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Morphological Changes in English from the Seventeenth Century to the Twentieth Century as Represented in Two Literary Works: William Shakespeare's Play *The Merchant of Venice* 17th Century and George Bernard Shaw's Play *Arms and the man* 20th Century.

التغييرات الصرفيه في الإنجليزيه من القرن السابع عشر حتى القرن العشرين ممثلة في عملين أدبيين : مسرحية *تاجر البندقيه* لوليم شكسبير و مسرحية السلاح و الرجل لجورج برنارد شو.

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Authorization

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I dedicate this work to

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Abstract

This study concerns one aspect of language change, morphological change .In this thesis two literary works which were written in two different centuries have been examined and analyzed. The first one is a seventeenth century play *The Merchant of Venice* by William Shakespeare, and the second is a twentieth century play *Arms and the Man* by George Bernard Shaw. This study follows a descriptive, content analysis of two texts to explore the diachronic change in morphology between these two plays.

The data of this study come from selected dialogues of characters in the two plays by a special randomization process. The findings of this study reveal that there are changes in some morphological patterns and word forms.

A major change that emerged is the loss of the singular pronoun *thou* and its grammatical function. The plural pronoun *you* referred to the plural for the second person in the seventeenth century. Later the pronoun *you* replaced *thou* in all grammatical cases, nominative, accusative, dative, genitive, possessive or reflexive , in *Arms and the Man*.

This change in the use of the second person singular pronoun and other changes are presented and discussed in this study. As a consequence of the loss of *thou*, verb endings also changed they were related to *thou* in the *Merchant of Venice*.

Key words: morphological change, English, word structure, plays, 17th &20th centuries

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للطالبة

أماني أحمد الفلاح

بإشراف الأستاذ الدكتور زكريا أحمد أبو حمدية

الملخص

تعنى هذه الدراسة بواحد من أهم فروع تطور اللغة ألا وهو التغيير الصرفي. تم في هذه الرسالة دراسة اثنين من الأعمال الأدبية التي كتبت في قرنين مختلفين. ألاول هو مسرحيه *تاجر البندقيه* لوليام شكسبيرمن القرن السابع عشر ، والثاني هومسرحيةا *سلاح والرجل* لجورج برنارد شو من القرن العشرين. اتبعت هذه الدراسة المنهج الوصفي والتحليلي، أي تحليل المحتوى، في كلا النصين لاستكشاف التغيرات الصرفيه بين هاتين المسرحيتين.

اعتمد الباحث في هذه الدراسة على تحليل حوارات مختارة بين شخصيات كلتا المسرحيتين بطريقة عشوائية منظمه لتحقيق أهداف الدراسة. لقد أظهرت نتائج هذه الدراسة وجود تغيرات في بعض الأنماط الصرفيه وبناء الكلمة.

التغيير الرئيس الذي ظهر هو فقدان ضمير المخاطب المفرد *thou* وأشكاله الصرفيه حسب حالة الإعراب إذ استخدم كضمير يشير الى مخاطب مفرد وكان الضمير *you* يشير الى المخاطب الجمع في اللغة الإنجليزية في مسرحية *تاجر البندقيه*. بينما استخدم الضمير *you* بدلا من *thou* في جميع الحالات سواء أكان في حالة الرفع أم النصب أم الإضافه أم الملكيه أم ضمائرالتأكيد في مسرحية السلاح والرجل.

هذا وقد تم في هذه الدراسة مناقشة التغييرات في الافعال التي حدثت نتيجة لفقدان *thou* ومن هذه التغييرات فقدان المقاطع التي ميزت الافعال التي جاء الضمير *thou* مرتبطا بها في مسرحية تاجر البندقية.

الكلمات المفتاحية: التغير الصرفي، بنية الكلمات،المسرحيات، القرنين السابع عشر والعشرين.

Chapter one

Introduction

Background of the study and its importance

1.0 Introduction

Many speakers of English find that reading a text written by Shakespeare is not as easy to read as a text written in the twentieth century. Reading a text is a meeting of minds; and when the minds are separated by 400 years, there are some difficulties, and these difficulties could be at any level semantics, phonology, syntax and morphology.

This study focuses on morphological changing in English from the seventeenth century to the twentieth century. It focuses on the morphological changes between these centuries as represented in a sample play from each century.

Late Modern English aggregated many new words as a result of two main historical aspects: the Industrial Revolution, which required new terms for new inventions and concepts that had not previously existed; and the rise of the British Empire, during which time English adopted many foreign words and added them to its own dictionary. Early Modern English is characterized by more loss of inflections. There are both adopts and losses in the EModE morphological patterns such as, the loss of the second-person singular pronoun *thou*, which was replaced by the plural form *you*. English borrowed many words and suffixes from other languages as a result of language

contact. For example, the suffix–*ment* from Latin and attached it to many English roots e.g.

establish……..establishment

The importance of studying morphological changes stems from the consequences of change for fully understanding texts that are separated by four centuries .Morphological analysis illuminating information about the history and the rules of forming English words. Since language continuously changes, words and their structures are aspects that appear to the reader and listener.

1.1 The Statement of the problem

Native users of current English may find that Shakespearean texts are somewhat difficult understand. Foreign learners face a greater difficulty that may block understanding the entire text. Therefore, this research investigates and traces the most important morphological changes that have taken place since then.

To illustrate the morphological changes from the Early Modern English till the Late Modern English, two texts are examined. The first of these is a play by William Shakespeare *The Merchant of Venice*,17th century, and a play by George Bernard Shaw *Arms and the man* 20th century.

1.2 The Objective of the study

This study aims to:

Find out how English morphology in George Bernard Shaw's play *Arms and the man* differs from English morphology in William Shakespeare *The Merchant of Venice*.

1.3 The Question of the study

In order to accomplish the aforementioned objective, this study attempts to answer the following question

What are the morphological changes of English between the twentieth century as used in George Bernard Shaw's *Arms and the man* (20th century) contrasted with the same in the seventeenth century as used in William Shakespeare's *The Merchant of Venice* (17th century).

1.4 The Significance of the study.

Readers who know only current English need to learn the morphological differences between Early Modern English and Late Modern English to understand the language of the works which were written in Early Modern English. So it is necessary to the following groups,

1. This study is necessary for students, who are studying English literature over the ages,

2. It guides editors of early works into revising them for current 20th century readers.

1.5 Delimitation of the study

The findings of this study do not cover all Shakespeare's works. Rather its findings come from William Shakespeare's *The Merchant of Venice'*(17th century) and George Bernard Shaw's *Arms and the man*(20th century). Other differences between Early Modern English and Late Modern English then and now must depend on much more extensive data.

1.6 Limitation of the study

This study is applied only on the seventeenth 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 .

1.7 Definitions of terms

Language change : "change within language over a period of time, seen as a universal and unstoppable process". Crystal (2003)

Morphology: "is the study of the forms of words, and the ways in which words are related to other words of the same language"(Anderson,2015)

Morphological change: it is any change, addition or deletion of one morpheme or more to a word.

Morphosyntactic: "refer to grammatical categories or properties for whose definition the criteria of morphology and syntax both apply, as in describing the characteristics of words"(Crystal, 1980)

Chapter Two

Review of Literature

2.0 Introduction

This chapter includes these sections; a brief review of the theoretical framework proposed by major scholars in this field, and a brief review of empirical studies that have been done.

2.1 Review of theoretical literature

Language changes over time; the English of the 17th century (Shakespeare's age) is not an exception. This research focuses on the morphological changes in English from the seventeenth century as represented in William Shakespeare's play *The Merchant of Venice* to the twentieth century as represented in George Bernard Shaw's play *Arms and the man*.

2.1.1 Language Change

Languages undergo constant changes over time. Some of the main influences on the change of languages include: the movement of people across countries and continents, due to invasion, colonization and migration. These movement patterns bring speakers of different languages in close sustained contact. This kind of change is externally investigated .Language contact causes linguistic change. Even without these kinds of influences, a language can internally change due to the fact that if users of language alter aspects of its internal structure. (Altintas, Can, Patton.2007*)*

As change takes place, it affects any aspects or combination aspects of language such as phonology, morphology, syntax, semantics, the lexicon and style.

2.1.2 Causes of language change

Language change takes place for several reasons. One of which is language contact which occurs when different speakers of different languages or culture engage in close interaction with each other as communities.

Language contact generally leads to bilingualism and multilingualism, in this case structural change and lexical borrowing happen. Typically both languages influence each other in different degrees in terms of the direction of influence and the extent of influence in each of the components of language.

Power prestige plays a part in language change. This takes place when a language associates with power is used in a territory under occupation. The French ruled England for about 300 years following the Norman invasion of 1066. French became the language of power in all domains of life related to being a dominating language.

The aspect above concerns changes associated with two communities. However, this is not the only source of change. Native users of a language bring about change in their own language over times an internally induced form of change. It comes across generations of the users.

Language change takes place across generations in unnoticed steps in all aspects of language. As a result, children's' language differs a little bit from their parents due to the differences between their needs. New technology, inventions, and other social aspects

require new terms and ways of viewing language features. Eventually languages change but slowly. (Baugh and Cable1993, Murray 1997)

2.2 The English language

As languages change and English is a language, the phenomenon applies to it. English roots go back to its Germanic origin in Germany.

But since the eighth century it has undergone both internally and externally induced changes. Externally induced changes resulted from its being the target of invasion by other groups speaking other languages, Norse, Scandinavian languages, and Norman French. In the age of discovery and later colonization around the world, it comes in contact with speakers of other language in the new territories. Added to these changes, is the change from inside . (Hoad 2006)

2.3 Aspects of linguistics Change in English Language

Language changes in all aspect: semantics, syntax, grammar, phonology and morphology.

2.3.1 Changes in phonology

Changes in phonology are best demonstrated by the "Great Vowel Shift" 500 years ago, The Great Vowel Shift (GVS) was a process by which the long stressed vowels in English changed their places of articulation. For example Long *i [i:]* developed into the diphthong *ai* .e.g. Middle English : *time [ti:me]* –Modern English: *time [taim]*. English speakers modified their long vowel pronunciation dramatically. The shift

represents the biggest difference between the pronunciations of what is called Middle and Modern English. (Lass, 2000)

2.3.2 Changes in semantics/lexical meaning

It is often difficult to distinguish semantic change – a change in the meaning of words – from increase in lexical items. Generally, we talk about semantic change when a word acquires a new meaning e.g. *wife* from an adult female to a married female. Rather than when a new word is born or borrowed, e.g. *chiffre* from Arabic *sifr* .The word *sandwich* is a good example. The common noun *sandwich* is clearly a distinct word from the proper noun *Sandwich* part of the title of its associated person –*Eare of Sandwich* from which it derives. This derivation by a process called eponymy, e.g., using the name of a place or person as a common noun. Vocabulary can change quickly as new words are borrowed from other languages, or as words get combined or shortened. While vocabulary can change quickly syntactic change the order of words in a Sentence changes more slowly. (Lyons, 1995)

2.3.3 Changes in morphology

Over time, the morphology of English changed .Changes include the function and the meaning of morphemes, inflectional paradigms and derivational patterns. Likewise, English lost inflections indicating the grammatical function on nouns,e.g.doer,receiver, beneficiary. (Finegan ,2008)

Morphology in linguistics is the study of the ways that words are structured. The word *books* has two morphemes *book* (free content morpheme) and *–s* (bound morpheme)

Derivation is a process by which words can be expanded. Derivation is the formation of a new word from an already existing word such as *singer* derives from *sing*. This formation involves adding an affix (prefix, suffix or both). For example,

Prefix: unimportant = un + important.   2. Suffix: beautiful = beauty + ful

In the process of derivation, new word classes are generally formed. For example, *beauty* is a noun and beautiful is an adjective. Derivation is one type of a larger process, affixation. The other type of affixation add a suffix to indicate one or more function , such as ,tense, mood, gender, number, person or case can be marked by these endings in different word classes. Adding an inflectional affix to a word does not change its word class. (Aronoff and Fudeman 2004)

Many Early Modern English inflectional forms have changed or dropped out of use. The person category includes first person, "*I, we*", second person, "*you singular* and *you* plural "and third person, "*It, he, she*, *they*" of early Modern English are almost the same as in late Modern English. But there are some important differences. Early Modern English had two second-person personal pronouns: *thou*, the singular pronoun, and *ye*, both plural and singular. Today, the second person pronoun does not show reference to number, e.g. *you* (singular or plural – leading to ambiguity) .
In the next chapter, morphology is discussed in more detail. (Görlach, 1991)

2.3.4 Changes in syntax

Syntactic changes involve modifications to structure. English speakers today construct sentences in a way that differs from Chaucer's and Shakespeare's contemporaries. One of the most obvious contrasts between Old English and Modern English is word order.

English in Chaucer's age was a Synthetic language, in which syntactic relations within sentences are expressed by inflection. English gradually moved away from its more synthetic features into more analytical features which means that there is only very little inflection and word order is very important for understanding the meaning. For example,

gunman ba¯t tone Se docga   old English

The dog bit the man   Modern English   *(O'Grady 1997).*

It must be emphasized that these levels of change are often interwoven. A change in one part of language may cause another change to take place in another.

2.4.1The morphology of English

Morphology in linguistics is the study of the ways that words are structured. In morphology words are the main units of analysis. For example the word *morphology* is analyzed into two parts each carries a meaning, morph- and -*logy*. Lexical meaning is the content meaning, e.g. *cat* the animal and –s for more than one. (Booij 2007)

Delahunty and Garvey (2010) classify words according to their morpheme structure as the following:

Simple words,e.g. *bird* contains only one morpheme. Other examples are *the, water, home.*In morphology description; these are called free morphemes (in opposition to bound morphemes).

Other words may be combinations of simple words (monomorphemic), e.g. *class,room*

give the word *classroom=compound words.*

Complex words, on the other hand, contain morphemes combined in various, e.g. *replay*

can be subdivided into *re-* which is a prefix, and play *(n)* which is the root.

2.4.1.1 Word formation in English

2.4.1.1.1 Affixation

1. Creating words by derivation is adding a bound morpheme, which results in the

change of the syntactic class of the original word. For example, the noun *friend* can be

made into an adjective by the addition of the (bound morpheme (suffix) *-ly, friendly.*

2. Creating words by inflection is adding a bound morpheme which does not affect the

syntactic class of the original word, for example, the noun *sister* can be made into the

plural form by the addition of the suffix *–s*, sisters.(Lardiere, 2006)

Morphemes can be subdivided into various ways according to what criterion is used as

the basis of classification. These are the major bases: first the (in) dependent existence

in spelling. For example the word *table* can be viewed and understood by itself as a free

morpheme, and the same for *in to* and *understand*.

The second criterion concerns the position of the morpheme relative to the root to which

it is affixed. There are two major places in English where a morpheme cannot be

attached to the base: before it or after it .For example *write +re-* gives *re-write* i.e., re-

is a prefix, *-re* added after *write* gives *writer*. (Anderson 2015)

The third criterion relates to the grammatical effect of the affixation, adding morphemes. Affixation may result in creating a syntactic category from another syntactic category, e.g. , an adjective from a noun , as in affixing the bound morpheme –*ly* to *friend* to derive the adjective *friendly*.(Delahunty and Garvey 2010).

The combination process creates new words in a complex way involving more than one morpheme type or result. For example adding a plural (bound) morpheme to a free morpheme, e.g. *room + -s* to produce *rooms* then combining rooms with *class* to produce *classrooms* or *manage* (vb) + -er (doer) + -s to produce *managers*. (Aronoff and Fudeman 2004 and Booij, 2007).

2.5.0 Historical background

The history of English is generally divided into three periods, and the periodization generally follows important external historical dates or events. Some scholars generally divide the history of the English language generally into the following four periods:

2.5.1 Old English, (ca. 600-1100)

The history of English started when three Germanic tribes (the Angles, the Saxons and the Jutes) overstayed their help to the British Celts against the invasions by the Scots in Britain in the fifth century AD. The three dialects of the Germanic tribes began to develop features in isolation from German and as a result of contact with speakers of Celtic in southern Britain . The language which the invading German tribes spoke evolved to English as of the seventh century. (Pyles and Algeo1993, Meiklejohn 2007)

In Old English nouns contained inflectional suffixes to express grammatical relationships and functions. The inflectional system of case, number (singular, dual, and plural) and gender (masculine feminine and neuter) are obviously shown in nouns and pronouns, verbs and adjectives. For example,

Sio   *giogou*

The (feminine singular)   *young people*

Sio here is a demonstrative pronoun which indicates a noun with feminine singular features. While *se* indicates a noun with masculine singular features

 se   *giogou*

 The (masculine singular)   *young people*

Accusative case in adjectives is shown through the phrase: *Sum æ bec*

 Sum   *æ*   *bec*

Certain   feminine plural   *(books)*

 The feminine plural adjective *Sum æ* agrees with the plural noun *bec (books).*

The genitive (possessive) case was shown through the following example:

 Frio   *na*   *mon*   *na*

 Free (adj)   *masculine plural*   *man* (noun)   masculine plural.

 The adjective here and the nouns were masculine plural.

In Old English " for all men" was "*eallum monnum*" this example shows the dative case (indirect object) as it is represented here :

Eall	*um*	*mon(n)*	*um*
For all	masculine plural	*man (noun)*	masculine plural

The phrase *hieran hade* expresses the comparative form as the following

Hier	*an*	*Had*	*e*
high	masculine singular	*office*	masculine singular

Comparative and superlative were formed by using *–ra* for comparative and *-est/-ost* for superlative e.g. the adjective   *soft*: *soft*   *long*: *lang*:

Positive	Comparative	Superlative
Soft	*softra*	*softost*
Lang	*lengra*	*lengest*

Nouns in Old English were marked by gender and number for example the word *stone* in old English was *stān* which is a masculine word:

Function	Singular	Plural
Nom.	*stān-Ø*	*stān-as*
Acc.	*stān-Ø*	*stān-as*

Gen.   stān-es   stān-a

Dat.   stān-e   stān-um   (Hogg 2002)

Verb also had inflections that indicate moods (indicative, subjunctive or imperative), tenses (present or past) ,person(first person, second person and third person) and number (singular or plural).

Verbs in Old English were of two groups regular and irregular verbs:

Irregular verbs were formed by changing the vowel-stem such as,

Infinitive   present   past   past participle

Standan(stand)   stōd   stōden   standen

Helpan (help)   healp   hulpan   holpen

Many of Modern English verbs are still formed by the the same way such as,

Drink   drank   drunk

Tense, number and person were shown on the verb e.g.

Sing   st

Sing   second person present singular

Sing   e

Sing   first person present

On the other hand, regular verbs were formed by adding suffixes like,*-de,-don, eþ and*

-aþ e.g.   *Hǣlde(to heal)*

Hǣl   de

Heal   first person past singular

And also,

hǣl   aþ

heal   third person present plural (Irvine,2006)

2.5.2 Middle English, (ca. 1100-1500)

 In 1066, England was invaded and conquered by William the Conqueror, the Duke of

Normandy, as the dominant contender for the vacant throne in England. The French

Norman language became the language of the Royal Court, and the ruling and

business classes whereas the lower classes spoke English, their native language. In the

14th century the Normans were defeated and English became dominant in England

again, but with many French words added. The language of this period is called

Middle English and ended when the Tudor dynasty came to the throne in 1485. (Pyles

and Algeo1993, Meiklejohn 2007)

In the Middle English period, the dropping of noun case inflections led to a more rigid

word order, making English language analytical language. Parts of speech of Old

English underwent simplification in Middle English. Nouns in Middle English tend to be simpler than nouns in Old English.

 The loss of inflections is the main characteristic of this period. For example some nouns lost their suffix –*n* to indicate both singular and plural cases.

	Singular	Plural
Genative	*nãmes*	*nãmen(e)*
Dative	*name*	*nãmen*

(i.e. after a preposition, as in *He sent a letter to her*)

	Singular	Plural
Accusative	*name*	*nãmen*
Nominative	*nãme*	*nãmen*

Adjectives also changed as a result of the change in nouns to agree with their features. Adjectives lost their case, gender and dual number distinctions .For example, the loss of –*en*

gõd   gõde   singular

gõde   gõde   plural

In contrast, Middle English adjectives were formed by –*re* or –*er* rather than –ra in Old English , and by –*est* instead of –*ost* as in Old English .During the Middle English period the use of *most* and *more* began to form the degree of comparison of different root.

Muchel-more

Most-mēst

Lasse-lēst

Evil-werse-werst

gõd –better-best

In addition, double comparison was used e.g. *more swetter* .

Middle English adverbs also were changed by adding the suffixes *–ly* and *–e* e.g. *bright –brighte*

The degree of comparison of the adverbs is formed by the using of –er and -est e.g

gretly-gretter-grettest. (Barber, 1997)

Middle English witnessed the emergence of new two word verbs (a verb and a particle) e.g. *pick up, take over…*

A great change took place in English morphology is the shift of strong verbs to the weak paradigm i.e., generalizing the regular form.

 e.g., help-holp-holpen   help-helped –helped

The reduction of many inflectional endings such as *e* (*n*) in verbs was used to indicate present plural. E.g.

We   *sige*   *n*

 Plural sub   verb   present plural

And plural case in verbs e.g. *They goon, they slepen* ; as well as it may indicate past tense plural in addition to the suffix (ed).

They   *go*   *(o)n*   *they*   *slep*   *(e) n*

Sub   verb   past plural   sub   verb   past plural

-eþ (-eth) indicates the present tense singular and also the imperative:

          lern   *eþ*   *(to learn).*

               Verb   singular/imperative suffix

 Changing in pronouns marked this period clearly: the disappearance of the dual number, use of neuter gender and the distinction between second person singular second person plural. Whereas gender number, case and person categories still observed in the Middle English. For example, the use of the second plural *(ye)* we find *hem* instead of *them* and *hir* for (their) to show the third person plural, and also *thou* the second person singular but *thee* for objective case. (Algeo 2010)

2.5.3 Modern English

 Modern English is divided by some scholars into two main sub- periods, Early Modern English and Late Modern English.

2.5.3.1 Early Modern English, from about 1500 to about 1800.

Early Modern English, used by Shakespeare, is dated from around 1500. The language was further transformed by the Renaissance of Classical learning, the invention of printing and increases in literacy. As a result, books became more widespread and cheaper and more people learned to read. Printing also brought the initiation of the standardization to English. (Pyles and Algeo1993, Meiklejohn 2007)

Barber (1997) states that three morphemes –s genitive,-s plural of regular and –s 3rd of singular present with their allomorphs (/iz/,/z/,/s/) were used, e.g.The use of –s plural in Early Modern English replaced some older inflections such as, *shooen*: *shoes* .But words like *children* is still in use.

As Görlach (1991) explains verbs in Early Modern English moved toward simplification. The loss of –eth in the imperative is an example for simplification e.g.

 thou speaketh   *speak*   *eth*

                          verb   + the imperative

Whereas the suffixes –*en, -th, -s* had been used to mark the present plural, e.g.

Ye   *do*   *-th*   (*ye doth*) in the present

Subject   verb   second person plural

-*st* and –*est* marked the second person singular in present and past tenses e.g.

 Read   *est*   (*thou readest*) in the present

Verb   / second person singular

Walk / -ed / -est (*Thou wlakedest*)   in the past tense

Verb / past tense / second person singular

Cowie (2012) shows that as a result of the loss of *thou* (*you* singular), the inflection *–est* dropped; making indicative past and subjunctive-refers to the form of a verb in a subordinate clause after a number of verbs that occur in the main clause-past the same for all verbs except for (*to be*).For example in the present tense I, *ye/thou, (s) he be*

"... and then thou be cast into preson"   (1526 Tyndale, Barber 1997)

and the plural were with the past tense e.g. *I were, thou were*.

Regular verbs in Early Modern English were relatively the same of the regular verbs in Old English. Few regular verbs in Early Modern English such as *spit*:

(Middle English)   *spite, spyte, spete*

(Early Modern English)   *spit*, *spitted*, *spitted*

On the other hand, strong verbs have witnessed great changes: many strong verbs (i.e. irregular verbs) from Middle English have changed in to weak verbs (i.e. regular verbs) in Early Modern English:

Early Modern*:   melt - molt- molten*

Late Modern: *melt – melted - melted*

Pronouns in Early Modern English were still marked by case, gender, number and person.

The third person is marked by gender and numbers e.g. *his* instead of *hit* in Middle English. (Barber, 1997)

The two second –person personal pronouns: the second singular pronoun *thou*(nominative), *thee* (accusative) and *thine* (the possessive form) , and the second person plural *ye* , *you* (accusative) and *your* (the possessive form) were used.

It and *his* were used as possessive forms for *it* e.g.

" it had it head bit off beit"(King lear).

Cowie (2012) also clarifies how the comparative degrees of adjectives during Early Modern English were expressed by using three forms such as,

easier, more easy and more easier

 In superlative also the double pattern (The use of both more (and less) and the suffix

 -er to indicate the comparative form of an adjective or adverb) was found, e.g. unkindest *and most kindest* .As in Shakespeare's *Julius Caesar "this was the most unkindest cut of all."*

2.5.3.2 Late Modern English, from 1800 up to the present.

 Late Modern English underwent more changes after 1800. The main changes in vocabulary during the Late Modern period were due to two principal factors: firstly, the Industrial Revolution and technology created a need for new words and secondly, the British Empire and the spread of its colonies. (Pyles and Algeo1993, Meiklejohn 2007)

2.6 Morphological change in English

The Morphology of English has undergone several historical changes over time. Changes in morphology takes place at the level of the separate word. Two major factors led to morphological change such as language contact through creating and deriving new words.

Any change, which can be traced to structural considerations in a language and which is independent of sociolinguistic factors ,can be classified as internal or it can be a change which would appear to be triggered and guided by social considerations , i.e., external. (Hickey 2010)

2.6.1. Internal Morphological Changes

Murray (1997) states that some morphological changes sometimes happen as a result of the loss of some affixes such as, the loss of the case markers on nouns.

Analogy, is a kind of generalizing a word-forming pattern to other words that show similarity to the origin of the pattern. For example, the strong verb (i.e. irregular) pattern in English as *help-holp–holpen has* become *help-helped – helped.* This process led to having a more uniform pattern, although the first pattern is still obtained in verbs like

Break, broke , broken   (Fertig, 2013)

Analogy has different types. One type is produced by generalizing a phonological feature to other words. Proportional analogy can be discussed in a form of a:b =c:x

This is clear in the following examples;

a : b = c : x

ride : rode = drive : x x= *drove*

Another example is the extended use of the –s plural to other words such as

Curriculum (singular): curricula (plural)

Curriculum (singular): curriculums (plural) or

Syllabus: *syllabi = Syllabus: syllabuses* (Fertig ,2013)

There is a strong interaction between sound change and morphological analogy which takes place when a phonological rule becomes ambiguous and the speaker cannot recognize its source, then the rule is reinterpreted as a morphological rule. For example, the change of the initial vowel in a word such as *old* in comparative and superlative to be *old-elder -eldest* because of the influence of the addition of the final vowel. So it is clear a non-alternating pattern replaces an alternating one.

The reanalysis (analyzing a lexeme with a different structure from its original) of a syntactic structure may produce a new morphological pattern. For example, hamburger, which is originally Hamburg + -er, was reanalyzed as ham + -burger, which produced words like cheeseburger. (Gelderen 2010)

2.6.2 External morphological changes

Borrowing is a main external factor that causes language change. It happens when two or more speaking communities of different languages interact with each other through what is called bilingual language contact.

Anderson (2015) indicates that language contact by different generations speaking the same language may cause morphological change since language is transferred across generation.

Murray (1997) states that language contact is the external factor that causes morphological change. When speakers of different language interact with each other, over a long period my borrowing takes place naturally, affecting all aspects of language from phonology to semantics. For example the borrowing of the suffix *–ment* and affixing it to different roots to form nouns e.g. *establish* $\Longrightarrow$ *establishment.*

Historically speaking, according to Stewart and Vallette (2001) geographical topographies may cause language change. As groups of people spread out, some may lode communication with their former groups of their language. Their use of their original language remained relatively the same while their original language changed in its area.

Language contact takes place because of several factors such as migration, invasion, education, religious expansion and spread of cults and other fads and specialization. In some cases borrowing may happen because of prestige or power. During Norman invasion of 1066 and the period when The Norman French ruled England, English

borrowed from French thousands of words e.g. *court, judge.*   (Stewart and Vallette 2001)

Words like *beef* and *cow* were used to indicate different meanings of the same object.The word *beef* (i.e. The meat of the cow) was borrowed from French cooking terminology and used by Norman upper class to refer to" *cooked meat* " while the word *cow* was used by English lower class to refer to" *the living animal*".

 Not only words were borrowed but also some affixes such as, *–ment* to form the noun from a verb in many cases e.g.

 develop + -ment = development

2.7.0 Processes of Morphological change

The linguistic forms by which morphological change is realized are affixation (adding prefixes, suffixes, or both) and de-affixation (loss of prefixes, suffixes, or both), through the processes of analogy and /or reanalysis of patterns.

The morphological change results from different processes such as addition or loss of affixes, analogy and reanalysis.

2.7.1 Addition or loss of affixes

 Not all affixes in English are the result of borrowing from other languages such as the suffix *–ment* which was borrowed from Latin and now it is used to derive nouns e.g.

$\Longrightarrow$
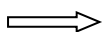
govern ………….. government, but by processes of addition or loss of morphemes.

(Muggelstone 2006)

Murray (1997) explains that grammaticalization (change of the grammatical class of a word) is also one of the processes by which affixes are added to form new words. The word which is produced by this process loses some of its phonological and semantic features, for example the lexical verb *willan* meaning (to wish) or (to want) in Old English became a modal auxiliary function verb *will*. It may also be weakened phonologically to'll.

 Some affixes in English have dropped out and are not in use now e.g, *–estre* which was used in Old English *to mean: luf-estre 'lover'* from *luf-ian 'to love'*.

Fusion is the process of combining two or more grammatical function in one bound morpheme for example the bound morpheme *-s* when it is affixed to a verb in a sentence such as *Ahmad plays football every day* it indicates three functions at the same time i.e. the third person, the singular number, and the present tense of the verb.

(Gordon 2012)

Analogical change generalizes a form of relationship from one group to another one. For example, *sorry* was changed by analogy under the influence of *sorrow.* Both words were different ; *sorry* in Old English was derived from the noun *sar 'sore'* which meant *pain,* while *sorrow* which was *sorh* in Old English meant *grief ,*but the *a* in *sar* changed into */o:/* then was shortened into */ o /* This was due to the effect of *sorrow*. (Campbell 2013)

2.7.2 Analogy

Analogy is another process by which words are formed by extending the use of an affix of an already used word to a new one with different form. For example the word *hands*, the plural form of *hand,* in Early Modern English was formed as a result of extending the suffix *–as, which* was a plural marker in Old English, to many words in Modern English .Other examples the suffix *-en* was used as a plural marker such as

eye-eyen   and   *shoe-shoen*   *-en* changed in these words to *–s* like on

eye- eyes   and   *Shoe-shoes*   (Fertig ,2013)

2.7.3 Reanalysis

Reanalysis is redrawing the boundaries of morphemes, analyzing the original word into different component morphemes and using the pattern to form new words, as in morphemes as *–er* in the original English word *Hamburger*. It consisted of

 Hamburg + -er meaning from *Hamburg*.

In the twentieth century, it was analyzed as *ham+burger* and new words used this new division of the original word in *fishburger* and *cheeseburger*. Even as a free morpheme,e.g. burger country. (Murray1997)

2.7.4 Borrowing

Borrowing is importing a word from another language which is caused by contacting

between speakers of two or more languages.

For example, *mutton* is borrowed from French *mouton,* and

ozone is borrowed from German   (Delahunty andGarvey2010)

2.7.5 Compounding

 Compounding is a process by which new words are formed by attaching at least two

free morphemes to form a single word. Compounds could be written in different ways;

One word   e.g. *black + bird = blackbird*

A hyphenated word   e.g *mother-in-law*   or

Two words   e.g. *primary school*

 Different morphemes could be used to make compounds as the following,

Compounding of two nouns e.g.   *Bookshop*

Compounding of two adjectives e.g.   *Red-hot*

Compounding of an adjective and a noun e.g.   *Black bird*

Compounding of a noun and an adjective e.g.   Cherry *red*   (Lieber ,2009)

2.7.6 Conversion

A process by which an existing word is given a new syntactic category e.g. a verb can be formed from a noun with zero morphemes such as,

empty (adjective)……….. *to empty*(verb)   (Delahunty and Garvey 2010)

2.7.7 Clipping

 Clipping, informal style in general is a process of forming a new word by shortening or omission of one or more syllables without any change in the meaning or in the type of the word. Clipping has the following forms,

Front clipping   *plane*   for   *airplane*

Back clipping   *Prof*   for   *professor*

Middle clipping   *flu*   for   *influenza*   and

Complex clipping   *sitcom*   for   *situation comedy*

 (Delahunty andGarvey, 2010)

2.7.8 Making acronyms

 Making acronym is the process by which words are formed from the initial letters of a group of other words which are pronounced as a single word such as

UNICEF which stand for

United Nations International Children's Emergency Fund   and

Laser which stands for Light amplification by stimulated emission of radiation

 (Yule, 2010)

2.7.9 Initialism

The process by which the initial letters are pronounced as a sequence of letters is called initialization such as,

 EU stands for   European Union   and

 NFL stands for   National Football League

 (Yule, 2010)

2.7.10 Eponymy

Eponymy is a process, by which new words are formed from names of persons or

places, such as,

Volt is a unit used to measure the force of an electric current. It was named in honour of

an Italian physicist Alessandro Volta who invented the electric battery.

Hoover the brand name of one of the first vacuum cleaners which was named after

William Henry Hoover, the person who produced and sold it.

 Colombia, which is situated in the northwest of America, was named after

an Italian explorer, Christopher Columbus who discovered it. (Yule, 2010)

2.7.11 Replacement of an internal vowel (Ablaut)

It is an internal process, by which words are formed by replacing a vowel in a word by another vowel such as,

Sing   sang   sung   or

Man   men   (Delahunty andGarvey,2010)

2.7.12 Blending

Blending is a process, by which a new word is formed by combining the first syllable of the first word to the second syllable of another word to create a new word such as,

motor   +   hotel   = Motel

smoke   +   fog   = smog   (Delahunty andGarvey,2010)

2.7.13 Coinage

Coinage is the process by which new words are created to denote new totally concepts or objects which often refer to commercial products and overtime they are used to refer to any type of that product such as ,

 Kodak , *aspirin* and   *Kleenex*   (Yule, 2010)

2.7.14 Reduplication

Reduplication is the process of repeating all or a certain part of the base to which it applies. There are three types of Reduplication

Doubling a word   for example   *quack-quack*

Doubling and changing a vowel   for example   *tick-tack*

Doubling and changing a consonant   for example   *tiny-winey*

This process is now common in (very) informal English. (Matthews**,** 1991)

2.7.15 Hypocorism

Hypocorism is a process by which words are reduced into a shorter form and then the suffix added *–y* and - *ie* , for example

telly   for   *television ,*

 hanky   for   *handkerchief*

Ausie   for   *Australian*   (Yule,2010)

2.8. Review of Empirical Studies:

Barber Beal and Shaw (2009) illustrated the morphological changes which took place from Late Modern English to Early Modern English as represented in some excerpts from Shakespeare's play *Henry IV* part 1(1597).

According to their comparison the following patterns were discussed:

a. Change begins with variant the *-eth* verb suffix indicating the singular subject solely with the verbs *doth* and *hath* e.g.

"The Prince of Wales doth join with all the world" Henry IV(1597)

"He hath more worthy interest to the state" Henry IV (1597)

"Rosalind lacks, then, the love which teacheth thee that thou and I am one." As you like it (1599)

These forms are not used in the 20th century.

The tense suffix *–es* on the singular- subject verb was used on a limited scale. It was not common e.g.

"Our house, my sovereign liege, little deserves" Henry IV (1597)

b. They also show that *you* was used only for second person plural (cf. *thou* for singular) e.g.   *"Soldiers, this day have you redeemed your lives," Henry IV* (1597)

Soldiers…… second person plural

Whereas, the second person plural *you* was used only for the singular dignifying the addressee for respect.(This is equivalent to the second person plural pronoun *vous* in French.)   e.g.

"And you, good uncle," *Henry IV* (1597) (singular, older person)

"That thou hopest to be" Henry IV (1597) (singular equal status)

Thee was used in the accusative case for the singular e.g.

"Did I ever call for thee to pay thy part?" Henry IV (1597)

And the dative case which indicates the goal or recipient of an action, e.g.

They gave the book to the chairman

To   the chairman

Preposition   recipient/goal

Deleting *to* results in two noun phrases next to each other after the verb. This movement process makes it necessary to place the word phrase referring to the recipient (indirect object) before the word or phrase which expresses the object (direct object).

For example,

"Adopts thee heir, and his high sceptre yields" Henry IV (1597)

Cowie (2012) investigated two word formation processes of Early Modern English related to nominal inflectional morphology, verbal derivational morphology such as, affixation and compounding.

The data of Cowie`s survey were collected from various texts written in Early Modern English.

a. Nominal inflectional morphology

Cowie (2012) states that some of the countable nouns in Early Modern English became uncountable nouns in Late Modern English such as the following nouns,

Singular   plural

salmon   salmons   Early Modern English

trout   trouts

For example,

"but it is out of my prains what is the name of the other river…, and there is salmons in both " Henry V (1598)

"Groping for trouts in a peculiar river." Measure for Measure (1604)

salmon   salmon   Late Modern English

trout   trout

For example,

We cought three salmon

There are many trout in this river

The contrary change also occurred; some uncountable nouns in Early Modern English became countable nouns in Late Modern English as the following,

Singular   plural

board   *board*   Early Modern English

brick   *brick*

For example,

"O blessed bond of board and bed!" As You Like It (1599)

Singular   plural

board   *boards*   Late Modern English

For example,

When you go out to buy drawing boards you'll come across a wide selection.

As for verb morphology the researcher of the survey says that *–st* marked the second person present e.g

"Thou needest not to be gone" Romeo and Juliet (1594)

-en marked third person plural present e.g.

Men speaken

It was common to use two variants to mark third person singular for example,

-s and –eth   "he dares and he willeth"

Some irregular verbs became regular verbs but both were in use in Early Modern

English e.g.

Holp   holp   holpen

Help   helped   helped

e.g.   "The last was I that helped thee to the crown" Richard III (1592)

"Let him thank me, that holp to send him thither"   Richard III (1592)

Cowie (2012) states that word formation can create new words by affixing either

original or borrowed suffixes such as,

The suffix -*ment* which was a Latin suffix *mentum* can form a noun from the original

verb (*develop*)

Develop+ment= development

Original suffixes can be affixed to borrowed words to form new words e.g.

 the suffix -*ness* affixed to *chaste* which is borrowed from French to form a noun

Chaste+ness=chastness

 The researcher says that in some cases both the suffix and the root were borrowed from

different languages. For example,

 The prefix *mono-* from French+ *syllable* from Greek = *monosyllable*

This borrowing followed by adoption and then adaptation is commonly referred to as

Anglicization, i.e. making the term natural English.

Chapter Three

Methods and Procedures

3.0 Introduction

This chapter presents the methods and procedures followed in this study. It describes how the various stages of the work were done.

3.1 Methodology

This study is based on content analysis of two British plays . The selected works present a case study that focuses on investigating the morphological changes in the English language since the seventeenth century. This study takes two plays of two different historical periods. The purpose of this study is to find what morphological changes took place between the 17th till the 20th century and then compare and contrast the morphological changes of these two historical periods.

3.2 The sample of the study

The samples of the current study are the following: A play by William Shakespeare *The Merchant of Venice* of the seventeenth century, and a play by George Bernard Shaw Arms *and the Man* of the twentieth century.

A synopsis of the playwrights and the plays is given before the analysis and a discussion of the specific findings.

3.2.1 William Shakespeare

William Shakespeare, also known as the "Bard of Avon," is England's national poet and their greatest writer of all centuries. William Shakespeare was born in England on 23 April 1564 and died on 23 April 1616 and was buried in Holy Trinity Church, at the age of 52.

He was an educated person; he attended King's New School, where he learnt Latin and Greek and studied a theology and rhetoric.

His legacy to the world includes 38 plays that address a wide range of human emotion and conflict such as love, death, jealousy, grief, revenge, murder, magic and mystery in both poetry and prose. Some of his most famous are *Macbeth*, *Romeo and Juliet*, *The Merchant of Venice* and *Hamlet*. Alongside writing plays he wrote 154 sonnets, two long narrative poems, and several other poems.. Most of Shakespeare's works were written between 1589 and 1613

Shakespeare's influence on the English language was great. He invented hundreds of words which are still used up to now e.g. *amazement, bedroom, and accommodation*.

It is now more than 400 years after his death, but people still appreciate his work all around the world, just like great literary figures since ancient documented periods.

3.2.2 *The Merchant of Venice*

The Merchant of Venice was written by William Shakespeare in 1596.It is classified as a comedy, but it is sometimes considered as a tragicomedy because it has some elements that feature in tragedies.

In brief, the play is about Antonio who is a wealthy Venetian merchant who tries to help his best friend, Bassanio, to get money in order to go to Belmont to appear in a good look because he is trying to get the liking of the beautiful and wealthy heiress Portia of Belmont. Unfortunately Antonio does not have cash money to help Bassanio since Antonio`s ships are still at the sea. So both go to a Jewish, greedy money lender, Shylock, to borrow money. Antonio would be the loan's guarantor. Shylock agrees to lend them the money under one condition. If Antonio defaults on repaying the loan on time, Shylock would cut a pound of flesh from Antonio defaults. Bassanio takes the money and goes to Belmont. Luckily, Bssanio meets the condition because according of Portia's father on the successful suitor to Portia. Therefore, Portia and Antonio get married and also his companion Gratiano and Portia's maid Nerissa. News from Venice reaches that Antonio's ships are lost and he is unable to repay the money to Shylock, who is happy with this news because he hates the charitable Antonio who lends money to poor people with Ex interests. Portia gives the money to Bssanio to pay back the loan to Shylock, but he refuses to accept hoping he will execute his condition. Portia and Nerissa, disguised as lawyers, successed in saving Antonio's life by telling Shylock that he can cut the flesh but without a drop of blood. Otherwise his fortune will be forfeited under Venetian laws. Realizing the impossibility of the matter, Shylock agrees to take the money which was offered by Bssanio. Portia, under Venetian laws, manages to forfeit Shylock's property, half to the Venetian state, for which the Duke takes a fine in order to save Shylock's life and half to Antonio who gives it back to Shylock under two conditions, First, if Shylock converts to Christianity and second, if he gives all his fortune to Jessica, his daughter, who ran away with Lorenzo her lover, and Lorenzo after his death.

Finally, the end was happy to all, except for Shylock. Antonio's ships arrive safely and the three couples celebrate happily.

3.2.3 George Bernard Shaw

George Bernard Shaw was born on July 26, 1856, in Dublin, Ireland and died on November 2, 1950. He was a playwright, critic, and polemicist who had great influence on the Western theatre, culture and politics. He wrote more than 60 plays during his lifetime and was awarded the Nobel Prize in Literature in 1925. Some of his earliest works in drama such as *Widower's Houses and Mrs.and Arms and the Man* were collected and published in a volume called *Plays Pleasant and Unpleasant,* 1898 .Other significant plays written by Shaw are *Caesar and Cleopatra* (1901), *Androcles and the Lion* (1912),and *Arms and the Man* (1894).

Many scholars and critics have rated him as second only to Shakespeare among British dramatists.

3.2.4 *Arms and the Man*

Arms and the Man is a romantic comedy play by George Bernard Shaw in 1898 about love but mocks insincerity of human nature and cruelty of war.The actions of this play take place during the 1885 Serbo-Bulgarian War. It is about Raina Petkoff, a young Bulgarian woman engaged to Sergius Saranoff, a Bulgarian soldier. The events start by the entrance into Raina's room from the balcony of a Swiss soldier of the Serbian army, Captain Bluntschli and how she hides and saves him from Bulgarian soldiers. After a conversation between Raina and Bluntschli, she knows that the soldier has no bullets in

his bag. Instead he carries some chocolate to eat. So she calls him the chocolate-cream soldier. He explains that to survive a soldier needs to carry more food than cartridges. The soldier stays that night in Raina's room. Before dawn Raina and her mother Catherine let him escape wearing an old coat of major Petkoff's. The war ends and the major and Raina's fiance, Sergius, return from the battle field . A treaty of peace has been signed by the Bulgarians and Serbians. Raina is very happy to see Sergius. She shows how proud she is of his bravery.

The Swiss soldier comes back to return the coat and to thank Raina and her mother. Petkoff recognizes him as the soldier in the negotiation for the peace treaty.So he invites him to stay as a guest.

Raina reveals the relationship between her fiancé, Sergius, and her maid Louka and they break their engagement .Not only Sergius and Louka get married, but also Raina and Bluntschli.

3.3 Procedures of the study

The researcher has followed the following steps to conduct her research:

1. Reading books and articles which deal with language change

2. Reading books and research of the history of English

3. Reading a number of previous studies related to morphological change

4. Reviewing the theoretical literature and empirical studies related to the issue under investigation

5. Reading the first play *The Merchant of Venice* by William Shakespeare

6. Reading the second play *Arms and the Man* by George Bernard Shaw

7. Analyzing a sample of randomized pages from each play for the next phase of this research

8. Identifying major morphological patterns of Early Modern English which are not found in Late Modern English as represented in the play *Arms and the Man* by George Bernard Shaw

9. Interpreting the data and discussing the findings

10. Drawing conclusion, adding recommendations and suggestions for further study and

 11. Listing the references according to APA style.

Chapter Four

Analysis of Findings and Discussion

4.0. Introduction

English changed over time, from Early Modern English to Late Modern English. In this chapter the researcher discusses the morphological changes by taking *The Merchant of Venice* as the text from which changes occurred and compares them to structures that appear in *The Arms and the Man*. These items make up morphological changes.

4.1. Analysis and Discussion of the Data

This study depends basically on the analysis of dialogues, which were between characters in each of the two plays, not the narration or notes needed for acting the plays.

The researcher read the first play *The Merchant of Venice* then read the second play *Arms and the Man*. While reading the researcher underlined any morphological patterns that are unfamiliar in current Standard English patterns and difficult understand by the reader. The researcher sought to find differences between the morphology of the two plays. Finally, the researcher has chosen the lines in the play on pages -selected in a special random interval way of ten pages in the first play but six pages in the second because the second is shorter than the first. The outcome was ten pages from each play.

Below is a discussion of the changes that have taken place within the period separating the two plays.

Change No.(1) Personal Pronouns *thou* and its derivatives and *you* in its derivatives.

a. There was the loss of the second person nominative singular pronoun *thou*, which is replaced by *you*

Singular	*both plural and singular*
Thou	*you*
Thee	*you*
Thy	*your*
thine	*yours*

For example,

Portia*:" Away! make haste: thou knowest where I will tarry. l."*

The Merchant of Venice, IV, 2,

Man*:" I've not had two hours' undisturbed sleep since the war began. I'm on the staff: you don't know what that means. "*

Arms and the Man, I, 12

It is noted that *you* was used to the second person singular in Early Modern English but only to indicate respect, formality or politeness. The following examples clarify this.

Bssanio *:" Madam, you have bereft me of all words, Only my blood speaks to you in my veins; And there is such confusion in my powers, "*

The Merchant of Venice, III, 2, 58

Informality was shown by using *thou*.

Antonio*:" I am as like to call thee so again, to spit on thee again, to spurn thee too.*

If thou wilt lend this money, lend it not as to thy friends; for when did friendship take

A breed for barren metal of his friend?"

The Merchant of Venice, I, 3, 13

Meanwhile, in Late Modern English as represented in *Arms and the Man,* the singular *you* is used for both the singular and plural.

Nicola*:"you heard Miss Raina say that I did, sir.*" Formal

Arms and the Man, III, 51

Louka *:"We shall see whether you dare keep your word."* Informal

Arms and the Man, III,46

There was also the loss of *thee,* the accusative and dative form of *thou*. e.g.

Lorenzo*:"He is not, nor we have not heard from him. But go we in, I pray thee, Jessica,*

And ceremoniously let us prepare some welcome for the mistress of the house."

(Accusative case)

The Merchant of Venice, V, 1, 83

Lorenzo*:" No, pray thee, let it serve for table-talk; shall digest it."* (Dative case)

The Merchant of Venice, III, 5, 64

Thee is also replaced by *you* in the accusative and dative cases in Late Modern English as in,

Catherine: *" My orders! Why should I order you to bring Captain Bluntschli's luggage out here? What are you thinking of, Nicola?*" (Accusative case)

Arms and the Man, III, 33

Sergius :*"I will do as I please with you."*(Dative case)

Arms and the Man, III, 45

The second person plural nominative pronoun *ye* was rarely used in Early Modern English in informal contexts .For example,

Antonio*:"Shylock, although I neither lend nor borrow. By taking nor by giving of excess, Yet, to supply the ripe wants of my friend, I'll break a custom. Is he yet possess'd how much ye would?"   ."* Informal

The Merchant of Venice, I, 3, 14

While in formal context *you* was used e.g.

Bassanio*: "Were you the doctor and I knew you not?"* Formal

The Merchant of Venice, V, 1, 81

In the genitive case *thy* and *thine* were used in Early Modern English. The former was often used in front of words which begin with consonants and the latter was often used

in front of words which begin with vowels. By comparing this with genitive pronouns that are used in *Arms and the Man* the form which is used is *your* in the two cases e.g.

Duke*:" I pardon thee thy life before thou ask it: For half thy wealth, it is Antonio's."*

The Merchant of Venice, IV, 1, 78

Luka*:"You wouldn't get much feeling out of your soldier."*

Arms and the Man, III, 42

Bassanio*:" I swear to thee, even by thine own fair eyes,Wherein I see myself—."*

The Merchant of Venice, V, 1, 80

Man*: "*Have *your people got that notion?"*   *Arms and the Man, I, 13*

Thine was also used as a possessive pronoun as in the following example,

 Portia*: "A pound of that same merchant's flesh is thine: The court awards it, and the law doth give it."*

The Merchant of Venice, IV, 1, 72

Man *: " Why, a lot of your cavalry—the greatest blackguards in your army—will burst into this pretty room of yours and slaughter me here like a pig "*

Arms and the Man, I, 5

Another change in pronouns is the change of the reflexive pronoun *thyself* to become

yourself in Early Modern English. For example,

Gratiano*: "Beg that thou mayst have leave to hang thyself:"*

The Merchant of Venice, IV, 1,78

Catherine :" *You are a barbarian at heart still, Paul. I hope you behaved yourself before*

all those Russian officers. "

Arms and the Man, II, 20

Another change from the age of *The Merchant of Venice* the disappearance of the neuter

pronoun *his* in reference to non-humans, for example,

Old Gobbo*:"thou hast got more hair on thy chin than Dobbin my fill-horse has on*

his tail." *The Merchant of Venice, II, 2, 20*

The following table shows the changes in the forms of the second person pronoun from

Early Modern English to Late Modern English as represented in the two plays.

Table 1

The second person pronoun forms

	Early Modern English		Late Modern English	
Case	Singular	Plural	Singular	Plural
Nominative	*Thou*	*Ye, you*	*You*	*You*
Accusative	*Thee*	*You*	*You*	*You*
Dative	*Thee*	*You*	*You*	*You*
Genitive	*Thy, thine*	*Your*	*Your*	*Your*
Possessive	*Thine*	*Yours*	*Yours*	*Yours*
Reflexive	*Thyself*	*yourselves*	*Yourself*	*Yourselves*

Change No. (2)   Verbs Tenses (suffix) markers

a. Lexical verbs - Present tense

 In Early Modern English, the second person singular was marked by using the suffixes
 –*est* and –*st*. These suffixes do not appear in Late Modern English. This change is
 represented in the two plays as the following,

Bassanio: "*Why dost thou whet thy knife so earnestly?*"

The Merchant of Venice, II, 7, 66

Catherine*:*" *Do you consider my figure handsome, Louka?*"

Arms and the Man, II, 26

Modals auxiliary verbs were also marked by –*st* to refer to the second person singular

with *would, should, can* and *may*. And with *-t* to refer to second person

singular with *will* and *shall*, but these suffixes were lost with these verbs in Late

Modern English, e.g.

Bassanio:"*With all my heart, so thou canst get a wife.*"

The Merchant of Venice, III, 2, 53

Raina*:"Nonsense, sir, you can see that there is no one on the balcony."*

Arms and the Man, I, 7

Duke*:" Thou wilt not only loose the forfeiture, But, touch'd with human gentleness and love."*

The Merchant of Venice, IV,1,62

Raina:" *Next time I hope you will know the difference between a schoolgirl of seventeen and a woman of twenty-three.*"

Arms and the Man,III,54

b. The verb *to be*

 The verb *are* was commonly marked by –*t* to indicate the second person singular in present tense. For example,

Shylock:" *Thou naughty gaoler, that thou art so fond, to come abroad with him at his request.*"

The Merchant of Venice, III, 3, 56

Man: "*If you are going to bring those scoundrels in on me you shall receive them as you are.*"

Arms and the Man, I, 6

Wert was also used to indicate the second person singular in the past tense. For example,

Portia:"*Fie, what a question's that, If thou wert near a lewd interpreter!*"

Merchant of Venice, III, 4, 69

Petkoff:*" Now who could have supposed you were going to do such a thing? *"

Arms and the Man, II, 22

Another suffix -*eth* and its alternative –*th* were used in Early Modern English to mark third person singular present tense.

Nerissa :" *He attendeth here hard by,To know your answer, whether you'll admit him..*"

The Merchant of Venice ,IV, 1,65

In Late Modern English, the suffix above and its alternative are replaced by –*s* and its

 alternative –*es* which are also used alongside –*eth* and –*th* in Early Modern English .

For example,

Portia*: "There must be needs a like proportion of lineaments, of manners and of spirit;Which makes me think that this Antonio, being the bosom lover of my lord, Must needs be like my lord. "*

The Merchant of Venice, III, 4, 64

Prince of Morocco:"*The first, of gold, who this inscription bears, who chooseth me shall gain what many men desire."*

Merchant of Venice, II, 7, 30

Petkoff :" *He sees the whole thing at once."*

Arms and the Man, II, 32

The suffix –eth, and its alternative *-th* were used only with two verbs *doth* and *hath*

Portia:" *Let me give light, but let me not be light; For a light wife doth make a heavy husband, And never be Bassanio so for me."*

The Merchant of Venice, V, 1,84

Raina*:"Grief!—a man who has been doing nothing but killing people for years! What does he care?"*

Arms and TheMan, III, 42

Old Gobbo*:" He hath a great infection, sir, as one would say, to serve."*

The Merchant of Venice, II, 2, 20

Louka*:" You look superb—splendid. The campaign has improved you."*

<div align="right">*Arms and the Man, II, 22*</div>

c. Lexical regular verbs –past tense

The past tense of regular verbs was marked by *–est* and *– st* when their subjects were

second person singular pronouns. This dropped out of use in Late Modern English.

For example,

Shylock *:"Thou call`dst me dog before thou hadst a cause…"*

<div align="right">*The Merchant of Venice, III, 3, 56*</div>

Raina*:" I sent her away. I wanted to be alone. The stars are so beautiful! What is the
matter?"*

<div align="right">*Arms and the Man, I, 2*</div>

Even *the –st* ending was also used with *did* to indicate second person singular in the

past tense.

 But this ending dropped out of use in Late Modern English. For example,

Jessica:"*I am sorry thou wilt leave my father so: Our house is hell, and thou, a merry
devil, didst rob it of some taste of tediousness."*

<div align="right">*The Merchant of Venice, II, 3,26*</div>

d. Forms of irregular verbs: present, past and past participle

Forming the past tense and the past participle form of irregular verbs had not been regularized yet during Early Modern English. Strong verbs witnessed variation during this period.

For example the verb *write* had the past form *writ* as in T*he Merchant of Venice* and also *wrote* which it did not appear in the whole play but it is found in other works by Shakespeare. For example,

Lorenzo*:"I know the hand: in faith, 'tis a fair hand; And whiter than the paper it writ on. Is the fair hand that writ."*

The Merchant of Venice, II, 4, 29

Another example, the verb *speak,* had the past form *spoke* as in *The Merchant of Venice*. The participle form was also *spoke.* For example,

Tubal*:" I spoke with some of the sailors that escaped the wreck."* (past form)

The Merchant of Venice, III, 1,44

Portia*:" I have spoke thus much to mitigate the justice of thy plea;"* (past participle)

The Merchant of Venice, IV, 1,69

The following table summarizes the changes that took place in the *be*, *have*, *do* and the modals.

Table 2

Change in *be* , *have* , *do*, and the modals

	Early modern English	Late modern English	Use
Be			
	Wast	*Were*	*second person singular in past tense*
	Art	*Are*	*second person singular in present tense*
	Wert	*Were*	*second person singular in past tense*
Have			
	Hast	*Have*	*second person singular in present tense*
	Hath	*Has*	*third person singular in present tense*
	Hadst	*Had*	*second person singular in past tense*
	Dost	*Do*	*second person singular in present tense*
	Doth	*Does*	*third person singular in present tense*
	Didst	*Did*	*second person singular in past tense*
Modal			
	Canst	*Can*	*second person singular*
	Mayst	*May*	*second person singular*
	Shalt	*Shall*	*secnd person singular*
	Shouldst	*Should*	*second person singular*
	Wilt	*Will*	*second person singular*

The most important morphological differences between Early Modern English and Late Modern English are associated with pronouns and some aspects of the verbs. As it is shown in table number 1 above the majority of the person pronouns of Early Modern English are clearly the same as those in Late Modern English. However, the important difference in the pronouns is related to the second person pronoun.

The researcher investigated another change in this chapter based on the data found in the selected pages from each play.It is the change in the forms of some verbs. Some forms are no longer found in Late Modern English while some changed due to the disappearance of the second person singular pronoun *thou*.

Nouns, adjectives, prepositions, and other parts of speech show no basic difference relative to Early Modern English .

Chapter Five

Conclusion and Recommendations

5.1. Conclusion

The main focus of this study is to identify some morphological changes that took place in the period between the 17th and 20th centuries as represented in two literary works by W. J. Shakespeare and G.B Shaw.

The importance of studying morphological changes stems from the consequences of change for fully understanding texts that are separated by four centuries .Morphological analysis illuminating information about the history and the rules of forming English words. Since language continuously changes, words and their structures are aspects that appear to the reader and listener.

At a first glimpse, a text written in the 17th century will not be clear to the reader of the 21st century. So morphological analysis helps readers to understand the form and the meanings of words in such texts. For example the suffix -eth and its alternative –th marked third person singular present tense in Shakespeare but have been deleted since then, giving a simplification in the form. But the change can be deceptive for those who do not know it. So without knowing the word meaning, this suffix gives the reader complete information about the number, the person, the tense and its relation with other words e.g.

Old Gobbo*:" He hath a great infection, sir, as one would say, to serve."*

The Merchant of Venice, II, 2,

However, their previous presence gave detailed information which is lacking in the simplified form. Change has its own price in complete understanding.

Otherwise, without knowing the indication of suffixes such as this suffix, the text would be ambiguous to the reader at present.

There are probably more changes which took place between these centuries. This study has added details in the field on two specific works.

5.2. Recommendations

-This researcher believes that researchers can follow this kind of studying change by examining other works that are required readings for non-native speakers. Moreover, translators who are involved in literary translation also need to acquire knowledge of morphological changes to help them in translating literary texts without distorting the original meaning.

-The researcher urges publishers to publish copies of literary texts, which were written in the past centuries, provided with pages that clarify the morphology of such texts. The researcher thinks that it will be worthy for the reader as well as for the publisher.

-The findings of this study can be replicated in by providing notes on other kinds of change, e.g. syntax, in other important works of literature e.g., novels and poems.

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Appendix: A

Dialogs from *The Merchant of Venice*

Characters	Dialogues	Pages
Portia	*"Away! make haste: thou knowist where I will tarry. l."*	**2**
	"A pound of that same merchant's flesh is thine: The court awards it, and the law doth give it."	**72**
	"Fie, what a question's that, If thou wert near a lewd interpreter!" *" I have spoke thus much to mitigate the justice of thy plea;"*	**69**
	"There must be needs a like proportion of lineaments, of manners and of spirit;Which makes me think that this Antonio, being the bosom lover of my lord, Must needs be like my lord. "	**64**
	" Let me give light, but let me not be light; For a light wife doth make a heavy husband, And never be Bassanio so for me	**84**

Bassanio	*"Why dost thou whet thy knife so earnestly?"*	**66**
	"With all my heart, so thou canst get a wife."	**53**
	" Madam, you have bereft me of all words, Only my blood speaks to you in my veins; And there is such confusion in my powers, "	**58**
	"Were you the doctor and I knew you not?"	**81**
	" I swear to thee, even by thine own fair eyes,Wherein I see myself—."	**80**
Antonio	*" I am as like to call thee so again, to spit on thee again, to spurn thee too.If thou wilt lend this money, lend it not as to thy friends; for when did friendship take a breed for barren metal of his friend?"*	**13**
	"Shylock, although I neither lend nor borrow. By taking nor by giving of excess, Yet, to supply the ripe wants of my friend, I'll break a custom. Is he yet possess'd how much ye would?"	**14**

Lorenzo	*"He is not, nor we have not heard from him. But go we in, I pray thee, Jessica, and ceremoniously let us prepare some welcome for the mistress of the house."*	**83**
	" No, pray thee, let it serve for table-talk; shall digest it."	**64**
	"I know the hand: in faith, 'tis a fair hand; And whiter than the paper it writ on. Is the fair hand that writ."	**29**
Duke	*" I pardon thee thy life before thou ask it: For half thy wealth, it is Antonio's."*	**78**
	"Thou wilt not only loose the forfeiture, But, touch'd with human gentleness and love."	**62**
Gratiano	*"Beg that thou mayst have leave to hang thyself:"*	**78**
Old Gobbo	*"thou hast got more hair on thy chin than Dobbin my fill-horse has on his tail."* *"He hath a great infection, sir, as one would say, to serve."*	**20**
Shylock	*" Thou naughty gaoler, that thou art so fond, to come abroad with him at his request."* *"Thou call`dst me dog before thou hadst a cause…"*	**56**
Tubal	*" I spoke with some of the sailors that escaped the wreck."*	**44**

Jessica	*"I am sorry thou wilt leave my father so: Our house is hell, and thou, a merry devil, didst rob it of some taste of tediousness."*	**26**
Prince of Morocco	*"The first, of gold, who this inscription bears, who chooseth me, shall gain what many men desire."*	**30**

Appendix: B

Dialogs from *Arms and the Man*

Characters	Dialogues	Pages
Man	" I've not had two hours' undisturbed sleep since the war began. I'm on the staff: you don't know what that means. "	**12**
	"Have your people got that notion?"	**13**
	" Why, a lot of your cavalry—the greatest blackguards in your army—will burst into this pretty room of yours and slaughter me here like a pig "	**5**
	"If you are going to bring those scoundrels in on me you shall receive them as you are."	**6**
Nicola	"you heard Miss Raina say that I did, sir."	**51**

Louka	"We shall see whether you dare keep your word."	46
	" You look superb—splendid. The campaign has improved you."	22
	"You wouldn't get much feeling out of your soldier."	42

Catherine	" My orders! Why should I order you to bring Captain Bluntschli's luggage out here? What are you thinking of, Nicola?"	**33**
	"You are a barbarian at heart still, Paul. I hope you behaved yourself before all those Russian officers. "	**20**
	"Do you consider my figure handsome, Louka?"	**26**
Sergius	"I will do as I please with you.	**45**
Raina	"Nonsense, sir, you can see that there is no one on the balcony."	**7**
	"Next time I hope you will know the difference between a schoolgirl of seventeen and a woman of twenty-three."	**54**
	"Grief!—a man who has been doing nothing but killing people for years! What does he care?"	**42**
	" I sent her away. I wanted to be alone. The stars are so beautiful! What is the matter?"	**2**

Petkoff	"Now who could have supposed you were going to do such a thing?"	22
	" He sees the whole thing at once."	32
Nerissa	"He attendeth here hard by, to know your answer, whether you'll admit him."	65