Major Syntactic Changes
between the Nineteenth & the Twentieth
Centuries as Exemplified in Charlotte Bronte's
Jane Eyre & Kingsley Amis's *Lucky Jim*

ز التغييرات النحوية بين القرنين التاسع عشر والعشرين المتمثلة في

رواية " *جين اير* " من القرن التاسع عشر للروائية تشارلوت برونتي

ورواية "جيم *المحظوظ*" من القرن العشرين للروائي كنكسلي اميس

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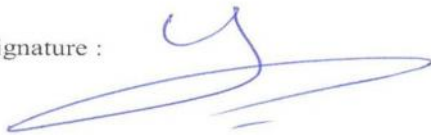Faculty of Arts & Sciences

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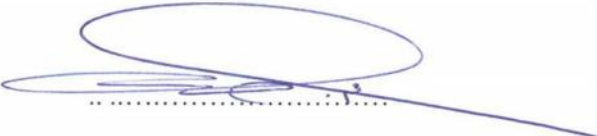
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Acknowledgments

Dedication

To the source of safety , generosity and support , the ideal man in my eyes
My dear Father

To the source of love , sacrifices and wisdom , the great woman from whom I derive
my courage and confidence

My beloved Mother

To my treasure in this world , who share with me my sorrow and happiness moments,
and whose existence in my life makes me the best

My Sisters & Brothers

I dedicate this humble effort,

Yamama

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Major Syntactic Change between the Nineteenth & the Twentieth Centuries as Exemplified in Charlotte Bronte's *Jane Eyre* & Kingsley Amis's *Lucky Jim*

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Abstract

This study focuses on one of the most important aspects of language change which is syntactic change . This has been done by examining two literary works belonging to two different centuries . The first one is a nineteenth century novel *Jane Eyre*   by Charlotte Bront , and the second is a twentieth century novel *Lucky Jim* by Kingsley Amis.   The study adopted a descriptive and analytical methodology , i.e, content analysis , of two texts to identify diachronic change in syntax between these two novels .

The researcher used selected dialogues by characters in the two novels as data (by randomization process) to achieve the objectives of the study . The findings obtained show that there are changes in some grammatical structures and word orders use . Most of these changes are innovative , i.e, coming into use like for example , the expression *has got* which is used as semi modal , idioms and phrasal verbs , and the structure of the present perfect progressive . All these changes as well as other ones occurred in *Lucky Jim* , but not in *Jane Eyre* . Another kind of change resulted in some structures   getting out of use which are used in *Jane Eyre* , but not or are reduced in *Lucky Jim* . For example the use of the auxiliary verb *is* instead of *have* with an intransitive verb to express present perfect , and some constructions are used mostly in the sample of *Jane Eyre* , but are reduced so much in the sample of *Lucky Jim* like (*must +be+ v*. infinitive)

Key words : Syntactic change , sentence structure , novels ,19th &20th centuries

لتغيرات النحوية بين القرنين التاسع عشر والعشرين المتمثلة في رواية " جين اير"
عشر للروائية رواية " جيم المحظوظ " من القرن العشرين للروائي كنكسلي اميس .

يمامة نزار طالب العاني

الاستاذ الدكتور زكريا احمد ابو حمدية

تعنى هذه الدراسة في القاء الضوء على ابرز جوانب تطور اللغة الا وهو النحو وذلك عن طريق ايجاد الفروقات النحوية وصياغة الجمل بين روايتين تعود كل منهما الى فترة زمنية مختلفة عن الاخرى . الرواية الاولى من القرن التاسع عشر " جين اير " للكاتبة شارلوت برونتي والثانية للكاتب كنكسلي اميس " جيم الم " العشرين . اعتمدت هذه الدراسة التحليل من خلال تحليل النص للقواعد النحوية روايتين الى فترتين متعاقبتين هما العشرين من تاريخ اللغة الانكليزية . ولتحقيق هدف الدراسة فقد قام الباحث بتتبع تراكيب الجمل المستخدمة في الروايتين من خلال مجموعة حوارات بين الشخصيات الموجودة في كل من الروايتين والتي اعتمدها الباحث كعينا تم من خلالها التوصل الى النتائج والتي اختيرت بالطريقة القياسية العشوائية . بينت النتائج ان هناك التراكيب النحوية وترتيب الكلمات في الجمل بين الروايتين جين اير وجيم المحظوظ . ان اغلب هذه الفروقات هي عبارة عن تراكيب قواعدية مستحدثة اي حدثت في رواية جيم المحظوظ في رواية جين اير سبيل المثال : استخدام التعبير *have got* كفعل شبه مساعد في كثير من الجمل في رواية جيم لمحظوظ في حين ان هذا التعبير لم يرد ابدا في الرواية السابقة جين اير. هذا والعبارات الاصطلاحية وكذلك صيغة المضارع التام المستمر في رواية جيم المحظوظ في العينة التابعة للرواية الاولى جين اير .

بينت النتائج ايضا هناك تراكيب نحوية استخدمت في رواية جين اير لكنها اختفت او تضاءلت في الرواية الثانية جيم المحظوظ الصيغة (مصدر الفعل *must +be+*) . هذا بالاضافة استخدام فعل الكينونة *is* مع الافعال اللازمة في بعض الجمل الواردة في العينة " *have* الخاصة برواية جين اير وهذا الاستخدام النحوي لم يحدث ابدا" في الجمل ضمن عينة رواية جيم المحظوظ .

الكلمات المفتاحية : لتغيرات النحوية ، تركيب الجمل، القرن التاسع عشر ، القرن العشرين ، الروايتين

Chapter One

Introduction

1.1. Background of The Study

This study concerns syntax development in English from the nineteenth century to the twentieth century. It focuses on the syntactic changes between these two eras as represented in a sample novel from each century. Language is not static due to the changing nature of its native speaker . It might expand, or it might adapt to new conditions, but it never stays the same . Some linguistic features are highly used from one time to another while some become rarely used .

Joseph (1986) states that syntactic change in language may be affected by morphological change . So change in language affects phonology, vocabulary , semantics, and syntax, i.e, the structure of sentences . The order of words in a sentence was changed from SOV in Old English, to SVO, Subject- Verb-Object order.

This study tackles syntactic change only although syntax is less susceptible than the other aspects as Joseph states. When one speaks or writes he or she deals with phrases and sentences, the correct sequences of words to form grammatical structures. It is worth investigating whether the syntax of English of the twentieth century is or is not the same as it was a century before .

A century may not be long enough time to see some major change, but it may be. Therefore this thesis is worthwhile doing. Bailey (1973) shows statistic frequency

distributions between new and old forms in any period. He suggests that any change begins gradually until it reaches a point in which it proceeds faster .

Each century may have its own special feature of language use directly or indirectly. The nineteenth century is one of the centuries that witnessed sound changes as Mugglestone (2006) states .

The twentieth century also witnessed some political, military and social events like the two world wars that affected the lives of people in general and writers in specific. In addition, there were innovations in technology which made life easier and faster. These may have had an effect on how writers wrote works. Therefore written records provide a good source for syntax when taking into account the syntactic changes. Nevertheless, the process of change is not easy to examine, except between distant eras .

1.2. The Statement of The Problem

The present study explores the changes in sentence formation   between the nineteenth and twentieth centuries. Focusing on   these changes, the researcher examined two literary works from these two successive centuries.

Many studies are concerned with other aspects of language development, but few got attention to syntactic change because it is the slowest of all aspects . That is why the present study sheds light on developments in syntax by means of taking

 two texts from two successive centuries and looking for changes in sentence structure.

1.3. Objectives of The Study

The researcher aimed at examining the following:

1. Sentence structure and categories in the nineteenth century novel Jane *Eyre*.

2. Sentence structure and patterns in *Lucky Jim*, the novel of the twentieth century.

3. Syntactic change from the first to the second novel .

1.4. The Questions of The Study

1. What sentence structures in the nineteenth century are used in the dialogue used in *Jane Eyre* by Charlotte Bronte ?

 2. What are the changes in sentence structures in the twentieth century as used in dialogues in *Lucky Jim* by Kingsley Amis ?

1.5. The Significance of The Study

Studying how sentences are formed between two literary works in different eras enables researchers and students to know the development in syntax through the changes in the two works. This is so because the syntax evolvement in any language depends on how sentences are formed. Moreover, tracing the changes in sentences between the two different eras enables the readers to understand the literary work they read in these two eras. The researcher believes this study to be useful in addition to the literature of English syntax over one hundred years.

The diachronic study of syntax gives an opportunity to studying the grammar of the language in the past, and studying changes in those grammars is recorded   in the historical text. The dialogues in the two novels are the raw material on which the researcher depended for historical evidence to examine what changes might   have happened between the two periods of the history of English.

1.6. Limitation of The Study

This study examined the sentence forms in a sample from the dialogue parts in two novels of two periods , the first is *Jane Eyre* written in the nineteenth century by

 Charlotte Bronte . The second is *Lucky Jim* by Kingsley Amis in the twentieth century. Therefore the findings and the discussion are limited to the two novels and only the selected dialogues from the pages in a set random selection   .

1.7. Delimitations of The Study

This study is applied only   the nineteenth and twentieth centuries with the time limitations of one semester for an MA thesis. Therefore, the results must be considered within this time and data limits .

1.8. Definitions of Terms

Chomsky defines **Syntax** as :

" The study of the principles and processes by which sentences are constructed in particular languages."

(Chomsky ,1957 , p :11)

Roberts defines **syntactic change** as :

" changes in the ways in which words and phrases are combined to form grammatical sentences ."

(Roberts , 2007 , p:2)

The Sentence: It is the structural unit in writing which typically begins with a capital letter and ends with appropriate punctuation such as : a full stop for   (a statement , a request and command)   , a question mark for a question , and exclamation mark for an exclamation. *

The utterance is the basic unit of communication

* http://www.dictionary.com/browse/sentence

Chapter Two

Review of Literature

2.1. Theoretical Review

Syntax as part of language has undergone continued development since the recorded use of language (English or any other language) . So the diachronic study of syntax illustrates a historical view of grammar . The process of change occurs when native speakers substitute one grammatical feature form by another . Kroch (2001) suggests that innovation used by monolingual speakers is mainly unnoticed , but it appears in written records .

It is necessary as a precondition for working in diachronic syntax to compare the grammars of at least two stages of language . It is also necessary to examine the historical text for studying the process of change. But for people living in heterogeneous linguistic environments, these conditions affect the usage of different syntactic forms . (Kroch ,1989)

Pintzuk (2003) suggests that the diachronic study of language development gives the reader an exceptional opportunity to examine the syntactic change. It provides him with evidence for tracing the empirical truth of different types of language change.

Referring to the novelist and statesman –Edward Blwe Lytton in 1833," the passing on from one state to another never ceases ", Mugglestone (2006). Transition is a pervasive factor in language change from age to age. Accordingly, every age is an age of transition.

Change is normal in language, as Algeo (2010) asserts because language system is culturally transmitted. It is not only like any other thing of life matters —such as fashions in clothing, hairstyles, sports, entertainment, and government— but he indicates that language develops very slowly more than other things but change is inevitable

The key idea of studying of historical language change, according to Lightfoot (2013) is the study of correspondence. That is how one language was derived from another earlier one i.e., the historical or diachronic study of language is to understand the relation among languages.

2.1.1. Language Change

Language , like any other living creature , develops as human beings become older. Since the life of people is not static , their language is not stable over the centuries. Besides, there are many obstacles, circumstances, and emergency cases that one encounters through life. Definitely these cases affect their lives i.e., their habits, connections , interactions, and activities. All these conditions are like civilizations and societies mediated by speech, i.e. language .

 In short language change is something inevitable. Some linguists argue that this change is a biological process but others think it is learnable or acquired from the environment . (Kroch, 2001 & Yang, 2001)

Like any heritage aspect which is transmitted from generation to another, language change is due to the transmission of some language feature as time passes . Such idea is adopted by Kroch (2001) who defined language change as failure to transmit linguistic feature across time when children who use language substitute some forms for others for one reason or another .

Language is something dynamic which is subject to change by its users as time passes. The proposition is best attested when we examine English of the sixteenth century, for example, and English of today. The differences can be observed in every one of its aspect. In the vocabulary, many words are still understood, but some others are no longer used except in certain contexts. Finally the structure of the sentence as manifested in word order also changed over time.

 It is worth mentioning here that sound change in language is the most obvious. It can be caught by hearing a new pronunciation or word (Algeo ,2010). The most significant thing is that change in language is gradual because it takes place culturally.

Joseph (1986) indicates that changes in language can be described as being simultaneous, that is, one change happens at the same time as another change does . Moreover, the concern of researchers of language change becomes increasingly various and diversified . They agree that there are several approaches for studying a single type of language change.

As syntactic change is related with morphological change , the following will be a short view about the latter . Then the relation between morphology and syntax is also briefly illustrated .

2.1.1.1. Morphological change

There is a general consensus among linguists that many words in English were borrowed from Greek and Latin in the early period of Modern English. As it is known, the language of literature , religion and science was Latin and many words were introduced in English like (*data, decorum , lapes, quota, imitate , and so forth*) . (Algeo ,2010)

Some Latin words came into Old English but are not widely used now. Others were lost by time, and some of them were borrowed from French, but with different meaning . e.g : *sign* , *giant* which were borrowed later from Old French , *sign* and *geant* . Algeo(2010) points out that native endings were attached to borrowed foreign words

e.g : -isc in *mechanisc* (mechanical)

- ere in *grammaticere* (grammarian)

It is well known that Britain was subjected to waves of invasion by the Romans , the Danes and the Norman French. Each of the invasions affected both the language and life of people .

Nagy (2010) concludes that lexical changes do not necessarily proceed as phonological changes do. Major changes are not the same concerning lexical and structural variations. He thinks that people acquire lexical items continuously much later in life

than they acquire new phonetic elements, whether in first and second language acquisition.

2.1.1.2. Morphology & Syntax

Anderson (2015) observes that the English word *not* had its origin in Old English meaning "*no thing* ", then it became *nought* in Middle English , which meant " nothing" and subsequently was reduced to *'not'* as an adverb. So the old element of negation in English was *no* as single structure then merged later with another component (*thing*) as a single and independent word *nothing* . Development continued for 'not' to be as inflectional material associated with auxiliary and modal verbs as at present ,

e.g *cannot   does not   is not*   etc.

2.1.1.3. Syntactic Change

Syntax, like any other sub-component of language discussed earlier in this study, has changed over times. It can be unclear like phonetic and morphological changes. Nevertheless its development through history has been an issue in research projects. The process of speaking is not solely uttering words which are produced independently. Rather , speech is a series of related words connected with each other in sentences in an orderly manner. Thus grammatical rules are general statements about these orderly sequences . Specialists are concerned with the evolution of the changes from one kind of sequence at a point in time to another sequence at another time .

Kroch (2001) points to adverb placement in Late Middle English . The canonical position of an adverb in Modern English is between the auxiliary verb and main verb ,e.g:

Mary has always preferred lemons to limes

(Kroch,2001 ,p.7)

And before the single-word verbs , like :*It always gives me pleasure to listen to her* .

Kroch (2001) adds that Middle English manifested a different position of the adverb , which was after the verb ,e.g:

Quene Ester looked never with switch an eye.

(Kroch,2001 ,p.7)

Williams (2000) suggests the often missing expletive pronoun (*there*) which was in Old and Middle English *Þer, þear, etc.* from existential sentences . He referred also to the locative insertion where the silent expletive in Middle English occurred but it is not allowed in Modern English .

1.* On the table, is the magazine John bought .

2. On the table , there is the magazine John bought

(Williams, 2000 , p. 176)

These are special types of emphasis in certain context . The second sentence only gives the effect, for the inclusion of the expletive (*there*). Whereas the first one is unacceptable in standard English because of missing the overt expletive (*there*).

Kroch (1989) thinks of another drift recognized in expanding the main verb *'have'* to the idiomatic form *'have got'* in British English . The form ' *have got* ' has been recently favored to *'have'* as a main verb in British English and less in American English. According to Kroch this may be a recent linguistic change. He refers to Noble's examples (1985), one from the nineteenth and the other from twentieth century .

(1) Anyhow, she has what amounts to a high Cambridge degree. (1898)

(2) You've got plenty of hair. (1968)

(Noble,1985) cited in (Kroch ,1989 , p.7)

Lightfoot (2013) argues that typological approaches to change are centralized in word order following diachronic hierarchy in acquiring the new type which derives from another, e.g (SVO, SOV) from Old English. The interaction between the principles that are internalized in individual mind (genetic material) and learned operation has crystalized the internal language capacity which is a complex system. In other words, the inherent principles need to be discovered by stimulus of learning. So the language capacity in children grows in response to the external language of the parents and community around, Lightfoot (2013).

Some non-standard dialects have not changed in some aspects from the earlier times when they were standard. They are referred to as residues of earlier usage. (Honeybone ,2011 .

According to Lightfoot (2013) double modals were used in the early sixteenth century ,e.g:

He will can understand the lesson

He has could understand the lesson

(Lightfoot,2013,p.31)

 In English today, the common word order is mainly fixed in basic SVO sentence and that information structure has been influenced but little by the position of specific elements, e.g , the subject commonly has given information. Nevertheless new information lies in VP (verb phrase) probably by object or by VP as a whole. So, in clauses with more than one complement, there is a scope for variation, though shift may happen to produce alternative orders but the information status is maintained.

 (Tylor & Pintzuk, 2011)

Hickey (2001) also takes his way into syntactic shift. He demonstrates several types of that shift. There are   grammatical changes in English used for the purpose of semantic effect, for example the verb (*talk*) is often used with the preposition (*about*) in case of the presence an inanimate object in the sentence, e.g:

She was talking about the weather .   (Hickey,2001, p.36)

But in order to add an effect and force , one says :

Okay , so we're talking big money now   (Hicky,2001,.36)

Another change concerning the interface between syntax and lexicon, according to Hickey ,   is mirrored in forming compounding adjectives which make the sentence compactable such as:

The parcels were tamper-evident   (i.e. had evidently been tampered with).

(Hickey,2001,p.36)

The change from attributive to predicative position of a noun serves as an adjective when it appears before the noun that qualifies it
(attributive) : e.g. . *A key concern of the government*

It is still a noun but it functions as an adjective in this sequence .

Later on,   the position transferred to be after the noun and expanded to qualify a phrase, and this is called a syntactic paraphrase .

This matter must be considered as key to our purpose

It occurs also in final position of the sentence as in :

This matter is key .

(Hickey, 2001, p.36   )

Honeybone (2011) shows the syntactic variation among these three sentences as below: (1) *Betty took off her coat and gave him it*

(2) *Betty took her coat off and gave him it.*

(3) *Betty took her coat off and gave it him*   (Honeybone ,2011,p.1)

He argues that speakers utter different patterns of sentences within the same meaning according to the circumstances other than linguistic factors. For example the three sentences above can be uttered by a speaker from English East Midline and another speaker born and raised in the North-West of England , as well as it is considered colloquialism in the south of America . So in this case the linguistic variation is obvious and clear which has undergone in word order which is a dialect that is non-standard or it is a residues of earlier usage as Honeybone (2011) states earlier .

2.1. 2. Causes of language change

 Bailey (1973) thinks that the development of language begins with the child because throughout the first five years of a child's life , he/she is mostly exposed to the speech of his/her parents and even of his/her   grandparents who come from different regions or   of different social classes . A child is exposed to the speech of other children with whom he has frequent contact. So their speech may affect the child's   language acquisition of his (her) native speech . As a result he will acquire new forms or words

unlike his parents' when he or she makes sustained contact with new regional background .

  The second stage of a child's acquisition of his or her native language   is school stage. Bailey (1973) thinks that the school is another environment where the language of the child can be changed or developed via the daily language lessons . For children from middle and upper classes , the school language varies little from home language .

However, for children of lower and working classes , the gap between home language (the vernacular) and school language (the standard) is noticeably wide . But the most change they are exposed to is that which is directed by the school system towards the syntax of standard English of the textbooks .

Another source of language change is hypercorrection which occurs by the overgeneralization of the rule upon others as it happened in colloquial language .   For instance, the pronoun *I* should only be used in subject position in construction like the following sentences which shows the differences between standard speech (school language) and everyday speech i.e. the informal or colloquial   :

 Muna and I are clever .   is correct but

Muna and me are clever .   is incorrect . or

Me and Muna are clever .   also incorrect

The same thing for *'me'* cannot be used as subject only as object like :

Layla saw me yesterday . is correct but in coordination is not

Layla and Me went yesterday .   is incorrect

(Murrey , 1997,p . 253)

Besides borrowing , many linguist and scholars like Labov (1994) consider the role of social factors like prestige. Innovation and prestige are two fundamental factors   that influence people's language because the goal of speakers is to convey meaning in a form that is shared with their listeners i.e. interlocutors . Labov calls this ' functional character of change '. (Labov , 1994, p. 549)

According to dialect studies, isolation causes linguistic diversity, whereas mixture of population may cause a linguistic uniformity ,(Labov ,2006) . This is demonstrated in a community like New York city, where speech is largely uniform for groups who live in close contact .

Migration is another cause for language change. When a group of people migrate to a new place, their language will definitely be affected by the language of the new place. This idea is also held by Hoad (2006) who states that the English of migrants to America expanded to include those features form the languages of migrants from all language background .

The next idea of language change which may be connected with the previous one is offered by Smith (2006) concerning elaboration in language use. He thinks that some aspects of language have been selected and codified by users of that language, and others are accepted by means of elaboration of use. This selection or adoption of some patterns or language forms may be for the purpose of prestige which may occur consciously or unconsciously , just like what had happened in London when English changed as a result of migration . Many people from different countries of South Asian migrated to UK after 1947 . People from India, Sri Lanhazka , Pakistan and Bangladesh had come to live in UK for various purposes such as to escape civil war , to join

members of the family already settled there , or to seek better conditions and opportunities . (www.striking – women . org)

Another cause of language change is colonization because it brings in the colonizer's language. The basic result of colonization is the dominance of the language of the colonizer for administrative purpose . The new culture is viewed as superior , whereas the culture of the conquered is viewed as inferior as explained by Ibn Khaldun a long time ago .   (Parker , 2008)

2.1.3. Theoretical Review of Historical Syntactic Change

There are a number of different methods of displaying linguistic history and finding out the most significant change. McMahon (2006), for example, suggests that we can examine what ancestors were doing, practicing via investigating the language they used in their speech, and this can be achieved by examining their written documents. Nevertheless, it is not easy to trace syntactic change through one period unless we outline a historical review of an earlier period.   Mugglestone (2006) suggests that the history of a language is manifested through conspicuous landmarks of some prominent earlier writers such as : Chaucer, Shakespeare, Samuel Johnson and others .

 Therefore what follows is an outlines of historical syntax from earlier periods until Late Modern English.   From written documents , the researcher and the reader   can examine the sentence patterns and word orders used at that times , in attempting to know what kind of English and syntax was used in previous centuries.

Kroch (2001) explains that syntax at the level of the clause has undergone three major stages of word order . They are : final inflection position   to medial inflection position and finally the verbal phrase shifted from OV.   VO. order

Many authors like Algeo (2010) and Finegan (2008) divide the study of English into three historical periods which represent different stages , which they are :

a . Old English(Anglo-saxon) (500-1100)

b. Middle English (1100-1500) , and

c. Modern English (1500-present)

In order to make a comparison between these stages, what follows is an outline of these three periods , with the third subdivided into the Early Modern and the Late Modern periods .

2.1.3.1. Old English (500-1100) :

Old English refers to the period by which English was used for almost seven centuries. The language of this period relied mainly on inflections , i.e. endings , which commonly represented the function of words in sentences very much like standard Arabic. This inflection play an important role to distinguish different cases of nouns , such as nominative (doer), accusative (object),genitive(possession), instrumental (by something like tool) and dative cases (indirect position).

Sio gioguð (the young people / nominative case i.e, the role of the actor) __ *sio* is demonstrative feminine singular pronoun which agrees with the noun *gioguð*

The genitive case was used to denote the possessive relation in this period, e.g:

friora monna (of free –born men) here both adjective and the noun are masculine plural .

(Mugglestone , 2006,p 46)

In addition , Mugglestone (2006) demonstrates the Inflectional system represented   in verbs like :

ðyncð   (it seems) ------ *ð* refer to third person singular pronoun

ðyncan   (the infinitive ---to seem)

habbað   (we have) ------ *að* refers to present plural pronoun of the verb

habban (the infinitive --to have)

(Mugglestone,2006, pp.46-47)

The syntax of Old English was, therefore , characterized by almost free word order due to the use of inflection . That freedom applied to verbs in the main clauses but in subordinate clauses the verb was commonly placed at the end of the clause as in German today   ,i.e. S-O-V .   The same idea is stated by Finegan (2008) who outlines some texts from old written records   as well as the use of double negative   . The use of one or more auxiliary verbs with main verbs was not frequent in Old English as it is in Late Modern English e.g.: *has been running* .

Algeo adds that the passive in Old English had a different structure :

H o h ht hine l   ran   (Algeo,2010, p105)

Literally means,*"she ordered him to be taught "or "she ordered somebody to teach him".* The object above is *'hine'* of the verb *' l   ran '* (to teach) but not the verb *' h ht'* (ordered).

Not only was the passive voice defferent as in the sentence above but also the object *'hine'* was before the verb*' l ran'.* Unlike Late Modern English in which the object is after the verb. e.g *She gave him .*

For example , the negative structure by the adverb *ne* in Old English which came before the verb

Ic ne dyde (I did not)

Ne wille(will not)

Unlike Late Modern English , it follows verbs : *isn't* , *will not*

Algeo,2010, p.107)

Hoad (2006) also argued that the heavily usage of inflection be reduced in Modern English , but not disappeared , because there are some forms like plural still distinguished by inflection as well as tense of verbs .e.g.:

Walked vs. walk   hand vs. hands

The distinction of subject from the object by inflection is survived in English today by using personal pronouns . e.g :

He likes the girl   , the girl likes him

However , though the main clause of Old English is within the word order (S.V.O.) which is the same in Modern English one , Irvine (2006, argues that Old English syntax is more flexible in its word order than that of Modern English . This flexibility is characterized also by the use of inflections.

2. 1.3.2. Middle English (1100-1500)

Finegan (2008) states that Middle English refers to a period of great change and
instability in structure. In this period, word order witnessed the dropping of inflections
to the word-order to show grammatical relations. As a result the word order became

 increasingly fixed in Middle English. Moreover, the   use of the pattern (SVO)
emerged in the twelfth century (1100-1200) .

The other point is that Middle English did not have   the   dummy subject *it*. This
expletive was a later innovation .   In addition , the use of the double negative continued
in Middle English as it was in Old English .

 e.g. : *ne no þing*   means 'nor nothing ' .

(Finegan, 2008, p.489)

Also some transitive verbs like *scorn* which require a direct object in Modern English,
was intransitive verb in Middle English (without a direct Object).

And þei scornen   means   ' And they scorn'

(Finegan,2008,p.489)

 Moreover , Algeo (2010) indicates that the possessive pronoun ending in

–r developed to *–es* in late Middle English like :

hires, yours, heres

 which later on became *:   yours, hers , theirs*   (Algeo ,2010 ,p.132)

The same thing happened with the demonstrative adjectives (*this* , *these*) which derived from Middle English form : *thise , these* which had originated in old English as:

<p align="center">*Þes ,Þis ,Þ os*</p>

<p align="right">(Algeo ,2010 ,p.132)</p>

2.1.3.3. Modern English (1500-present) :

Modern English is divided into Early and Late Modern English.

2.1.3.3.1. Early Modern English (1500-1800)

Early Modern English is a period of elaboration of Middle English between the fourteenth and sixteenth centuries. It witnessed the beginning of the establishment of the standard English on its way to the present .

Dictionaries and grammar books became tools for language description in the eighteenth century . Dictionaries concentrate on words and grammar books on how words combined in sentences. The syntax of Shakespeare's writings became distinguishable from that of Chaucer , and of course from the twentieth century as a result of the changes in syntactic units.   The progressive passive, according to Algeo(2010), was not used until late in the   eighteenth century . e.g:

 He is being punched

Verbs of motion become frequently use *be* rather than *have* in perfect form .e.g: *is risen. Do* was used as auxiliary verb but it was also used in other cases in Early Modern English like : *I do wonder*

Moreover , the usual usage of impersonal and reflexive pronouns were used e.g*:*

It dislikes me , *It complain me* (Shakespeare)

(Algeo ,2010 ,p.179)

Some intransitive verbs were used as transitive in Early Modern English

 e.g:

 Smile you [at] my speech (Shakespeare)

The use of preposition are increased in the   Early Modern English , it can be seen through the practice of Shakespeare :

 ok on [at] the divell ? (Othello)

(Algeo,2010, p. 179)

2.1.3.3.2. The Late Modern English (1800-present):

 Syntax   has been affected by all these changes ,   Mugglestone (2006) presents the following syntactic changes in this period

   "She was not less pleased …….another wish of her's "

Jane Austen's Emma (1816)

(Mugglestone ,2006, p.278)

 The genitive form in the sentence above was used in this form *her's* which later on changed to *hers ,yours, theirs ,etc.*

   "Rogers hates me……. , that Vivian Grey is ye cause"

(Disraeli's diary in 1834).

The abbreviation of *the* was prescribed as *ye* .

(Mugglestone,2006,p.281)

A significant shift occurred to some verb phrases in this period . Mugglestone (2006) mentions that the use of progressive passive began around 1830s e.g :

The house was being built   (Mugglestone ,2006,p.282)

But some constructions seem odd in present English . For example, the use of past and perfect tense at the same time in a sentence which is considered later illogical such as :

I hoped never to have met him again .   (Mugglestone , 2006,p.282)

The expression (*to have met*) was corrected to (*to meet*) in this sentence .

Also expressions of presumption or hypothesis were used with *if , whether* and *though* : such as the following sentence   where *if* is used in parallel construction .

 "I wd work splendidly if I was beside you. I am perfectly certain I could fnish both pictures in less than half the time if I were with you" . John Millais (1861)

(Mugglestone,2006,p.283)

Moreover , this period witnessed the imperfect use of   *who & whom* as   both Mugglestone (2006) & Algeo (2010) indicate .

Who did you buy your grammar from ?   (Mugglestone,2006,p.283)

In the first half of the nineteenth century , variation of adverbs was noticed in informal and private writing , like :

  "*They both ran down so quick* "

wrote Clarendon in her diary(1840)

The following example shows also the use of adverb :

"Her lively spirits and bright colour might delude you into a belief that all was well, but she breathes short"

One of Charlotte Bront 's letters (1838)

(Mugglestone,2006,p.283)

Another feature of this period is that no distinction was made between (*be*) and (*have*) in transitive and intransitive verbs like :

She is arrived   (intransitive)

She has made   (transitive)

(Mugglestone ,2006,p.284)

 It is further noticed   the use of verbs to *b*e instead of *have* , like for example :

I am come   instead of   *I have come*

He is risen   instead of   *He has risen*

Negation patterns with *do* were used in this period as well as without it .

I do not see   I know not yet ....

<div align="right">(Mugglestone,2006,p.284)</div>

Mugglestone(2006) explains that the use of *do* with *have* is limited to express something occasional or temporary , but when object is possessed permanently or attributively it is not used , such as :

Do you have breakfast at 7 ?

We do not have many visitors   (Mugglestone,2006,p.284)

Pronouns had their own role in that period . Some object case pronouns were used in the wrong way . For example Mugglestone (2006) refers to Hodgson's *Errors in the Use of English* in 1881 who gave the genitive forms (*his running* , *your saying*) as correctness for the object pronoun use in the two following sentences

I heard of him running away   I heard of his running away

It is no use you saying so   It is no use your saying so

<div align="right">(Mugglestone , 2006,p.285)</div>

This period is also marked by the regular use of *thou , thee*, and possessive thy that dominated the private letters and public writings .

"*wherein I will venture to inscribe thy fair & adored name"*   Disraeli's 1833

Yet there was misuse of the pronoun 'everybody' , i.e., it has been dealt by some writers as plural pronoun such as :

" Everybody does and says what they please",   Byron wrote in 1820

<div align="right">(Mugglestone , 2006,p.286)</div>

Gerund forms were highly used in this period like

" Nothing remains but to trust the having children or not in His hands" .

<div align="right">Mary Lyttelton's diary   1855</div>

Mugglestone (2006) suggests that part participle use was another evidence to show the absence of an expected regularization of the nineteenth century like ,

"The health of Prince Albert was drank" ,

<div align="center">Katharine Clarendon noted in her diary in 1840</div>

<div align="right">(Muggleston,2006,p.287)</div>

From other angel , this features which dominated language generally and syntax privately comes as a result of spreading English around the world . Algeo (2010) pointed out that due to British colonization as well as geographical factors. Grammatical use influenced by these circumstances especially when English fluctuated between American and British ,for example the fluctuation between singular and plural verbs .

Algeo (2010) suggests that British use the plural verbs much more than the American e.g: *The village are livid* .

The U.S. Government are believed to favour ..   (Algeo,2010,p.188)

Another swinging use is between prepositions (*in & on*)

English travelers gets in train and out of it

American travelers gets on train and off it

<div align="right">(Algeo,2010,p.188)</div>

 Furthermore , the most famous dictionary the *Oxford English Dictionary* made in this period(1800-1900) . (Algeo,2010)

2.2. Empirical Studies

Kroch (1989) refers to a 1985 study by Nobel who made a quantitative study to investigate the use of two forms *have & have got* . The data came from a corpus of British and American plays and other sources of linguistic usage of spoken language between 1750 and 1935 . According to Kroch , Noble found that if the possession was temporally bound , and the element was a concrete object , *have got* use was higher than *have* e.g:

I have got a new book (temporally & concrete)

Whereas if the bound was permanent and the element was an abstract object, *have* is favored. e.g.:

She has a lovely character (permanent & abstract)

In this study , Noble depended on semantic features of the possession to illustrate rate of use between (*have*) & (*have got*) over time .

Though it is possible to use both forms as bellow :

I have got / I have a new job (temporally)

I have got / I have brown eyes (permanent)

She has got / She has a car (concrete object)

She has got / She has a careful approach (abstract object)

(Noble,1985) cited in (Kroch ,1989, p. 7)

The following tables show Noble's findings according to Kroch (1989) :

period	Type	% have got	total	prob.
1750-1849	tempor. b	12	83	.66
	permanent	4	108	.34
1850-1899	tempor. b.	34	99	.64
	permanent	16	122	.36
1900-1935	tempor. b.	89	74	.66
	permanent	70	43	.34

Table 1 : the possession type effect on the choice between *have* and *have got*

temp. = temporary

 b. = bounded

(Kroch,1989,p.7-8)

period	Type	% have got	total	Prob.
1750-1849	concrete	13	68	.66
	abstract	4	123	.34
1850-1899	concrete	34	74	.61
	abstract	20	147	.39
1900-1935	concrete	86	51	.58
	abstract	79	66	.42

Table 2: the concreteness on the choice between *have* and *have got*

(Kroch,1989,p.7-8)

As it is shown from the two tables that the temporally bounded effect is more favorable than permanent possession effect by almost .65 to .35 in the three periods . Also the concreteness is more favorable than abstractness by almost .60 to .40. (Kroch,1989,p.8)

Kroch (1989) states that these results represented long periods versus data analyzed of small amount , so it is a matter of predication . And this small differences from period to another do not have significant statistics .

Vannestal (2004), the researcher in this study investigated the syntactic variation in noun phrases involving quantifiers (*both, half, whole, all*) through media and region as well as to know linguistic factors that affect the choosing of this variant . She surveyed the daily American newspaper *New york Times*, the online British newspaper *Independent* and *the* daily compact Australian newspaper *Sydney Morning Herald* newspapers . The researcher of this study tries to examine the influence of linguistic and non-linguistic factors on syntactic variation and how the noun phrase involving (*both , half , whole , all*) are influenced by these variations .

Linguistic factors includes linguistic features of the NP and its co-text which might affect the choice of variation , such as : the position of NP head , the determiners , modifiers , an adjacent *of* , focus markers , syntactic function of NP . Non-Linguistic factors consist of regional variation (i.e. variations between British , American and Australian English) and its influence on syntactic variation . Another non-linguistic factor is media i.e, spoken and written English .

The findings of this study concerning linguistic factors are as below :

All is being more frequent in subject function and usually comes with people like :

We all know Mike Fratello is a good coach, making the best of a

decimated squad. (NYT95)

(Vannestal ,2004, p.170)

The whole of is used frequently in object function and usually comes with things e.g:

Vladimir Zhirinovsky, himself born in Alma-Ata, wants the whole of Kazakhstan back. (IND95)(Vannestal ,2004,p.173)

NP includes geographical name with words of total meaning like :*All France* , *all of France , the whole of France* . The researcher states that *all of* is used in American English more than in British English . Whereas *the whole of* is used in British English more than in American English .

The researcher also finds that there are differences between the use of *half a* vs.

a half . But it is probably both of them have one sense by many people e.g:

A half kilo is used frequently in American English than *half a Kilo*

According to Vannestal , a half is more stable than half a in semantic distinction , but the results show that a half is more frequent alternation when the NP come as determiner of the head in the NP e.g : *a half dozen cows* where *cows* here is the head of the NP and *a half dozen* is a determiner . While when there is approximator like almost , *half a/an* is more frequent e.g : *almost half an hour*

The last findings of this study concerning the quantifier *both* . The researcher finds that there are differences between the following three phrases :

Both books , both the books , both of the books

She finds that *both books* is less used of all the three phrases . It can be seen only in certain cases like:

both twins and *both halves* .

(Vaneestell, 2004,p.193)

both the books & *both of the books* are preferred in case the NP includes modifier ,e.g:

both (of) the accused men . where *accused* is the modifier of the noun *men*

While the possessive determiner *my* is frequently used in NP rather than definite articles *the* with nouns which denote body parts or kinship e.g : *both my eyes* , *both my parents*

(Vannestell,2004,p.193)

 Non-linguistic factors used in this study are region and media which are affecting the choice between two or more variation in syntax . The researcher finds that *of* forms are used frequently in American English more than British English like *all books* vs. *all of books* . *A half* is used frequently in American English than British English (where half a/an is more frequent) . She also finds that Australian English is affected by both British and American English i.e, it mediated the position .   Though Australians are closer to Britsh speakers than to Americans in their using the quantifiers NP. Moreover the findings show that no great differences in media i.e., spoken and written English which is limited in British and American English only .

Vannestell concludes that variations are very close in meaning to each other and that the factors , whether linguistic or non-linguistic, have influence choice of that variant. Vannestell claimed that the findings of her study could be of value in teaching .

She adds that linguistic factors can be expanded to include other syntactic function as well as semantic , pragmatic and lexical variation can be examined . The case is the same with non-linguistic factors as the researcher claims that this factor can be expanded to include age , education , background , and so forth .

(Aarts ,Lopez-couso & Naya ,2011) tackled the changes manifested in innovation of categories from Early Modern English and to the present, via studying the syntactic form of Late Modern English as a link between the Early Moderrn to the present English. They focused on the use *progressive passive* and *get-passive* in the 18th & 19th centuries as well they shed light on verbal phrase changes (perfect , progressive and auxiliary *do*) . They also studied the changes in the complement system which constitute of finite and non-finite clause , *that*-clauses , and gerund . Finally , changes in relatives have been tackled like *wh*-form and *that* .

The researchers considered the periods of 18th and 19th as transitional stage between Early Modern English and the English of the present . So they studied the data of language material taken from these two periods (18th &19th) besides the computerized corpora of our period , these corpora are as below :

Nineteenth -century English and Fiction , Late Modern English , American & English prose of the Late Modern , The century of prose corpus . In addition to databases of Eighteenth Century Fiction   Chadwyck-Healey

The researchers found that progressive passive pattern which emerged at the end of 18th was raised i.e. used more in Late Modern English ,e.g.

While the goats are being milked , and such other refreshments are preparing for us as the place affords . (1829)(Landor, Odysseus)

They also found the reinforcement of the construction *get-passive* which first emerged in the second half of 18th century ,e.g.

So you may not save your life , but get rewarded for your roguery   (1731)(Fielding , Letter writers) .

(Aarts ,Lopez-couso & Naya ,2011, p. 3)

Before the *get-passive* got established , it expanded in the 19th century in combination with progressive and auxiliary verbs . e.g.

Her siren finery has got all besmuctched   (1832) (Carlyle in *Fraser's Mag*)

(Aarts ,Lopez-couso & Naya ,2011, p.3)

In addition to the categorical innovation, the group got some   results   which explain that the two centuries 18th & 19th witnessed regular changes in verbal phrases such as :

❖ The increasing of the progressive use

❖ The distinction use between *be* and *have* with verbs of motion like (*come , grow , go*) and that *have* was increasingly used over *be* , e.g :

The letters have come so regularly of late that ..   (1714) (Wentworth)

❖ the reduction use of dummy auxiliary *do* or periphrastic *do* as :

The hapless creature which did dwell / Erewhile within the dancing shell

(1827)Wordsworth *The Blind Highland Boy*

- ❖ They also found also a change in complementation system such as the use of finite complements was used more than non-finite clauses in the Late Modern English as well as the use of (*to*- infinitive) was replaced by *ing*-compliment in non-finite clauses of this period (Late Modern English) .

- ❖ *That* was used as complimentizer in *that* –clauses with zero (without that), but zero was advanced in compliment clauses .

- ❖ This period witnessed the decrease of subjunctive use

- ❖ The gerund was started to acquire the properties of the verb rather than nominal properties

- ❖ The hybrids also had declined since the 18th century and had disappeared in the 19th century , e.g :

  In order to this I secretly employ'd my confessor , a very good Ecclesiastick , to propose the purchasing of my Estate and Houses

  (1739) Aubin,*Count Albertus*

  (Aarts ,Lopez-couso & Naya ,2011, p. 10)

Finally the researchers investigated the relative pronoun usage which emerged in Middle English and continued to the present . They found the distinction use between *who & which* is more obvious in the Late Modern English i.e. *who* for human and *which* for non-human . Moreover , the complimentizer and demonstrative *that* are used with the expansion of *wh*-form in 19th century . They also found the deletion of relative pronoun (zero relativizer), e.g :

O there is that disagreeable Lover of mine Sir Benjamin Backbite Ø has just call'd at my Guardian's

(1777) (Sheridan , *School for Scandal*)

(Aarts ,Lopez-couso & Naya ,2011, p.13)

The group concluded that much attention the syntax of the Late Modern English deserves because there are important and long-term changes which can be found in present day English .

Another study concerning "Language variation and grammatical change" (Holyk ,n.d.). This study adapting the eliciting methodology for the purpose of   language change analysis, it evaluates and analyzes the data. The data came from many sources like, newspapers, and periodicals such as (*Newsweek* , *The Guardian*, *New York Times*, and *Financial Times*), modern fiction, as well as the internet and latest dictionaries .

The researcher in this paper tries to shed light on plural and singular forms of some countable nouns to get the variation use and the choice between them . For example the choice between the plural of the Greek word : *formula /formulas* . Holyk found that when the target audience belong to academic community , the scientific vocabulary are commonly used i.e, formulae , whereas in case the audience have political orientation *formulas* is the choice . e.g:

Russia and Ukraine stepped back from the brink once more yesterday agreed on new formulas, but not on the precise mechanisms for future deliveries.

(*Financial Times* 2008)

The academic discourse has other words in plural forms like: *corpus, syllabus* and *apparatus* with endings of regular plural .

Another type of grammatical variation represented by the use plural and singular form that some words in plural form but used in both singular an plural in English like the two words *data* and *media* which both originated from their Latin singular form *datum* and *medium* , e.g:

This data was collected from 69 countries.

(*Oxford Advanced Learner's Dictionary*)

He adds that such words are used with a singular verb and plural pronoun ,e.g:

It is true that the Russian media is *not sincere in their reporting of threatened supplies to Europe.*   (*Financial Times* – 8.03.2008)

(Holyk,n.d.,p.21)

Holyk refers to some other nouns which have a plural forms but they come in singular form after numerals, like *foot, pound*

Their shanks usually weigh about two and a half pound.
                    (*Longman Grammar of Written and Spoken English*, 1999)

Other nouns which are uncountable treated as plural in the data of Holyk , like Knowledges , musics, moneys .e.g :

All these different musics on TV have strong influence on youth (meaning "musical pieces"**).**   (*New York Times*)

   As it is known that uncountable nouns are marked by the use of quantifiers , Holyk found that there is a tendency for some countable nouns to be treated as uncountable

e.g : *If you buy a Volvo you get plenty of car for your money.* (Advertisement)

The researcher also referred to the case of the subject-verb agreement in his analyzing of the data . He found some collective nouns are used with plural verbs in some cases and with singular counterparts in other cases . e.g: *the public & team*

even though they know that the public is against it and that the public PAID for this

public insurance program throughout their lives.　　　　(*New York Times*)

the only other team that could approach the deciders with any degree of
confidence were Lazio, 2-0 visitors in Stutgart

(*UEFA Europa League Season Review*) (Holyk,n.d.,p.22)

The first sentence shows the noun *the public* treated as singular when followed by the verb *is* but the referred pronoun *their* denotes plural noun . The researcher attributed this variation to the fact that some collective nouns usually agree with singular verbs in American English . On the other hand British English use both of singular and plural under the influence of this variation .

Holyk stated an evidence upon the results of his data . In the same contextual situation for the same communicative purpose it could be observed in British hotels a notice says *No Vacancies* . While in New Zealand the same notice with singular form *No Vacancy*. He assumed that such kind of grammatical variations due to the different variants of English use by speakers live in different regions .

Holyk concluded that language varies from a historical perspective as well as contextual and social aspect. He found that there are tendencies to use singular and plural alternatively. The study also indicates that the system of the noun and number category are in continuous change.

Chapter Three

Methodology and Procedures

3.1. Methods of The Study

This study is a descriptive content analysis of two texts to identify diachronic change in syntax . It aims at displaying diachronic syntactic differences. The researcher examined syntactic differences between two literary works from the 19th and 20th centuries , in order to identify changes in syntax .

3.2. Sample of The Study

Syntactic change was traced by means of analyzing sentence patterns in the speech of characters of both novels, each belonging to its period . The first one *Jane Eyre* by Charlotte Bronte , published in 1847 . The second one is *Lucky Jim* by Kingsley Amis , published in 1954.

3.3. Procedures of The Study

1. Reviewing some literature about language change in general and syntactic change in particular .

2. Summarizing causes of language change .

3. Reading about the Early Modern English and features of grammar used at that time, and later Late Modern English.

4. Reading some empirical studies concerning the subject of the study , i.e., changes in syntax .

5. Reading the first original text *Jane Eyre* , focusing on the dialogues ,i.e. speech of the characters .

6. Choosing sample pages from each novel via a randomization method .

7. Starting with *Lucky Jim* , examining sentence categories and structures which do not occur in *Jane Eyre* .

8. Getting back to *Jane Eyre* to find out any structure or expression that seems to be going out of use in *Lucky Jim* .

9. Discussing the findings and offering thoughts about some possible causes of changes in constructions over time between the two novels .

10. Setting forth the conclusion and recommendations as well as proposing suggestions for further study .

11. Listing the references according to APA style .

Chapter Four

Analysis and Discussion

As one century passed after *Jane Eyre* was written , it is expected to find some changes in syntax . In this chapter the researcher examines the   syntactic changes by taking *Lucky Jim* as the point where change has taken place . This is ascertained by reference to structures that appear in *Lucky Jim* but not in   *Jane Eyre* .   These are deemed as structural change , or syntactic innovations . In addition constructions and expressions which are used in *Jane Eyre* but not in *Lucky Jim*, may be considered to have gone out of use or diminished . But before changes are displayed and discussed , first here is a synopsis of each of the two novels .

4.1 *Jane Eyre*

 Jane Eyre was published by Charlotte Bronte in 1847 . In fact it is considered the most famous of her novels . The theme of the novel is a love story. The plot is briefly is as follows: It is about a young orphan girl who lives with her uncle's family in their house where she suffers   bad treatment.   After spending eight years as a student in a boarding school and then as teacher, Jane decides to try a new experience. So she accepts a job as a governess in a manor called Thornfield , where she meets an impassioned man Mr. Rochester , the owner of the manor , with whom she falls in love .

Later on she discovers Rochester's hidden insane wife Bertha . So Jane decides to leave the man she loves   and leaves Thornfield forever to any place far from Mr. Rochester to start a new life without him . She walks for miles to find herself among

strange people , a brother and two sisters .   St.John , the clergy man , and his two sisters welcome Jane to live in their house as one of the family and with the help of St.John Jane gets a new job as a teacher in a small school in the village .   After she gets involved in her new life , Jane inherits a good fortune from her rich uncle and discovers as well that those people who she live with are her cousins .   So she decides to share her fortune with   her cousins . Still thinking of Mr. Rochester , Jane decides to leave her cousins and return to Thornfield , where she knows that Bertha had set fire to the mansion and died .   Furthermore , Mr. Rochester loses his eyes when he vainly tries to rescue his wife , Bertha .   At the end , Jane marries the man she loves and takes care of him for the rest of her life .

4.2 . *Lucky Jim*

 Lucky Jim is the British novelist Kingsley Amis's first novel published in 1954 , which ranked among the best 100 novels in England . (Hussein,2014) & (Mohelníková,2009) .   The protagonist, Jim Dixon , is a junior lecturer from the working class in the history department at Redbrick Provincial University in England . He is about to complete one year in his job . He lives in the house of a professor in the department , Prof. Welch , who belongs to the upper class . Jim cannot even make a good relationship with his other colleagues , though he has an intimate relation with a female lecturer ,Margaret .   Later on he falls in love with Christine , the girlfriend of Mr. Welch's son ,Bertrand, and   the beautiful woman he dreams of all his life .

Under the influence of alcohol , Jim presents his general lecture about history of England   in front of other professors and colleagues in a ridiculous and inconvenient

way . As a result , he misses the only chance to convince his boss, Prof. Welch , to keep him in the college . Therefore, on that day he has been dismissed . At one moment he considers himself the most unlucky man of all people after his failing to keep his job on one side , and his failing to keep the woman he loves , Christine , on another side , because she decides to end her relationship with Jim and to stay with her old friend , Bernard Welch .

After a short time Jim's fate suddenly changes when Christine leaves Bernard to decide to return to London . Meanwhile, Jim receives a new job in London from Christine's rich uncle Gore-Urgan . So they (Jim and Christine) decide to go to London together where they begin their own new life away from the Welch family . Consequently , the fate smiles to Jim finally due to those incidents , to become in a moment The Lucky Jim .

4.3. Analysis and Discussion of the Data

This study depends totally on the analysis of dialogues which occur between characters of the two novels rather than narrative . The reason behind choosing the dialogues over the narrative text as data is that the narration is a representation of standard writing but change begins with speech before writing . So any change that occurs is expected to be found and traced in the dialogues rather than in the narration . People tend to use segments of speech and utterances to communicate and to convey messages i.e., to convey meaning. Pintzuk (2003) suggests that spoken language can be represented in written language and that the origin of change is the speech.

Focusing on utterance structure the researcher selected dialogues by a randomization process to select sample pages from each novel .

The selected samples amounted to taking the first page of each novel i.e., page No. (1) , and then adding intervals of ten pages No.(11) then adding another ten pages to get to the page No. (21) , and so forth, ten, ten ,… until hundred . The second stage is adding twenty pages until two hundred, then thirty pages until three hundred , and so on .

The First novel *Jane Eyre* is of 400 pages, the second novel *Lucky Jim* constitutes of 130 pages. Therefore, the total 25 pages for the first novel *Jane Eyre* and 20 pages for the second novel Lucky Jim according to the technique above . The transcripts of the chosen utterance are in Appendix (A) for *Jane Eyre* and in (B) for *Lucky Jim* . The process as summarized above , goes by first finding out whether every structure in the *Lucky Jim* data occurs in the *Jane Eyre* data . If it does , the conclusion is that there is no change attested . Furthermore structures that occur in the data from *Lucky Jim* that differ from those in the data from *Jane Eyre* , then there is change in syntax , an innovation . Alternatively , structures that occur in the data from *Jane Eyre* but do not occur in the data from *Lucky Jim* represent a change in syntax by being going out of use in the period between the dates of the two novels . Below is a description of eighteen changes that have occurred within the century that separated the two works .

Change No.(1)

The addition of auxiliary verb *has* to the verb *got* to constitute the expression *has got* marked *Lucky Jim* , which is not used in *Jane Eyre*

If one man's got ten buns and another 's got two , and a bun has got to be given up by one of them , then surly you take it from the man with ten buns .

   Lucky Jim , Jim Dixon , 51

Change No.(2)

There are some idioms in *Lucky Jim* , but they are not in *Jane Eyre* like:

a. (*check with*) = inquire into , investigate , verify

        (Dictionary .com)

"Well, I should check with her then , if you're in any doubt… "

      Lucky Jim , Jim Dixon,91

b. Idioms which are combinations of *get* with other expressions such as : *through* , *hold* and *off* as below :

 " *.. and asked us to ask you to ring her , if we could get hold of you .* "

      Lucky Jim , Jim Dixon,91

"*Seems she couldn't get through to your house , or something .* "

      Lucky Jim, Jim Dixon,91

"Yes, I…I mean , I'm afraid I got off on the wrong foot here rather , when I first came "

     Lucky Jim , Jim Dixon, 81

c. Other idioms consist of   *verb + up*   occur in *Lucky Jim* but not in *Jane Eyre* such as *come up* & *ring up*

" Something pretty urgent seems to have come up, and she'd like you to ring her up this afternoon , before five –thirty , if you would . "

<div align="right">

Lucky Jim , Jim Dixon,91

</div>

  d. Idioms are used in *Lucky Jim* varying in their structures to give different meanings. One consists of a preposition *off* with noun to form the expression

 off-chance which gives the meaning of *little* or *one in a million chance* as :

" We like to have the material by us in plenty of time , just on the off-chance ."

<div align="right">

Lucky Jim, Jim Dixon,91

</div>

Another idioms comes in such structure that gives another meaning as in the sentence below which gives the meaning *I'm here* .

"Au, there you have me , sir . "   *Lucky Jim* , Jim Dixon,91

e. An expression consisting   of *I can't help + verb. ing*   occurs as idioms too in *Lucky Jim* , but not in *Jane Eyre* as below :

"Well , now that my first year's nearly over , naturally I can't help feeling a bit anxious"

<div align="right">

Lucky Jim , Jim Dixon,81

</div>

Change No.(3)

It is noticed in *Lucky Jim* the structure   *have +been+ verb.ing*   recurs in more than position and such expression of present perfect progressive is not used in *Jane Eyre*   :

" I've been wondering just how I stand , you know . "

<div align="right">

Lucky Jim, Jim Dixon, 81

</div>

"Well , I'm sure you appreciate ,Prof. that I've been worrying rather about my position here , in the last months ."   *Lucky Jim*, Jim Dixon,81

Change No.(4)

An expression used in interrogative sentences consists of *shall+ NP. + be + verb.ing* is absent in *Jane Eyre* , but is available in *Lucky Jim* :

" Shall I be working with Bertrand Welch ? "

                                   Lucky Jim , Jim Dixon,121

Change No.(5)

In interrogative sentences , the structure of *have I got* in *Jane Eyre* does not occur because *have got* is not used either .   This expression whether in affirmative or interrogative is innovated in *Lucky Jim* and is considered as a change .

" Yes, all right , but what guarantee have I got that they are the trace facts? "

                           Lucky Jim, Jim Dixon, 121

Change No. (6)

An intensifier adverb used very frequently in *Lucky Jim* and very rarely in *Jane Eyre* is *quite* , which is used in different positions as

a. Before adverbs :

" Quite soon I realized that she was one of these people – they're usually woman – who feed on emotional tension . "   *Lucky Jim* ,Catchpole ,121

b. Before gerund

"*Well, having met her at a political function , I found myself , without quite knowing how, going about with her , taking her to the theatre and to concert , and all that kind of thing . "*   *Lucky Jim*, Catchpole,121

c. Before *so* :

" Quite so , quite so "   *Lucky Jim* , Bertrand , 51

d. Before verbs :

"I can quite see that it hasn't the sort of glamour."   *Lucky Jim* , Jim Dixon,41

e. Before adjective :

"I could feel quite happy about everything. "

Lucky Jim, Jim Dixon ,41

Whereas in *Jane Eyre* it is found only before an adjective :

"You are quite pale with your vigils : don't you curse me for disturbing your rest ? "

Jane Eyre , Mr.Rochester , 192

Change No.(7)

Some expressions are used in *Lucky Jim* as quantifiers but not used in *Jane Eyre* :

a bit and *great pity*

" It's a great pity he's managed to get my niece tied up with him , a great   pity . "

                                     Lucky Jim, Mr. Gore-Urquhart, 121

Can't we go and sit down for a bit ? "   *Lucky Jim* ,Carol,102

Change No. (8)

Adverbs of scarcity are used in both novels , but it is noticed that in the data of *Jane Eyre* the use of these adverbs is limited to *never* , while in *Lucky Jim* another adverb of scarcity occurs besides *never* . The innovated adverb *hardly* occurs in more than one positions in *Lucky Jim* as an expression implying negation e.g. :

"No, I hardly ever go there ."   *Lucky Jim* , Jim Dixon, 102.

Hardly the whole point , I should have thought . "   *Lucky Jim*, Jim Dixon,51

Change No. (9) :

The impersonal pronoun *one* occurs   in *Jane Eyre* in the structure that only precedes *any* to form *anyone* :

"You might say all that to almost any one who you knew

Jane Eyre, Jane , 172

While in *Lucky Jim* it comes without *any* , rather as an independent pronoun in more than one structure , like :

"One just can't tell , I'm afraid ."   *Lucky Jim*, Jim Dixon,91

"It's doubly difficult when one doesn't feel very secure in one's ."

Lucky Jim , Jim Dixon,81

Change No.(10) :

The expression that comes at the end of the sentence in dialogues or speech functions as echo . Its structure in *Jane Eyre* is limited to constructions like : *I suppose* , and *you know*

"This will be your luggage , I suppose ? "   *Jane Eyre* , John, 81

"That I never should , sir : you know . "   *Jane Eyre* , Jane ,222

Unlike in *Jane Eyre* , the echo in *Lucky Jim* comes in structures of varied forms . But the most construction occurring as echo in the sample available is the tag question , e.g.

a. Tag question:

"You see , you're sort of stuck up here , aren't you ? "

Lucky Jim , Christene,102

" After all , it's important to you , isn't it ?"   *Lucky Jim*, Mr. Welch, 81

b. Repetition of words :

"*I've got plenty to tell , plenty .*"   *Lucky Jim*, Carol,102

" *It's a great pity he's managed to get my niece tied up with him , a great pity* "

                    Lucky Jim, Mr. Gore-Urquhart, 121

 c. The expression *: then*

"*I suppose you were quite set on it , then .*"

                    Lucky Jim, Jim Dixon,31

 d. The expression : *though*

"*I'd still have wanted to come just as much , though .*"

                    Lucky Jim, Christene,102

Change No.(11)

 In the data of *Lucky Jim* the gerund is preceded by objective pronouns , but it does
 not occur in *Jane Eyre* :

"*I remember him telling me how difficult he found it to adopt his way of thinking , when
he had to settle down here .*"

                    Lucky Jim ,Mr. Welch, 81

In the sample of *Jane Eyre* there is a gerund preceded by possessive pronouns like *their approaching* as in the following sentence :

" I deemed it inexpedient to break in on your mutual comfort till their approaching departure from March End should render yours necessary"

<div align="right">

Jane Eyre , Mr.St John, 312

</div>

The difference between the two structures is that the gerund phrase *approaching* in the expression *their approaching* is modified by the possessive pronoun *their* , whereas the gerund phrase *telling* in the expression *him telling* is called participial phrase , where the gerund modifies the object pronoun *him* . So *their* in the first phrase is an object modifier and *him* in the second is a modified object .

Change No.(12)

It is noted that the verb *want* comes in *Lucky Jim* as the form of present participle after *be wanting* which does not occur in *Jane Eyre* .

"I see… well, you'll be wanting more definite information than that , won't you ? "

<div align="right">

Lucky Jim , Alfred Beesley , 31

</div>

Change No.(13)

The verb *enjoy* in *Lucky Jim* is followed always by a gerund *verb-ing* but it is not mentioned in the sample of *Jane Eyre* .

"You enjoy doing that , do you ? "   *Lucky Jim* , Christine ,41

" *I do enjoy being with you . "*   *Lucky Jim* ,Margaret ,11

The next changes are those structures which are used in *Jane Eyre* , but do not occur in *Lucky Jim* :

Change No.(14)

The auxiliary verb *is* occurs with an intransitive verb instead of the auxiliary verb *have* to express present perfect , as:

" With master – Mr.Rochester – he is just arrived "

Jane Eyre , Leach,102

" Yes, and Miss Adèle ; they are in the dining-room and John is gone for a surgeon , for master has had an accident , his horse fell and his ankle is sprained "

Jane Eyre , Leach,102

Thus *is arrived* and *is gone* in these two sentences do not occur in the sample of *Lucky Jim* .

Not in the ordinary way , that is , it's just that he seems such a queer fish for you have… gone for in that way . *Lucky Jim* , Jim Dixon,61

Change No.(15)

The use of relative pronoun *who* instead of *whom* in a position of the data in *Jane Eyre* , but is not in the sample of *Lucky Jim* :

"You might say all that to almost any one who you knew lived as a solitary dependent in a great house ." *Jane Eyre* , Jane ,172

Change No.(16)

The expression : *must + (be)* or (*verb infinitive*) + *complement*

is mostly used in the sample of *Jane Eyre* , while this structure ,which means

sometimes *guess* and sometimes *obligation* , is reduced in the sample of *Lucky Jim* .

e.g : *No: you must stay !* (obligation)

Jane Eyre , Mr. Rochester ,222

" My notice clearly given, that if I helped you , it must be as the blind man would help

the lame ." (guess)

Jane Eyre , Mr .St John , 312

Change No.(17)

In *Jane Eyre* , it is noted the missing of the indefinite article (*a*) before the indefinite

singular noun , and this is not found in *Lucky Jim*

"Person here waiting for you . " *Jane Eyre,* a waiter , 81

Moreover in the same sentence , there is no *be* form preceding the continues verb

w*aiting* .

Change No.(18)

A structure used in *Jane Eyre* , but not in *Lucky Jim* which is

(H*ow or where no matter*).

The deleted elements in this structure are comprehended from the context :

" You make a new acquaintance – how or where no matter ."

Jane Eyre , Mr. Rochester,192

 Changes from No .(1) to No.(14) are innovative changes which are found in *Lucky Jim* but not in *Jane Eyre* , as it is noted some of structures are coming into use . Most of the characters of *Lucky Jim* are educated people of the upper class or college lecturers , that's why the dialogues are taken from professors, instructors and of high level society people as well as people of different background   .

 It is also noted that most of the innovated structures are found in the speech of the male protagonist , Dixon , a junior lecturer in the mid of his twenties . He is about to complete his first year teaching at a provincial college in the southern part of London . His language is marked by the heavy use of *phrasal verbs* as it is noted in most the dialogues in the sample .

Whereas changes from No. (14) to the No.(18) are forms that seem to have gone out of use since *Jane Eyre* , for example the use of *is* instead of *have* in some position *is gone   and is arrived*   occurs in the dialogue of a servant , *Leach* . The missing of the indefinite article *a* before the noun , and the form *be* before the verb in *–ing forms* in   the sentence -- *Person waiting for you ,* is taken from the speech   of a waiter . So a servant and a waiter at that time may not be educated and   there are changes concerning the employment of some syntactic categories   like the relative pronouns *who & whom* .

As Crystal (1996) suggests , there are no major changes in grammar of English for centuries, rather it is only possible to investigate which syntactic features are involved in the change process.

From another angle , our novel *Lucky Jim* was written in 1954 . Therefore its events happened after the second world war in several years , this period witnessed new perspectives and beliefs which casts its shadow on writers and authors .

Chapter Five

Conclusion & Recommendations

5.1. Conclusion

The key idea of this study focuses on identifying the syntactic changes between two literary works belonging to two successive centuries, the 19th and 20th centuries. Consequently one can grasp and comprehend the historical relationship concerning syntax . Speech is the relevant environment for change initiation . Therefore the study tackled the dialogues of characters in both novels *Jane Eyre* and *Lucky Jim* . The latter has been taken as the base on which the researcher depended in examining the structural changes . If a structure was used in the nineteenth century novel *Jane Eyre* but not in *Lucky Jim* , the structure faded away . Whereas if an expression or construction is used in *Lucky Jim* but not in *Jane Eyre* , this is a change i.e, syntactic innovation .

Accordingly the findings of this study indicate that there are some structures are modified in *Lucky Jim* , i.e, coming into use like *have got* as semi modal and the construction of *have +been +ing* . On the other hand , some structures are of old usage , as they occurred in *Jane Eyre* , but not found in *Lucky Jim* , like the use of auxiliary verb is instead of have with an intransitive verb in present perfect expression

As far as there are not so many changes in structures and expressions obtained from the available data of the two novels , the researcher believes accordingly that one hundred years is not enough time to obtain major changes in syntax . (See appendixes A &B)

Crystal (1996) suggests that there are no major changes in the grammar of English occurred in centuries . Thus this leads to the expectation that syntax changes slowly , one cannot feel the change of structures . This study consequently agrees that language is dynamic and not stable as long as its speakers live .

The results also indicate the favorableness of what is called semi-modal construction *have got* over other modals in *Lucky Jim* , is a change due to ongoing grammaticalisation of such verbal construction which are more frequent in spoken than in written language , as well as the social context of the 20th century which led *have got* to overlap with other modals in function and behavior . Having investigated the grammatical features which have been tackled by the author of the twentieth century novel , the researcher also attributed some of these changes to some reasons concerning the circumstances enveloping that time like postmodernism .

Moreover , there are some differences concerning education between the two societies which both novels are belonging . In the time of *Jane Eyre* education was limited to the upper class only and the protagonist *Jane* was the only character of all the novel who got her education in a boarding school then she became a teacher in the same school . Whereas education in the time of Lucky Jim , has been widespread and developed to higher education that are almost all the characters are instructors , lecturers and professors in a college who most of them of high class . Though the protagonist , Jim Dixon, is from working class but he is also a junior lecturer in the history department of the same college .

Therefore , the dialogues of each novel have their features according to the conditions, environment and time by which both novels are written as well as the education state of characters in each one which is considered an important aspect that has to be taken into account in the process of analyzing of the data .

5.2. Recommendations

Studying language change has been very interesting for many scholars and researchers because language is the dynamic of life . It has always undergone changes and developments . people need language to connect with each other to study phenomena around them in order to understand nature, to teach and learn, to get knowledge for themselves and for their children, to record their achievements for other generations, and to build their own civilization. Therefore, language change in all its aspects is worth studying , not only syntactic change , but also phonetic and phonological change , morphological change , semantic change and lexical change .

Thereby , it is recommended to teach development of grammar in colleges , in order to let students understand some syntactic use that occurs in some literary works as they read novels , plays and poems written in previous centuries , like Early and Late modern English .

Furthermore, studying syntactic change provides a potential opportunity for researchers and for those who are interested more in syntax -- as the researcher of this study does herself -- to delve deeply in and invest the changes in grammar attested in historical records .

As far as this study is concerned the syntactic change between the 19th & the 20th, studies could be prepared to investigate the syntactic change between other earlier periods i.e, 18th, 17th, or 16th centuries versus the 20th or even the contemporary time i.e. the 21 century. It is thought that there will be significant changes between those earlier periods and the present time .

Data recording also is not limited to novels, it can be between Shakespearean plays and modern ones or it can be between poems of sixteenth century and twenty first and so forth. Any researcher of such studies will find interest and they will feel   excited in examining   or tracing changes and differences in the subject under study and they consequently understand why and how language changes .

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Appendix : A

Jane Eyre

Characters	Dialogues	Page
Jane Eyre	" Am I wanted ?"	182
	" Is there a place in this neighborhood called Thornfield ?" " How long shall we be before we get there ?"	18
	" Well, but, leaving his land out of the question , do you like him ? Is he liked for himself ?" " But has he no peculiarities ? What , in short, is his character ?" " In what way is he peculiar ?"	91
	" What dog is this ?" " With whom ?" " Indeed! And is Mrs. Fairfax with him ?" " Did the horse fall in Hay Land ? " Ah! Bring me a candle , will you , Leach ?"	102
	" Come, Bessie, don't scold " " What does Bessie care for me ? She is always scolding me "	31
	" Sir, a wanderer's repose or a sinner's reformation should never depend on a fellow-creature . Men and women die , philosophers falter in wisdom, and Christians in goodness : if any one you know has suffered and erred let him look higher than his equals for strength to amend and solace to heal "	192
	" I shall be very glad to do so , sir " " The night is serene , sir, and so am I "	252
	" Farewell forever !" " My daughter , flee temptation " " Mother , I will " " Farewell, kind Mrs. Fairfax !" " Farewell , my darling Adele !"	282
	" Yes, I wish to know whether you have heard of any service I can offer myself to undertake ?" " And they will go in three days now ?" " What is the employment you had in view, Mr. Rochester ?I hope this delay will not have increased the difficulty of securing it "	312
	" I don't care about it , mother ; you may please yourself but I ought to warn you , I have no faith " " Did you ? You've a quick ear " " You need them all in your trade " " I'm not cold " " I am not sick" " I'm not silly " " Prove it " " You might say all that to almost any one who you knew lived as a solitary dependent in a great house "	172
	" Is your book interesting ?"	41

	" What is it about ?" " Can you tell me what the writing on that stone over the door means ?What is Lowood Institution ?" " And why do they call it Institution ? Is it in any way different from other schools?" " Both died before I can remember " " Do we pay no money ? Do they keep us for nothing ?" " Then why do they call us charity-children?	
	" That I never should , sir : you know " " I grieve to leave Thornfield : I love Thornfield : -- I love it because I have lived in it a full and delightful life – momentarily at least . I have not been trampled on . I have not been petrified . I have not been buried with inferior minds , and excluded from every glimpse of communion with what is bright and energetic and high . I have talked , face to face , with what I reverence , with what I delight in – with an original a vigorous , an expanded mind . I have Known you, Mr. Rochester ; and it strikes me with terror and anguish to feel I absolutely must be torn from you forever . I see the necessity of departure , and it is like looking on the necessity of death " " Where ? You ,sir, have placed it before me " "In the shape of Miss Ingram, a noble and beautiful woman-your bride " But you will have " " Then I must go – you have said it yourself "	222
	" Five months " " Yes , the back parlor was both his study and ours : he sat near the window , and we by the table " " A good deal " " I learnt Germen , at first " " He did not understand German " " A little Hindostanee " " Yes. Sir " " No" " Yes" " Only me " " He intended me to go with him to India " " He asked me to marry him " " I beg your pardon, it is the literal truth : he asked me more than once , and was as stiff about urging his point as ever you could be " " Because I am comfortable there "	392
	" Mr. Rochester is not likely to return soon , I suppose ?"	142
	" They are not fit to associate with me " "What would uncle Reed say to you , if he were alive ?" " My uncle Reed is in heaven , and can see all you do and think , and so can papa and mama : they know how you shut me up all day long , and how you wish me dead "	21
Mr. Rochester	" Now, Dent " " It is your turn "	162

	" You will take cold to a dead certainty , if you stay in this chill gallery any longer " " Are you up ?" " And dressed ?" " Come out , then , quietly " " I want you , come this way: take your time , and make no noise " " Have you a sponge in your room ?" " Have you any salts –volatile salts ?" " Go back and fetch both "	182
	" Little Friend " " You have noticed my tender penchant for Miss Ingram , don't you think if I married her she would regenerate me with a vengeance ?" " Jane , Jane " " You are quite pale with your vigils : don't you curse me for disturbing your rest ?"	192
	" Well , and you want your fortune told ?" " It's like your impudence to say so : I expected it of you I heard it in your step as you crossed the threshold " " I have , and a quick eye and a quick brain " " I do , especially when I've customers like you to deal with . Why don't you tremble ?" " Why don't you turn pale ?" " Why don't you consult my art ?" " You are cold , you are sick, and you are silly " " I will , in few words . You are cold , because you are alone no contact strikes the fire from you that is in you . You are sick, because the best of feelings , the highest and the sweetest given to man , keeps far away from you . You are silly, because , suffer as you may , you will not beckon it to approach , not will you stir one step to meet it where it waits you "	172
	" you make a new acquaintance – how or where no matter : you find in this strangers much of the good and bright qualities which you have sought for twenty years and never before encountered ; and they are all fresh , healthy , without soil and without taint . Such society revives , regenerates : you feel better days come back-higher wishes , purer feelings , you desire to recommence your life , and to spend what remains to you of days in a way more worthy of an immortal being . To attain this end , are you justified in overleaping an obstacle of custom- a mere conventional impediment which neither your conscience sanctifies nor your judgment approves ?" " Is the wandering and sinful, but now rest-seeking and repentant , man justified in daring the world's opinion in order to attach to him forever this gentle , gracious genial stranger , thereby securing his own peace of mind and regeneration of life ?" " But the instrument – the instrument !God , who does the work , ordains the instrument . I have myself – I tell it you without parable – been a worldly , dissipated , restless man , and I believe I have found the instrument for my cure in –"	192
	" It is a long way to Ireland , Janet, and I am sorry to send my little	222

	friend on such weary travels , but if I can't do better , how is it to be helped ? Are you anything akin to me , do you think , Jane?" " Because , I sometimes have a queer feeling with regard to you – especially when you are near me , as now : it is as if I had a string somewhere under my left ribs tightly and inextricably knotted to a similar string situated in the corresponding quarter of your little frame . And if that boisterous channel , and two hundred miles or so of land come broad between us , I am afraid that cord of communion will be snapped and then I've a nervous notion I should take to bleeding inwardly . As for you,-you'd forget me " " Jane , do you hear that nightingale singing in the wood ?" Listen ! " Because you are sorry to leave it ?" " Where do you see the necessity ?" " In what shape ?" " My bride ! What bride ? I have no bride !" " Yes-I will-I will !" " No : you must stay ! I swear it – and the oath shall be kept "	
	" Does not Sophie sleep with Adèle in the nursery ?" " And there is room enough in Adèle little bed for you . You must share it with her tonight , Jane : it is no wonder that the incident you have related should make you nervous , and I would rather you did not sleep alone: promise me to go to the nursery " " And fasten the door securely on the inside . Wake Sophie when you go upstairs ,under pretense of requesting her to rouse you in good time tomorrow for you must be dressed and have finished breakfast before eight . And now , no more somber thoughts : chase dull care away , Janet . Don't you hear to what soft whispers the wind has fallen ? and there is no more beating of rain against the window –panes : look here , it is a lovely night !" " Well, how is my Janet now ?" " And you will not dream of separation and sorrow tonight , but of happy love and blissful union "	252
	" How long did you reside with him and his sisters after the cousinship was discovered ?" " Did Rivers spend much time with the ladies of his family ?" " Did he study much ?" " What ?" " And what did you do meantime ?" " Did he teach you ?" " Did he teach nothing ?" " Rivers taught you Hindostanee?" " And his sisters also ?" " Only you ?" " Did you ask to learn ?" " He wished to teach you ?" " Why did he wish it ? Of what use could Hindostanee be to you ?" "Au! Here I reach the root of the matter. He wanted you to marry him? " That is a fiction-an impudent invention to vex me " " Miss Eyre , I repeat it , you can leave me . How often am I to say the	392

	same thing ?Why do you remain pertinaciously perched on my knee , when I have given you notice to quit ?" " No, Jane , you are not comfortable there , because your heart is not with me . It is with this cousin – this St John . Oh ,till this moment I thought my little Jane was all mine ! I had a belief she loved me even when she left me : that was an atom of sweet in much bitter "	
Miss Temple	" I know something of Mr. Lloyd ; I shall write to him if his reply agrees with your statement , you shall be publicly cleared from every imputation ; to me , Jane you are clear now " " How are you tonight , Helen ? Have you coughed much today ?" " And the pain in your chest ?" " But you two are my visitors tonight . I must treat you as such " " Barbara , I have not yet had tea , bring the tray and place cups for these two young ladies " " Barbara , can you not bring a little more bread and butter ? There is not enough for three " " Oh, very well , we must make it do , Barbara , I suppose " " Fortunately , I have it in my power to supply deficiencies for this once " " I meant to give each of you some of this to take with you , but as there is so little toast, you must have it now "	61
Bessie	" Miss Jane ! Where are you ? Come to lunch " "You naughty little thing " "Why don't you come when you are called ?" " you are a stranger child , Miss Jane " "A little roving, solitary thing: and you are going to school, I suppose " "And won't you be sorry to leave poor Bessie ? "	31
Helen Burns	" Not quite so much , I think , ma'am " " It is a little better "	61
	" I like it " "You may look at it " " This house where you are come to live " " It is partly a charity –school : you and I and all the rest of us , are charity children . I suppose you are an orphan : are not either your father or your mother dead ?" " Well , all the girls here have lost either one or both parents , and this is called an institution for educating orphans " " We pay, or our friends pay , fifteen pounds a year for each " " Because fifteen pounds is not enough for board and teaching , and the deficiency is supplied by subscription "	41
Mr. St John	" I know it "	352
	" You need be in no hurry to hear" " Let me frankly tell you , I have nothing eligible or profitable to suggest . Before I explain , recall , if you please , my notice clearly given , that if I helped you , it must be as the blind man would help the lame . I am poor , for I find that , when I have paid my father's debts, all the patrimony remaining to me will be this crumbling grange , the row of scathed firs behind , and the patch of Moorish soil , with the yew trees and holly bushes in front " .	312

	" You have a question to ask of me ?" " I found or devised something for you three weeks ago ; but as you seemed both useful and happy here – as my sisters had evidently become attached to you , and your society gave them unusual pleasure – I deemed it inexpedient to break in on your mutual comfort till their approaching departure from Marsh End should render yours necessary "	312
	" Yes, and when they go , I shall return to the parsonage at Morton : Hannah will accompany me , and this old house will be shut up " " Oh, no ; since it is an employment which depends only on me to give , and you to accept "	
Mrs. Reed	" Don't talk to me about her , John : I told you not to go near her ; she is not worthy of notice ; I do not choose that either you or your sisters should associate with her "	21
Mrs. Fairfax	" It is from the master . Now I suppose we shall know whether we are to expect his return or not " ." Well, I sometimes think we are too quiet , but we run a chance of being busy enough now : for a little while at least "." Indeed he is – in the three days , he says : that will be next Thursday , and not alone either . I don't know how many of the fine people at the Leas are coming with him : he sends directions for all the best bedrooms to be prepared , and the library and drawing –rooms are to be cleaned out , and I am to get more kitchen hands from the George Inn , at Millcote , and from wherever else I can : and the ladies will bring their maids and the gentlemen their valets : so we shall have a full house of it "	142
	" I have no cause to do otherwise than like him ;and I believe he is considered a just and liberal landlord by his tenants : but he has never lived much amongst them " " Oh! his character is unimpeachable , I suppose . He is rather peculiar , perhaps : he has travelled a great deal , and seen a great deal of the world , I should think . I dare say he is clever , but I never had much conversation with him " . " I don't know –it is not easy to describe – nothing striking but you feel it when he speaks to you ; you cannot be always sure whether he is in jest or earnest , whether he is pleased or the contrary ; you don't thoroughly understand him –in short- at least , I don't : but it is of no consequence he is very good master "	91
Diana	" St John ! You used to call Jane your third sister , but you don't treat her as such : you should kiss her too "	352
Leach	" He came with master ". " With master –Mr. Rochester – he is just arrived ". " Yes , and Miss Adèle ; they are in the dining –room and John is gone for a surgeon , for master has had an accident , his horse fell and his ankle is sprained ". " Yes , coming down –hill ; it slipped on some ice "	102
John	" This will be your luggage , I suppose ?"." A matter of six miles " , " Happen an hour and a half "	81
Barbara	" Madam , Mrs. Harden says she has sent up the usual quantity "	61
A waiter	" Thornfield ? I don't know , Ma'am , I'll enquire at the bar "." Is your name Eyre , Miss ?"." Person here waiting for you "	81

Appendix : *B*

Lucky Jim

Characters	Dialogues	Page
Dixon	" Where was Welch ?" " Ah , just caught you " " Thought you'd gone without me , Professor " " What would she be wearing this evening ?"	11
	" Look , do cut it out , Carol . You're supposed to be telling me something , not cross-questioning me " " What do you want to tell me ? If anything " " Yes , I had gathered that " " Yes, I understand very well " " I won't tell anybody " " Well , no not that exactly . Not in the ordinary way , that is, it's just that he seems such a queer fish for you have gone for in that way "	61
	" Oh, I'm sorry to hear that . What happened ?" " Quite . And how did he take that ?" " I can understand that all right " "No, tell me now , whatever it is you want to say " " You mean you don't want to go on with this ?" " No, I hardly ever go there "	102
	" Well , what's wrong with it , even if it is that and no more? If one man's got ten buns and another's got two , and a bun has got to be given up by one of them , then surely you take it from the man with ten buns " " Hardly the whole point ,I should have thought "	51
	" Shall I be working with Bertrand Welch ?" " Nothing ; I just gathered he was after a job with you " " Yes , all right , but what guarantee have I got that they are the true facts ?"	121
	" Oh, we don't make mistakes about things like that , more than our position's worth , if you take my meaning, Mr. Welch" " Well, I should check with her then, if you're in any doubt . As a matter of fact , when your Miss Calkghan was on the blower to Alkison " 'Our Mr. Atkinson in the London office, sir. She was on to him just now, sir, and asked us to ask you to ring her, if we could get hold of you. Seems she couldn't get through to your house, or something. Something pretty urgent seems to have come up, and she'd like you to ring her up this afternoon, before five-thirty, if you would " " Au, there you have me ,sir . One just can't tell , I'm afraid.	91

	But it'll certainly be within the next four weeks . We like to have the material by us in plenty of time ,just on the off-chance "	
	"Yes , sir. Actually I've been meaning to ask you about that" " Well , I'm sure you appreciate , Professor , that I've been worrying rather about my position here , in the last few months " " I've been wondering just how I stand , you know " " Yes, I … I mean , I'm afraid I got off on the wrong foot here rather , when I first came . I did some rather silly things. Well, now that my first year nearly over , naturally I can't help feeling a bit anxious " " It's doubly difficult when one doesn't feel very secure in one's-I'd work much better. I know , if I could feel settled about " " I could feel quite happy about everything , if only my big worry were out of the way " " Yes, I know , but that just means that I can't be taken on to the permanent staff until two years are up . It doesn't mean that I can be asked to leave at the end of the first year , can't I , professor ?" " Well , I'm just wondering what's happening about it , that's all "	81
	" Well , of course , it has its own appeal . I can quite see that it hasn't the sort of glamour of " " I know there must be a lot of hard work and exercise attached to it , but the ballet , well " " There must be plenty of glamour there . So I've always understood , anyway "	41
	" Yes , I cut the burnt bits off with a razor-blade " " I can't really explain , I just thought it would look better " " That I don't know . Probably "	71
	" Oh, bad luck ,Alfred . Still , there'll be others to go for, won't there ?" " I suppose you were quite set on it , then " " He didn't say " " Will I ?"	31
Christine	" Not too well . He came back with a lot of things about me being my own mistress, and I was to do what I wanted to do , and wasn't to feel I was tied in any way . It made me feel rather mean" " You see , Jim, in a way I think it was rather a bad thing my coming to meet you at all. But I'd said I would and so I had to come . And of course . I still wanted to , just as much as I did when you asked me . But I've been thinking it all over and I've decided …Look , shall we have our tea first, and then talk about it ?" " All right , then . It's this , Jim : I think I was a bit carried	102

	away by one thing and another then , when you asked me to come today , I mean. I think I wouldn't have said I'd come if I'd had time to think what I was doing . I'd still have wanted to come just as much , though . I'm sorry to have got on to this straight away , we've hardly had time to say hallo to each other , but you can see what I'm leading up to , can't you ?" " I don't really see how we could go on within , do you ? I wish I'd left all this till later , but it's been rather on my mind. You see, you're sort of stuck up here , aren't you ?" or do you get to London fairly often ?"	
	" Do gratify our curiosity " " You enjoy doing that , do you ?" " But I haven't noticed much glamour knocking about in …"	41
	" But we don't think anybody need give up a bun , Mr. Dixon " " That's the whole point "	51
Mr. Welch	" After all, it's important to you , isn't it ?" " About what ?" " Oh yes ?" " How you stand ?" " Yes , I know a lot of young chaps find some difficulty in settling down to their first job . It's only to be expected , after a war , after all . I don't know if you've ever met young Faulkner , at Nottingham he is now ; he got a job here in nineteen hundred , and forty –five . Well , he'd had rather a rough time in the war , I remember him telling me how difficult he found it to adopt his way of thinking , when he had to settle down here " " Well, insecurity is the great enemy of concentration, I know . And of course , one does tend to lose the habit of concentration as one grows older . It's amazing how distractions one wouldn't have noticed in one's early days become absolutely shattering when one … grows older " " Yes, I suppose " " Yes, I've no doubt you are "	81
Bertrand	" Most assuredly Otto . He certainly looks like a missionary, even if he doesn't behave like one " " I am a painter. Not, alas, a painter of houses , or I should have been able to make my pile and retire by now .No no; I paint pictures , not alas again , pictures of trade unionists or town halls , or I should now be squatting , on an even larger pile . No no ; just pictures , mere pictures , pictures tout court , or , as our American cousins would say , pictures period . And what work do you do ? Always provided, of course , that I have permission to ask " " Charming , charming "	41
	" Yes , I am having a little show locally in the autumn ; but what young lady is this ?"	51

	" Really ? Well , it's the first I've heard of any of it . Are you quite sure ?" " Who's this Alkinson character ? I've never heard of him " " All, I'll do that , then , what's your name ? " Quite so , quite so . Well, have you got everything you want ?" . "Well, there won't be much longer , I fear , if the lads at Transport House go on running our lives for us " " Their foreign policy might , I agree , have been a good deal worse , with the exception of their spectacular inability to pour water on troubled oil " " But their home policy … soak the rich … I mean .." " well, it is that , pure and simple , isn't it ? I'm just asking for information , that's all . I mean that's what it seems to be , don't we all agree ? I take it that it is just that and no more , isn't it ? or am I wrong ?" " The point is that the rich play an essential role in modern society " " More than ever in days , like these . That's all ; I'm not going to bore you with the stock platitudes about their having kept the arts going , and so on . The very fact that they are stock platitudes proves my case. And I happen to like the arts , you sam "	
Margaret	" Do you like coming to see me ?" " Do you think we get on well together ?" " Am I the only girl you know in this place ?" " Are we going to go on seeing so much of each other ?" " I do enjoy being with you " " I don't get on with men as a rule " " Don't laugh at me if I say I think the Board did a better job than they know when they appointed you "	11
	" Don't let's get involved in a set-to about …"	51
	" If you've got nothing better to do tonight I'll be brewing up about ten . What about dropping in for an hour ?"	21
Mr.Gorge – Urquhart	" Whatever gave you that idea ?" " That's the job you've got" "I knew young Welch was no good as soon as I set eyes on him . Like his pictures . It's a great pity he's managed to get my niece tied up with him, a great pity . No use saying anything to her , though. Obstinate , as a mule worse than her mother . However , I think you'll do the job all right" " It's not that you've got the qualification , for this or any other work , but there are plenty who have" " You haven't got the disqualification , though and that's much rarer. Any more quest ?"	121
Gold smith	" Oh, I don't think this crowd have done too badly "	51

Catchpole	" I think the best thing I can do is give you the true facts of this business . Do you agree with that ?" " None , of course, Except that if you know Margaret you can't fail to recognize their plausibility . And before I start , by the way , would you mind enlarging a little on what you said over the phone about her present state of health ?" " That clears things up quite a bit . I 'll give you my side of the story now . Firstly , contrary to what Margaret seems to have told you , she and I were never lovers in either the emotional or what I might call the technical sense " Well, having met her at a political function , I found myself , without quite knowing how, going about with her , taking her to the theatre and to concert , and all that kind of thing. Quite soon I realized that she was one of these people – they're usually woman – who feed on emotional tension ." " We began to have rows about nothing, and I mean that quite literally ." " I was perpetually being accused of hunting her , ignoring her , trying to humiliate her in front of other women " " Have you had any experience of that sort with her ?" " I can see that you and I have more in common than we thought at first " " However , after a particularly senseless row about some remark I'd made when introducing her to my sister , I decided I didn't want any more , that kind of thing. I told her so . There was the most shattering scene "	121

Alfred Beesley	" Doubt it , for October . Time's running pretty short now"
	" Only in so far as it would have been a way of getting away from Fred Karno "
	    the "That's a comfort, eh ? When's it coming out?"
	     "Oh? Got "Mm, not too letter there? That's the letter .
	                    fussy about stationery and so on , is he?
	" I see …well , you'll be wanting more definite information than that , won't you ? "
		31

Carol	" If you don't know what to do I can't show you , as the actress said to the bishop , worried about what dear Margaret would do ?" " I thought so . And don't worry , it's all connected . No, you let dear Margaret stew in her own Julius , I've met people like that before it's the only way, only this to do . Throw her a lifebelt and she'll pull you under . Take it from me " " I've got plenty to tell , plenty .You knew he was bringing me to this hop originally ?" " Dear Margaret again , no doubt . Well , then he ditches me so that he can bring his new piece and her uncle , and pairs me off with the uncle. Not that I minded that after a bit, because I think old Julius and I have got a lot in common we started to , anyway , until dear Margaret decided she	102

	could make sweeter music with old Julius than I could " " I'm using her vocabulary , you understand , not mine " " None of your Glasworthy dialogue here, please , Jim " " Can't we go and sit down for a bit ? This is a bit too much like a C. and A. sale for me."	