Syntactic Changes in English between the Seventeenth Century and the Twentieth Century as Represented in Two Literary Works: William Shakespeare's Play *The Merchant of Venice* and George Bernard Shaw's Play *Arms and the Man*

التغيرات النحوية في اللغة الإنجليزية بين القرن السابع عشر و القرن العشرين ممثلة في عملين

أدبيين : مسرحية تاجر البندقيه لوليام شكسبيرو مسرحية الرجل والسلاح لجورج برنارد شو

By

Eman Mahmud Ayesh El-Abweni

Supervised by

Prof. Zakaria Ahmad Abuhamdia

A Thesis Submitted in Partial Fulfillment of the Requirements for

the Master's Degree in English Language and Literature

Department of English Language and Literature

Faculty of Arts and Sciences

Middle East University

January, 2018

Authorization

I, Eman Mahmoud Ayesh El-Abweni, authorize Middle East University to supply libraries, organizations and even individuals with copies of my thesis upon request.

Name: Eman Mahmoud Ayesh El-Abweni

Signature:

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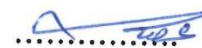| Examining Committee			Signature
Prof Zakaria Ahmad Abu-Hamdia	**Supervisor**	**MEU**	
Dr. Nadia Hamandi	**Internal Examiner**	**MEU**	
Dr. Issam Kayed	**External Examiner**	**Isra University**	

Acknowledgments

First and above all, the whole thanks and glory are for the Almighty Allah with His Mercy, who gave me the strength and fortitude to finish my thesis. I would like to express my trustworthy gratitude and appreciation for my supervisor Professor Zakaria Ahmad Abuhamdia for his unlimited guidance and supervision.

I have been extremely proud to have a supervisor who appreciated my work and responded to my questions either face- to- face, via the phone calls or, SMS. Without his support my thesis, may not have been completed successfully. Also, I would like to thank the committee members for their comments and guidance.

My deepest and great gratitude is due to my parents Mahmoud El-Abweni and Intisar El-Amayreh and my husband Amjad El-Amayreh who have supported and encouraged me to reach this stage. In addition, my appreciation is extended to my brothers Ayesh, Yousef and my sisters Saja and Noor for their support and care during this period, in addition to my beloved children Mohammad and Aded El-Rahman who have been a delight.

Dedication

I have the great pleasure to dedicate this successful work to my beloved family members, the symbol of giving and unconditional love. I dedicate this work to my teacher Ibrahim Throuf, who was the reason for choosing to study this special topic, and my teacher Rana Suleiman, God bless her soul. Many thanks are due to my professors who taught me in the Master's program: Dr. Majid Abdulatif Ibrahim, and Dr. Tawfeeq Yousef and Prof. Abas-Alshrifi. I also dedicate this work to my best friends who supported me during my study: Hiba Hassan, Waffa' El-Zghari, Doa'a El-bukhari, Zainab Omar, Amal Shaqbu'a, Ghada El-amiry and Hanadi Khataibeh.

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Abstract

The main purpose of this study is to identify the syntactic changes in the English language between the seventeenth and the twentieth centuries. This has been done through analyzing two literary works that belong to two different periods. The first one is *The Merchant of Venice* by William Shakespeare that represents the Early Modern English period (17th century) and the second is *Arms and the Man* by George Bernard Shaw which represents the Mid-Late Modern English period   (20th century).

This study adopted the content analysis approach to investigate the syntactic changes in the English language from the seventeenth century to the twentieth century. The researcher has selected dialogs in a systematic random order for the purpose of analysis in this study.

The findings show that there are changes in some syntactic structures, i.e. word order. Some structures used in *The Merchant of Venice* either changed in *Arms and the Man* or are not used in the selected sample of dialogs. Also, there are some changes which are found in Early Modern English, but do not occur in the literary work.

Key Words: English Syntactic changes, Syntactic structure, 17th and 20th Centuries

التغيرات النحوية في اللغة الإنجليزية بين القرن السابع عشر و القرن العشرين ممثلة في عملين أدبيين :

مسرحية *تاجر البندقيه* لوليام شكسبيرو مسرحية *الرجل والسلاح* لجورج برنارد شو

للطالبة

ايمان محمود عايش العبويني

بإشراف

البروفيسور زكريا أحمد أبو حمدية

الملخص

الهدف من هذه الدراسة هو تحديد التغيرات النحوية في اللغة الانجليزية بين القرن السابع عشر والقرن العشرين.

أجريت هذه الدراسة من خلال تحليل عملين أدبيين ينتميان الى فترتين مختلفتين. العمل الأول هو تاجر البندقية لوليام

شكسبير والذي يمثل فترة اللغة الإنجليزية الحديثة المبكرة للقرن السابع عشر و العمل الثاني هو الرجل والسلاح

لجورج برنارد شو والذي يمثل أواخر اللغة الإنجليزية الحديثة المبكرة للقرن العشرين.

اعتمدت هذه الدراسة نهج تحليل المحتوى للبحث عن التغيرات النحوية في اللغة الانجليزية من القرن السابع عشر الى

القرن العشرين. حيث اختار الباحث حوارات بشكل عشوائي منتظم لغرض التحليل في هذه الدراسة.

و أظهرت النتائج أن هناك تغيرات في بعض التراكيب النحوية مثل ترتيب الكلمات وبعض التراكيب المستخدمة في

مسرحية تاجر البندقية اما أنها تغيرت في مسرحية الرجل والسلاح او انها لم ترد في العينة المختارة من الحوارات.

كما أن هناك بعض التغيرات التي وجدت في الإنجليزية الحديثة المبكرة ولكنها لم ترد في العمل الأدبي.

الكلمات المفتاحية: التغيرات النحوية الإنجليزية، التركيب النحوي، القرنين السابع عشر والعشرين.

Chapter One

Introduction

1.0 Background of the study

Reading texts written by Shakespeare in the original form would be more difficult than reading them in an adapted form for most people. The difficulty arises from the fact that the English language has changed over time, like all living languages. How has the English language changed and why does the language of Shakespearean (of the 17th century) differ from the English of the 20th century?

This study focuses on the syntactic changes in English from the 17th century till the 20th. In this study, the researcher attempts to identifies these differences between the 17th and 20th centuries are traced through a comparison of two literary works from the two centuries *The Merchant of Venice* and *Arms and the Man*. This helps readers and learners to understand the language of Shakespeare.

Changes in the syntactic structure are changes in the normal order of words in a sentence. The study of syntax deals with the ways in which words are arranged in larger units: phrases and sentences. Changes in morphology may lead to changes in syntax. Thus these two fields are difficult to separate from each other. (Fromkin, Rodman & Hyams, 2014)

Syntax and grammar as two terms are interchangeably used in the field of linguistics. However, for our purposes, syntax refers to the ways in which words are combined to form phrases, clauses and sentences. The term grammar, in contrast, is used by some linguists (Transformational Generative linguists) to include more comprehensively all the

aspects of language structure: phonology, morphology, sentence structure, and linguistic semantics. (Sag and Wasow, 2001)

Syntactic change refers to the changes of the order of elements in the sentence patterns.

1.1 Language change

The phenomenon of language change is not something arbitrary; it is systematic. It is the concern of the field of historical linguistics which focuses on the following aspects: the first aspect is theoretical that deals with aspects of language change, the mechanisms of language change, and the causes of change, while the second aspect deals with the history of language. Therefore, to understand changes in a given language, we need study the history of this language.

1.1.1 The English language and its periodization

Over the past fifteen centuries, English has undergone significant changes in all its aspects: phonology, morphology, vocabulary, and syntax. Furthermore, these aspects may interact. So changes in any level may affect other levels. There are three main periods of change in the history of English.

1.1.2 Old English: (600 -1100)

The history of English started after the settlement of three major German tribes in Britain (the Angles, the Saxons and the Jutes) during the 5th century A.D. They went to Britain to ward off the continued invasion by the Scots from the north of Britain (Scotland) of the

Celts in the south of Britain. Some scholars date the end of Old English to 1100, while others date it when the Duke of Normandy was crowned king of England in 1066.

In this period, many words came into English from the languages of those who invaded England, e.g., Danes, Scandinavian, and Nordics from Iceland. (Baugh and Cable, 1939; Hogg, 2002& Algeo, 2005)

1.1.3 Middle English: (1100 – 1500)

This period followed the Norman French conquest of England in the dispute over the English throne. The changes in this period affected both the grammar and vocabulary of English. Modification in grammar changed English from a highly inflected language to an analytic one, i.e., relying mainly on the sequence in word order in which the exclusive use of the SVO word order in both main clauses as *he saw the man*, and in subordinate clauses such as *after he saw the man he had sent the letter*, emerged in the twelfth century and remains till the current period. Modification in vocabulary involved the loss of a considerable number of Old English words and the borrowing of thousands of words from French, i.e., tax, fashion, and captain.
(Baugh & Cable,1993; Murray, 1997; Algeo, 2005)

1.1.4 Modern English (1500 - present):

This period is subdivided into two main eras:

1.1.4.1 Early Modern English (1500 - 1800).

This period is exemplified in works written by Shakespeare and other writers between 1500 and 1800. During those three centuries, English changed quite a lot .The major factors for the development of Early Modern English were the creation of printing press, which was introduced into England by William Caxton , and the Great Vowel Shift, a technological factor and an internal language change. It was a major internal change in the long vowels that affected the pronunciation of the English language between 1350

and 1700. The last change is the expansion in the 16th- 18th century period in vocabulary because of the new inventions, and new discoveries in various previously unknown areas by the West. (Algeo, 2005 & Finegan, 2014)

1.1.4.2 Late Modern English (1800 - present):

The main change in this period is the increase of vocabulary, while pronunciation and syntax did not have much change. The increase of vocabulary was a result of many factors. The first one was the industrial revolution that required words for new inventions. The second factor was the domination of the British Empire in many parts of the world which they had discovered. As a result, English also adopted many foreign words which were eventually Anglicized. (Algeo, 2010 & Meiklejohn, 2007)

1.2 Causes of language change

Languages inevitably change due to many circumstances. There is no single reason for language change. However, changes in language take place due to factors related to the internal structure of a language and/or the external factors that are related to the users of language and the effects of the societal relationships.

Like everything that undergoes the process of change, language also varies from one generation to the next generation. For this reason, the English language has undergone significant changes from Old English till Late Modern English. (Hickey, 2001)

Internal factors are related to changes in sounds, syntax, and vocabulary due to the influence of language elements on each other. Accordingly, a change in any one of the language elements may influence the other elements.

For instance, the loss of the inflections (word endings) in Old English led to the loss of the case system on nouns in the Middle English period. (Burridge & Bergs, 2010 and Hickey, 2001)

Language acquisition is another social internal factor that leads to language change. Children try to imitate their parents, so they acquire language as they hear it from their parents and the surroundings. This takes place without going into word order or the grammatical rules of the sentence. Suppose they hear sentences from their parents in the word order subject- verb- object, they have this as their model to copy. (Burridge & Bergs, 2010)

Analogy is another internal cause of language change in which a new pattern is changed on the basis on another pattern. This process is obvious in the past form of the verb. As a result of language acquisition children are involved in using the stem of the verb by adding only one type of ending (suffix). Such as: *dive – dived* rather than *dive - dove*. (Hickey, 2001).

 Another example from Burridge and Bergs (2010), the past tense of *teach* is *taught*, children find it logical to say *teached*, by adding the *-ed* suffix. This is a technique which is used by children of regularizing some irregular forms into one pattern.

On the other hand, the external factors are related to the influence from sources external to the system, as a result of migration, colonization, invasion, technological, social, cultural and political circumstances. These events lead to language contact. Contact occurs when speakers of different languages and dialects interact and affect each other. This way speakers create new forms through mixing some of the grammatical structure

and some of the lexical items to communicate in the new situations.

(Murray, 1997 & Finegan, 2007)

1.3 The linguistic levels of change in the English language

Change is noticeable in all the levels of the English language. Phonological change occurs in the pronunciation of the word sounds. Semantic change affects the development in the meaning of words. Morphological and syntactic changes concern the internal structure of words and the order of words in the sentence. Such linguistic levels will be discussed as follows:

1.3.1 Phonological change

Changes in phonology refer to changes in the sound patterns of language and such outcomes of changes are found in the current English language. This, sound change is attributed to articulatory simplification. Generally this concept means that if there is a sequence of consonants (a consonant cluster); there is a possible tendency to break consonant clusters and insert vowels. (Murray, 1997).

For example; in Early Modern English a final *[r]* sound was pronounced, but it is dropped in Late Modern English in England and some states in the US.

beer

EME   *bi:r*

Modern PR   *bIə*

During the 15th and 16th centuries, sound change influenced the long vowels and changed the pronunciation of long vowels in many words in what is referred to by the Great Vowel Shift. This change was the massive change between Middle English and Modern English. For example the sound *[e:]* in Middle English such as: *meat* and *complete* changed in Modern English from the sound *[ɛ:]* to *[i:]* (Baugh & Cable, 1993)

1.3.2 Morphological change

Sound change over time has affected the complexity of the morphological system of the English language. This complication has also been reduced by the process of analogy and reanalysis. For example: *holp* and *holpen* were the past and the past participle forms of the verb *help.* As a result of analogy the verb *helped* was created and the old ones went out of use (Kristo, 2013and Murray, 1997).

Reanalysis is another process in the morphological system that affects word structure for both loan words and native words. This led to create new words such as the word *burger* which became a part of compound words with different meanings as *hamburger* or *fish burger.*(Murray, 1997)

Morphological changes may also result in the addition or loss of affixes. The addition of affixes is attributed to the source of borrowing whether from French, German, Latin, or other languages. This process is called grammaticalization, in which two words are integrated to be one word consisting of a base and either a prefix or suffix.(Anderson, 2015)

Example: *-able* is a loan suffix from Latin and French which was added to any transitive verb in Modern English as: *comfort / comfortable*, but it is also a word, *able* (Anderson, 2015 & Murray, 1997)

The second aspect is the loss of affixes that was influenced by sound change (Kristo, 2013 & Hicky, 2001)

1.3.3 Semantic change

It is concerned with changes in the meaning of words. Same words may be used for new meanings as shown below. Semantic changes may result in any of the following outcomes:

1. Broadening: for example in Old and Middle English the nouns *dogga* and *dog* were used to refer to a specific kind of dog, while in Late Modern English the word *dog* is used to refer to the class of dogs.(Kristo, 2013 & Luján, 2010).

2. Narrowing: It is the process in which a range of word meanings can decrease and become less general, or more specific. In Early Modern English.

Example	Old meaning	New meaning
Meat	any type of food	flesh of an animal
Fowl	any bird	a domesticated bird

3. Amelioration. In this process the meaning of the word changed to indicate a more positive meaning. For example the old meaning of the adjective *pretty* was *tricky* but it became *attractive*. Another example, in Old English *queen* meant any woman, but in Late Modern English it refers to the female monarch or the wife of a monarch.

4. Pejoration: It is the process in which the meaning of a word gets a negative indication. For example: *silly* used to mean *happy* and *prosperous* then it changed to refer to a *foolish* person. (Murray, 1997& Eugenio, 2015).

1.3.4 Syntactic change

Major changes in the syntactic structure of the English language happened during the four centuries between the period of Old English and Middle English. Old English had a system that was characterized by free word order because it had a large number of inflections expressing grammatical functions suffixed to words, especially nouns and articles, known as the case system. Those inflections were mostly dropped, making Middle English more analytic in which the order of words determined functions. (Murray, 1997; Hicky, 2001 & Barber, Beal and Shaw, 2009). (see examples on the next page)

Yule(2010) points that there are a number of third person plural suffixes which went out of use such as *–on* : *stodon- stooden – stood*, and a change of the third person singular suffix *-að*. This happened to words such as*: gesweotolað- makith – bewrayeth – gives*. Also, the second person singular suffix *-rt* has not remained in use (in Late Modern English) such as: *eart- art- art –are* .

The case system of Old English had four major functions: nominative for the subject (doer), the accusative for the direct object, the dative for the indirect object and the genitive for the possessive. In Old English, the suffix of the plural had different forms depending on the function of the noun in the plural, as the following shows: *-as*, *-as*, *-a*, and *–um*. (see examples on the next page).

Whereas in Late Modern English the suffix -*s* is used to distinguish the plural from the singular regardless of the function. (Hogg, 2002)

Here is an example, for the noun stān 'stone'. Hogg (2002:15)

	Singular	plural	Late Modern English
Nominative	stān	stānas	stone , stones
Accusative	stān	stānas	stone , stones
Genitive	stānes	stāna	stone's , stones'
Dative	stāne	stānum	stone , stones

Therefore, the highly inflectional system of Old English allowed it to have a much freer word order than current English for the same meanings. (Hogg, 2002) (p.14)

For example, in Old English, there is one meaning for sentences (1-3) below.

(1) Se   guma   slōt   pone   wyrm

    The   man   slew   the   dragon

    (Nominative)   (Nominative)   (Accusative)   (Accusative)

(2) Se   wyrm   slōt   pone   guma

    The   dragon   slew   the   man

    (Nominative)   (Nominative)   (Accusative)   (Accusative)

(3) ꝥone   wyrm   slōt   Se   guma

     The   dragon   slew   the   man

(Accusative)   (Accusative)   (Nominative)   (Nominative)

The previous examples from Old English show that the article *the* had two different forms (*ꝥone* and *Se*). If we change the order of the noun phrases, the function of the articles does not change. The function of the article ꝥone is to show the accusative case and the function of the article *Se* is to show the nominative case.

Old English preferred verb-medial word order (SVO) in the main clause and verb-final word order (SOV) in subordinate clauses, but because of the loss of inflections, the word order was changed to become (SVO) word order in both main and subordinate clauses on the whole. This radical change emerged from the Middle English and remains till present day English. (Koch, 2008 & Finegan, 2007)

In the 15th century, native literate English speakers were able to read texts of this period because the changes in the grammar of that period were hardly noticeable. The vocabulary of the English language were influenced by the growth of the inventions, the introduction of the printing press by William Caxton (1611) and the translation of the Bible from Latin to English during the reign in England of King James I. (Meiklejohn, 2007)

 Some Old English suffixes were dropped, such as - *n* or *-en* in these nouns *silvern* and *golden*, but the English grammar of the 16th century and 19th century is basically the same. (Meiklejohn, 2007).

Yule (2010) points that *will* as a full verb had a lexical function which meant *to want*. This is obvious in Shakespeare's texts. For example: "*what wilt thou?*"= {*What do you want?*}. He also mentions that in Late Modern English, this process of grammaticalization led to a change in the lexical function and becomes a grammatical function. That the verb *will* changed to become an auxiliary verb, such as "*I will be at work until six*". (P.37)

Hickey (2001) presents a number of syntactic changes in the verbal complement (i.e., what follows a verb) in Late Modern English. The verb *talk* must be followed by the preposition *about* as long as the object is inanimate such as: *she was talking about the weather*. Also the verb *talk*, is used without a preposition to indicate something immediate. For example: *"Okay, so we are talking big money now*", or "*now we are talking*". (p.36)

The common use of compound adjectives is another change in Late Modern English that happened because of the connection between syntax and vocabulary which led to compaction the sentence. Such as: *if you are time-rich but cash-poor, the service is grant maintained*. Hickey (2001) (p.36)

1.4 Statement of the problem

Texts from Early Modern English will not be as understandable as reading from Late Modern English. Syntactic and morphological structures of Early Modern English are different from what Late Modern English shows. The syntactic structure of Early Modern English is taken as the base of comparison (benchmark) for this thesis.

1.5 Objective of the study

The goal of this study is to show how English syntax in George Bernard Shaw's play *Arms and the man* (20th century) differs from English syntax in William Shakespeare's play *The Merchant of Venice* (17th century)

1.6 Question of the study

In order to achieve the above mentioned objective, this study attempts to answer the following question:

How are syntactic structures of English in the 20th century, as represented in George Bernard Shaw's Play *Arms and the Man*, different from the structures in the 17th century as represented in William Shakespeare's play *The Merchant of Venice*?

1.7 Significance of the study

There are many studies on syntactic changes in general, but in this specific study, the syntactic changes which are represented in a literary work of the 20th century are compared with the syntactic forms in another literary work of the 17th century. So it is necessary for students and learners of English as a second language to study the origin of

the English language and how this language modified through the history as well as the aspects that adopted this change.

1.8 Delimitation of the study

The findings of this study cannot be generalized to all literary works because the data are further limited to two literary works. Its findings are limited to a play by William Shakespeare *The Merchant of Venice* and a play by George Bernard Shaw *Arms and the Man*. This comparison is expected to show the changes that occurred   within this period of time in a specific kind of literary genre, drama. There may be other changes in other 20th century works, but the structures concerned are not part of Shaw's play. The field of syntax has got less attention because it needs a long time to notice changes. In particular, Early Modern English and Late Modern English are essentially two connected periods. The focus is restricted to one work from each century.

1.9 Limitation of the study

The time constraint, two terms, makes the study limited in the scope mentioned in the previous section 1.8.

1.10 Definition of terms

Grammar is a set of rules and examples dealing with the order of words in a phrase or sentence. (Nordquist, 2017).

Syntax "refers to the branch of grammar dealing with the ways in which words ……are arranged to show connections of meaning with the sentence." (Valin 2001:1). For most purposes, grammar and syntax are interchangeable.

Morphology "is the study of word formation, including the ways new words are coined and the way forms of words are varied depending on how they are used in sentences."(Lieber 2009: 2)

Chapter two

2.0 Review of Theoretical Literature

2.1 Introduction

This section includes two subsections: the first is a review of the theoretical framework proposed by the major scholars in this field, and the second section is a review of some related empirical studies that have been conducted by researchers on the topic.

2.1.1 The syntactic structure of Early Modern English

During the medieval period (up to the 15th century), English was only a minor literate language in England. Latin and Greek were the languages of education, science and scholarship. (Barber, Beal &Shaw, 2006). As stated by Algeo (2005), Early Modern English (from early 16th century to the 18th century) was the period of standardization.

The written form of current standard English began to be established during the Early Modern English period. The process of standardization was due to the political, social and cultural circumstances. (Mugglestone, 2006 & Algeo, 2005)

Algeo (2005) suggests that dictionaries and grammar books are the main means of standardization. He also adds that dictionaries generally deal with the meaning of words whereas grammar books focus on the way in which words are arranged to form a correct sentence. However, dictionaries of English and especially those prepared for foreign learners also contain usage and syntax information. (*The Longman Dictionary of Contemporary English*, *The M-W Collegiate Dictionary*, *The American Heritage Dictionary*, and others.) The first English dictionary was *Table Alphabetical* (1604)

prepared by Robert Cawdrey in the 16th Century, according to Algeo. However, the more famous dictionary is *Dictionary of the English Language* by Johnson's dictionary, published in 1755.

The major grammatical changes occurred between the Early Modern English period (1500) and the Late Modern English period (1800). Until the Early Modern English era, the main change was in the nouns .There were not many features to distinguish the grammatical structure of Chaucer's Middle English from Shakespeare's. (Algeo, 2005)

The English Renaissance, from the early 16th century to the early 17th century, was a period of cultural, technological and intellectual movement that came with the rebirth of Greek and Latin. (Barber, Beal & Shaw, 2006). As a result of the English Renaissance, new words, (technological, scientific, mathematical and religious) were introduced into the English language. In addition, Latin endings, such as *ātus* which was replaced by *–ate ' desperate'* and *-itas* which became *–ity ' immaturity'*, also *-entia* and *–antia* changed in English to be *-ence* and *-ance 'transcendence- relevancy '* were introduced (Barber, Beal&Shaw, 2006).

Algeo (2005) says that the *-en* plural was not present in Old English and the same idea is stated by Barber, Beal& Shaw (2006). The *-en* plural ending was found in the 16th century then the *-eth* plural ending was introduced such as *hath* and *doth*. Also*,* the *-es* plural ending was frequently found in Shakespeare's *'my old bones akes'* (The Tempest). During the 17th century plural endings such as *–en*, *-eth*, and *–es* faded.

The uninflected plurals such as *deer*, *sheep*, and *swine* have remained in use from Old English till Current English. (Algeo, 2005). Moreover, the irregular plurals such as *feet*, *gees*, *mice*, *men* and *women* did not undergo any change and remain in current English.

Also, *-n* plural ending such as *eyen 'eyes', shoon 'shoes', brethren 'children'* and *oxen* continued in Early Middle English, but *children* and *oxen* are the only surviving suffix *-en* plural in current English.

In Early Modern English, the *- əs* ending like *masters*, which has the phonetic forms */-s/, /-z/,* and */-ɪz/* plural endings developed to remain in use till present day English, such as *cats* , *dogs* and *horses*. (Barber, Beal& Shaw, 2006)

At the end of the 15th century, the bound morpheme *-es* was added particularly to the nouns to distinguish whether they are singular or plural and the use of the apostrophe *'s* became more widely used in the 17th and 18th centuries than *of* .(Algeo, 2005).

As pointed by Barber, Beal& Shaw (2006) using a passage which was written by Shakespeare, the text shows that the adjectives and the definite article *the* are stable in current English. Another point that Beal, Barber& Shaw (2006) raises from the passage concerns the demonstratives {*this/ that/ these/ those*} used in Shakespeare's time. They are still the same in present day English, but they were also used as *yon* or *yond(er).*

The use of the subjunctive mood was frequent in Early Modern English with the third person singular, such as *he go*, *thou go*. The non-subjunctive was also common, with the third person, e.g. *The Queen demanded that he goes*. It was also used with the second person, e.g. *thou goest*. (Barber, Beal & Shaw, 2006).

The possessive form of *it* in Early Modern English was *his* and by the end of the 16th century a radical change of the possessive *its* changed to express the possessive of *it*. This change was because people find it unsuitable to use *his* for the possessive of both *he* and *it*. (Barber, Beal and Shaw, 2006).

In Early Modern English, not only were the auxiliaries introduced, but also was the system of tense, mood and aspect expanded.

Some authors, such as Geldern (2006) and Algeo (2010), point out that in Early Modern English the use of auxiliary *do* was not obligatory. We find it in Shakespeare's writings *' I do know'* or ' *know you*?' As in Barber, Beal&Shaw (2006).

Do functions in Late Modern English as a dummy auxiliary (semantically meaning) because it does not affect the meaning of the sentence and the use of *do* and its forms is restricted to some functions. (Kristo, 2013)

1. To form negation patterns, such as:

   If I do not become.

2. To form questions. Such as :

   Do you know that man?

3. To express question tag ' echo-repetition' as the other auxiliaries (*be*, *have*, *can*, *could*, *will*, etc.). For example:

   She likes Mozart, doesn't she?

   John will come, won't he?   [won't he?]

4. To express emphasis. Such as:

John will come

Barber, Beal&Shaw (2006)

Also, the future tense reference was mostly formed by *shall* not by *will.* Here is an example from King James Bible 1611: *Blessed are the meek: For they shall inherit the earth.* Geldern (2006)

In Kristo's work (2013) *will* as a full verb meant *to want*. Such as in Shakespeare's texts *what you will* (p.26). Meaning 'what you want'.

The progressive form *be + ing* in the active voice such as *I am working* occurred in Old English, but it became uncommon until Early Modern English the 17th century (it was rare before the 15th century until the 17th century). On the other hand, the form of the progressive passive such as *he is being punished* occurred in the late of the 18th century. (Algeo, 2010) (p.178)

Also, Geldern (2006) points that in Early Modern English the progressive form (*verb+ing*) was used in different ways. Such as:

Whither go you?   Meaning 'where are you going'

What say you?   Meaning 'what are you saying?'

Barber, Beal&Shaw (2006) report that the relative pronoun *who* was used to refer to non-humans. On the other hand, *which* was used to refer to human beings. Such as:

The prophets which were before you (the example from King James Bible verse 12)

(this example is in Kristo's work, 2013, P 28).

I met a lyon, who glaz'd Vpon me. (Julius Caesar, I, iii, 20)

(this example is in Geldern's work, 2006)

Algeo (2010) (p.178) the use of *be* became frequent in Early Modern English instead of *have* with perfect forms such as *is risen* and *is turned*. In addition Barber, Beal&Shaw (2006) & Geldren (2006) argue that *have* was used with transitive verbs and *be* was commonly used with intransitive verbs of motion.

Examples:

I haue (sic) *spoke = (I have spoken)*

We are come to you

Syntactic change is located in the order of elements in the phrase, clause and sentence. The (SOV) Old English pattern was changed to the (SVO) order in Middle English as it is still used in Late Modern English. This change has been accompanied by other syntactic changes. (Lehman, 1992)

To sum up, the word order of Late Modern English is mostly similar to that of Early Modern English and auxiliaries were expanded in Early Modern English. The expression of tense, mood, and aspect is still the most important difference between the seventeenth and twentieth century. The Late Modern period provides a fundamental link of Early Modern English and Current English. (Fromkin, Rodman & Hyams, 2014)

2.1.2 The syntactic structures of Late Modern English (1800 - present)

Migration to North America from English speaking areas in the United Kingdom had a significant effect on the development of English in what became known as British colonies and the United States of America since independence in 1775. English in the US maintained the Elizabethan English of Britain (the time of migration) as in Shakespeare's time and less during the following two hundred years. After that, English began to take its own specific distinctiveness in the US, independently from the changes in the UK.

Throughout this period, British English and American English became the two major native/ national varieties of the English language. Also, the English language expanded to be the official speaking language in the colonies of Australia, Canada, and New Zealand. (Algeo, 2010: 182-183)

Ostade (2009) mentions that the English curriculum was not taught in schools during the beginning of Late Modern English except in the "Warring Academy" a school in New York city, where some English children were being educated the English language there. (p.7)

Mugglestone (2006) and Barber, Beal and Shaw (2006) point that although Late Modern English varies in some aspects from that of Early Modern English, according to the historians, the language of the 19th century did not get significant changes (P.278). Similarly Algeo (2010) points that the English language of the present day did not undergo considerable changes, particularly in morphology and syntax. (p.187).

Ostade (2009) claims that due to the industrial developments in the Late Modern English period, new technological developments led to an increase in communication which resulted in further awareness of linguistic changes. (p.10)

Change in spelling resulted in writing possessive pronouns without the apostrophe such as *hers*, *its*, *ours*, *yours*, *theirs*. "*She was not less pleased another day with the manner in which he seconded another wish of her's*".   Jane Austen's *Emma* (1816)
In addition, Mugglestone (2006) reports that the possessive pronouns, "genitive markings", used to be written as *her's*, *it's our's*, *your's*, and *their's*.

Barber, Beal and Shaw (2006) claim that the first grammar book called *Grammar* was published in the 16th century. Later on in the 17th and 18th century, a number of grammar books were introduced such as *Grammatica* (1653) by John Wallis, *Grammar of the English Tongue* (1711) by Gildon and Brightland, and *Rudiments of English Grammar* (1761) by Joseph Priestley, and therefore, schools began teaching English at that period. (p.217)

Beal, Barber and Shaw (2006) focus on the main changes in the syntactic structure in the 18th century. They find that the *–th* third person pronoun as in *loveth* disappeared. The pronouns *thou* and *thee* also did not remain in the Late Modern English period. In addition the uses of the auxiliary *do* remain in present day English. (p.211)

The co-authors also analyzed a piece of writing by Joseph Addison "*The Spector* (1711)" (pp211, 212).The first difference that they found is the use of *sung*, though in Late Modern English *sang* is used as the past form of sing. (p.212)

In Old English, the use of the irregular (Strong) verbs in the past tense changed according to the use of the singular pronouns, such as *I healp* or plural pronouns such as *we hulpon* and sometimes *holpen* is used. Nevertheless, during the Middle English period the differences in the use of the past tense changed to their forms as they are in present day English. Such as: *I rode*, *we rode*, *I found and we found*. Barber, Beal&Shaw (2006) (p.212).

In Early Modern English, *was* and *were* were the only survivals of the past singular and past plural forms of *be*. (Barber, Beal&Shaw, 2006) (p.212). Barber, Beal & Shaw also claim that the perfect and passive such as in "*my Ladie Hero hath bin falselie accused*", past and perfect as in "*The Iny which had hid my Princely Trunck*", and present perfect and progressive, past perfect and progressive also changed. According to the co-authors these forms appear in Shakespeare's writings while such constructions as "*She is being falsely accused*" {past progressive with passive} and "The *Garment was being made*"{*present progressive with passive*} do not occur. For a short period of time, these verb elements came in use in the late 18th Century   {after Johnson's Dictionary in 1755}. (p.221)

2.2.0 Empirical studies

2.2.1. Introduction

In this section, two specific studies are reported because they show that individual studies have their value on the point.

2.2.2. Late Modern English syntax

An empirical study on Late Modern English syntax was conducted by Aarts, López-Couso and Méndez-Naya (2012). The researchers examined the syntactic innovations between 18th and 19th century. The researchers conducted this study because they found that the syntactic changes of Late Modern English have taken less attention by linguists. They focused on the 18th and 19th centuries because some changes in syntax occurred within this period.

2.2.2.1 Aarts and co-authors

At the beginning, they considered the classification of changes of the verb in the cases of progressive passive and *get*-passive .Then they discussed the changes in distinct areas in the field of syntax of the verb phrase in the structure of the passive, *be*-perfect and the auxiliary *do*. In addition they discussed the changes in the verb complementary system, especially the use of *-ing* complement instead of using *to+*infinitive.

In the last step, they analyzed the changes by presenting data from 18th and 19th century and comparing them with a recent group of studies of the same period. The data were taken from different materials, such as *A Representative Corpus of Historical English Registers (ARCHER)*, Biber and Finegan (1990-93/2002/2007/2010), *The Corpus of Late*

Modern English Prose, Denison et al (1994) and database such as *Chadwyck-Healey's Eighteenth Century (ECF)*, Hawley et al (1996) and *Nineteenth Century Fiction (NCF)* by Karlin and Kemer (2000).

First, the researchers examined the changes in the verb inflections, in particular the progressive passive that was in the early 19th century constructed as in the following examples:

(1)"*like a fellow whose uttermost upper grinder is being torn out by the roots by a mutton-fished barber*"(1795 Southey I.249.24; Traugott 1972:178)

(2)"*while the goats are being milked, and such other refreshments are preparing for us as the place affords*". (1829 Landor, Imag. Conv., Odysseus, etc.; Denison 1998: 428). (p.871)

Second, the construction of the *get-passive* is another domain of change in Late Modern English which emerged in the second half of the 18th century. For example:

"*So you may not save your life, but get rewarded for your roguery*"
(1731 fielding, Letter Writers II.ix.20; Denison 1993:420) (p.871)

They also found that at the beginning of the 19th century, the construction of the *get-passive* was expanded to auxiliaries and the progressive. Such as:

"*I shall get plentifully bespattered with abuse*" (1819 Southery, Letters; OED s.v. bespatter)

"*My stomach is now getting confirmed, and I have great hopes the bout is over*"

(1819 Scott, Let.in Lockhart [1837] IV viii 253; OED, s.v. Set-to, def.24) (p.872)

In addition to the above innovations in categories, the authors examined changes of the statistical and regulatory in the verb phrase in the 19th century, such as the use of the progressive in the 19th century. The progressive was highly used in main clauses, particularly in narrative prose during the period, in addition to the expansion of using the progressive with perfect, passive and auxiliaries. For example:

"*from thence you got expell'd for robbing the poor's box* "(1778 Foote, A Trip to Calais; Fleisher 2006:231) (p.873)

According to the authors, another focus of change that took place in the 18th and 19th century was the change of *be* and *have* as perfect auxiliaries with dynamic verbs {Action verbs, such as:

"*A young man has gone to the happy hunting grounds*" (1826 Cooper, Last of Mohicans [1831] 400; OED, s.v.sorryish a.) (p.876)

"*The letters have come so regularly of late that…*"(1741 Wentworth 383.3). (p.877)

The use of the emphatic auxiliary *do* in the 17th century was optional in the negative sentence and interrogative sentence constructions, such as:

"*The hapless creature which did dwell/ Erewhile within the dancing shell*". (1827 Wordsworth, The Blind Highland Boy 193-194;Beal 2004:73) (p.877)

The researchers also found a change in the verb complementation system (the word, phrase or clause that adds something to the meaning) between the 18th and 19th centuries that the use of the finite complements (to+ infinitive) replaced by non-finite (ing-clauses). (p.879), as in " *[…] he chose to make the first declaration to herself; the gaining her Affections being the material point, he considered all others of little consequence*. (1725 Haywood, Fatal Secret 271; Fanego 2007b: 192)

Other examples about the variation in the use of *to*:

(1)   *This will help teachers to solve the problem*.

(2)   *That will help students understand the point*.

The revival of the use of the subjunctive mood is obvious from the 19th century till today, while it had decreased since Middle English period. (p.879)

Another area of change that the researchers found was the use of the wh-forms (*when, whom, whose* and *who*). During the 15th century these forms came to be used as relative pronouns. (p.881).Also, they found that the relative pronoun *which* was used to refer to both human and non-human antecedents and *who* was also used to refer to human beings.

Such as:" *I was at Mr. Barrons when Mr Paynter wich* (sic) *is my Master Came ther*" (Elizabith clift's letter; Austin 1985:26) (p.877)

Finally the researchers recommended that the field of syntax of Late Modern English deserves more attention from scholars and researchers because there are many long-terms of changes that Late Modern English reveals.

2.2.2.2 Kristo's Study

Another study, conducted by Kristo (2013) to identify the syntactic changes between the late16th and 17th century, was based on two texts: the first one is a chapter from the Gospel according *to Matthew chapter 5*, the part of what is known as the *Mountain Sermon*, from the 1611 translation of the Bible known as the *King James* Version which reflects the English of the 16th century. The second is a passage from Shakespeare's *Julius Caesar*, of the 17th century.

The researcher used the modern version of these two texts because the spelling rules of Early Modern English had not yet settled to what they are now; the process of standardizing spelling was still underway.

The findings of Kristo are the following changes:

1. the modifications of the auxiliaries *do*, *does* and *did*,

2. the variation in the tenses and the subjunctive mood used in the main clause or sub-ordinate clause,

3. the relative pronouns, personal pronouns, and the perfect forms of verbs,

Kristo (2013) says that the auxiliary *do* functions as a dummy auxiliary in the negative and interrogative forms if the main verb was directly negated. While in present day English the main verb should be negated by using the suitable auxiliary verb. In

addition, the use of dummy *do* is obligatory in both the negative and interrogative forms of the verb.

These examples are taken by Kristo from King James Bible text

1. *Think not that I come to destroy the law*(verse 17)

   'Do not think that I have come to abolish the law' (the translation in Modern English)

2. *do not even the publicans the same?* (verse 46)

   'do not even the tax collectors do the same?' (the translation in Modern English)

Another example from Shakespeare's *Julius Caesar* (Act 3, Scene 2) Kristo (2013) (P.30) "*I speak not to disprove what Brutus spoke*.

In these examples, there is no use of any auxiliary for the syntactic process of negation. In the first example, the verb *think* is negated directly. In the second example, *do* is not an auxiliary; it is a main verb as it is shown in the translation in current English which means perform. (P.25)

Kristo also found out that the tense forms used in Early Modern English did not have much difference from those used in Late Modern English. However, the researcher found out that the future tense is expressed by *shall* (with *they* as subject) whereas in Late Modern English *will* is used, such as: *Blessed are the meek: for they shall inherit the earth*. {Early Modern English form of the future tense} *Blessed are the meek: for they will inherit the earth*. {Late Modern English form of the future tense}. These examples are from King James' Bible (P.26)

He also reports that the present perfect tense was used instead of the simple past or vice versa. The form of the present perfect is found in King James text but it is not frequent. For example: " *it hath been said* " verse 31. Kristo (2013) (P.27). Another example from Shakespeare's Julius Caesar (Act 3, Scene 2) Kristo (2013) (P.30) is "*He hath brought many captives home to Rome*"

Also, Kristo found that the form of the progressive such as *I am coming* {present continuous} and *he has been doing* {present perfect continuous} occurred in Middle English, but they were uncommon till Late Modern English. (P 27)

According to Kristo (2013), the subjunctive mood (tenseless form of the verb) is an obvious distinguishing feature between Early Modern English and Late Modern English. Moreover, the subjunctive mood of the verb *love* in the present tense of Late Modern English does not show any difference, but in the past tense the subjunctive mood of the 2nd person singular lost its *est* suffix. Such as: *thou lovedest - thou loved*. (p.27)

The demonstrative pronoun *that* was used in Early Modern English after the relative pronouns, as in " *when that the poor have cried*, *Caesar hath wept*", which is in Late Modern English as "*when the poor cried, Caesar wept*" {From Shakespeare's *Julius Caesar*}. (p.28)

In Late Modern English, the causative verb *make* is used with the bare (i.e., without *to*) infinitive verb such as *I made him leave*. While in Late Modern English, it is followed by *to*, as in: *he was made to leave*. (p.29)

Through his work, Kristo also found that the present perfect tense was highly used in Shakespeare's texts (i.e., Early Modern English). However, in Late Modern English translation of Shakespeare's texts, the use of simple past tense is highly required. (p.28)

The last change that Kristo identified concerns the nouns *hunger* and *thirst*. In Early Modern English, they needed to be followed by the preposition *after* while in Late Modern English the preposition *for* precedes them. (p. 29) as in: "*Blessed are they which do hunger and thirst after righteousness*" (verse 6). In Late Modern English "*blessed are those who hunger and thirst for righteousness*"

In conclusion, Kristo determined that there were not many differences between Early Modern English and Late Modern English. Instead he has suggested to get benefits from other sources about language changes.

Chapter Three

Methods and Procedures

3.0 Introduction

This chapter presents the methods and a procedure followed in conducting this study and also describes the sample.

3.1 Methodology

This study has adopted content analysis as the approach to investigate the syntactic changes in the English Language from the seventeenth century to the twentieth century. This study has taken two plays for two different historical periods. The purpose of this study is to find the syntactic changes from the 17th century till the 20th century in these two specific plays. Then it identifies the syntactic changes from the time of the first play to the time of the second play.

3.2 The samples 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.

Before the researcher starts analyzing and discussing the syntactic changes, here is a brief bibliography about each author and a synopsis of each play.

3.2.1 William Shakespeare

William Shakespeare is one of the greatest playwrights of the 17th century and all times of English. He was born in Stratford, a small town in South Western England in 1564, and died in 1616. William Shakespeare is considered England's National Poet and the Bard of Avon. He went to Stratford Grammar School and in 1587, he went to London where he became one of a kind actor and a playwright. He wrote approximately 38 plays, 154 sonnets and two long poems. His plays have been translated into different languages made into films and acted on theatres in many countries. Also, his plays are taught in schools and universities. In November 1587 he married Anne Hathaway and in 1883 they had their first daughter Susanna. Then in 1585, they had two twins, a boy Hamment and a girl Judith. (Hinton, 2007)

3.2.1.1 Synopsis of *The Merchant of Venice*

This play is considered one of the famous plays of William Shakespeare. It takes place in Venice in Italy. Antonio, who is a kind merchant, is a close friend to Bassanio, who falls in love with the rich Portia. He asks his merchant friend for a loan of 3,000 pounds in

order to marry Portia. Antonio agrees, but he was unable to lend him the money because all his money was tied up in a number of merchant ships. So they decided to go to the rich Jewish money lender, Shylock, to ask him for the loan. Antonio and Shylock are not in a friendly relationship. Shylock agrees to lend Bassanio the money on condition that he signs a bond to get the money back within three months. Shylock claims that if they do not pay the loan, he will cut off a pound of flesh from Antonio's body. Antonio agrees because all his goods and ships are coming back in a month. Shylock's daughter, Jessica, who is treated by her father as a boy, falls in love with Lorenzo. He is Antonio's and Bassano's friend. Jessica takes an amount of her father's money and escapes with Lorenzo. After that, Bassanio leaves for Belmont and gets married to Portia. During that time Bassanio receives a letter from Antonio telling him that none of his ships has arrived. Here, Shylock appeals to the court. Portia disguises herself as a male lawyer and offers Shylock the money, but he wants to take revenge from Antonio. Then she informs him that he must cut exactly one pound of flesh but not a drop of Antonio's blood. At this point Shylock accepts to take only 3,000 pounds. The Duke decided to give half of Shylock's wealth to Antonio and gives the rest to the citizens. Antonio does not accept unless Shylock becomes Christian and leaves his money to his daughter Jessica and her husband. Antonio receives a letter informing him that three of his ships arrived and they celebrate for the good news. (Cope, 2007).

3.2.2 George Bernard Shaw

George Bernard Shaw was born in Dublin Ireland in 1856 and died at the age of 94 in 1950. He was active as a playwright, a critic, a novelist and a pamphleteer. At the age of fifteen he left school and worked for five years as a clerk in the office of an estate agent in Dublin. His mother was an educated and talented woman. She and his two sisters

traveled to London to get better life and she worked as a music teacher, but Shaw preferred to stay in Dublin with his father. At the age of twenty, in 1876, he joined his mother and sisters. He worked for a telephone company and at the age of 22 years he began writing novels. He wrote five scripts of novels, but they were rejected by the publishing companies.

Shaw became a well-known essay writer in newspapers and journals in London. Shaw was influenced by the Norwegian playwright Henrik Ibsen, who was the father of Modern Drama. In 1898 he got married to Charlotte Payne-Townshend. He wrote more than 50 plays and his plays were first performed in the 1890s.

Widower's Houses, *Mrs Warren's Profession*, *Arms and the Man* and *The Man Destiny* are most of his famous plays. (Shaw,2007)

3.2.2.1 Synopsis of *Arms and the Man*

The play takes place in Bulgaria in 1885, during the war between Bulgaria and Serbia. The events begin when the heroine Raina Petkoff is alone in her bedroom balcony. Her mother, Catherine, informs Raina that her fiancé Sergius Saranoff has led the victory over the Serbian army. Louka, the family maidservant comes to Raina's bedroom and claims that the windows must be closed because the Serbian soldiers escaped towards the town. Raina turns off the candle and gets to bed.

A fugitive soldier climbs to Raina's balcony. Later on Raina hides the soldier behind the curtains because the Serbian soldiers were searching for him. Louka was the only one who sees him, but she prefers to keep silent. After the soldiers leave, the fugitive introduces himself as a Swiss soldier for the Serbian army and he tells Raina that the

victory led by her fiancé was a result of the Serbian soldiers fault, their weapons were giving wrong. Raina calls him the chocolate cream soldier because he was carrying chocolate instead of bullets. He falls asleep in her bedroom, and then Raina and her mother give him a coat to escape.

The second act takes place in March 1886. This act begins when Nicola, a young servant, tells his fiancée Louka to behave in a polite and more respectable manner. The war ends. Major Petkoff, who is Raina's father, and her fiancé Sergius return home.

Sergius and Petkoff exchange the story of the Swiss fugitive soldier who escaped with the help of a young Bulgarian girl and her mother. Raina and her Sergius talk about their love, but in a sarcastic tone. Louka hints to Sergius that Raina has a lover while he was in the war. Bluntschli comes back to return the coat. Raina and her mother are surprised. Sergius and Petkoff welcome him and ask him to help return the soldiers to their provinces.

In the same afternoon, the third act takes place after lunch. Bluntschli writes a plan for transporting the Bulgarian soldiers. Bluntschli receives a telegram telling him about his father's death so he must go back to Switzerland.

Louka asks Sergius if he would marry her, but he refuses because of his engagement to Raina. Louka informs him that Bluntschli is Raina's lover. Sergius challenges Bluntschli to a duel. Raina tells her father about Sergius relationship with Louka. Nickola says that he is no longer engaged to Louka. Also, Raina is no longer engaged to Sergius. By kissing Louka's hands, Sergius becomes engaged to her. Bluntschli, who inherits a chain of hotels, becomes engaged to Raina. Bluntschli claims that he must leave to Switzerland and promises to return in a fortnight. (Maraden, 2003)

3.3 Procedures of the study

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

1. Reading books on the history of English,

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

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

4. Investigating the major syntactic structures of Early Modern English in the play,

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

6. Making a comparison between the syntactic structures in the English of the 17th century and the English of the 20th Century,

7. Identifying examples of the syntactic changes from the first play to the second one,

8. Discussing the findings,

9. Drawing conclusions and making recommendations and suggestions for further investigation, and

10. Listing the references according to the APA style.

Chapter Four

4.0 Introduction

In this chapter, the researcher investigates the syntactic changes between William Shakespeare's Play *The Merchant of Venice* that represents the 17th century and George Bernard Shaw's Play *Arms and the Man* which represents the 20th century. The former is taken as the base to determine the major syntactic changes. So it is expected to find some changes in the syntactic structure of the English language in the second play.

4.1 Analysis of the findings and discussion

This study used the dialogues between the characters of the two plays. These dialogues are chosen as the data of this thesis. The dialogues were selected in a systematic random order, at ten-page intervals. The process was as follows: the dialogues have been selected from the first page of the first act and the same in the second act. In the next interval two dialogues and so on to page number thirty. The second stage was taking two dialogues from page forty, fifty then sixty. In the next stage the researcher took three dialogues from other designated pages.

The same procedure was followed in pages number 70, 80 and 90, from each four dialogues were selected and so on till the end of each play.

The first play, which is a classical version of *The Merchant of Venice* is 91 pages and the second play, *Arms and the Man*, consists of 56 pages. The dialogues of the former are in Appendix A and the dialogues of the latter are in Appendix B.

4.2 Findings

After comparing the dialogues from the two plays, the researcher has found the following syntactic changes.

Change No. (1)

The demonstrative pronouns *yon* or *yonder* used in Shakespeare's time have the same function in Late Modern English but in different forms [*this/that/these* and *those*].

"*Yonder, sir he walks*"   *The Merchant of Venice*. P 25, Line 65, Act II, Scene II

"*What does that mean*?"   *Arms and the Man*. P 50, Act III

Change No. (2)

The older use of the genitive possessive pronoun '*mine*' became *my*.

"*How much I have disabled mine estate*"

The Merchant of Venice. P.5, Line 127, Act I, Scene I.

"*And all for my use that which is mine one*"

The Merchant of Venice. P.15, line 106, Act I, Scene III.

"*Excuse my disturbing you; but you recognize my uniform-servian!*"

Arms and the Man. P.5 Act I

Change No. (3)

The auxiliary verbs *doth* and *hath* were used at Shakespeare's time. *Have* and *do* replaced *hath* and *doth* which is in the data from Late Modern English.

"*Thus hath the candle singed the moth*"

The Merchant of Venice. P.40, line82, Act IV, Scene I.

"*Wherein doth sit the dread and fear of kings*"

The Merchant of Venice. P.70, line 203,Act IV, Scene I.

"*You Could have annexed Servia and made prince Alexander Emperor of the Balkans of the Balkans. That's what I would have done*"   *Arms and the Man. P.20. Act II*

Change No. (4)

The auxiliary *do* and its forms were rarely used in Early Modern English which means that the main verb in a sentence was directly negated by adding the negative word *not* after the verb. But this changed in Late Modern English in which the use of the auxiliary verbs forms of the dummy *do* became obligatory.

(1) To negate a sentence:

"*In sooth, I know not why I am son sad*"

<div align="right">

The Merchant of Venice.P1, line1, Act I, scene I.

</div>

"*Knows me not*"

<div align="right">

The Merchant of Venice.P20, line32, Act II, scene II.

</div>

"*I don't care whether he finds out about the chocolate cream soldier or not.*"

<div align="right">

Arms and the Man. P 30, Act II

</div>

(2) To form tag-questions.

"*What should I say to you? Should I not say*"

<div align="right">

The Merchant of Venice P15, line 113, Act I, Scene III.

</div>

"You should stand within his danger; do you not?"

<div align="right">

The Merchant of Venice P70, line 189, Act IV, Scene I.

</div>

Change No. (5)

The future tense was mostly formed by *shall* in Early Modern English. In late Modern English, *will* is also used.

"*There you shall find three of your argosies Are richly come to harbor suddenly: You shall not know by what strange accident I chanced on this letter*"

The Merchant of Venice P 90, lines 287-290, Act V, scene I.

Late Modern English

"*I will prove that, at least, is a calumny.*"

Arms and the Man. P 50, Act III.

Change No. (6)

In Early Modern English *will* as a full verb meant *to want* that has changed in Late Modern English to form the future tense.

"*We'll see our husbands before they think of us*"

The Merchant of Venice P.60, lines 61-62. Act III, scene IV

"I wanted to be alone"

Arms and the Man p. 30 Act III.

Change No. (7)

The auxiliary *wilt* used in Early Modern English to express the lexical function of the full verb *to want*.

"*If thou wilt lend this money, lend it not*."

The Merchant of Venice P 15, line 125 Act I. Scene III

Change No. (8)

The relative pronoun *which* used to refer to human beings and *who* to refer to non-human beings. On the other hand, in Late Modern English *which* and *that* are used to refer to things and non-humans and *who* is used in referring to human beings.

"*Which is the merchant here and which is the Jew here*?"

The Merchant of Venice P 70, line182, Act IV. Scene I

"*Who's there? Who's that*?"

Arms and the Man P5, Act I

Change No. (9)

The past perfect form was formed in Early Modern English with the use of the past tense form of the verb, which changed in Late Modern English to use the past participle form of the verb, in many instances

"*The deeds of mercy. I have spoke thus much*."

The Merchant of Venice P 70, line203, Act IV. Scene I

"*I don't doubt it in the least, my dear. But I should have had to subdue the whole Austrian Empire first; and that would kept me too long away from you*."

Arms and the Man P 20, Act II.

The findings show that there are changes in some syntactic structures. Some of the structures that were used in Early Modern English occur in *The Merchant of Venice* have changed in Late Modern English. Also, some changes from Early Modern English, have changed as the review of the related literature reports. However, such aspects of change in the field of syntax are not represented in the two sample plays or in the sample dialog from each play but did not occur in the literary work, *Arms and the Man* play.

Chapter Five

Conclusion and Recommendations

5.1 Summary of the objectives

The aim of this study is to investigate the syntactic changes in the English language through analyzing two literary works that belong to two different periods of English. The researcher attempted to analyze dialogues in both plays *The Merchant of Venice* and *Arms and the Man*. The former is taken as the base to examine the syntactic changes between the 17th and 20th Centuries.

5.2 Conclusion

Therefore, the findings of this study do indicate that there are some syntactic changes from Early Modern English. Other changes have occurred but the sample dialogs did not carry changes that are reported in the literature. The researcher believes that three centuries are not enough to examine the major syntactic changes in recent history and two literary works do not cover the whole range of syntactic structures. However, the

changes identified by this researcher underline the concept that small, changes add up and grow with the passage of time. Change is cumulative.

5.3 Recommendations

The researcher hopes that the findings of this thesis will be reassessed in the future. Many studies are concerned with the subject of language change and linguists shed light on different aspects of the language change in phonology, morphology, and semantics. More recent plays than Shaw's can be studied for the same objective.

It is recommended to teach the history and the development in the English language in universities and colleges to enable the learners of the English language to understand literary works of the past as they meant to their readers or audiences of that time. They need to appreciate the value of these works in the way the works were understood and appreciated in terms of the syntax of their time.

Also, this thesis is expected to enlighten other researchers, editors and translators who are interested in studying the language especially the field of syntax as the researcher herself.

In the end, the researcher recommends other researchers, translators, learners and even readers who are interested in the field of translation as well as studying the language to focus on the subject of syntactic changes in another different period because understanding the syntactic structure of the English language reflects the use of the spoken and written forms of the language to and by its native users/ speakers without changing the meaning.

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Appendix A

Dialogs from *The Merchant of Venice*

Character	Dialogue	Page
Antonio	**"** In sooth, I know not why I am so sad: It wearies me; you say it wearies you; But how I caught it, found it, or came by it What stuff 'tis made of, whereof it is born, I am to learn ; And such a Want-wit sadness makes of me, That I have much ado to know myself"	1 Lines1-7
	"Is that anything now? " " Well, tell me now what lady is the same To whom you swore a secret pilgrimage, That you to-day promised to tell me of?	5 Line 117 Lines 123-125 Act I Scene I
	"Well, Shylock, shall we be beholding to you?" "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? But lend it rather to thine enemy, Who, if he break, thou mayst with better face Exact the penalty.	15 Line 98 Lines 123-130 Act I Scene III
	"Ay, so he says." " I do."	70 Act IV Scene I

	"I once did lend my body for his wealth; Which, but for him that had your husband's ring, Had quite miscarried: I dare be bound again, My soul upon the forfeit, that your lord Will never more break faith advisedly" "Here, Lord Bassanio; swear to keep this ring." " I am dumb "	90 Lines 268-272 Lines :275-276 Line 292 Act V Scene I
Salarino	"Your mind is tossing on the ocean; There, where your argosies with portly sail, Like Signiors and rich burgers on the flood, Or, as it were the Pageants of the sea, Do over-peer the petty traffickers, That curtsy to them, do them reverence, As they fly by them with their woven wings"	1 Lines: 8-14 Act I Scene I
	" His hour is almost past." "O,ten times faster Venus Pigeons fly, To steal love's bonds new- made, then they are wont To keep obliged faith unforfeited"	30 Lines: 6-8 Line 3 Act II Scene VI
Nerrissa	"How like you the young German, the Duke of Saxony's nephew?" "If he should offer to choose, and choose the right Casket, you should refuse to perform your Fathers will if you should refuse to accept him"	10 Lines: 6-8 Lines: 85-87 Act I Scene II
	"The ancient saying is no heresy Hanging and wiving goes by destiny."	40 Linas: 85-86 Act III Scene IV

	"Shall they see us? "Sir, I would speak with you. I'll see if I can get my husband's ring, Which I did make him swear to keep forever."	60 Line: 64 Act III Scene IV 80 Lines: 79-84 Act I Scene II
Portia	"Very vilely in the morning when he is sober, and most vilely in the afternoon when he is drunk: when he is best, he is a little worse than a man, and when he is worst, he is little better than a beast: an the worst fall that ever fell, I hope I shall make shift to go without him." " Therefore for fear of the worst, I pray thee, set a deep glass of Rhenish wine on the contrary Casket, for if the devil be within and that temptation without, I know he will choose it. I will do anything, Nerissa ere I will be married to a sponge."	10 Lines: 79-84 Lines: 88-92 Act I Scene II
	" To offend, and judge, are distinct offices And of opposed natures" "Thus hath the candle singed the moth O, these deliberate fools when they do choose, They have the wisdom by their wit to lose" " come, draw the curtain, Nerissa."	40 Lines: 63-64 40 Lines: 82-84 Line: 87 Act II Scene IX
	"You see my Lord Bassanio where I stand, Such as I am: though for myself alone I would not be ambitious in my wish, To wish myself much better; yet, for you I would be trebled twenty times myself; A thousand times more fair, ten thousand times more rich; That only to stand high in your account. I might in virtues, beauties, living, friends, Exceed account; but the full sum of me In sum of- something, which, to term in gross, Is an unlesson'd girl, unschool'd, unpractised; Happy in this, she is not yet so old But she may learn; happier than this,	50 Lines 152-177 Act III Scene II

	(dialogue continued next page) **(continued from previous page)** She is not bred so dull but she can learn; Happiest of all is that her gentle spirit Commits itself to yours to be directed, As from her Lord, her governor, her king. Myself and what is mine to you and yours Is now converted: but now I was the lord Of this fair mansion, master of my servants, Queen o'er myself; and even now, but now, This house, these servants and this same myself Are yours, my lord: I give them with this ring; Which when you part from, lose, or give away, Let it passage the ruin of your love And be my vantage to exclaim of your love."	
	" Come on, Nerissa; I have work in hand That you yet know not of: we'll see our husbands Before they think of us" "They shall, Nerissa; but in such a habit, That they shall think we are accomplished With that we lack. I'll hold thee any wager, When we are both accoutered like young men, I'll prove the prettier fellow of the two, And wear my dagger with the braver grace, And speak between the change of man and boy With a reed voice, and turn two mincing steps Into a manly stride, and speak of frays Like a fine bragging youth, and tell quaint lies, How honorable ladies south my love, Which I denying, they fell sick and died; I could not do withal; then I'll repent, And wish, for all that, that I had not kill'd them; And twenty of these puny lies I'll tell, That men shall swear I have discontinued school Above a twelvemonth. I have within my mind A thousand raw tricks of these bragging Jacks, Which I will practice. But come, I'll tell my whole device When I am in my coach, which stays for us At the park gate; and therefore haste away, For we must measure twenty miles to-day. twenty miles to-day"	60 Lines: 60-62 Lines: 64-86 Act III Scene IV
	"I am informed thoroughly of the cause. Which is the merchant here and which is the Jew here"	70 Lines 181-182 Line: 184

	"Is your name Shylock?"	
	"Of a strange nature is the suit you follow; Yet in such rule, that the Venetian law Cannot impugn you as you do proceed.---- [To Antonio]You stand within his danger, do you not?"	Lines: 186-189
		Line: 191
	"Do you confess the bond?"	Line: 193
	"Then must the Jew be merciful."	
	"The quality of mercy is not strain'd, It droppeth as the gentle rain from heaven upon the place beneath: It is twice blessed; It blesseth him that gives, and him that takes 'Tis mightiest in the mightiest- it become The throned Monarch better than his Crown; His Scepter shows the force of temporal power, The attribute to awe and Majesty, Wherein doth sit the dread and fear of Kings; But mercy is above this sceptred sway; It is enthroned in the hearts of Kings, It is an attribute to God himself; And earthly power doth then show likest God's When mercy seasons justice. Therefore, Jew, Though justice be thy plea, consider this, That, in the course of justice, none of us Should see salvation: we do pray for mercy; And that same prayer, doth teach us all to render The deeds of mercy. I have spoke thus much To mitigate the justice of thy please plea; Which if thou follow, this strict court of Venice Must needs give sentence 'gainst the merchant there.	Lines:195-214 Act IV Scene I
	"Inquire the Jew's house out, give him this deed And let him sign it, we'll away to- night And be a day before our husbands home: This deed will be well welcome to Lorenzo"	80 Lines: 1-5
	" That cannot be: His ring I do accept most thankfully: And so I pray you, tell him: furthermore, I pray you show my youth old Shylock's house."	Lines: 10-13
	"[A side to Nerissa] Thou may'st, I warrant. We shall have old swearing. That they did give the rings away to men; But we'll outface them, and outswear them too.	Lines: 18-23 Act IV Scene I

	[Aloud] A way! Make haste: thou know'st where I will tarry."
	
	 "Then you shall be his surety. Give him this
	 And bid him keep it better than the other"
	
	 " you are all amazed: Here is a letter: read it at your leisure;
	 It comes from Padua: Bellario:
	 There you shall find that Portia was the doctor,
	  Nerissa there her clerk: Lorenzo here
	 Shall witness I set forth as soon as you
	 And even but now return'd: I have not yet
	 Enter'd my house. Antonio, you are welcome;
	 And I have better news in store for you
	 Then you expect: unseal this letter soon;
	 There you shall find three of your argosies Are richly come to harbor suddenly:
	  You Shall not know by what strange accident
	  I chanced on this letter"
		90
		
		 Lines: 273-274
		
		 Lines: 278-291
		
		 Act V
		 Scene I

Arragon	"What is here?"	40 Line 65 Act II Scene Ix
Duke	"Antonio and old Shylock, both stand forth."	70 Line 183 Act IV Scene I
Shylock	"Signior Antonio, many a time and oft In the Rialto you have rated me About my moneys and my usances: Still have I borne it with a patient shrug, For sufferance is the badge of all our tribe. You call me misbeliever, cut-throat dog, And spit upon my Jewish gaberdine, And all for use of that which is mine own. Well then, it now appears you need my help: Go to, then; you come to me, and you say 'Shylock, we would have moneys:' you say so; You, that did void your rheum upon my beard And foot me as you spurn a stranger cur Over your threshold: moneys is your suit What should I say to you? Should I not say 'Hath a dog money? is it possible A cur can lend three thousand ducats?' Or	15 Lines 99-122 Act I Scene III

	Shall I bend low and in a bondman's key With bated breath and whispering humbleness, Say this; 'Fair sir, you spit on me on Wednesday last; You spurn'd me such a day; another time You call'd me dog; and for these courtesies I'll lend you thus much moneys'? "Shylock is my name." "On what compulsion must I? tell me that"	70 Line 185 Line 194 Act IV Scene I
Bassanio	"Gratiano speaks an infinite deal of nothing, more than any man in all Venice. His reasons are as two grains of wheat hid in two bushels of chaff: you shall seek all day ere you find them, and when you have them, they are not worth the search." 'Tis not unknown to you, Antonio How much I have disabled mine estate By something showing a more swelling port Than my faint means would grant continuance; Nor do I now make moan to be abridged From such a noble rate; but my chief care Is to come fairly off from the great debts Wherein my time something too prodigal Hath left me gaged. To you, Antonio, I owe the most, in money and in love, And from your love I have a warranty To unburden all my plots and purposes How to get clear of all the debts I owe.	5 Lines118- 122 Lines 126- 138 Act I Scene I
	"Nay, but hear me: Pardon this fault, and by my soule I swear, I never more will break an oath with thee" "By heaven it is the same I gave the doctor" "Were you the doctor, and I knew you not?"	90 Lines: 265- 267 Line: 277 Line: 293

		Act V Scene I
Gratiano		25 Line 65 Line 66 Act II Scene II
	"where is your master?" "Signior Bassanio!"	
	"This the pent-house under which Lorenzo " Desired us to make stand" "And it is marvel he out-dwells his hour; For lovers ever run before the " clock"	30 line 1-2 Line 4-5 Act II
	" Faire sir, you are well o'reta'en: My Lord Bassanio upon more advice Hath sent you here this ring, and doth entreat Your company at dinner" "That will I do"	Scene VI 80 Lines 6-9 Line: 14 Act IV Scene I
Gobbo	" Master Young man, you, I pray you, which the way to master Jew's? "Master Young gentleman, I pray you, which is the way to master " Jew's?	20 lines 29-30 line 34-35 Act II Scene II
Launcelot	"[A side]O heavens, this is my true- begotten father ! who, begin more than sand- blind, high- gravel- blind, knows me not: I will try confusions with me"	20 Lines 31-33

	" Turn up on your right hand at the next turning, but, at the next turning of all, on your left; marry at the very next turning , turn of no hand, but turn down indirectly to the Jew's house"	Lines36-39 Act II Scene II
Leonardo	"Yonder, sir he walks"	25 Line 65 Act II Scene II

Appendix B

Dialogs from *Arms and the Man*

Character	Dialogue	Page
Chaterine	" (entering hastily, full of good news). Raina—(she pronounces it Rah-eena, with the stress on the ee) Raina—(she goes to the bed, expecting to find Raina there.) Why, where—(Raina looks into the room.) Heavens! child, are you out in the night air instead of in your bed? You'll catch your death. Louka told me you were asleep. " "Such news. There has been a battle!"	2 Act I
	"Here! Then he must have climbed from the –" [scandalized] Well! [She strides to the bed, Raina following and standing opposite her on the other side]. He's fast asleep. The brute! " (outraged). Peace! " "You could have annexed Servia and made Prince Alexander Emperor of the Balkans. That's what I would have done"	15 20 Act II
	"And what should I be able to say to your father, pray?" "(looking after her, her fingers itching). Oh, if you were only ten years younger! (Louka comes from the house with a salver, which she carries hanging down by her side.) Well? "	30 Act II
Raina	"(coming in). I sent her away. I wanted to be alone. The stars are so beautiful! What is the matter?" "(her eyes dilating). Ah! (She throws the cloak on the ottoman, and comes eagerly to Catherine in her nightgown, a pretty garment, but evidently the only "one she has on.).	2 Act I

		[crouching on the bed] Who's there? [The match is out instantly]. Who's there? Who's that? " Yes"	5 Act I
		"(her eyes dilating as she raises her clasped hands ecstatically). Yes, first One!—the bravest of the brave!" "Why should he pull at his horse? "	10 Act I
		"(capriciously—half to herself). I always feel a longing to do or say something dreadful to him—to shock his propriety—to scandalize the five senses out of him! (To Catherine perversely.) I don't care whether he finds out about the chocolate cream soldier or not. I half hope he may. (She again turns flippantly away and strolls up the path to the corner of the house.)" "(Over her shoulder, from the top of the two steps). Oh, poor father! As if he could help himself! (She turns the corner and passes out of sight.)"	30 Act II
		"(Staring haughtily at him). Do you know, sir, that you are insulting me?" "(Superbly). Captain Bluntschli!" "(coming a little towards him, as if she could not believe her senses). Do you mean what you said just now? Do you know what you said just now?"	40 Act III
		"(Contemptuously). Your love! Your curiosity, you mean."	50 Act III
Man		"A MAN'S VOICE [in the darkness, subduedly, but threateningly]. Sh—sh! Don't call out or you'll be shot. Be good; and no harm will happen to you.(She is heard leaving her bed, and making for the door.) Take care, it is no use trying to run away. Remember, if you raise your voice my pistol will go off. [Commandingly.] Strike a light and let me see you. Do you hear? Excuse my disturbing you; but you recognize my uniform—Servian! If I'm caught I shall be killed. [Menacingly]Do you understand that?	5 Act I

	"(Prosaically). Hm! you should see the poor devil pulling at his horse. " (Impatient of so stupid a question). It's running away with him, of course: do you suppose the fellow wants to get there before the others and be killed? Then they all come. You can tell the young ones by their wildness and their slashing. The old ones come bunched up under the 18 number one guard: they know that they are mere projectiles, and that it's no use trying to fight. The ,wounds are mostly broken knees, from the horses cannoning together. if you should refuse to accept him"	10 Act I 10 Act I
Petkoff	"(appeasing her).—but not friendly relations: remember that. They " wanted to put that in; but I insisted on its being struck out. What more could I do?" "I don't doubt it in the least, my dear. But I should have had to subdue the whole Austrian Empire first; and that would have kept me too long away from you. I missed you greatly"	20 Act II
Bluntchli	"I can't help it. When you get into that noble attitude and speak in that thrilling voice, I admire you; but I find it impossible to believe a single word you say. " "(unmoved). Yes? " " I do."	40 Act III
	"(shaking his head). I mustn't judge her. I once listened myself outside a tent when there was a mutiny brewing. It's all a question of the degree of provocation. My life was at stake."	50 Act III
Sergius	"(shivering as if a bullet had struck him, and speaking with quiet but deep indignation). I will prove that that, at least, is a calumny. (He goes with dignity to the door and opens it. A yell of fury bursts from him as he looks out. He darts into the passage and returns dragging in Louka, whom he flings against the table, R., as he cries) Judge her, Bluntschli—you, the moderate, cautious man: judge the eavesdropper. " "(With quick suspicion—to Louka). What does that mean?" "(Interrupting her slightingly). Oh, I remember, the ice pudding. A paltry taunt, girl."	50 Act III
Lucka	"My love was at stake. (Sergius flinches, ashamed of her in spite of himself.) I am not ashamed. " "(facing her and retorting her contempt with interest). My love, stronger than	50 Act III

anything you can feel, even for your chocolate cream soldier. "

"(fiercely). It means—"