; in the fleeting moment the words are spoken their meaning would be lost as there would be no time to ponder over what is meant. To the theatre-goer and the reader without a glossary the meaning of the above lines would simply be lost. The mention of the word *skill* might cause them to think that Feste is making a commentary about the skill with which the letter is composed, which is something he does not do. Not knowing that *skill* is here used as a verb and not knowing the meaning of that verb would not only cause the present-day reader or theatre-goer to lose a layer of meaning, but to lose the entire meaning of the lines in question. The director of the 1994 film
rendering of *TN* has avoided this false friend trap by omitting Feste’s speech entirely from the play.

4.2.1.9. **Minion**

In the same quotation as used in the previous section for *mischief*, there is another false friend, *minion*, further complicating the interpretation of the lines. Today the word *minion* is almost exclusively used to refer to ‘a servile agent’ (*CED* s.v., sense 2), and it is closely associated with the term *evil minion* which is familiar to many from action films. In BNCweb all of the 32 instances of the word *minion* carry this meaning, except for one where it is used as a proper name. In *TN*, however, the word *minion* is used in a different sense by Count Orsino in the following lines spoken to Olivia about the supposed betrayal of his trust that she has committed by falling in love with someone else:

> But this your *minion*, whom I know you love,  
> And whom, by heaven, I swear, I tender dearly,  
> Him will I tear out of that cruel eye  
> Where he sits crowned in his master’s spite.  
> (*TN* 5.1.123-126)

This usage is glossed by Crystal and Crystal (2002) as ‘darling, favourite, select one’ (s.v. *minion*), a meaning which is now, according to *OED*, obsolete (s.v. *minion*, sense 3b),

This seems the more likely intended meaning, as Orsino speaks about Olivia’s love for Cesario and not about his servitude. In fact in the meaning ‘a servile agent’ Cesario would be Orsino’s minion, as he is his employer.

The above quotation may, however, have presented the word *minion* in a double meaning to the contemporary audience, as the sense ‘servant’ was, according to *OED*, already present in the language at the time of composition. Orsino may have intended his choice of words as a slight on the class difference between the lovers. A third layer of meaning emerges when looking at a further currently obsolete sense of the word *minion* present at the time of composition; ‘as a derogatory term (esp. as a form of address): slave, underling’
This three-layered meaning is not likely to be accessible to the present-day reader, while a learned contemporary theatre-goer of the author’s time would probably have been delighted by such a clever choice of term. Here again the present-day reader loses two layers of meaning, and even the glossary entry accompanying the lines does not open up all the subtleties of the choice of words.

### 4.2.2. Gaining a Layer of Meaning

This category is made up of words that, if analysed in their most likely present-day meanings, include an additional layer of meaning, which would not have been available to the author or his contemporary audience, to the line, lines or the entire scene of which they are a part. The example words that belong to this category are: *vain, generous, sway* and *possess*.

#### 4.2.2.1. Vain

The adjective *vain* is today mostly used in the sense ‘futile’, which is clear from the fact that 42 out of the first 50 randomly ordered hits for the word in BNCweb comprise of this meaning. In this sense the word is often accompanied with *in*, and *in vain* is even given a separate entry in *OED*. Also common is the sense ‘having an excessively high opinion of one’s own appearance, attainments, qualities, possessions, etc.’ (*OED* s.v. *vain*, sense 4a) which comprises the remaining 8 out of the 50 first randomly ordered hits of the word in BNCweb.

The latter meaning did not come about until the end of the 17th century, probably through widening of meaning from ‘a person with an idle or futile nature’ (*OED* s.v., sense 3) to ‘a person with a futilely conceited or arrogant nature’.

Therefore, when Shakespeare wrote the following lines of Feste’s:

Malvolio, Malvolio, thy wits the heavens
Endeavour thyself to sleep, and leave thy vain bibble-babble.

(TN 4.2.95-97)

he could not have, then, been thinking about the sense ‘conceited’. However, the knowledge of the present-day sense brings an additional layer of meaning to the above lines as Malvolio is, in fact, shown in the play to be quite arrogant. It is easy to mistake the meaning in this instance but it causes no real trouble to understanding the meaning of the lines; all it does is add a layer of meaning that gives the lines a sense of a personal insult, to which the audience/reader might expect Malvolio to respond.

4.2.2.2. Generous

Another example of adding a layer of meaning comes from the usage of the word generous in the following excerpt from TN where Olivia is reprimanding Malvolio for being vain:

Oh, you are sick of self-love, Malvolio, and taste with a distempered appetite. To be generous, guiltless and of free disposition, is to take those things for bird-bolts that you deem cannon-bullets:

(TN 1.5.89-92)

It is easy to take generous to mean ‘open-handed or charitable’ (OED s.v., sense 4a) in this context, as there are two very prominent meanings associated with this word in present-day language; ‘charitable’ and something of ‘large, capacious; bigger than is usual or expected’ proportions (OED s.v. sense 6a), which make up 28 and 16 out of the first 50 randomly ordered instances of the word in BNCweb respectively, and the latter does not fit the context here.

However, the sense that is most likely intended in the above passage is ‘noble of spirit, honourable, principled’ (OED s.v. sense 2a), a sense which both CED and MWCD list without a usage label, i.e. as a still current form. There is slight variation in the definition of the sense, as CED gives ‘free from pettiness in character and mind’ (s.v. generous, sense 2) and MWCD gives ‘characterized by a noble or forbearing spirit: magnanimous, kindly’ (s.v.
generous, sense 2a), but the general idea is the same. This sense is also found in 4 out of the first 50 randomly ordered instances of the word generous in BNCweb. This would, then, suggest that the sense of the word used by Shakespeare is still known but it is most likely not the first association made. Therefore an additional layer of meaning is gained through the present-day meaning ‘charitable’, which would not have been available for the author as the first instance of this sense comes from 1615 according to OED, which is approximately 15 years after TN was composed.

4.2.2.3. Sway

With the word sway, it is difficult to say exactly what is the most likely first association made by the present-day reader when reading the word, as it has two quite common uses, which are rather different from each other; ‘to have weight or influence with (a person) in his decisions, etc.’ (OED s.v., sense 12) and ‘to move or swing first to one side and then to the other’ (OED s.v., sense 2a). In the BNCweb 35 out of the first 50 instances of the word sway carry the former meaning and 14 carry the latter meaning, while 19 of them are a part of the phrase to hold sway meaning ‘to have a controlling influence; dominate’. This goes to show that the first association made when encountering this word would probably be one of these depending on the circumstance.

In TN the word is, however, used in the sense ‘to rule, govern’, which is listed as archaic in CED (s.v., sense 6) but without a usage label in both MWCD and OED (MWCD s.v., sense 2b; OED s.v. sway, sense 9a). It is easy for the present-day reader to misunderstand the meaning of the word in the following lines spoken by Sebastian to himself as he wonders about Olivia’s strange behaviour:

Or else the lady's mad; yet if ’twere so,
She could not sway her house, command her followers,
Take and give back affairs and their dispatch,
With such a smooth, discreet, and stable bearing
As I perceive she does.
Here the word could be taken to mean ‘convince’, as in ‘convince her household that she is sane’. This misunderstanding would not change the meaning of the lines but it would give them an additional layer of meaning in that Sebastian thinks that surely someone would notice if the lady of the house was mad.

4.2.2.4. Possess

The word possess is used in TN in the sense ‘to provide (a person) with knowledge or information, to apprise of, acquaint with, instruct in’ (OED s.v., sense 11), in the following lines spoken by Sir Toby to Maria urging her to tell him and Sir Andrew what she thinks of Malvolio: “Possess us, possess us, tell us something of him” (TN 2.3.133). This sense of the word is now obsolete according to OED and neither CED nor MWCD make a mention of it. This sense is also not found in the first 50 randomly ordered instances of the word possess in BNCweb, out of which 27 carry the meaning ‘to hold or enjoy (something non-material); to have as an attribute, property, condition, etc.’ (OED s.v., sense 1b), and 13 carry the meaning ‘to own, to have or gain ownership of; to have (wealth or material objects) as one's own; to hold as property’ (OED s.v., sense 1a).

Therefore it would make sense that the first association made by the present-day reader when reading the above quotation would not be ‘to provide information’, but rather one of the two latter meanings. The problem is that the latter meanings do not fit the context; it is not likely that Sir Toby is suddenly asking Maria to own him and Sir Andrew, although an additional layer of meaning could be that Sir Toby is accidently letting it slip that he does want to belong to Maria.

But there is a further meaning of the word possess, which is used in more specialized circumstances and is probably therefore not visible in the small sample from the BNCweb,
and that is ‘of a demon or spirit, esp. an evil one: to occupy and have power over’ \((OED\ s.v.,\ sense\ 4)\). This meaning may be reinforced in the mind of the present-day reader as the word \textit{possess} is used elsewhere in the play in this sense by both Maria and Sir Toby. In the following where Maria tries to convince Olivia that Malvolio has gone insane:

\begin{quote}
He's coming, madam, but in very strange manner.  
He is sure possessed, madam.  
\end{quote}
\textit{(TN\ 3.4.8-9)}

And later in the same scene by Sir Toby wanting to speak with Malvolio while pretending that he is insane:

\begin{quote}
Which way is he, in the name of sanctity? If all the devils of hell be drawn in little and Legion himself possessed him, yet I'll speak to him.  
\end{quote}
\textit{(TN\ 3.4.84-86)}

In the Early Modern period being possessed by a demon and being insane were closely related to each other as insanity was believed to be the work of a demon taking control of a person.

The double chant ‘possess us, possess us’ may bring to mind this meaning, and if it does, it may give the situation another new layer of meaning. If analysed as a request to Maria to possess the two men, it gives the situation an undercurrent of Maria having power over the men. It paints the situation as one where the men truly hang on Maria’s every word and changes the power relations of the group by elevating Maria as some bewitching creature the men adore, which is an interesting twist on the group dynamic, because in reality Maria is a servant and the two men are noblemen.

\textbf{4.2.3. Not a change as such}

As I mentioned before in chapter 4.1.3, the word \textit{pregnant} is used in \textit{TN} in a sense where it is easy to deduce from the context that it is some sort of expression of flattery even though the exact sense ‘inclined, disposed’ \((MWCD,\ s.v.,\ sense\ 6)\) which is now obsolete, may be lost on
the present-day reader. Further examples of this kind of subtle change where the general idea is easily deducible from the surrounding context are found in the usage of the words *argument, commerce* and *construction* in *TN*.

### 4.2.3.1. Argument

There seem to be two main senses in which the word *argument* is used in present-day English; ‘a quarrel; altercation’ (*CED* s.v., *n.* sense 1) and ‘a point or series of reasons presented to support or oppose a proposition’ (*CED* s.v., *n.* sense 3), as out of the first 50 randomly ordered instances of the word *argument* in *BNCweb*, 37 are used in the former, and ten are used in latter. For those involved in the world of academia the latter sense is probably the most likely association due to its copious use in the field.

The word’s meaning has probably shifted more towards the side of ‘claim’ due to precisely this heavy usage in scientific and academic language. And it could be that, as an argument in academia is something that needs to be supported by evidence, or argued, the connotation of the word itself as evidence, or ‘proof’, has faded away.

In *TN* the word *argument* is, however, used in the archaic sense ‘proof, evidence, manifestation, token’, (*OED* s.v., *n.*, sense 1) in the lines “[it] was a great *argument* of love in her toward / you” (3.2.10-11), when Fabian is trying to convince Sir Andrew that Olivia is in love with him. Even though the exact meaning of the word may be lost on the present-day reader, the senses ‘proof’ and ‘claim’ are so close to each other that it is impossible not to deduce what is meant by these lines from the context. Thus if no meaning is lost or gained it begs the question whether or not a glossary entry with the intended meaning of the word is necessary in cases like this.
4.2.3.2. Commerce

While the noun *commerce* is listed in its now less common meaning ‘social intercourse’ without any usage labels in both *CED* (s.v., sense 2) and *MWCD* (s.v., sense 1), this is not likely the first association made by the present-day reader. The more likely association is ‘trading or the exchange of merchandise’ (*OED* s.v. *commerce* n., sense 1a), which is plainly shown to be the more common one as all of the 50 first randomly ordered instances of the word in the BNCweb carry this meaning.

In *TN* the noun *commerce* is used in its less common meaning, ‘intercourse in the affairs of life; dealings’ (*OED* s.v. *commerce* n., sense 2a) when Maria tells Sir Toby that “[Cesario] is now in / some commerce with my lady, and will by and by / depart” (3.4.170-172). As a disjointed sentence it would be easy to misunderstand *commerce* here to mean that Cesario is doing business with the lady but when placed in the full context of the play the present-day reader or theatre-goer would certainly understand, if not the exact meaning of the word, then at least that here *commerce* means business of a more personal sort.

4.2.3.3. Construction

In *TN* the noun *construction* is used in the sense ‘judgement, consideration, appraisal’ (Crystal & Crystal 2002 s.v.) in the following confession by Olivia to Viola as Cesario:

Give me leave, beseech you, I did send,
After the last enchantment you did here,
A ring in chase of you. So did I abuse
Myself, my servant, and, I fear me, you.
Under your hard *construction* must I sit,
To force that on you in a shameful cunning
Which you knew none of yours. What might you think?
Have you not set mine honour at the stake,
And baited it with all th’unmuzzled thoughts
That tyrannous heart can think?

(*TN* 3.1.108-117)
In this instance this rare sense is not likely to be the first to occur to the present-day reader, as the sense is not mentioned as such in any of the dictionaries which I am using for this paper. *OED* does, however, offer a now obsolete sense related to this in *to bear a construction*: ‘to allow of being explained in a certain way’ (*OED*, s.v., sense 8b). Olivia states that she must sit under Cesario’s construction which means that she must bear his construction. This interpretation could have proven difficult even for the contemporary audience, as the more common interpretation of the word would have been the sense that is used by Maria in the following excerpt from *TN*, where the word *construction* means ‘interpretation put upon conduct, action, facts, words, etc.’ (*OED* s.v., sense 8a):

> I will plant you two, and let the fool
> make a third, where he shall find the letter. Observe his *construction* of it.

(2.3.166-168)

This latter sense is still used today, as *CED* lists it without a usage label and it makes up two out of the first 50 randomly ordered hits of the word *construction* in BNCweb, although *MWCD* makes no mention of it. However, for the present-day reader the most likely first association when seeing the word *construction* would be ‘the action of constructing’ (*OED* s.v., sense 1) or ‘a thing constructed’ (*OED* s.v., sense 4a), as these are the most common uses of the word, which is exemplified by the fact that 45 out of the first 50 randomly ordered hits of the word carry one of these meanings.

The sense ‘structure’ does not, however, fit the context alone, but it might lend a new layer of meaning to the former quotation, which would not have been available to the contemporary audience as the first use of the word *construction* in this sense comes from 1796. When Olivia states that ‘Under your hard *construction* must I sit’ (*TN* 3.1.112), the present-day reader might associate the word construction with something heavy, especially as the word is paired with *hard*, and therefore interpret the line to mean that Olivia believes that Cesario’s construction of her, i.e. his opinion of her, might be unfavourable and therefore
difficult to bear. This again does not change the meaning of the lines as such, as the underlying meaning of ‘I fear you will think ill of me’ remains the same in both interpretations. This again begs the question of whether a glossary entry is necessary here or if it is better to leave the interpretation of the lines to the reader.
5. A Presentist Analysis of the Characters Affected by False Friends

Analysing the example words individually in the previous section may be informative but it does not provide a full understanding of their impact on the interpretation of the play as a whole. In this section I will draw together different changes in meaning found in the above analysis to paint a fuller picture of how these changes can affect the interpretation of some of the main characters in *TN*. I am not attempting to create comprehensive analyses of the characters here; I am concentrating only on the aspects of the characters that are brought to focus by the collective force of the present-day analyses of the example words which affect each character. The aim here is to find out if the present-day analyses of false friends can come together to bring into focus certain aspects of a character or to change how a character is perceived.

5.1. Malvolio the Scapegoat

Malvolio, the unfortunate character whose very name can be interpreted as consisting of the prefix *mal* meaning ‘bad’ and the Latin *voluntas* meaning ‘will’, is, as Ryan (2009) notes, the epitome of scapegoat figures maltreated in Shakespeare’s previous comedies (237). In the seventeenth and early eighteenth centuries, the most commended comic element in *TN* was seen to come from the hoaxing of Malvolio (Palmer 1972, 14). However, a presentist analysis of the character as it is affected by some of the false friends in the play paints a different picture.

Malvolio's character may be viewed as a more likeable one if the meaning of *still* in the following is analysed as 'ever as before', as demonstrated above in section 4.1.1.5.:

> If thou entertainest my love, let it appear in thy smiling, thy smiles become thee well. Therefore in my presence *still* smile, dear my sweet, I prithee.

(*TN* 2.5.167-170)
Of course the letter in which the quote appears is not really written by Olivia, but this analysis might nevertheless make the present-day reader believe that he is usually happy and cheerful in Olivia's presence when they are alone. Indeed, the reader is not shown Malvolio and Olivia alone together before the damage by the fake letter has been done, except for a brief exchange where Olivia asks him to take a ring to Cesario in act 1 scene 5, during which Malvolio is nothing but servile, his only lines being “here, madam, at your service (TN 1.5.289) and “madam, I will” (TN 1.5.297). It could be, then, that Malvolio comports himself differently when they are not in the presence of Olivia’s drunken kinsman, her insubordinate staff or the wayward clown. Perhaps he has a reason to be stern with them; after all he is in charge of the household. I believe that the original script is not supposed to be sympathetic towards Malvolio, after all his very name, as mentioned above, means ‘ill will’, but the present-day analysis of his character might well see him as a misunderstood dreamer.

And dream he does; even before Maria’s letter finds him, Malvolio is daydreaming out loud about being married to Olivia and being “Count Malvolio” (TN 2.5.34-79). It is no wonder, then, that Malvolio is quick to jump at the forged love letter from his mistress, especially if the word revolve is analysed as a command for action, as demonstrated in section 4.1.1.7. The analysis of revolve as an impatient command might soften the strangeness of Malvolio immediately doing everything that is requested of him in the letter. If he is not asked to ponder but to act, then of course it follows that he acts. And when he does act, he aligns himself with the other characters who are taking liberties and violating decorum by doing so himself (Ryan 2009, 252) but, as alliances have already been drawn he cannot be one of them.

Malvolio’s behaviour is undeniably quite ludicrous, not to mention inappropriate but, when looking at it from a different angle, would Maria not do the same if she received a letter from Sir Toby? Does she not, in fact, do the same in going along with his drunken anger and helping him receive the satisfaction of humiliating Malvolio? As Barber ([1959] 1972) points...
out, what is done to Malvolio, happens also to the other characters by way of being fooled by disguises and mistaken identities (243), and if Malvolio is treated harshly, “poetical justice is done in the uneasiness which Olivia suffers on account of her mistaken attachment to Cesario” (Hazlitt [1817] 1972, 35). The only reason that Malvolio is persecuted is that he is different; he refuses to partake in the twelfth-night-like revelry that everyone else is caught up in and for this he is singled out. As Palmer (1972) points out, Malvolio comes across badly only because he lacks the ‘free disposition’ of the other characters (19), which is not, as demonstrated above, his fault. But to play on his desire to better his state by marrying someone who is more fortunate than him, is to play on a desire shared, and even accomplished, by many other characters as well.

The more sympathetic view on the character Malvolio is also accomplished by the less sympathetic point of view on his main adversary, Sir Toby. He seems unable to keep up a witty banter with Maria (in TN 1.3.18) and, as stated above in section 4.1.1.6, the misanalysis of the word tall to refer to a person’s height instead of their personality might make the present-day reader view Sir Toby as more severely intoxicated than is perhaps intended. This then draws into question his integrity and the justification of his hatred towards Malvolio.

Another false friend that reinforces the interpretation of Sir Toby as a witless drunk is the additional layers of meaning included in the present-day analysis of possess. As shown above in section 4.2.2.4, the situation may be seen as one where Sir Toby not only wants to belong to Maria but he is also urging her to seize power over him and Sir Andrew, as he is probably too drunk to come up with a plan of his own. This view is reinforced further by Sir Toby’s lines asking Maria to set her foot on his neck (2.5.181) and the fact that Maria is the mastermind behind the prank the three play on Malvolio, while the other two simply follow her lead. It could also be that Sir Toby is afraid of being left with the blame if their game should be exposed to Olivia; he is the one to give up the revelry by stating “I am now so far
in offence with my niece / that I cannot pursue with any safety this sport the upshot” (TN 4.2.69). This makes it look like he is using Maria’s affections towards himself to cover his back, which means that he would be viewed not only as a drunk, but also a coward scared of losing his comfortable life in his niece’s house.

While Barber ([1959] 1972) admits that Sir Toby is not as alert as he could be in his wits (250), he is nevertheless assured that in the conflict between him and Malvolio “we are all against Malvolio” (249). On this point I must disagree with his assessment, because, despite being somewhat of a killjoy, Malvolio is true to who he is and takes pride in his work, while Sir Toby is a quick-tempered alcoholic who uses the people near to him, Olivia and Sir Andrew, to fund his amusement. Their situation is that Malvolio clearly hates Sir Toby for being, in present-day terms, a disruptive alcoholic, and Sir Toby hates Malvolio for hindering his out-of-control drinking habits and general unruliness. Therefore, the present-day reader might, especially if Sir Toby is viewed not as a merry drunk but as a slurring, irrational alcoholic, find their sympathies to lie with Malvolio.

5.2. Feste the Cynic

The character of Feste depends on the many puns and wordplays that are given to him in the dialogue in TN. However, as mentioned in previous sections, some of these puns may be lost on the present-day reader due to the misanalyses of false friends. When the puns are lost, the character may come across as less rounded, and his function as the fool may not be grasped as well. The word *fool* in itself is a false friend as the first association that comes to mind when seeing it is ’someone stupid’ – the opposite of what a jester in Shakespearian comedy is supposed to be – as the word is used as a mild derogatory term in everyday language. As Palmer (1972) points out, Feste is important to the whole structure of the play, as he links together the main and subplots (20). It is therefore pivotal for the present-day reader to
understand the wit that Feste puts into his lines and the insight that he has, in order not only to understand his character, but also to understand his function in the play as the outsider who knows of a world beyond the borders of Illyria. Thus, when reading for instance the following lines:

I am not tall enough to become the function well, nor lean enough to be thought a good student. But to be said an honest man and a good housekeeper goes as fairly as to say a careful man and a great scholar.

(TN 4.2.4-7)

the present-day reader may not think much of them because the pun relies on the false friends tall and honest, as demonstrated in section 4.2.1.4. Not understanding the double meanings may cause the character Feste to seem dry and one-dimensional instead of witty and insightful.

Another false friend which, while not really changing the character of Feste makes his point not come across very clearly and therefore diminishes his value as a fool, is the verb skill which is not easily analysed as a verb by the present-day reader, as demonstrated in section 4.2.1.8. The following lines of Feste about Malvolio's letter are incomprehensible and therefore easily dismissed by the present-day reader:

But as a madman's epistles are no gospels, so it skills not much when they are delivered.

(TN 5.1.284-285)

This along with many others may cause the present-day reader not to appreciate Feste's wit as much as they perhaps should. This is made worse by the fact that the traits that his sly comments bring out in other characters, such as Orsino’s capriciousness which he points out by saying “now the melancholy god protect thee, and the / tailor make thy doublet of changeable taffeta, for thy / mind is a very opal (2.4.72-74), are actually underlined by other false friends. This leads to his comments being self-evident instead of insightful and thus further diminishes appeal to the present-day audience.

Furthermore, the character might not be as carefree as he might seem at first glance, and as Barber ([1959] 1972) notes, his character gives the play “a dark outline” (259). The
present-day analyses of some of the false friends in *TN* serve to intensify this hint of darkness within Feste by bringing it to sharper focus. For instance, as stated previously in section 4.1.2.1, the present-day severely negative overtones afforded to the word *abuse* in present-day language may cause the character Feste to be viewed as bitter or resentful about his standing in society. When he states that his friends “abuse” him, it seems that he is quite unhappy with being the clown who gets to say witty, insightful things but only so long as they please the gentry. This unhappiness might even account for his long absence before the beginning of the play referred to by Maria in act 1, scene 5. He is clearly more intelligent than the rest of the characters, but when he is in their presence he is forced to partake in their madness whether he wants to or not.

Feste has, as Ryan (2009) puts it “a streak of callousness, born of indifference” (269), which is shown, not only as a darkness in him, but also in his attitude towards the other characters; he is not attached to them or invested in their well-being. This attitude can be seen in Feste's lines to the incarcerated Malvolio, when he urges the latter to stop his vain "bibble-babble" (*TN* 4.2.95-97). The lines gain an additional layer of meaning with the present-day meaning 'conceited' of the word *vain*, as shown above in section 4.2.2.1. If *vain* is analysed as 'conceited', Feste loses some of the sympathy that could be seen in his lines. After all, the lines are spoken by Feste pretending to be Sir Topas, the priest, and staying in character would require him to pretend to be sympathetic towards the supposedly insane Malvolio. The present-day meaning makes Feste seem unable to control his personal feelings towards Malvolio long enough to play his part in the prank. Or it could be seen as his way of being able to say to Malvolio’s face what he truly thinks about him without being dismissed as just the fool. Either way, this again might make the present-day reader think that he has some deep-seated resentment towards the people he is paid to entertain.

Furthermore, there seems to be very little reason for Feste to like the characters that surround him, as he has no real relationship with them and is viewed only as the fool. As
Bradley (1972) notes, even Maria, who seems to have no aversion to the clown, lacks affection when she speaks to him (67). Unlike the other characters, Feste moves freely between the two households without having an alliance with either – even Viola who is even more of an outsider than Feste aligns herself clearly with Orsino’s court from the beginning and moves between the two houses only at his bidding. Feste is clearly not a part of the group and this, along with his aloofness towards the other characters intensified by the present-day interpretations of the false friends and his character being stripped of some of the merry wit that is lost from his puns, makes the fool seem detached and almost spiteful towards the rest of the characters.

5.3. Viola the Realist

Viola is thrown into the strange society of Illyria by chance after the shipwreck but she is quick to demonstrate her will to survive there. Her actions after the shipwreck show her willingness to do whatever it takes to survive as “she settles what she shall do next almost as though picking out a costume for a masquerade” (Barber [1959] 1972, 241). It is interesting that she so calmly decrees her only option for survival to be to pose as a man and serve the Count Orsino – a role that she seems to both resent and cherish.

When Viola as Cesario first goes to woo Olivia in Orsino’s stead in act 1 scene 5, she is accused by Olivia of having been rude to her servants at the gates and to have begun her address to Olivia rudely, to which Viola as Cesario replies that “the rudeness that hath appeared in me have I / learned from my entertainment” (TN 1.5.206-209). As shown above in section 4.1.1.4, analysing entertainment to refer to diversions makes the present-day reader miss the fact that Viola as Cesario is plainly accusing Olivia’s staff of being rude, and in that accusation she is deflecting the accusation against herself of being rude; she is only giving back what she gets. The present-day interpretation, on the other hand, makes Viola admit to
being rude and claim that it is not her fault, as she is what society has made her. This analysis deducts from the cleverness of the retort and might make the present-day reader wonder why Olivia is willing to listen to Viola as Cesario’s message alone after it.

Later, when Viola as Cesario returns to woo Olivia, she states that Olivia is “the list of [her] voyage” (3.1.74-75), which was above shown to be easily misanalysed as either ‘she is all the items on my list’ or ‘she is on my list of things to do’. The former misanalysis underlines that Viola considers her job of wooing Olivia to be of the outmost importance, as does the original meaning, while the latter conveys that she could not be less interested in what she has to do. The latter analysis underlines the aspect of Viola's character that is in love with Orsino and also gives her a hint of resentment towards her situation of having to pose as a man.

But the question becomes: why is she in love with Orsino? Orsino, as will be demonstrated below does not come across as very lovable in the present-day analysis of TN, especially in his exchange with Viola as Cesario in act 2 scene 4. In the eyes of the present-day reader Viola fails to react to the misogynist claim made by Orsino that a woman is never again as beautiful to a man once he has seen all of her, i.e. had sex with her, as demonstrated in 4.1.2.3 with the present-day analysis of the word display. It seems odd that she would not have a knee-jerk reaction to such a claim, as she is, after all, a woman. This lack of response, if not explained away by the intended meaning of the word display could make the present-day reader question Viola's agenda; is she willing to tolerate anything from Orsino just to stay in his favour? It might be that in addition to going to great lengths to disguise the fact that she is a woman, she is willing to do anything to maintain or better her standing in society, including currying favour with a man she cannot possibly love. Perhaps she is aware of the fact that she cannot pretend to be a man forever and is buttering up Orsino so that, when the time comes, she can easily slip from the role of servant to the role of wife.
As Barber ([1959] 1972) notes, Viola’s ability to change the way she uses language to fit any situation reflects the ease with which she alternates between the roles of man and woman (254) and is a testament to her will to survive in the strange society of Illyria. She also seems to be keeping her options open in terms of love and gaining favour with the upper class, as she juggles the affections of Orsino and Olivia. When she realises that Olivia is in love with her she curses the situation by stating that “disguise, I see thou art a wickedness / Wherein the pregnant enemy does much” (2.2.27-28). As explained in section 4.1.3.1, losing the stark image of the pregnant enemy, i.e. Satan, in Viola's lament makes the present-day reader not see how upset she truly is with the situation. It also removes the religious reference which could have otherwise deducted something from her character as a realist. However, the state she has put herself into cannot last, as she goes on to state in the same monologue, neither of her options for love and/or financial stability is truly open because:

As I am man,
My state is desperate for my master’s love.
As I am woman – now, alas the day,
What thriftless sighs shall poor Olivia breathe!
(2.2.36-39)

Later on, in 3.1, Viola as Cesario says that she pities Olivia for being in love with Cesario, a pity which Olivia decrees to be a degree of love. As shown in section 4.1.2.2 with the present-day analysis of the phrase vulgar proof, Viola seems to be saying that feeling pity towards others is not a good thing, which makes her come across as cold hearted. Topping this off with the fact that, in the same quotation, she refers to Olivia as her enemy makes her character seem somewhat cut-throat to the present-day reader. She seems to view herself to be at odds with Olivia due to the fact that the man she loves, or wants for herself, is in love with Olivia, and she seems to hope that she did not have any pity towards her.

Viola’s cold-hearted nature also seems to take on some violent tendencies if the word injury is interpreted in its physical sense in 3.4.249-251, as demonstrated in 4.1.1.2. The quote in which this word is used may cause the present-day reader to believe that Viola has
done something to physically injure Sir Andrew offstage. In addition to causing confusion this may make the present-day reader view Viola's character differently; as a less feminine and closer to the character of her twin Sebastian who has no problem with violence when first he meets Sir Andrew and Sir Toby in act 5. Of course, these supposed violent tendencies are called to question as she tries to plead her way out of the fight, and even contemplates letting the men know that she is not a man in “pray God defend me! A little thing would / make me tell them how much I lack of a man” (3.4.293-294).

At the end of the play, when everything is supposed to be returning to normal and Viola is finally free to be a woman and marry Orsino, her character can be seen to turn into an even more cynical one. In the present-day analysis of the word let in “if nothing lets to make us happy both / But this my masculine usurped attire” (5.1.246-247), Viola seems to be apprehensive about the future and want to cling to the comfort afforded to her by her male disguise, as demonstrated in 4.1.1.3. This, in addition to Viola's decision to pretend to be a man when finding herself alone in a foreign country instead of being herself, speaks to her mistrust in the safety and standing of women in society. She seems to believe that the cost of taking off her disguise will be her happiness, and she may well be right. She will no longer be Orsino's equal and his confidant; she will be his mistress whom he might put on a pedestal and admire as a strange creature of frail beauty, as he has done Olivia, without caring about what is inside of her. The play leaves the question of what will happen next conveniently open as Viola is never seen to return to her female attire, although many renderings of the play, for instance the 1996 film version, add a happy scene to the end where Viola is seen as a woman, thereby taking away the uncertainty of the fate of the characters.

All in all, Viola seems to be a survivor who is willing to go to any lengths to get what she wants. She is not the picture of a traditional woman that she paints in her imaginary sister who sat patiently waiting to be rescued by the man she loved (TN 2.4.106-117), as Baker ([1959] 1972, 247) also points out. She is a realist at her core and seems to know how the
world works and how to work it to her advantage, but as a married gentlewoman she will not be afforded the free disposition to do so. It is therefore not surprising that the prospect of taking off her disguise and returning to the traditional role of a woman makes her anxious about what the future holds for her – especially next to a whimsical and unrealistic man.

5.4. Orsino the Child

Viola’s apprehension about the future seems justified when Orsino’s feelings instantly transfer to her after he finds out that she is a woman and that Olivia is married. In his proclamation of love to Viola, Orsino states that she will be “Orsino's mistress, and his fancy's queen!” (5.1.385), a sentence which has a double chance of demeaning the message that Orsino is most likely trying to convey, as both the words *mistress* and *fancy* are false friends that have gone through pejoration. *Mistress* is nowadays more likely to be associated with an illicit lover than a wife and *fancy*, as discussed above in 4.2.1.2, is most likely to be associated with ‘whim’ or at least a liking less potent than love.

In fact, Orsino uses the word *fancy* many times in *TN* to describe the love that he feels. The fact that the present-day reader will have instilled in them the less profound meaning of the word may cause the play to lose some of its subtlety, as the fact that Orsino has a fickle nature and that he is self-indulgently in love with being in love becomes underlined instead of being hinted at, which not only takes away from the character but also from the play. Orsino also calls love, or fancy “quick”, as in painful, and while the present-day analysis of the word lessens the aspect of him wallowing in his misery, it further diminishes his appreciation of love and makes him seem childish. Orsino seems to think that love is something that not only happens fast and, as he proves at the end of the play, also something that is quick to move on from one subject to another. As Barber ([1959] 1972) notes, there is a lack of direct sexual references in *TN* compared to Shakespeare’s other
festive comedies (258), which might intensify the present-day reader’s feeling that love is completely absent from the play and what is felt, not only by Orsino but the other characters as well is merely passing fancy.

Orsino does not only seem to have a warped view on love, he also continues his belittlement of women mentioned in the previous section in his exchange with Viola about love in act 2 scene 4, by saying that women lack retention. This, as was shown in 4.1.2.4, may cause the present-day reader to think that Orsino is saying that women are incapable of love over extended periods. This means that his view of women is that of easily distracted creatures who lack the great perseverance afforded in his mind only to men, or possibly only to himself. This again shows that Orsino is quite self-obsessed and fails to believe that anyone else's experience of love could be as agonizingly pure as his own. As Hartman (1985) notes, Orsino’s fantastic preoccupation with love may actually leave some wondering whether he has a personality at all or if he is simply “a plaything of fancy” (48).

Orsino has the odds stacked against him with the present-day analyses making him seem even more self-absorbed than the original play, and, to make matters worse, losing layers of meaning from his lines also takes away the little good that might have been found in his character. For instance, the present-day reader loses two layers of meaning without knowledge of the contemporary senses of the word minion, as demonstrated above in 4.2.1.9. The contemporary audience may have regarded this as an excellent choice of word, as Orsino is able to call Cesario Olivia’s lover, servant and slave all in the same word. The use of this kind of witty, in this case triple-layered meanings are often used to showcase the intelligence of a character (Goodland 2011, 11), but for the present-day reader he is only calling him her servant, which leaves the lines bland and unimportant. Another instance that may deduct from the wit of the character Orsino is the wordplay when he exclaims of Viola and Sebastian "One face, one voice, one habit, and two persons" (5.1.213). Again, Orsino is layering the meaning on a single word, habit, as demonstrated in 4.2.1.3, but this is also most likely lost
on the present-day reader. Thus the character is left without the redeeming quality of being witty and, in the case of Orsino, who has many instances of pejorated word meanings working against him in the play, he would need any redemption he could get so as to not be viewed as a one-dimensional, simply "bad" character.

Towards the end of the play, when Orsino discovers that Olivia has secretly married another man who he believes to be Cesario, he is infuriated by the betrayal of them both. However, the ameliorated sense of the word mischief, which is the most likely association made by the present-day reader, causes Orsino's character to seem weaker than is probably intended. His intention to murder his beloved Cesario only to spite his former love Olivia is not conveyed to the present-day reader by this choice of word. His line "my thoughts are ripe in mischief" seems to say that 'I am going to pull a prank on this woman who dared to defy my love'. This interpretation, again, paints Orsino as a selfish little boy who is angry about having to share his toys. This perception of him fits in well with the self-obsessed, in-love-with-being-in-love character painted by the previous present-day analyses relating to his character.

5.5. Olivia the Narcissist

Olivia agrees with Orsino's assessment that love is quick, i.e. that falling in love happens fast in her lines: “How now? / Even so quickly may one catch the plague?” (TN 1.5.283-284), and doing so she mirrors Orsino's character as someone who is whimsical when it comes to the matters of the heart. She proves this to be an accurate analysis when, in scene 5, she accidently marries a man who she has never met before. In the same quotation, she also, as mentioned above in the analysis, compares falling in love to catching the plague, which mirrors Orsino's view of love as misery.
Not only does Olivia’s character mirror that of Orsino’s in her view of love, but she also seems to be, as Ryan (2009) so aptly puts it “just as pathologically self-absorbed as he is” (253). Not being aware of the now obsolete meaning of the word *indifferent* as ‘moderate’, may cause the present-day reader to interpret Olivia’s catalogue of her features (*TN* 1.5.236) as a self-deprecating one, as demonstrated above in section 4.2.1.1. This self-deprecation can be taken either sarcastically or literally, and it seems more likely that, in the case of Olivia, this would be a sarcastic disapproval of her looks and a way of fishing for a compliment. She seems otherwise self-assured in the scene, especially with classifying her eyes as grey which was considered the height of beauty in Early Modern England, and so it would be difficult to believe that she would be anything less than satisfied with her looks. Also, evidence of her personality found earlier in act 1 would most likely cause the reader to view this remark as sarcastic.

Earlier in the scene, Olivia, blind to her own self-indulgent wallowing in the mourning of her brother’s death, ironically accuses Malvolio of being "sick of self-love" in 1.5.89-92, and urges him to be, among other things, generous. If the word *generous* is analysed in the present-day meaning 'charitable', the lines make Olivia seem detached from reality; she is not only ignoring the fact that Malvolio might be attempting to protect her and her household with his stern attitude towards Feste, but she is also urging someone who is far less privileged than herself to be more charitable. This seems an inconsiderate thing to say and begins to show the present-day reader that Olivia is not necessarily a very good person.

This view of Olivia’s character is intensified when she is faced with the possibility that Malvolio has lost his sanity. Olivia’s feelings towards this are made more stern with losing the original meaning of *sad* in the line “smil’st thou? I sent for thee upon a sad occasion” (*TN* 3.4.18), as demonstrated above in section 4.2.1.6. If *sad* is interpreted as sorrowful, then it would seem that Olivia already believes what others have told her and has not given Malvolio the benefit of the doubt. From this it follows that the two cannot have a
very close or respectful relationship. Olivia's attitude towards Malvolio, who after all takes care of her household, makes her seem cold and unfeeling.

The situation is made worse by the present-day analysis of *miscarry* which can, as demonstrated in section 4.1.1.1, be misanalysed as ‘misbehave’. Olivia's character may seem even colder to the present-day reader if this misanalysis is made. She seems to be worried about appearances and to hope that Malvolio comports himself according to his state in her household instead of being worried about Malvolio's well-being as the original meaning implies. This also brings to question the relationship between Olivia and Malvolio; this analysis coupled with her angry words to him in 1.5.89-92 above makes it seem that Olivia does not like Malvolio very much.

Another case where the character of Olivia is affected by the present-day analysis of a false friend is when she calls her soul jealous in her speech to Sebastian whom she wishes to marry quickly because she believes him to be Cesario. As demonstrated in above in section 4.2.1.7, at the time of composition three meanings were alive for this word - 'anxious', 'ardently amorous' and the present-day 'jealous'. Therefore, it may have been the case that the meaning 'jealous' is meant to be hidden from the character, a slip showing her true nature to the audience without her realising it; as Delabastia (2011) notes, sometimes Shakespeare’s wordplay is intended to be noticed by the audience but not the character (141). The loss of these layers of meaning changes the character of Olivia to a more blunt one; she is openly admitting to being jealous and wanting to possess the man she loves legally so that he can no longer back out of the union. Olivia’s will to dominate is reinforced with her actions elsewhere in the play, as Baker ([1959] 1972) points out calling Olivia “spoiled and dominating” (245-246).

Olivia’s behaviour and sudden urge to get married makes Sebastian think that she might be insane in the following:

Or else the lady's mad; yet if 'twere so,
She could not *sway* her house, command her followers,
Take and give back affairs and their dispatch,
With such a smooth, discreet, and stable bearing
As I perceive she does.

*(TN 4.3.16-20)*

In this quote, as demonstrated above in section 4.2.2.3, an additional layer of meaning is added to the word *sway* that might cause the present-day reader to think that Sebastian means to say that he is sure that Olivia could not fool the people in her household if she was mad draws into question whether this might actually be the case or not. Taken what is discovered earlier about Olivia's personality and her relationships with the people in her house, it is likely that Sebastian's presumption is incorrect. Malvolio might notice, but no one would listen to him, Feste would definitely notice but he would probably keep it to himself and the rest of the characters are so wrapped up in their own revelry that they would most likely not notice at all. Top that off with the fact that Viola already thinks that Olivia is insane as she is in love with a man that does not exist and Orsino is so wrapped up in himself that he cannot see that his servant is a woman, it becomes clear that if Olivia was mad no one in Illyria would be the wiser.
6. Conclusions

As mentioned before, the English language is constantly changing as new words take over the previous meanings of older words or as their previous meanings become unnecessary to the language users. Also, changing attitudes towards the things and phenomena signified by the words, as well as towards the words themselves may cause some meanings to fall out of use while others are added to the language. Therefore, just as readers cannot strip themselves from their knowledge of the world today to approach a text from a strictly contemporary point of view, they also cannot remove their knowledge of how language is used today in order to approach the language of a text from a strictly contemporary perspective. This makes no difference with unfamiliar words whose meanings are easily deduced from context as the general idea of what is meant is conveyed by the surrounding text even if the specific meaning of the word is unknown, nor does it matter with words that are obsolete or archaic as a whole, as these will automatically be looked up in a glossary or a dictionary. Where the possibility of misanalysis comes to take effect on the content of the text is with false friends which are easily analysed in their present-day meanings.

In my study I found that the most common effects of applying present-day meanings to the example false friends were a simple misanalysis, where the lines containing the false friend change their meaning completely, thereby altering the message conveyed by the text, and the loss of a layer of meaning, where the present-day reader fails to grasp the subtle multi-layering of meaning used by the author and thus the aesthetic effect of the text is diminished and the lines containing the word take on a more blunt quality. Gaining a layer of meaning, which could help restore some of the aesthetic effect of the play, was much less frequent than losing a layer of meaning, and it is a pity if this is the case on a larger scale, as bringing present-day meaning to a text is fruitful in rejuvenating it, whilst losing layers of meaning deteriorates the text. Also quite a common effect was the deterioration of the tone of
the lines containing the false friend, which seemed to be more common than the opposite effect of amelioration of the lines, which was only found to be the effect of two out of the 30 example words. However, with only seven words pertaining to these two categories combined, nothing conclusive can be said about which line of semantic change, pejoration or amelioration, is more common between the Early Modern period and today based on this study alone.

It was also interesting to find that in three cases the false friends had no effect on the lines that contained them; their meaning was easily deducible from their context because their present-day meanings were somewhat close to the intended meanings without being fully compatible with the contexts in which they were found. The situation with these cases is that it becomes debatable whether a glossary entry accompanying these words is helpful to the reader or in fact detrimental to the reader’s own process of interpretation.

What I found, with regards to the false friends that did have an effect on the lines containing them, was that their combined effects on some of the characters in the play are able to affect the way in which those characters are perceived by the present-day reader. Especially if found early on in the play, a false friend analysed in its present-day meaning will inevitably mould the reader’s conception of the character which the word relates to. If this conception is further validated by other instances of false friends or other aspects of the character conveying a similar image, the impression becomes more consolidated in the reader’s mind. Even if contradictory evidence about the disposition of the character emerges later in the play the first impression may still stay with the reader or audience member.

Sometimes this perception of a character is already implied in the text, as I found to be the case in *TN* with Count Orsino being childish and whimsical, with Olivia being egocentric, and with Feste being cynical and having a dark outline to him. These characteristics that are intended to be merely hinted at in the play become underlined and intensified with the false friends that support them. This I believe takes away from the
subtlety of the play but also makes the questions of why these characters are acting the way they are acting more accessible to the nonprofessional reader or audience member, which can create debate and also further interest in the play. The more controversy that is found in a play, the more interested people are in talking about it and therefore the more likely that play is to continue to hold its place in circulation and performance.

Other times the perception of a character that is created through the present-day analyses of false friends is completely new, or at least not directly implied or intended by the original text. This is the case with Viola turning out to be a slightly cold realist. Even though her softer side is revealed when she indirectly confesses her feelings towards Orsino in act 2 scene 4, if the perception of her as a realist is already formed, the reader or audience member may disregard this as her having an ulterior motive to her actions. This perception of Viola brings to the play a new layer of meaning and makes it more relatable to the present-day reader who is accustomed to seeing strong female role models on screen and in print. This perception also contrasts Viola with Olivia who, even with her better standing in society, is a slave to her emotions and unable to stand on her own two feet without a brother or a husband to take care of her.

Malvolio being perceived as an innocent victim of prejudice against sensible people who take pride in being dutiful and hardworking but who nevertheless have dreams of greatness and love is another case of a perception of a character that is not intended by the text being brought into the play by the present-day analyses of false friends. This view of Malvolio was taken by the Romantics in the 18th century for different reasons but in most times this has not been the popular view. Especially since the present-day reader is faced with the false friends that present Sir Toby in a bad light very early in the play it is hard to take his side in the enmity between him and Malvolio. It is, of course, easier to perceive Malvolio as the victim when reading the play than when viewing a production for stage or film, as the actors cast as Malvolio are usually unappealing in appearance as well as in demeanour.
All in all, I trust that this study shows that analysing false friends in their present-day senses is a very easy mistake to make when reading or viewing a play by Shakespeare, or his contemporaries, and that these misanalyses can have extensive consequences to the interpretation of, not only the lines which contain the words, but, with their combined effect, the play as a whole. This does not necessarily diminish the value of the play; it merely changes it, possibly to better fit the time in which it is experienced. As mentioned before, it is unfortunate that the scope of this study does not permit a larger sample of words or a field study to gain a better understanding of how false friends are perceived by readers and audience members today. It would be interesting to conduct a follow-up study on a larger scale in which all false friends found in a sample of plays were studied to better determine their individual as well as their combined effects.
Bibliography

Primary Source:


Secondary Sources:


Bristol, Michael 2007. “…And I’m the King of France”. In *Presentist Shakespeares*. Grady, Hugh and Terence Hawkes (eds.) pp. 46-63. London: Rouledge’


Goodland, Giles 2011. “‘Strange deliveries’: Contextualizing Shakespeare’s First Citations in the *OED*”. In *Stylistics and Shakespeare’s Language: Transdisciplinary Approaches*. Mireille Ravassat and Jonathan Culpeper (eds.) pp. 8-33 London: Continuum


*Twelfth Night*. Dir. Trevor Nunn. BBC Films, 1996. DVD.

**Dictionaries:**


Appendix

Corpus data from the BNCweb:

1. abuse
2. argument
3. commerce
4. construction
5. display
6. entertainment
7. fancy
8. generous
9. habit
10. honest
11. indifferent
12. injury
13. jealous
14. let
15. list
16. minion
17. miscarry
18. mischief
19. possess
20. pregnant
21. quick
22. retention
23. revolve
24. sad
25. skill
26. still
27. sway
28. tall
29. vain
30. vulgar
88

Your query: "[word="abuse"]" returned 3571 hits in 927 different texts (98,213,420 words [4,048 texts]; frequency: 36.34 instances per million words) (displayed in random order)

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For example, in addition to carrying responsibility for the abuse of power, the sponsors who back the team with around $60 million of the proceeds of this century. Secondly, that any delay in the abuse of state powers is necessitated, to determine when trust is clearly evident but from the general context rather than the actions of individuals themselves. 

I suppose that's what I'm saying in the end, we are 'discovered' in the 1960s. It is more almost Market Power, which sets out options for reform in the user's report. The anonymity guarantees must be supported by an involvement in politics. 

Well, there's a lot of a lot, and prostitution. Caudal had only returned to the department from a. Mr. Mallin retorted: 'Well, I think allegations which has helped him on previous stops in Thanh or a challenge, he would be able to pretend that he may be serious or rational, but we do not use those circumstances is not to be tolerated, but denying them is not in any circumstances is not to be tolerated, but denying them is not the justification usually advanced is that the facts are rarely identified and responded to by social workers and policed or attacked, but we are incapable of recording the activities of the women suffered at the hands of many people. I and lock and send all over them. Sometimes they didn't stop. "Development" means physical, intellectual, emotional, social and "the girl sexually." The report states: 'She knew it of" rules or being absent without leave will mean a return to is not known to be excessive and it may be felt that the woman in her forties is Rosemary. I've trained in programme in 1984. Since then he has returned to the Holly can lead to damage to main organs of the body, mental and emotional health. 

These in turn have implications for attempts to predict and control. The Cleveland Inquiry (Secretary of State for Social Services in 1972) and with 90 days of their term. It is not the same thing as law. They didn't want to make too much fuss about it. Pharmaceutical drugs can do no good does much damage. The prohibition of some potent power through FTA's in the quarter of a century or more. 

...and seeking damages of almost $1 billion. In addition to the fact that the SEAs provide for major voting and harmonization which nevertheless cause great distress and suffering. It is impossible to say what is happening in and around London's stores. The result was inevitable. 'Kyle screams.' It is a powerful position—and I have reason to fear that you might be - powerless. 'Lefty and Maggie Morley, Lambeth borough helps Guidance urged on. 

And opportunities to learn from child protection legislation. PHYSICAL EDUCATION Physical Education
content myself with quoting what I hope by now is a familiar argument for the Minister, advanced by the Audit Commission. It is going on across the yard. When Grecrop approached, he took on behalf of the Attorney-General. For the reasons we have end over this. Then HE (almost pathetically). Why against ordinary, non-constitutional interpretations of the world. a path to personal empowerment by encouraging responsibility was there? I'll say: He went berserk. What for different standards of self-control for males and females? Do so that his mind was working in a way not far in Israel today is that First Israel in any case belongs primarily articulate more openly the premises on which they are reasoning. An along these lines has been developed, drawing upon the reasonin femininity is, to say the least, a tawdry and unconvincing in literary studies. The conventions about what counts as a convincing argument had ceased to hold the position at all. McTaggart states the of the specificity of the medium. To follow the lead of some provocations are specific to one sex, but is there an Mary Arum's cooking — to act as a substitute for the argument about the functional necessity for all societies to have a category, is presented conceptual levels of understanding are necessary that at this stage Moscow was interested in restraining, rather than a study by Bransley, Le Grand and Low (1989) that Parliament could not sensibly have intended to frame its so is that structures that are closely similar were probably adapted to by citing examples such as No newspaper would dare publish this is of course open to the same criticisms as were leveled against there is no agreement among the best of these the question of theangle (in radians). As the magnitude of the threatened by the present sceptical argument. We may feel that the's alternative claim found upon compilation did not lessen large in the effect of a. In flagrant cases, the best Bryan Gould, does have an explanation. Tax became the greatest exposes idiosyncrasies in the concept of knowledge but that we has a number of explanations. One explanation is that this is complicated if, in the case of King Lear, we at once, Oth. And it was a pain cos a confidential briefing document from central office was today! Lakatos assumed that any field of enquiry that does not share had swung emphatically towards the first of these two aspects of much of this chapter amounts to the proposition that every student is completely and the mind was left to wrestle with Olympian assets. *If you do, would not the same argument be applied raises from the fact that patriotism was developed within what we A sense of elaboration sweeps through him. 'Well, will be frustrated. If this is so, or if the case of calorie-burners and wine-drinkers. The individual must be expressed openly and taken into account. Otherwise, there seems to be a strong prima facie case for accepting his values from the practices of the people one is studying. The his letter today in support of euthanasia, should use as an the six criteria, even if I've already rehearsed that published in the United Kingdom last year. The author's central publication was a baby of the chance of life which leads on to the the deviation of government expenditure from its normal level. Barro's way he would let me come. We had the most terrible... It is a remarkable fact, Mr Hopkins, that the upon the first chapter concerning the nature of metaphysics and the
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<td>, annoyed. I don’t think that it is sempiternically</td>
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<td>Anglo-Saxon graves are of true construction, bound with bronze and whose</td>
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<td>For example, if an event is placed in The Sun for</td>
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<td>to David, later critics have usually failed to agree on its</td>
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<td>prepared; and (2) a determination, upon the true</td>
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<td>cards is on the golfing tourist. The investment plan involves the</td>
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<td>in the role as one of the members of the Transmanche Link</td>
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<td>attached to a higher-dimensional Riemannian manifold. In the standard R-boundary</td>
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<td>party's biggest penalties has shrank $6 million into the red.</td>
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<td>Siraj Youth, Sports and Culture <em>Bishwa Idei</em> Moharir Public Works, new future ENGLISH China Clays today announced plans to pull out of</td>
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<td>KSH 109</td>
<td>but the more permanent remain in Dumfriesshire. Indeed, both</td>
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<td>of the Romanesque façade which disappeared from following work on the</td>
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<td>based in Dubai (United Arab Emirates), which included the</td>
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<td>In a section entitled “The British decline” he criticises the</td>
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<td>of through-running with the London County Council. They dismantled bracket</td>
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<td>PBZ 1324</td>
<td>or into a city rival any in Europe. He ordered the</td>
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<td>court is concerned it must be taken as settled that the proper</td>
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<td>into account, it is against this background that I approached the</td>
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<td>Trade and Industry. Kwon Yong Gack was replaced as Minister of</td>
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<td>the then Minister of Power, Fred Lee, announcing the successful</td>
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<td>by Lee Sung Hee who, as president of the Korean Lance</td>
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<td>his brother-in-law Charles Cohen, and was determined to observe the</td>
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<td>diverted along the man-made channel later this year in order for the</td>
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<td>Wine, Minister of Finance from 1892 to 1900. Annual railway</td>
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<td>Research 1938b) analysed the deaths of 175 people killed in the</td>
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<td>of, nothing trivial, but be of simple turntable arrangements, said</td>
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<td>Black people are relatively more well represented in service industries and in</td>
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Display the list of up to 10 DCs and their titles and status.

Display and move around without having to dodge large objects. Thus

Display the PostScript system available to users of Sun Microsystems Inc

Display of treasures in the new gallery on the first floor of the

Display The line runs on the axle of the wheel, which is built to the

Display demonstrates all the meticulous organization and mastery of it

Display at an 18th-century castle at Penrith, Cumbria, The fireworks

Display of the kind of language that you wouldn't normally use him

Display The former defector is lost on RCA's flat TV

Display considerable hybrid vigour and outgrow many other crosses b

Display Of unique importance in the history of transport is a full-scale

Display portfolio. Painting with GOAICHE Jane Camp is an enthusiast

Display there [pause] and [pause] Most are here to ask [pause] ask [pause] a

Display boards (suggest 1 each) for some or all of these

Display a great sense of olife and often have admirable ideas with

Display closed 'holding' hands of steel, facing destiny. e

Display in particular in the 1980s which is a highly popular science

Display the information if the current user is the owner or manager

Display throughout the former working area. There are regular demos

Display in preparation thoroughly and marvellously synch

Display on the screen, giving details of the channel, volume

Display activities, as is the cacophony of a troop of howler monkeys

Display a notice banning sale to under 16 years. Before

Display at the Playhouse Theatre in Oxford to accompany the current

Display of this information. There may be a parallel situation in the

Display include ceramics, flax and shell, jewellery making textile design, i

Display Improvises also are the described, nocturnal, urban images of j

Display A wide variety of antiquities, bygones, gifts and calls

Display in which they appear to float across their territory showing o

Display of these quantities of pearls and precious stones was clearly p

Display in Middlesex Tourist Information Centre on Corporation

Display information about an individual module. It gives immediate q

Display of the connected terms having more specific meanings. 2. Cat

Display of attacking football — coming from behind to score their first r

Display photographs much more effectively on broadband and of con

Display provide us with the child's perspective on the word, s

Display until use c) excessive coffee consumption 15. Ecologists argue
t

Display in the visitor centre. On Friday, July 3, the
t

Display team in Bolton, Lancs, on Saturday. Bob, from
t

Display By Timothy Collings in Sao Paolo NIGEL MANSELL produced
t

Display flight. Tree flyers. COLLARED DOVE Streptopelia decaocto

Display of deviance; in a prosecution it aids a portrayal of guilt

Display specimen and a stock of smaller plants for sale. The variety

Display by the Diamond Nine and the delightfully sedate D19.60 race.

Display entitled A Survey of the Nitocrise or The Anamone of the l

Display Master Buckingham has polished them and put them away, h
The Entertainer 93

Your query [word="entertainment"] returned 1986 hits in 790 different texts (98,313,429 words; 4,048 texts; frequency: 20.18 instances per million words) (displayed in random order)

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Additional text:

entertainment | Seasoned samson Sam Neil and his young wife sail their industry for so long. Then editor Ian Pyna gave me my industry and that in particular ‘nothing hurts a picture’s chance for quayside taverns THIS IS ENTERTAINMENT?’ THE. Even with my mistake, only one person answered all the by singing and reciting poetry. Saturday, 20th. On this event! cinema was good. Some people’s performances had been responding quite genuinely to positive influence. entertainment | Seriously. I mean [pause] people, I’m sure here have said: ‘His unique truth humor, his exceptional ability entertainment than yours. You are welcome. (About to have). entertainment to a poor cost. ‘ libido team manager Mick McGwire entertainment industry gets-togethers of a massively corporate nature. T in their game, while the closest may side came to scoring entertainment ... seems to complement the reduction of people to... Complex, a 50-50 joint venture with Sony Software. An entertainment. All were air-conditioned with ceiling fans, balcony or entertainment. After the early evening entertainment there was usually Entertainment this year he is, quite simply, a sensation. entertainment | events and other things to see and do throughout South entertainment | entertainment | at the Vale of Danger Club, Rosedale Gift. Gates entertain...ARLA group; it was seen. Ensures that it will remain if...entertainment. Tickets will be made available to the Village Hall Users entertainment themes available within the Euro Disneyland complex an entertainment on specifications. The Isle of Man Tourist Br.; for the newly installed Emperor. After a good deal of bro entertainment | sometimes at considerable personal cost. It's not good entertainment | complex with a full range of sports facilities. The nearest entertainment | sports. Seefeld has this abundance! There is an entertainment | mergers of not trying. The result, as inferior rises and entertainment | provided. Rugby Union is experimenting with changes in entertainment with live broadcast and personal appearances. Visitors...centre including the Electric Ballroom and Dingwall’s in entertainment | access to bar of the General-Secretary was a sign of entertainment | we the paying customer, we are the boss and entertainment | looked to me unreal, something like a banquet scene for the orbiting. Setup-12 ideally the arena should be venue. 60,000 fans will pack into the Bowl tomorrow to: entertainment FROM THE EDINBURGH FESTIVAL. Stephen Ochre as entertainment | at night. The hotel’s attention to details stretched to such entertainment | value for the people who paid to watch was non-existent; entertainment | capital of the world was Shanghai, known as the Las Vég entertainment | ‘Chez-Jenner-Somers’ (derived from me) updated to entertainment and video telephone capability. It will begin test market entertainment of his friends, he had been vaguely inspired by the fizzy entertainment | spectacles and superstar concerts. The Big Heart of En entertainment | stores, direct sales and electronic distribution outlets. Do entertainment | in the world’. For him this convenience has been largely
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They are discussing fancy things. Dillysca will rely heavily on Davey Towel. Presents were found on Davey Towel. Present on Davey Towel. Dillysca will rely heavily on Davey Towel present.
96

Your query "[word="habit"]" returned 2193 hits in 1022 different texts (98,515,429 words; 4,048 texts); frequency: 22.31 instances per million words (displayed in random order)

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<td>or convicted criminal. The moral motivations that lead a previously honest businessman to commit a long-term fraud are liable to be financial.</td>
<td>honest</td>
<td>He put his arm round my shoulders. To be perfectly honest, my dear Roger, I don’t really know. But...</td>
</tr>
<tr>
<td>2</td>
<td>H90.342</td>
<td>He had a cool head, round my shoulders. To be perfectly honest, my dear Roger, I don’t really know. But...</td>
<td>honest</td>
<td>He put his arm round my shoulders. To be perfectly honest, my dear Roger, I don’t really know. But...</td>
</tr>
<tr>
<td>3</td>
<td>H42.287</td>
<td>regarded Scottish companies, on whom even their rivals regarded as being as honest as the day is long. Nevertheless, they were committed and fixed.</td>
<td>honest</td>
<td>“Let's continue our tracing movements. Which car did Nigel fancy?” My master did not demur and I stopped quantity</td>
</tr>
<tr>
<td>4</td>
<td>G3F.311</td>
<td>he getting it. ‘No,’ her answer, sounded perfectly honest.</td>
<td>honest</td>
<td>in trying to tap some dry spring of old feelings to further</td>
</tr>
<tr>
<td>5</td>
<td>H43.340</td>
<td>a pair of heels, and perhaps, natives in some other, was being honest.</td>
<td>honest</td>
<td>honest</td>
</tr>
<tr>
<td>6</td>
<td>G3C.395</td>
<td>be anything other than common and unremarkable, and was being honest.</td>
<td>honest</td>
<td>critical approach in the staff and parents as they worked towards rea...</td>
</tr>
<tr>
<td>7</td>
<td>K3P.453</td>
<td>important aspect of the project discussed here was the establishment of an honest</td>
<td>honest</td>
<td>It was away vs West Ham. We were...</td>
</tr>
<tr>
<td>8</td>
<td>J10.405</td>
<td>last night funny enough about Leeds (I don’t normally — honest</td>
<td>honest</td>
<td>gase, report that I have had several letters saying that I...</td>
</tr>
<tr>
<td>9</td>
<td>F13.217</td>
<td>unfair to British Telecom, so I must, with frank and honest</td>
<td>honest</td>
<td>generous, and if you were a princess it would...</td>
</tr>
<tr>
<td>10</td>
<td>F13.325</td>
<td>And I will be bold to say I am honest.</td>
<td>honest</td>
<td>It’s the most profitable thing you can do. REMEMBER...</td>
</tr>
<tr>
<td>11</td>
<td>E32.271</td>
<td>Get out and speak for the organization today, and be honest.</td>
<td>honest</td>
<td>honest</td>
</tr>
<tr>
<td>12</td>
<td>H3.351</td>
<td>locked up into his eyes. ‘OK, I'll be honest, then. You [pass] you [ear]! Did you [pass] your...</td>
<td></td>
<td></td>
</tr>
<tr>
<td>13</td>
<td>K33.270</td>
<td>In the end, I was grateful for your guidance.</td>
<td>honest</td>
<td>honest</td>
</tr>
<tr>
<td>14</td>
<td>EVC.263</td>
<td>. When the calmness of the firefight was over, they were honest</td>
<td>honest</td>
<td>in their desire. Topas had never been a man before...</td>
</tr>
<tr>
<td>15</td>
<td>ASR.331</td>
<td>a very good message, they teach children to be honest and...</td>
<td>honest</td>
<td>honest</td>
</tr>
<tr>
<td>16</td>
<td>KDS.500</td>
<td>do they? That’s a hurry! Well to be honest</td>
<td>honest</td>
<td>well if he he Wanda see something clever? Go on...</td>
</tr>
<tr>
<td>17</td>
<td>BWJ.342</td>
<td>she said. It’s difficult for me to make an honest judgement because... I have to say that I didn’t see...</td>
<td></td>
<td></td>
</tr>
<tr>
<td>18</td>
<td>CHP.369</td>
<td>he borrowed? He’s been gone and sold it back. Honest</td>
<td>honest</td>
<td>he was! Of all the running cheaks! Sold it!...</td>
</tr>
<tr>
<td>19</td>
<td>BVV.277</td>
<td>are doing exactly the same. ACTION! CHECKPOINTS if necessary. (be honest) — Eat less. Drink less alcohol. Cut out smoking...</td>
<td></td>
<td></td>
</tr>
<tr>
<td>20</td>
<td>PZI.518</td>
<td>Not another man will join.’ So there were still some honest</td>
<td>honest</td>
<td>men on board. I looked up and saw the moon had...</td>
</tr>
<tr>
<td>21</td>
<td>K39.165</td>
<td>rewarding experiences of your life. However, you must be very honest</td>
<td>honest</td>
<td>honest</td>
</tr>
<tr>
<td>22</td>
<td>KNP.463</td>
<td>It really doesn’t matter to be honest</td>
<td>honest</td>
<td>honest</td>
</tr>
<tr>
<td>23</td>
<td>AMB.358</td>
<td>in the inevitability of nuclear war, this gave rise to their honest</td>
<td>honest</td>
<td>honest</td>
</tr>
<tr>
<td>24</td>
<td>HTN.128</td>
<td>for a world-famous yachtsman before. That at least was totally honest</td>
<td>honest</td>
<td>honest</td>
</tr>
<tr>
<td>25</td>
<td>KIT.45</td>
<td>down the side of Grenoa’s barn— Charlie Trumper, the honest</td>
<td>honest</td>
<td>honest</td>
</tr>
<tr>
<td>26</td>
<td>CEE.264</td>
<td>it’s work for nobody, I ain’t got a job. Honest</td>
<td>honest</td>
<td>honest</td>
</tr>
<tr>
<td>27</td>
<td>BJR.570</td>
<td>nothing more dismoralizing. Homoeopathy is very safe and forgiving especially to honest</td>
<td>honest</td>
<td>honest</td>
</tr>
<tr>
<td>28</td>
<td>KCT.1022</td>
<td>imagine that he’s getting help off his parents to be honest</td>
<td>honest</td>
<td>honest</td>
</tr>
<tr>
<td>29</td>
<td>KDA.742</td>
<td>of most honest about [unclear], well, one of the most honest</td>
<td>honest</td>
<td>little bocket more willing to speak about [unclear], [unclear]...</td>
</tr>
<tr>
<td>30</td>
<td>KDA.673</td>
<td>. See I don’t really know much about places to be honest</td>
<td>honest</td>
<td>honest</td>
</tr>
<tr>
<td>31</td>
<td>GCN.732</td>
<td>meet them, on the merits of being good people, honest</td>
<td>honest</td>
<td>honest</td>
</tr>
<tr>
<td>32</td>
<td>CHU.332</td>
<td>successful in Britain. The struggles of the poor and the honest</td>
<td>honest</td>
<td>honest</td>
</tr>
<tr>
<td>33</td>
<td>CTH.616</td>
<td>hardly missed a game in eight years, and, to be honest</td>
<td>honest</td>
<td>honest</td>
</tr>
<tr>
<td>34</td>
<td>KDF.628</td>
<td>many No I think that’s God of the rest to be honest</td>
<td>honest</td>
<td>honest</td>
</tr>
<tr>
<td>35</td>
<td>CVW.170</td>
<td>force him to eat the leek raw (VIII) Honest</td>
<td>honest</td>
<td>honest</td>
</tr>
<tr>
<td>36</td>
<td>KDH.847</td>
<td>[unclear] stuff with foam so [pause] I said to forget, me honest</td>
<td>honest</td>
<td>honest</td>
</tr>
<tr>
<td>37</td>
<td>TYA.369</td>
<td>... I did believe you but you... you were never really honest</td>
<td>honest</td>
<td>honest</td>
</tr>
<tr>
<td>38</td>
<td>PFX.389</td>
<td>older man, who gave her little satisfaction, although to be honest</td>
<td>honest</td>
<td>honest</td>
</tr>
<tr>
<td>39</td>
<td>CHI.214</td>
<td>French TV debate for fear of upsetting Tony rebels. The same honest</td>
<td>honest</td>
<td>join him who once described his Treaty negotiation as Game, Set and...</td>
</tr>
<tr>
<td>40</td>
<td>KDI.367</td>
<td>about replacing cushion covers with the deft doesn’t matter to be honest</td>
<td>honest</td>
<td>honest</td>
</tr>
<tr>
<td>41</td>
<td>PRC.088</td>
<td>[077: 225] Although the estate might operate as an honest</td>
<td>honest</td>
<td>honest</td>
</tr>
<tr>
<td>42</td>
<td>A1A.232</td>
<td>argument or contrary evidence. Bovio, whose adulation is tinged with honest</td>
<td>honest</td>
<td>honest</td>
</tr>
<tr>
<td>43</td>
<td>ENK.315</td>
<td>has David been on a rant the last week today — the only one? He was embarrassed. To be honest</td>
<td>honest</td>
<td>honest</td>
</tr>
<tr>
<td>44</td>
<td>GWZ.225</td>
<td>French TV debate for fear of upsetting Tony rebels. The same honest</td>
<td>honest</td>
<td>honest</td>
</tr>
<tr>
<td>45</td>
<td>EDA.345</td>
<td>themselves publicly using arguments which did not improve Greece’s reputation for honest</td>
<td>honest</td>
<td>honest</td>
</tr>
<tr>
<td>46</td>
<td>CEB.266</td>
<td>last straw. The unions man wangled. To be honest</td>
<td>honest</td>
<td>honest</td>
</tr>
</tbody>
</table>
malarias in 1917, her war experiences no doubt contributed to her
health and drink problem, which were to be factors in the
social welfare issues, and his administration had become more
"... up 16% to 42%. The focus of the
force of human energy, responsible aike for beauty and ugliness,
members of committees. (1) Make sure that the committee
performances against indifferent opponents until in Atlantic City
mother. Her care of the pups was so hospitable that Bussie
was willing to public opinion. Their targets were frequently public houses use
"You can't be on middle ground, there is no
 Remember how The room was so full of different individuals W
attitude by retailers and manufacturers to their problems and con
Please check! (The emphasis on others which is not a means to an
man is a form of Russian roulette. The die in which
the cause of revolution, but when slavery was a distant
opponents until in Atlantic City earlier this year he flooted and o
If you read this be prepared never to go our again.
performances of the unknown players and the lack of new in and in
the dangers they are involved with every working day. Even
female, caught my eye. They ignored me safe in the
as to where the order goes (especially where there is no
shopkeepers shopkeepers who long for nothing other than a return to the
to the dreams which they embodied. The only political figures of
their education. Given that as much of the occupationalist into
"parents", "a new type of violence."
reasons have a timeliness message. It may be a message to
by democracy rather than hostile to it (see Becker, 1987
Fate, this tyrant Chance, stays or spaces, erratics or
to dress. She went over to the round table in the
driver himself, was palpably unfitted. Much more chalcion than h
health interfere with many other projects and interests. In 1884 h
is a Senior citizen, thus the conditions of the "Westem
knowledge that his mother had been cast out? William
by; the need for a form of organisation such that
form in the warm-up matches meant nothing. We showed when v
attitude by the composer, who says that the piece can be
the West's fashions, carries some of the messages we
acceptance of failure. At Croxford House the luxuries of small cl
performances were the most compelling since the demise of
the disciplines practised by its observers, and it will indulge
summer took hold. Two previous years of good domestic summer
quality. This is a useful monograph. It represents a relatively
his suggestions as though the thought it would be a waste
to any plight as I'd feared they all would be,
[Reco] to your Council did I knock on the door and
of me and [nuclear] there are eight per cent there that were
[nuclear] to your Council did I knock on the door and
The LIONS injury crisis worsened yesterday as Scott Gibbs suffered an ankle injury during a mental state, eventually called time on their long-standing doubts partnership, and the pressure for change to a no-frills system of personal compensation. One of the areas to be examined was crimm injury to overcome but it is great that he has got where injury to the world’s fly-half and captain, Michael Lynagh, is out for two injuries and fatalities, especially among children and teenagers, big would give former Leeds United and Northern Ireland star injury examinations, etc. — the list includes 13 of those originally injured for Richard Dunwoody, rider of Vontee Gone Long, is not responding as well as we quickly as we had thought but he has put football and singer Rod Stewart out of the game or death through misadventure arising out of an activity kept him out of action for three months, the England Under litigation, manifesting expert medical evidence to undermine, and has had on you so that we can discern what type of suffered antenatal DE MARTELL v. MERION AND SU injury to prose, but still a good player, but this guy, injury itself. Injuries due to accidents are not random events. They and he scored two goals. "Alan McLarens played against Crawford sustained in making the second series was when I injuries to the good chance of playing "cos Big Jack has a lot of injury problems. Parachute is a sort of mid-field sweeper, playing injury but Newmarket did not give his replacement, ex-Newmarket doubts over Andy Gregory and Lou Lydon, and with the injury problems. Not guilty: Ebbw Vale flanker STUART GRIFFITHS injury to the eyeball such as when a tennis or squash ball hits grades 6 and 7. Another experiment with eight rats showed injury * covers shock causing physical injury, but not emotional injury and disease states are not apparent to the physician or the injury (follow-up studies) Investigation: Dr P W J Barratt, injury that dropped him from No 26 to 36 in the rankings in injury, traffic accidents, found property, civil emergencies, injuries and suffering caused by strike action is very often widespread injuries, some of it not so racket. Are you a Sallenbrock injury. This is because those involved tend to be aware of the
You could not be afraid of a lady: but I must be I, I, I am the Lord, I'm a liver and was perhaps responsible for the tragedy caused by a crazy dog. My mind was back to one particular Saturday evening.

I was glad that you had given me the chance to be jealous of your chest. Nestor invents an elderly admirer, who can...
hurt like hell but he was damned if he was going to let the gunman escape. He drew his Browning .38 and went after the tykes down. Oh there we are we've got some

be there till Sunday moving it, you know. So you

it relates to the overall balance and economy of nature. So

in a clear voice, "No, Maggie One,

he said if somebody could give him a ring. No [unclear]

would worry herself silly if she knew the half of it —

straw. And they would respond in this way: good,

ingenue to advice, but invariably trust to instinct. It had

tender and the liquid almost absorbed. Remove from the heat and

using wood as a continuous work surface, introduce some variety;

are as far from the truth as one can imagine. Let us look at the figures for central Government expenditure per head of

be youngin you to drink again. "Well, just

lucky: for some. Cor blimey: [unclear] [unclear] Wait a minute. Let

to lay it all just as it is before Francis 97e and

sinking, reeling around, around us are. That's right.

taking with social benefits can punitify or not any of us,

over minds by means of cultural and ideological education. Let

to despair, then fury. 'Let the uncharted winds,

held you back, me and the baby. If you'll

', oppose it in principle and so, or even then or

Right. How's the Mrs sitting alright? Oh better

Tell me what you want? I want nothing!

full of tourists was approaching in the opposite direction, and he

keep it covered. Course they will. As soon as you

throwing pitch invasions and other supposedly "contemporary" phenomena.

himself. Fatigue had made him listless, and now he'd

transmitted into muscular tension. The trouble is that we forget

would a child, saying, 'There! There!

going to give you something you don't want, so Well

the symbols do not explain its existence. The question of membership

the people to do things and I feel I can't

She ripped her clothes to the floor. 'Come here, the

fear at the very thought of making any contract with them,

mean that they went on strike, it was well,

's she said quietly, 'I thought so! Well,

secret of her strength was her undoing. Flush Derry peat that

book of selected work and is trying to convince his superiors to

did. Invasion, committed up from for an equalizer,

's its NFS client for Novell inc's LAN WorkPlace, which

so much, it's wonderful. He feels very important which I thank you for I wouldn't

Don't. 'You know what it happened.' So as the impact had been on the Krommung and nationalist Clams,

she said, sitting down. 'But if you won't unwillingly' I'll get undressed if you lock the door and

never part with any of her stuff — she wouldn't even

or had she been humming the candle at both ends? He

You are logged in as user "100512"
prove himself top dog, now pulled a fancy parade on his
truth afterwards. He was removed to some far cell and a
after they are struck by the wave, the Vampire and his
, dam! I keep forgetting that you're not just another
the other, who caught it and started to hit the other
over the head with it as they ran back into the air
simply by stepping into the circle and attacking the Vampire and his
, delivered at the door of the swarming both by a small
large leaf of bread, and was using it to hit the
in floor, which was running almost doubled up, its little
I have paper here — properly stamped. I suppose there
would be remunerated by a commission from the Electrophone Company? A
Mr Frederick, he is known as a simple-minded put-up-on
over Top Spin Ltd being shared to Topper Elbo, and a
in which time Inspector Cotton, and his
The Queen summoned one of the hired help and instructed the
him out of the sides of their eyes. He brought the
he had under his arm out, lifted it up to look
On land and sea total war was fought between Elf and daemons.
what? Instead of obsequiously handing over the dish as any self-respecting
temporarily permitted to breathe the upper air would have done, he
a perfectly simple procedure. And I see you even have a
however, to receive FFE's news at second hand from a
heater, splashed out on to the kitchen floor. He let the
If they really do trust a Vampire, or even a Vampire
if Gerald wore a shirt of subtle pink on Monday, his
stub worker and a stenographer for the right to accompany Miss
in itself Victory: The only variables the Vampire and his
Clogger moved like greased lightning. His keen toe-cap caught the first
on the knee, leaving him writhing in the gutter. Such
no good reason for interrupting me. Great heavens! If every
came running to me with his little scrap of information, I
actor, popping up in the mildest of places as a
off the street in the sure knowledge that it would be
Head would delegate the job, we thought, and send a
father of Prime Minister Harold Wilson in A Very British Coup,
Lithuania or even Manchester, Sheikh al Hassan could have ejected his
on to the street in the sure knowledge that it would be
to this part of Northumberland, he had referred her to a
Ballad's miserable failure at Aukland, had announced that he himself
...
<table>
<thead>
<tr>
<th>No</th>
<th>Filename</th>
<th>Hits 1 to 50</th>
<th>New Query</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>KSA.39</td>
<td>mischief</td>
<td>unless he gets a satisfactory explanation in a very short space</td>
</tr>
<tr>
<td>2</td>
<td>EPM.1516</td>
<td>mischief</td>
<td>mischief</td>
</tr>
<tr>
<td>3</td>
<td>GWN.750</td>
<td>mischief</td>
<td>mischief</td>
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<tr>
<td>4</td>
<td>HPG.647</td>
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<td>5</td>
<td>FGN.138</td>
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<td>CHS.387</td>
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<td>GSB.398</td>
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<td>HRR.2122</td>
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<td>ACG.3166</td>
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<td>CBA.1486</td>
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<td>12</td>
<td>AID.540</td>
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<td>13</td>
<td>FIC.194</td>
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<td>FRA.50</td>
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<td>17</td>
<td>CRT.7107</td>
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<td>18</td>
<td>AB3.229</td>
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<td>19</td>
<td>EDE.1197</td>
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<td>20</td>
<td>AUA.1123</td>
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<td>AI2.1693</td>
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<td>22</td>
<td>FSS.17</td>
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<td>23</td>
<td>FGR.1751</td>
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<td>24</td>
<td>HTN.116</td>
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<td>25</td>
<td>EPK.528</td>
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<td>26</td>
<td>HLH.473</td>
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<td>HUL.26</td>
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<td>FDL.221</td>
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<td>EPO.1873</td>
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<td>30</td>
<td>FAS.1390</td>
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<td>BUS.48</td>
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<td>CGE.1144</td>
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<td>HJ5.548</td>
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</table>

- The text contains a mix of words related to mischief, surprise, and events. It appears to be discussing various incidents and their outcomes, possibly from a legal or historical context.
and of society at large which will support and demand the retention of the information sources which will be the basis of the facilities and job security for our members.

We have been concentrating on our union’s policy which is to competitive tendering and have got (raised) to stop arguing for the memory to interfere with that formed second tends to increase as the interval is extended. But in this case it is necessary to remember that the retention represents deferred payment, in healthy profitable industries such as banking and estate of pay body was a strong case, although as valid suggests that “an authoritative basis for independent action in the word” Dumb — which in America has been a source constitutes one of medicine’s most uncertain and at the same time has considerable influence on the periodical titles. In practice, cooperation in British that married women would be “ineffective” in management of title clauses requires a sharp distinction to be drawn and turnover of Labour Party members’ Awards Type: 4 of personal sanity remained required some deviant badges. But if derived from the price should be negotiated if you are not satisfied of the children in England made it appropriate for the retraining of elderly workers. Welldorf (1953) was of medical staff to redress the expected deficit in many and disposal after an innocent acquisition such as are not etc.; or (d) arranging to do any of these.

FACTS The trace minerals, like some vitamins, have a (or omission) volume V for non-linear M.

Time and time again some of the sides went into a formal statement of the vendor. A formula can be developed i period and overall stocking limits. And the commission interval, eleven of these studies actuate the string used, in the mid-range intervals typical of the skill of the gastroenterologist administrator. We have used 5.75 sodium labelled homocysteic acid (5H/C) and recall of lecture material fades equally rapidly. How much the wreckage of detailed scrutiny may not be trust a ratio system was favoured by the Economic Chamber policy. Attention must be drawn to the value of internal interval when exposure to the test context filled the in <10% (normal retention >20%). SoHCAT retention in part of the purchase price and only pay due to this and visual field of presentation was held to confirm the 5 per cent as the maximum amount of shares which are consequent conclusion due to emotional disturbances of Examination Material 28. Except where alternative time similar to that of synthetic platelet activating fact was poor. At this point Mrs Singh looking concerned a or right of set-off. Receipt of tax and other regulatory crisis has seen BR lose vital engineering staff to better

on interval Award Type: 4: Research Grant Award Ref. of the now-familiar bifurcated or twin-track approach of title clause, coupled with the express grant of a pow
Your query [word= "revolve"] returned 16 hits in 109 different texts (98,313,429 words [4,045 texts], frequency: 1.17 instances per million words) (displayed in random order)

1. CBB 9248
2. JET 557
3. GUC 503
4. ECD 444
5. JUN 473
6. CEM 1000
7. HPL 1523
8. RUS 1516
9. ASC 1737
10. GSB 1129
11. JUR 412
12. AEC 398
13. JEE 111
14. FPP 2021
15. KCA 411
16. HUG 101
17. HEP 67
18. EMT 208
19. KEM 1332
20. YBD 5588
21. EEN 1106
22. KAR 101
23. ABD 504
24. FLJ 36
25. JUD 2784
26. KIN 5599
27. GUL 1939
28. EEN 67
29. AKB 1608
30. CIN 1000
31. HCF 619
32. KWF 3572
33. HTU 5109
34. CSH 3011
35. HRP 779
36. CKI 1522
37. CGC 766
38. BOI 349
39. HDB 105
40. CLW 565
41. HER 1466
42. ARW 1172
43. CJS 645
44. ASF 1004
45. GSB 874
46. FBF 174
47. ECD 709
48. KCA 5591
49. GIS 3146
50. HAP 95

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46. FBF 174
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48. KCA 5591
49. GIS 3146
50. HAP 95
the end, Horning’s tell-all tome is less scandalous than deeply sad He accomplished much while director of the Metropolitan Museum of / and courage to the weak. You cannot replace her! / event which did as much as anything in 1952 to help me / honestly hasn’t, larger than said case’s phone bill / HILARY KINGSLEY I COULD have told those buffed boffins that then / 1 of 1939 absolutely horrified Buckingham Palace Soup that can be silly and / Sky TV presenter Tanis Bryer said ‘I think it is a / will bone white nails of the grounds. ‘It is a / a taxidermrist… I mean we still live, which is a / the 50s — and the contrast between innocence and decay is devastatingly sad / Such poetry is spilt, however, by sledges and snow-politicians: / to say but I think we’ve seen the last of / for it you guys, you asked for it (unclair) so / there were a sorry sight! Oh God! It was very sad / remembrance. ‘Bloody degree won’t get her the old a living / yeah, one of them’s (pause) I think she was in / Joan Andrews, of Paisley, Warr, added: / one of the best comic novels ever written, funny and / and, perhaps inevitably, very northern. Now it has been / I had to keep the hurt to myself. But my / now has nothing to do with the company but the move will bring people onto / that, despite his great efforts, the speculator has interceded rather / a shooting of Admiral Byng on his quarterdeck. It was a sad / seen on the way the writing girl. ‘Should I buy this / beautiful prose with the same ease that the / love affair / as many children, faraway breeds content, it is not somewhat sad / a happy and surprised in turn. The sad girl hugged her / the general contour of her reality. ‘She had a sad / fellow called Tom, which rather depressed him. His love affair / to see that it is under these circumstances that I post my / but urs, he’s a little shit. Called me / but instructive. He received a ban some years ago for losing / then, that the great Jonathan Ewing, Dean of St / instead” when Charles was taken away from him and sent to / but it wasn’t unexpected and it isn’t the end / over the so-called republic of certain captains in the British Army / yet necessary procedures consequent upon the death of an American man / indeed that there is any industrial action in any of our schools / and she could sing classical music quite well, and play the / that he could not have enjoyed this opportunity of unfication and won / document of a young woman’s promiscuity in an age when AIDS / out of the boxing, all people secretly like to bonk animals / lonely man who needed looking after. And I said / that the show was over for another year: ‘My God / to see them all go, but a wonderful joy it is / when I think about it it’s because I’m so bloody sad / that the last fourteen years were spent in dying or in living / One was crying. They put us back into a van /
Hit 1 to 50 Page 1/70

1. **Health and road accidents.** Award Title: Hazards in judgements of various hazards to obtain a comparable profile score. Part of the capacity, or as an agent with special duties of care and skill.

2. **The sportsmen»s choice between rough shooting.** Having said this, Gregory almost admitted as much at the stage, certain equitable obligations are imposed and courage of those involved in our emergency serv and experience, unless there is something very special or the exercise of authority? Explain. 2. What are you

3. **Component subskills in reading and spelling.** A characteristic feature of any the breath-taking pianum we have now come to expect with a compositional relaxed and less competitive, not 'pot-hunter». As more

4. **All that remains is a painfully sparse blaster involving very little only to be about bargaining in one form or another.** Bargaining may well find this difficult at first, but it is a skill.

5. **which accompanied by appropriate services, achieves more than any other managerial skill.** under one could be sure he was a good farmer. This is skill.

6. **'t never have made it if it hadn't been for the first and it took all the experience of Mrs Finklstein and the further it.** Edward and the Rapace Northern does Edward's political skill.

7. **the trainer must have a coherent model of the form of the wing by an A.A. burn, and only by luck and much skill.

8. **his own quiet pace, has at times grazed with encouraging unaffiliated.** I saw enough of ex-Midfielder buy David,Henry, in the and care 2. LAW KNOW about and comply with the li which a member of his profession is obliged by law to as a chauffeur, started the engine of the car and with skill.

9. **systems that minimise risk. 1. PROFESSIONAL RESPONSIBILITY.** Exercise reasonable professional skill.

10. **? (b) that manner consistent with the degree of a car there. The defendant's servant, who last had little skill.

11. **with the agricultural labour force. Award Title: The dynamics of skill.

12. **is a real challenge, calling for a mixture of inspiration and skill.

13. **from purposes to information, with emphasis on reading and note making.** 

14. **, the knowledge to maintain and repair machines becomes the most important within your reach. Perhaps you would like to learn a new skill.

15. **to review a decision or assess if it is that the be stolen. However, those wishing to learn the diversi skill.

16. **, but such item writing demands not only a high degree of skill.

17. **. Processes must be flexible and well probably demand high levels of skill.

18. **political ability. She had played a waiting game with great skill.

19. **a sense of growing independence, of self-assertion, of occupational skill.

20. **that Rasa-Basa games are traditionally open running affairs with the accent on other volatile substances. These appliances are operated by staff whose skill.

21. **because it involves acting out the killing of prey — the very skill.

22. **to live at Nessam Crag, Skeelish Bridge. With perseverance and skill.

23. **The senior reporter, Les Fetherbridge, contacted me by the sheet skill.

24. **to set his lyric in a kind of monochrome vision, a skill.

25. **, with a home help organise for example, and using counselling etc. Many of these systems operate with no human effort or skill.

26. **offering a bad example for them to imitate. There is less skill.

27. **her made any difference. Her own felt she had neither the notion of her life could be, and was being prolonged through man's skill.

28. **and foresight had taken a powerful hold. God might be skill.
stamps and other items form part of a current collection that you
disk and sprinkle them with olive oil and salt while they are
have heard, the whole country would have heard. They're
and who are not willing to become such but who nevertheless--in
the justice of his case, he remained in exile and was
for the first time those three Thursdays people would
Newbolt Report and Scrutiny is its heavy and which no doubt
surgent, he talked like one and acted as if he was
on to say that despite her separation from Prince Andrew he was
extravagant, he lost his property as well. Wealthy friends who
but arriving safe and sound. I wonder if the seaplane is
n't even get off your couch for that, but some
most sociologists would support this view. However, it could
That was how I really got to know my Yorkshire I
lost 2-0 to West Ham in the 1975 final. That day
this sort of thing, was losing control Norman Tebbit was
to give up the term feminista. I mean, we're
It is tender imit Susan? It was lovely [pause]
employs some 400. Those who, in face of these facts
guilty men. The family man in his couples tripartite personality is
but now she didn't do it. Instead, she stood
Because we're humane, we're watched—and they're
A later astralism (21 November 1852), though it
badly, I'm not taking it much [pause] even [pause] he's
he did too, unofficially of course. His back was
difference whether a male or female teacher directed class activities. Boys
and kept walking, dragging her feet a little, but
court, or drawing, is regarded as contempt. That is
I expect you'd like your usual Irish whiskey, it's
No I wasn't. I wasn't but any anyway.
while I explore... 'He wants menyly through the house,
good. She was done, though, you know that?
movement of capital, which came into force last July. They
too great to be satisfied with this assurance. 'Dr McNab
a rech for my current chik in what really matters.'
, but exercising strong influence over other parts; the Home Secretary
asked innocently in French. She pocketed the Beretta, her hands
—a woman older than Grace with a private income. 'whenever I've changed jobs again but I'm still—I'm
think I've changed jobs again but I'm still—I'm
that form. 'Despite lumber? 'They're
find themselves fire off?' Yes, she says, we
Failure to contain conference. In the early part of September there were
both had meat and we both had apples. And she was
in Couple of half bricks Half bricks him so that the fire can
some 4–6 inches (10–15 cm) of stem from the base and
on to come friend of yours or? Yeah yeah. Or
CMB 545
JAC 122
ABHI 1711
have worked for the concrete block. But elsewhere newly swept asphalt pathways
they had had several centuries to grow into the landscape, they
which are not covered by existing agreements on services. Can you
have today? Yes. Right. Since you first started collecting
hot. The vegetables will be cooked to taste and can be
made whole. The phrase on both the files he'd
which baptism for their child. We have permission to incur the
an outcast from his church when Eugéin fell in battle against the
be alive today. Voice over Out all my customers,
further. There will be more information about standards and perf
evokes a sympathetic response in teachers on both sides of the A
on a paddle ground or something. There was a report in
my best friend. 'He's a lovely man.
hold him in high regard as a man, raised money and
out there? Several of the original Hanworth Arencas are still in
had three hundred people attending were arm [pause] even the
be argued that biological inequalities, no matter how small, provi
getting on for 40 years later, revisit some of those
stands out as the greatest day in my football life'
in his feet, waving what appeared to be a small Union
get so much to do, to get to equality [pause] it
takes a long time to chew. Will it would as you
industrial the cooperative is suitable only for small bu
as affable as ever, and his two sons joined him in
looking in surprise at the gentle lined face above her,
watching us because they don't believe that you can develop one
graded Britain as the most important member of the Atlantic con
much too orthodox really, Is it? You know he's
raw from immersion in the icy Atlantic sea. He had been
scored higher in all the categories. This is an area which
walking... In Spanish Forc, the first began to burn themselves
the case and, comparatively recently, a South Wales editor was
n in the cupboard there? France set out a jug of
going to [pause] Guildford, why don't you go to live?
holding the piece of piping. The break-in had not surprised him
it's so new. Spend two days in tour
aboard. Portuguese and Danish funds may not invest in other co
have gained my request for evidence that clinton is spread by
chance to turn back when By Adrian Holloway DANGERS via
possesses unmatched opportunities for individual decision making
triumbling is the thought of how close she had come to finding
'said Stella, 'she had a good imagination.
ial. male but that was good. You know you dog a
righting out. 'Poor Aime! (Gwendoline revolted
in power. Some 53 per cent of American marriages and in
hopes for a UN-sponsored peace conference as Oscar Camilo
hungry and she had dinner already [unclear] but she weren't
get me warm Yeah get up, you'll still get your
aiming for outward-pointing buds to develop the open cup shape.
I'm already doing that or still to them in the evening
connect hundreds of costest brickwork sheds, built in the 1940s, rep
managed to operate the 1960s and represented a foreign intrusion for many increasingly xenophob
114

1 CCK 145  Her party tyranny and ruthless exploitation of anyone who fell under her  had been typical of the behaviour of hundreds of local Darty houses in the south. But it was far too easy to say whether two would improve the health of older people. This view no longer holds.

2 FDP 1493  which may have contributed to the welling of chopped carrots which helped behaviour. But it was too easy to say whether two would improve the health of older people. This view no longer holds.

3 CEN 2469  complex analyses are being neglected and very individual, subjective views hold chair and stood up abruptly; she was terrified that she would be thrown up!

4 ECE 4488  had fallen under the personal scrutiny of her. A personal approach from a friend or acquaintance seems to the pop in the immediate vicinity of Rome, but the people had been period when such a stable, traditional way of life supposedly held.

5 EDU 1266  was, very gently, beginning to fall in love. The car was, very gently, beginning to fall in love.

6 EUV 1466  both personal and tactical reasons: he had fallen under the personal scrutiny of her. A personal approach from a friend or acquaintance seems to the pop in the immediate vicinity of Rome, but the people had been period when such a stable, traditional way of life supposedly held.

7 GAJ 1781  and artistic life is under the trees, where rocks were crossing sticks in a light breeze.

8 GIG 3956  and artistic life is under the trees, where rocks were crossing sticks in a light breeze.

9 HEN 1058  Eileen Agar in 1931, and artistic life is under the trees, where rocks were crossing sticks in a light breeze.

10 HCH 489  that is why we feel justified in saying that Realism has held its own, despite the efforts of two high ranking cabinet ministers to crush it at the source.

11 D1A 489  that is why we feel justified in saying that Realism has held its own, despite the efforts of two high ranking cabinet ministers to crush it at the source.

12 D2G 1123  from slumbering at the private fancy of a shaggy-haired mob waking outside.

13 D2E 844  In literary London — an effect, as he imagined, of the editorial decision! O Amstrad mouse I have an Amstrad PC200.

14 D2T 1046  Of Art. Like him, he was a survivor. It was for the last forty years. Up to the start of the 1920s.

15 D2F 303  Eileen Agar in 1931, and artistic life is under the trees, where rocks were crossing sticks in a light breeze.

16 AJS 2182  That is why we feel justified in saying that Realism has held its own, despite the efforts of two high ranking cabinet ministers to crush it at the source.

17 EDT 486  That is why we feel justified in saying that Realism has held its own, despite the efforts of two high ranking cabinet ministers to crush it at the source.

18 FEE 614  He found this golden age was always just over the hill.

19 FEP 303  He found this golden age was always just over the hill.

20 FZH 445  Eileen Agar in 1931, and artistic life is under the trees, where rocks were crossing sticks in a light breeze.

21 HEB 773  and he was forced to capitulate to someone else’s wishes.

22 HAC 3217  and readership if it readers; are interested why not write in and and about all over the country that Constantinople might fall under her.

23 EAG 602  and about all over the country that Constantinople might fall under her.

24 KAG 2489  and in others with a British-type tradition, anti-nationalism still holds relatively strong in some circles. Much of the debate. But it wasn’t for real — the masses

25 ECI 1134  and in others with a British-type tradition, anti-nationalism still holds relatively strong in some circles. Much of the debate. But it wasn’t for real — the masses

26 KTB 164  and in others with a British-type tradition, anti-nationalism still holds relatively strong in some circles. Much of the debate. But it wasn’t for real — the masses

27 KTD 644  as at a SPRED session. During the verses join hands and

28 PVT 1528  and in others with a British-type tradition, anti-nationalism still holds relatively strong in some circles. Much of the debate. But it wasn’t for real — the masses

29 FVD 1328  and in others with a British-type tradition, anti-nationalism still holds relatively strong in some circles. Much of the debate. But it wasn’t for real — the masses

30 AGT 426  and in others with a British-type tradition, anti-nationalism still holds relatively strong in some circles. Much of the debate. But it wasn’t for real — the masses

31 GOV 1307  and in others with a British-type tradition, anti-nationalism still holds relatively strong in some circles. Much of the debate. But it wasn’t for real — the masses

32 GTH 105  and in others with a British-type tradition, anti-nationalism still holds relatively strong in some circles. Much of the debate. But it wasn’t for real — the masses

33 CSH 421  and in others with a British-type tradition, anti-nationalism still holds relatively strong in some circles. Much of the debate. But it wasn’t for real — the masses

34 GSG 2787  and in others with a British-type tradition, anti-nationalism still holds relatively strong in some circles. Much of the debate. But it wasn’t for real — the masses

35 CPH 139  and in others with a British-type tradition, anti-nationalism still holds relatively strong in some circles. Much of the debate. But it wasn’t for real — the masses

36 BNS 1230  and in others with a British-type tradition, anti-nationalism still holds relatively strong in some circles. Much of the debate. But it wasn’t for real — the masses

37 CEK 4885  and in others with a British-type tradition, anti-nationalism still holds relatively strong in some circles. Much of the debate. But it wasn’t for real — the masses

38 HAE 3922  and in others with a British-type tradition, anti-nationalism still holds relatively strong in some circles. Much of the debate. But it wasn’t for real — the masses

39 EBN 1227  and in others with a British-type tradition, anti-nationalism still holds relatively strong in some circles. Much of the debate. But it wasn’t for real — the masses

40 RVL 2285  and in others with a British-type tradition, anti-nationalism still holds relatively strong in some circles. Much of the debate. But it wasn’t for real — the masses

41 ASV 145  and in others with a British-type tradition, anti-nationalism still holds relatively strong in some circles. Much of the debate. But it wasn’t for real — the masses

42 BNC 1862  and in others with a British-type tradition, anti-nationalism still holds relatively strong in some circles. Much of the debate. But it wasn’t for real — the masses

43 KTB 165  and in others with a British-type tradition, anti-nationalism still holds relatively strong in some circles. Much of the debate. But it wasn’t for real — the masses

44 CEV 178  and in others with a British-type tradition, anti-nationalism still holds relatively strong in some circles. Much of the debate. But it wasn’t for real — the masses

45 EEM 1145  and in others with a British-type tradition, anti-nationalism still holds relatively strong in some circles. Much of the debate. But it wasn’t for real — the masses

46 AEM 551  and in others with a British-type tradition, anti-nationalism still holds relatively strong in some circles. Much of the debate. But it wasn’t for real — the masses

47 CHG 41  and in others with a British-type tradition, anti-nationalism still holds relatively strong in some circles. Much of the debate. But it wasn’t for real — the masses

48 CPB 88  and in others with a British-type tradition, anti-nationalism still holds relatively strong in some circles. Much of the debate. But it wasn’t for real — the masses

49 GEB 2025  and in others with a British-type tradition, anti-nationalism still holds relatively strong in some circles. Much of the debate. But it wasn’t for real — the masses

50 HER 111  and in others with a British-type tradition, anti-nationalism still holds relatively strong in some circles. Much of the debate. But it wasn’t for real — the masses

51 MCE 390  and in others with a British-type tradition, anti-nationalism still holds relatively strong in some circles. Much of the debate. But it wasn’t for real — the masses

52 HCV 127  and in others with a British-type tradition, anti-nationalism still holds relatively strong in some circles. Much of the debate. But it wasn’t for real — the masses

53 HRA 317  and in others with a British-type tradition, anti-nationalism still holds relatively strong in some circles. Much of the debate. But it wasn’t for real — the masses

54 AEG 311  and in others with a British-type tradition, anti-nationalism still holds relatively strong in some circles. Much of the debate. But it wasn’t for real — the masses

55 FAT 1356  and in others with a British-type tradition, anti-nationalism still holds relatively strong in some circles. Much of the debate. But it wasn’t for real — the masses
and aware of his consequence. The woman was a mystery.

transports in Transitional style (193) are higher, having a
tower arcade, a shallower triforium arcade with a smaller sub-trifer
like my Hyacinth and she twelve, just left. Hyacinths
things are uncommon weeds. Foxgloves which are poisonous. Yeah
The designer, Dr Barry Shonham and Jim Dudley, say

[Image] column of a Parent or Coffey Still — named for Annas Coffey
who landed their fairy garden in the local park and then went
true ferns, with sufficient moonlight to show the filtering throw
space man with alien eyes and a very beautiful voice, but
leary-yet man with grey hair and gentle eyes. He talked and
striking girl and the young man whose prescious looks belied his
as a pain tree and perfectly black (with) one eye
pine trees. Fabia climbed up a flight of steps with Lubor

[Image] cypress hedges as windbreaks against the scouring ristalt, the eye
shape slipped into the chair opposite. 'Sorry about the delay

[Image] Robotode produced an exact match, cutting down on space between
manicure series. Who is an increasing feeling of horror, but
slim blonde woman in the noisy tailored suit walked smartly from the

[Image] wrought-iron gates that screened his house from the road, clutching
rampy figure. It was almost as if she was suffering
thin man came out of the shadows at the bottom of the
serious-faced young man. Although there was rime between

[Image] tales and laughing to fit their considerable hats. These butterflies
imperial, low-slung buildings. But outside the main entrance stands a
carefully, he followed on behind the last lost trackers. The

[Image] bamboo thickets framing the narrow river rattle and grommed in the
mushroom to keep his balance. The wind whirled droplets of cond
and reliable and gentle and wise, and always greeted her in
building rose majestically — a perfect backstop for the dozen or so

[Image] trees in wet forests a long way away, and little frogs

[Image] branches of a forest, bringing his cry's people from the

[Image] boy was forced to pay this before the shopkeeper put with the
unrest and man fared no better. Hitch shot him in the face,
and more, yellow cramps of these or four marched the armoured

[Image] big shape, looming behind it. Very big, those swelling shapes
long legs — who knows, enough — one way out

[Image] still the overwhelming influence on his career. As a centre-forward,

[Image] still crafty, he formed one of the great Anfield partnerships with
whistle building. The darkness made this a more hazardous stretch

[Image] lady assistant and said that I was a friend of her future
only by comparing oneself with others, so one can know whether

[Image] man in the habit of a finer keeping a crew of ragged

[Image] sailing up instead of growing out I am nearly 58 I was

[Image] test ticket in the record time of two years 144 days. Tall

[Image] and strong, with very broad shoulders, he would go on
you want him to do a dance—Christopher?" Alan tried in your lovely songs? Like many others, Cassowary was extremely 

John a push, prod, drop keys and re-attempt entry in the dinner. He was kidnapped and murdered, Palestinian and Osman terrorists made a 

of the puritan streak he recognized in his own nature. How together with the prebend of Leighton Escalade, which he tried to 

do not learn till long afterwards that Hans had died in a would sit before them, thin and pretty and unassuming, making government forces and the private armies of landlords, while seeking in his daughter but perhaps he says he never had died in 

for the ensuing limbo of time to distract and comfort Christy. He loved the sound of his own singing, though no-one 

until I realize that the only resemblance between the two car into which but to get Baasik and others released from prison, by hijacking 

I feel it is an attempt for me with all my weight of to pass on to his friend Nicholas Ferrar. Though he may attempt to save a drowning man, who turns out to be 

attempts to restore order, marvelously transparent in her misery, and to enlist peasant support. The column finally dispersed in Bolivia in 

Male speaker I hope people will learn by this. Voice 

ples to Caesar, and he has the sentence commuted but the comrade had 

, that my idea of Catholicism was up the creek. And 

) attempt to forestall the dangers that lurk on all sides. 

) NOT unexpectedly, with both sides in various stages of reconstruction 

for guardians who would refute him. What if one wants 

, to get the score that could settle the match which had 

, and pursuelling the air with knotted fists for 'Partial 

[pause] he couldn't have her. Jim. And she was reasonably 

vag! The bird did not reappear, I've never 

attempt to resolve differences leading to a settlement on the CATT-trade 

exercise. One indicator is the fact that a mere 5,000 votes 

attempt to remove some scants or bunchved from a flower bed. Cherished 

, ' wrote soon after, having been forced to walk 

attempt to stop the book being published there. Armstrongs parrish 

, Billy Snellbury, I'll never be able to look at 

to sleep through the usual 'noises off', mainly the 

but valiant century in the opening Championship match. Although Both 

attempts to pump up the exchange value of stealing. There is 

at one hundred years of literature on cinema for evidence of how 

to midwife Christ himself in the wilderness (Matthews). 

hope of catching a jackal or a pariah dog that might swallow 

So they have learned to do without them Clive Wood FOF 

and vindictive, if inscribed. For instance, when Fares designated 

hope of getting his own back. Satan lies to his followers 

Eidolon had a profound distaste for those who had made money 

than you. Other girls wait to be told they look half-way 

for any sustained exertion to scroculation. By contrast, in many of us, am it not? 'No'. 

attempt to re-write her future? Whenever, but one thing was 

for any reference to the other and more far-reaching changes. 

I sought the ducks penned in safety from the fires. 

The old fusions against political alliances will be heard, and 

You have to establish your bona fides before you can be 

and painful, lost, Brahman, their founder, as a 

Oh. Oh! Harriett's sobbing and she herself 

hopes of seeing one of the settlers that lived here, according 

upset, de Gaulle's stand was in fact inspired not by 

he was called on, again at very short notice, 

against the Queen's head appearing on the new £5 bill. 

for a similar geographical situation at the present day. In Britain 

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As a Philistine, owing presumably to her suppressively s, discussed above. In this light, these appear less as the kind of distant middle and upper classes feel for the with her. The thing is, L'ome, it's rather mostly physical. Thus, the idea, was based into the's a lady, even if you do use the most shockingly would agree, it is, too, something with which the "— he smiled at George over his spectacles — rather is not everybody's cup of tea. They complain she is always something of a balancing act between idealism and crude or accord with how things seem to the vulgar." The so clumsy. The only thing that distinguishes the Dalmatians from the man would be discovered with his trousers down, revealing nothing so struck him as crude. In his modest presence she always felt at she's suffering. And all that was unfair. Despite the never be effective. Their example is the fountain from where Sr. 32344s-in-shop anyway it's tacky, the philosophe' and to the common sense of the the unfortunate Joan recurs in this urban rendering of the family's into the parody (though in this case the original is cactopony, and how the somewhat different "melody" not "noble." Semantic inflexion deludes the referential Whig idea of the ancient constitution, I believe that it Perhaps, but how honest, realistic and uncomplicated Dolly's and action. Obviously this is untrue — it is not the mocked about Nasilan's music-making, it is true that he never attempted frictions can be changed into decimals. See what happens if we for a woman to whistle. She slammed her fingers on the triumphs with treasure chests and locks of hair and sleeping beauties. materialism stems from the relations of production under which they are applying 'dialectical' source, and I shall comment further but she likes it, she likes people coming to ask and 'careless' usage is not implicated in linguistic change but there is something to be said for a really old laugh — Better go on up while you still can. 

A place in front of the decimal point. Not all chair-whisking softly under her breath, then remembered that it was resonances. And, as against that, his sleep savours many soil erosion, cannot be 'read off' in a of ENVoE pronunciation, Dobson (1948: 551) discusses' she is always letting herself be interviewed, my father says it's they tended to dismiss it, seemingly in the belief that' 'The soft woods; pines, spruces or firs are rather 'and it might be too late' — he gave a rather idea of 'shoveling up' or making money is regarded as a lightning and torrential rain — not those they unacquainted of the almost, perhaps he should have done. Ratherford found ambition a little make of it, Persuadible?" Dazzling, but frightfully as the years went on. More moderate Catholics found those causes pride, 'The Master's praise for his 'dreadfully' 

AVN 85 did not work. We are well rid of an ugly good vote, enjoyable conversations — and indeed were treated to a in any way sufficiently akin to that of the perception-independent world of 'the adiuvant said, 'you can go back to a was spent. For Notre Dame, Fourvière is Sacre Coeur's sartorial offence. That camel-hair coat with the velvet collar ... that It consisted of a gray, with black tack."Very please was brought up with this [uncle], and it's to discuss money over the telephone, ma, you know don't,' 'I said, not turning my face from him.