

**O'ZBEKISTON RESPUBLIKASI
OLIY VA O'RTA MAXSUS TA'LIM VAZIRLIGI**

**NAMANGAN DAVLAT UNIVERSITETI
INGLIZ TILI VA LEKSIKA STILISTIKA KAFEDRASI**

O'qituvchisi Daminjonov S.ning

NEW ENGLISH PERIOD

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LECTURE . NEW ENGLISH PERIOD

Plan of the lecture

1. New English phonetics. Great Vowel Shift
2. New English loan words. The English Renaissance
3. Printing Press and Standardization
4. New English Dictionaries and Grammars
5. Golden Age of English Literature
6. Modern English Period chronology

1.New English phonetics. Great Vowel Shift

A major factor separating Middle English from Modern English is known as the Great Vowel Shift, a radical change in pronunciation during the 15th, 16th and 17th Century, as a result of which long vowel sounds began to be made higher and further forward in the mouth (short vowel sounds were largely unchanged). In fact, the shift probably started very gradually some centuries before 1400, and continued long after 1700 (some subtle changes arguably continue even to this day). Many languages have undergone vowel shifts, but the major changes of the English vowel shift occurred within the relatively short space of a century or two, quite a sudden and dramatic shift in linguistic terms. It was largely during this short period of time that English lost the purer vowel sounds of most European languages, as well as the phonetic pairing between long and short vowel sounds.

The causes of the shift are still highly debated, although an important factor may have been the very fact of the large intake of loanwords from the Romance languages of Europe during this time, which required a different kind of pronunciation. It was, however, a peculiarly English phenomenon, and contemporary and neighbouring languages like French, German and Spanish were entirely unaffected. It affected words of both native ancestry as well as borrowings from French and Latin.

In Middle English (for instance in the time of Chaucer), the long vowels were generally pronounced very much like the Latin-derived Romance languages of Europe (e.g. *sheep* would have been pronounced more like “shape”; *me* as “may”; *mine* as “meen”; *shire* as “sheer”; *mate* as “maat”; *out* as “oot”; *house* as “hoose”; *flour* as “floor”; *boot* as “boat”; *mode* as “mood”; etc). William the Conqueror’s “*Domesday Book*”, for example, would have been pronounced “doomsday”, as indeed it is often erroneously spelled today. After the Great Vowel Shift, the pronunciations of these and similar words would have been much more like they are spoken today. The Shift comprises a series of connected changes, with changes in one vowel pushing another to change in order to “keep its distance”, although there is some dispute as to the order of these movements. The changes also proceeded at different times and speeds in different parts of the country.

Thus, Chaucer’s word *lyf* (pronounced “leef”) became the modern word *life*, and the word *five* (originally pronounced “feef”) gradually acquired its modern pronunciation. Some of the changes

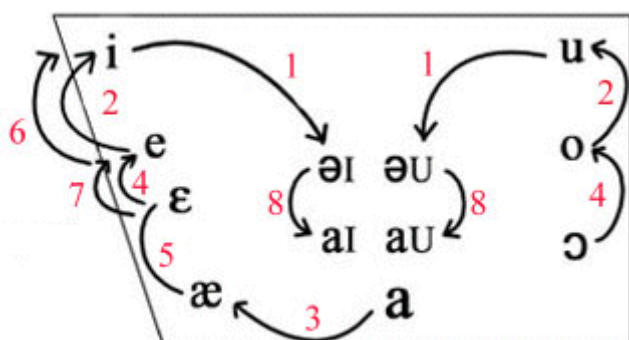
occurred in stages: although *lyf* was spelled *life* by the time of Shakespeare in the late 16th Century, it would have been pronounced more like “lafe” at that time, and only later did it acquire its modern pronunciation. It should be noted, though, that the tendency of upper-classes of southern England to pronounce a broad “a” in words like *dance*, *bath* and *castle* (to sound like “dahnce”, “bahth” and “cahstle”) was merely an 18th Century fashionable affectation which happened to stick, and nothing to do with a general shifting in vowel pronunciation.

The Great Vowel Shift gave rise to many of the oddities of English pronunciation, and now obscures the relationships between many English words and their foreign counterparts. The spellings of some words changed to reflect the change in pronunciation (e.g. *stone* from *stan*, *rope* from *rap*, *dark* from *derk*, *barn* from *bern*, *heart* from *herte*, etc), but most did not. In some cases, two separate forms with different meanings continued (e.g. *parson*, which is the old pronunciation of *person*). The effects of the vowel shift generally occurred earlier, and were more pronounced, in the south, and some northern words like *uncouth* and *dour* still retain their pre-vowel shift pronunciation (“uncooth” and “door” rather than “uncowth” and “dowr”). *Busy* has kept its old West Midlands spelling, but an East Midlands/London pronunciation; *bury* has a West Midlands spelling but a Kentish pronunciation. It is also due to irregularities and regional variations in the vowel shift that we have ended up with inconsistencies in pronunciation such as *food* (as compared to *good*, *stood*, *blood*, etc) and *roof* (which still has variable pronunciation), and the different pronunciations of the “o” in *shove*, *move*, *hove*, etc.

Other changes in spelling and pronunciation also occurred during this period. The Old English consonant X - technically a “voiceless velar fricative”, pronounced as in the “ch” of *loch* or *Bach* - disappeared from English, and the Old English word *burX* (place), for example, was replaced with “-burgh”, “-borough”, “-brough” or “-bury” in many place names. In some cases, voiceless fricatives began to be pronounced like an “f” (e.g. *laugh*, *cough*). Many other consonants ceased to be pronounced at all (e.g. the final “b” in words like *dumb* and *comb*; the “l” between some vowels and consonants such as *half*, *walk*, *talk* and *folk*; the initial “k” or “g” in words like *knee*, *knight*, *gnaw* and *gnat*; etc). As late as the 18th Century, the “r” after a vowel gradually lost its force, although the “r” before a vowel remained unchanged (e.g. *render*, *terror*, etc), unlike in American usage where the “r” is fully pronounced.

So, while modern English speakers can read Chaucer’s Middle English (with some difficulty admittedly), Chaucer’s pronunciation would have been almost completely unintelligible to the modern ear. The English of William Shakespeare and his contemporaries in the late 16th and early 17th Century, on the other hand, would be accented, but quite understandable, and it has much more in common with our language today than it does with the language of Chaucer. Even in Shakespeare’s time, though, and probably for quite some time afterwards, short vowels were almost interchangeable (e.g. *not* was often pronounced, and even written, as *nat*, *when* as *whan*, etc), and the pronunciation of words like *boiled* as “byled”, *join* as “jine”, *poison* as “pison”, *merchant* as “marchant”, *certain* as

“sartin”, *person* as “parson”, *heard* as “hard”, *speak* as “spake”, *work* as “wark”, etc, continued well into the 19th Century. We retain even today the old pronunciations of a few words like *derby* and *clerk* (as “darby” and “clark”), and place names like *Berkeley* and *Berkshire* (as “Barkley” and “Barkshire”), except in America where more phonetic pronunciations were adopted.



- Step 1: i and u drop and become e and o
- Step 2: e and o move up, becoming i and u
- Step 3: a moves forward to æ
- Step 4: ε becomes e, ɔ becomes o
- Step 5: æ moves up to ε
- Step 6: e moves up to i
- A new e was created in Step 4; now that e moves up to i.
- Step 7: ε moves up to e
- The new e created in Step 5 now moves up.
- Step 8: e and o drop to a and ɔ

The Great Vowel Shift (from [ELLO](#))

2. New English loan words. The English Renaissance

The next wave of innovation in English vocabulary came with the revival of classical scholarship known as the Renaissance. The English Renaissance roughly covers the 16th and early 17th Century (the European Renaissance had begun in Italy as early as the 14th Century), and is often referred to as the “Elizabethan Era” or the “Age of Shakespeare” after the most important monarch and most famous writer of the period. The additions to English vocabulary during this period were deliberate borrowings, and not the result of any invasion or influx of new nationalities or any top-down decrees.

Latin (and to a lesser extent Greek) was still very much considered the language of education and scholarship at this time, and the great enthusiasm for the classical languages during the English Renaissance brought thousands of new words into the language, peaking around 1600. A huge number of classical works were being translated into English during the 16th Century, and many new terms were introduced where a satisfactory English equivalent did not exist.

Words from Latin or Greek (often via Latin) were imported wholesale, either intact (e.g. *genius*, *species*, *militia*, *radius*, *specimen*, *criterion*, *squalor*, *apparatus*, *focus*, *tedium*, *lens*, *antenna*, *paralysis*, *nausea*, etc) or, more commonly, slightly altered (e.g. *horrid*, *pathetic*, *illicit*, *pungent*, *frugal*, *anonymous*, *dislocate*, *explain*, *excavate*, *meditate*, *adapt*, *enthusiasm*, *absurdity*, *area*,

complex, concept, invention, technique, temperature, capsule, premium, system, expensive, notorious, gradual, habitual, insane, ultimate, agile, fictitious, physician, anatomy, skeleton, orbit, atmosphere, catastrophe, parasite, manuscript, lexicon, comedy, tragedy, anthology, fact, biography, mythology, sarcasm, paradox, chaos, crisis, climax, etc). A whole category of words ending with the Greek-based suffixes “-ize” and “-ism” were also introduced around this time. Sometimes, Latin-based adjectives were introduced to plug "lexical gaps" where no adjective was available for an existing Germanic noun (e.g. *marine* for *sea*, *pedestrian* for *walk*), or where an existing adjective had acquired unfortunate connotations (e.g. *equine* or *equestrian* for *horsey*, *aquatic* for *watery*), or merely as an additional synonym (e.g. *masculine* and *feminine* in addition to *manly* and *womanly*, *paternal* in addition to *fatherly*, etc).

Some scholars adopted Latin terms so excessively and awkwardly at this time that the derogatory term “inkhorn” was coined to describe pedantic writers who borrowed the classics to create obscure and opulent terms, many of which have not survived. Examples of inkhorn terms include *revoluting, ingent, devulgate, attemptate, obtestate, fatigate, deruncinate, subsecive, nidulate, abstergify, arreption, suppeditate, eximious, illecebrous, cohibit, dispraise* and other such inventions. The so-called Inkhorn Controversy was the first of several such ongoing arguments over language use which began to erupt in the salons of England (and, later, America). Among those strongly in favour of the use of such "foreign" terms in English were Thomas Elyot and George Pettie; just as strongly opposed were Thomas Wilson and John Cheke.

However, it is interesting to note that some words initially branded as inkhorn terms have stayed in the language and now remain in common use (e.g. *dismiss, disagree, celebrate, encyclopaedia, commit, industrial, affability, dexterity, superiority, external, exaggerate, extol, necessitate, expectation, mundane, capacity* and *ingenious*). An indication of the arbitrariness of this process is that *impede* survived while its opposite, *expede*, did not; *commit* and *transmit* were allowed to continue, while *demit* was not; and *disabuse* and *disagree* survived, while *disaccustom* and *disacquaint*, which were coined around the same time, did not. It is also sobering to realize that some of the greatest writers in the language have suffered from the same vagaries of fashion and fate. Not all of Shakespeare’s many creations have stood the test of time, including *barky, brisky, conflux, exsufflicate, ungenitured, unhair, questrist, cadent, perisive, abruption, appertainments, implausible, vastidity* and *tortive*. Likewise, Ben Jonson’s *ventositous* and *obstufact* died a premature death, and John Milton’s impressive *inquisiturient* has likewise not lasted.

There was even a self-conscious reaction to this perceived foreign incursion into the English language, and some writers tried to deliberately resurrect older English words (e.g. *gleeman* for *musician*, *sicker* for *certainly*, *inwit* for *conscience*, *yblent* for *confused*, etc), or to create wholly new words from Germanic roots (e.g. *endsay* for *conclusion*, *yeartide* for *anniversary*, *foresayer* for *prophet*, *forewitr* for *prudence*, *loreless* for *ignorant*, *gainrising* for *resurrection*, *starlore* for

astronomy, *fleshstrings* for *muscles*, *grosswitted* for *stupid*, *speechcraft* for *grammar*, *birdlore* for *ornithology*, etc). Most of these were also short-lived. John Cheke even made a valiant attempt to translate the entire "*New Testament*" using only native English words.

The 17th Century penchant for classical language also influenced the spelling of words like *debt* and *doubt*, which had a silent "b" added at this time out of deference to their Latin roots (*debitum* and *dubitare* respectively). For the same reason, *island* gained its silent "s", *scissors* its "c", *anchor*, *school* and *herb* their "h", *people* its "o" and *victuals* gained both a "c" and a "u". In the same way, Middle English *perfet* and *verdit* became *perfect* and *verdict* (the added "c" at least being pronounced in these cases), *faute* and *assaut* became *fault* and *assault*, and *aventure* became *adventure*. However, this perhaps laudable attempt to bring logic and reason into the apparent chaos of the language has actually had the effect of just adding to the chaos. Its cause was not helped by examples such the "p" which was added to the start of *ptarmigan* with no etymological justification whatsoever other than the fact that the Greek word for feather, *ptera*, started with a "p".

Whichever side of the debate one favours, however, it is fair to say that, by the end of the 16th Century, English had finally become widely accepted as a language of learning, equal if not superior to the classical languages. Vernacular language, once scorned as suitable for popular literature and little else - and still criticized throughout much of Europe as crude, limited and immature - had become recognized for its inherent qualities.

3. Printing Press and Standardization

The final major factor in the development of Modern English was the advent of the printing press, one of the world's great technological innovations, introduced into England by William Caxton in 1476 (Johann Gutenberg had originally invented the printing press in Germany around 1450). The first book printed in the English language was Caxton's own translation, "*The Recuyell of the Historyes of Troye*", actually printed in Bruges in 1473 or early 1474. Up to 20,000 books were printed in the following 150 years, ranging from mythic tales and popular stories to poems, phrasebooks, devotional pieces and grammars, and Caxton himself became quite rich from his printing business (among his best sellers were Chaucer's "*Canterbury Tales*" and Thomas Malory's "*Tales of King Arthur*"). As mass-produced books became cheaper and more commonly available, literacy mushroomed, and soon works in English became even more popular than books in Latin.

At the time of the introduction of printing, there were five major dialect divisions within England - Northern, West Midlands, East Midlands (a region which extended down to include London), Southern and Kentish - and even within these demarcations, there was a huge variety of different spellings. For example, the word *church* could be spelled in 30 different ways, *people* in 22, *receive* in 45, *she* in 60 and *though* in an almost unbelievable 500 variations. The "-ing" participle (e.g. *running*) was said as "-and" in the north, "-end" in the East Midlands, and "-ind" in the West Midlands (e.g. *runnand*, *runnend*, *runnind*). The "-eth" and "-th" verb endings used in the south of the country (e.g.

goeth) appear as "-es" and "-s" in the Northern and most of the north Midland area (e.g. *goes*), a version which was ultimately to become the standard.

The Chancery of Westminster made some efforts from the 1430s onwards to set standard spellings for official documents, specifying *I* instead of *ich* and various other common variants of the first person pronoun, *land* instead of *lond*, and modern spellings of *such*, *right*, *not*, *but*, *these*, *any*, *many*, *can*, *cannot*, *but*, *shall*, *should*, *could*, *ought*, *thorough*, etc, all of which previously appeared in many variants. Chancery Standard contributed significantly to the development of a Standard English, and the political, commercial and cultural dominance of the "East Midlands triangle" (London-Oxford-Cambridge) was well established long before the 15th Century, but it was the printing press that was really responsible for carrying through the standardization process. With the advent of mass printing, the dialect and spelling of the East Midlands (and, more specifically, that of the national capital, London, where most publishing houses were located) became the de facto standard and, over time, spelling and grammar gradually became more and more fixed.

Some of the decisions made by the early publishers had long-lasting repercussions for the language. One such example is the use of the northern English *they*, *their* and *them* in preference to the London equivalents *hi*, *hir* and *hem* (which were more easily confused with singular pronouns like *he*, *her* and *him*). Caxton himself complained about the difficulties of finding forms which would be understood throughout the country, a difficult task even for simple little words like *eggs*. But his own work was far from consistent (e.g. *booke* and *boke*, *axed* and *axyd*) and his use of double letters and the final "e" was haphazard at best (e.g. *hadde*, *wel*, *whiche*, *fellow/felow/felowe/fallow/fallowe*, etc). Many of his successors were just as inconsistent, particularly as many of them were Europeans and not native English speakers.

A good part of the reason for many of the vagaries and inconsistencies of English spelling has been attributed to the fact that words were fixed on the printed page before any orthographic consensus had emerged among teachers and writers. Printing also directly gave rise to another strange quirk: the word *the* had been written for centuries as *roe*, using the thorn character of [Old English](#), but, as no runic characters were available on the European printing presses, the letter "y" was used instead (being closest to the handwritten thorn character of the period), resulting in the word *ye*, which should therefore technically still be pronounced as "the". It is only since the archaic spelling was revived for store signs (e.g. Ye Olde Pubbe) that the "modern" pronunciation of *ye* has been used.

As the Early Modern period progressed, there was an increased use of double vowels (e.g. *soon*) or a silent final "e" (e.g. *name*) to mark long vowels, and doubled consonants to mark a preceding short vowel (e.g. *sitting*), although there was much less consensus about consonants at the end of words (e.g. *bed*, *glad*, *well*, *glasse*, etc). The letters "u" and "v", which had been more or less interchangeable in [Middle English](#), gradually became established as a vowel and a consonant respectively, as did "i" and "j". Also during the 16th Century, the virgule (an oblique stroke /), which had been a very common

mark of punctuation in [Middle English](#), was largely replaced by the comma; the period or full-stop was restricted to the end of sentences; semi-colons began to be used in addition to colons (although the rules for their use were still unclear); quotation marks were used to mark direct speech; and capital letters were used at the start of sentences and for proper names and important nouns. The grammarian John Hart was particularly influential in these punctuation reforms.

Standardization was well under way by around 1650, but it was a slow and halting process and names in particular were often rendered in a variety of ways. For example, more than 80 different spellings of Shakespeare's name have been recorded, and he himself spelled it differently in each of his six known signatures, including two different versions in his own will!

4. New English Dictionaries and Grammars

The first English dictionary, "*A Table Alphabeticall*", was published by English schoolteacher Robert Cawdrey in 1604 (8 years before the first Italian dictionary, and 35 years before the first French dictionary, although admittedly some 800 years after the first Arabic dictionary and nearly 1,000 after the first Sanskrit dictionary). Cawdrey's little book contained 2,543 of what he called "hard words", especially those borrowed from Hebrew, Greek, Latin and French, although it was not actually a very reliable resource (even the word *words* was spelled in two different ways on the title page alone, as *wordes* and *words*).

Several other dictionaries, as well as grammar, pronunciation and spelling guides, followed during the 17th and 18th Century, but the first dictionary considered anything like reliable was Samuel Johnson's "*Dictionary of the English Language*", published in 1755, over 150 years after Cawdrey's. An impressive academic achievement in its own right, Johnson's 43,000 word dictionary remained the pre-eminent English dictionary until the much more comprehensive "*Oxford English Dictionary*" 150 more years later, although it was actually riddled with inconsistencies in both spelling and definitions. Johnson's dictionary included many flagrant examples of inkhorn terms which have not survived, including *digladdation*, *cubiculary*, *impossibility*, *clancular*, *denominable*, *opiniatry*, *ariolation*, *assation*, *ataraxy*, *deuteroscopy*, *disubitary*, *esurine*, *estuation*, *indignate* and others. Johnson also deliberately omitted from his dictionary several words he disliked or considered vulgar (including *bang*, *budge*, *fuss*, *gambler*, *shabby* and *touchy*), but these useful words have clearly survived intact regardless of his opinions. Several of his definitions appear deliberately jokey or politically motivated.

Since the 16th Century, there had been calls for the regulation and reform of what was increasingly seen as an unwieldy English language, including John Cheke's 1569 proposal for the removal of all silent letters, and William Bullokar's 1580 recommendation of a new 37-letter alphabet (including 8 vowels, 4 "half-vowels" and 25 consonants) in order to aid and simplify spelling. There were even attempts (similarly unsuccessful) to ban certain words or phrases that were considered in some way undesirable, words such as *fib*, *banter*, *bigot*, *fop*, *flippant*, *flimsy*, *workmanship*, *selfsame*,

despoil, nowadays, furthermore and *wherewithal*, and phrases such as *subject matter, drive a bargain, handle a subject* and *bolster an argument*.

But, by the early 18th Century, many more scholars had come to believe that the English language was chaotic and in desperate need of some firm rules. Jonathan Swift, in his *“Proposal for Correcting, Improving and Ascertaining the English Tongue”* of 1712, decried the “degeneration” of English and sought to “purify” it and fix it forever in unchanging form, calling for the establishment of an Academy of the English Language similar to the Académie Française. He was supported in this by other important writers like John Dryden and Daniel Defoe, but such an institution was never actually realized. (Interestingly, the only country ever to set up an Academy for the English language was South Africa, in 1961).

In the wake of Johnson’s *“Dictionary”*, a plethora (one could even say a surfeit) of other dictionaries appeared, peaking in the period between 1840 and 1860, as well as many specialized dictionaries and glossaries. Thomas Sheridan attempted to tap into the *zeitgeist*, and looked to regulate English pronunciation as well as its vocabulary and spelling. His book *“British Education”*, published in 1756, and unashamedly aimed at cultured British society, particularly cultured Scottish society, purported to set the correct pronunciation of the English language, and it was both influential and popular. His son, Richard Brinsley Sheridan, later gave us the unforgettable language excesses of Mrs. Malaprop.

In addition to dictionaries, many English grammars started to appear in the 18th Century, the best-known and most influential of which were Robert Lowth’s *“A Short Introduction to English Grammar”* (1762) and Lindley Murray’s *“English Grammar”* (1794). In fact, some 200 works on grammar and rhetoric were published between 1750 and 1800, and no less than 800 during the 19th Century. Most of these works, Lowth’s in particular, were extremely prescriptive, stating in no uncertain terms the “correct” way of using English. Lowth was the main source of such “correct” grammar rules as a double negative always yields a positive, never end a sentence with a preposition and never split an infinitive. A refreshing exception to such prescriptivism was the *“Rudiments of English Grammar”* by the scientist and polymath Joseph Priestley, which was unusual in expressing the view that grammar is defined by common usage and not prescribed by self-styled grammarians.

The first English newspaper was the *“Courante”* or *“Weekly News”* (actually published in Amsterdam, due to the strict printing controls in force in England at that time) arrived in 1622, and the first professional newspaper of public record was the *“London Gazette”*, which began publishing in 1665. The first daily, *“The Daily Courant”*, followed in 1702, and *“The Times”* of London published its first edition in 1790, around the same time as the influential periodicals *“The Tatler”* and *“The Spectator”*, which between them did much to establish the style of English in this period.

While all these important developments were underway, British naval superiority was also growing. In the 16th and 17th Century, international trade expanded immensely, and loanwords

were absorbed from the languages of many other countries throughout the world, including those of other trading and imperial nations such as Spain, Portugal and the Netherlands. Among these were:

- French (e.g. *bizarre, ballet, sachet, crew, progress, chocolate, salon, duel, brigade, infantry, comrade, volunteer, detail, passport, explorer, ticket, machine, cuisine, prestige, garage, shock, moustache, vogue*);
- Italian (e.g. *carnival, fiasco, arsenal, casino, miniature, design, bankrupt, grotto, studio, umbrella, rocket, ballot, balcony, macaroni, piano, opera, violin*);
- Spanish (e.g. *armada, bravado, cork, barricade, cannibal*);
- Portuguese (e.g. *breeze, tank, marmalade, molasses*);
- German (e.g. *kindergarten, noodle, bum, dumb, dollar, muffin, hex, wanderlust, gimmick, waltz, seminar, ouch!*);
- Dutch/Flemish (e.g. *bale, spool, stripe, holster, skipper, dam, booze, fucking, crap, bugger, poll, scrap, curl, scum, knapsack, sketch, landscape, easel, smuggle, caboose, yacht, cruise, dock, buoy, keelhaul, reef, bluff, freight, leak, snoop, spook, sleigh, brick, pump, boss, lottery*);
- Basque (e.g. *bizarre, anchovy*);
- Norwegian (e.g. *maelstrom, iceberg, ski, slalom, troll*);
- Icelandic (e.g. *mumps, saga, geyser*);
- Finnish (e.g. *sauna*);
- Persian (e.g. *shawl, lemon, caravan, bazaar, tambourine*);
- Arabic (e.g. *harem, jar, magazine, algebra, algorithm, almanac, alchemy, zenith, admiral, sherbet, saffron, coffee, alcohol, mattress, syrup, hazard, lute*);
- Turkish (e.g. *coffee, yoghurt, caviar, horde, chess, kiosk, tulip, turban*);
- Russian (e.g. *sable*);
- Japanese (e.g. *tycoon, geisha, karate, samurai*);
- Malay (e.g. *bamboo, amok, caddy, gong, ketchup*);
- Chinese (e.g. *tea, typhoon, kowtow*).
- Polynesian (e.g. *taboo*).

5. Golden Age of English Literature

All languages tend to go through phases of intense generative activity, during which many new words are added to the language. One such peak for the English language was the Early Modern period of the 16th to 18th Century, a period sometimes referred to as the Golden Age of English Literature (other peaks include the Industrial Revolution of the late 18th and early 19th Century, and the computer and digital age of the late 20th Century, which is still continuing today). Between 1500 and 1650, an estimated 10,000-12,000 new words were coined, about half of which are still in use today.

Up until the 17th Century, English was rarely used for scholarly or scientific works, as it was not considered to possess the precision or the *gravitas* of Latin or French. Thomas More, Isaac Newton, William Harvey and many other English scholars all wrote their works in Latin and, even in the 18th Century, Edward Gibbon wrote his major works in French, and only then translated them into English. Sir Francis Bacon, however, hedged his bets and wrote many of his works in both Latin and English and, taking his inspiration mainly from Greek, coined several scientific words such as *thermometer*, *pneumonia*, *skeleton* and *encyclopaedia*. In 1704, Newton, having written in Latin until that time, chose to write his “*Opticks*” in English, introducing in the process such words as *lens*, *refraction*, etc. Over time, the rise of nationalism led to the increased use of the native spoken language rather than Latin, even as the medium of intellectual communication.

The English scholar and classicist Sir Thomas Elyot went out of his way to find new words, and gave us words like *animate*, *describe*, *dedicate*, *esteem*, *maturity*, *exhaust* and *modesty* in the early 16th Century. His near contemporary Sir Thomas More contributed *absurdity*, *active*, *communicate*, *education*, *utopia*, *acceptance*, *exact*, *explain*, *exaggerate* and others, largely from Latin roots. Ben Jonson, a contemporary of Shakespeare, is also credited with the introduction of many common words, including *damp*, *defunct*, *strenuous*, *clumsy* and others, and to Sir Philip Sydney are attributed *bugbear*, *miniature*, *eye-pleasing*, *dumb-stricken*, *far-fetched* and *conversation* in its modern meaning.

Thomas Wyatt’s experimentation with different poetical forms during the early 16th Century, and particularly his introduction of the sonnet from Europe, ensured that poetry would become the proving ground for several generations of English writers during a golden age of English literature, and Edmund Spenser, William Shakespeare, John Donne, John Milton, John Dryden, Andrew Marvell, Alexander Pope and many others rose to the challenge. Important English playwrights of the Elizabethan era include Christopher Marlowe, Ben Jonson, John Webster and of course Shakespeare.

6. Modern English Period chronology (ca. 1500-present)

1500-1650	Early Modern English develops. The Great Vowel Shift gradually takes place. There is a large influx of Latin and Greek borrowings and neologisms.
1552	Thomas Cranmer, archbishop of Canterbury, publishes the <i>Book of Common Prayer</i> , a translation of the church's liturgy into English.
1611	<i>King James Bible</i> published, which has influenced English writing down to the present day.
1616	Shakespeare dies. Recognized even then as a genius of the English language. Wove native and borrowed words together in amazing and pleasing combinations.

1700s	Classical period of English literature. The fashion for borrowing Latin and Greek words, and coining new words with Latin and Greek morphemes, rages unabated. Elaborate syntax matches elaborate vocabulary (e.g. writings of Samuel Johnson). The rise of English purists, e.g. Jonathan Swift, who decried the 'degeneration' of English and sought to 'purify' it and fix it forever in unchanging form.
17th-19th centuries	British imperialism. Borrowings from languages around the world. Development of American English. By 19th century, a standard variety of American English develops, based on the dialect of the Mid-Atlantic states. Establishment of English in Australia, South Africa, and India, among other British colonial outposts.
19th century	Recognition (and acceptance) by linguistic scholars of the ever-changing nature of language. Discovery of the Indo-European language family. Late in century: Recognition that all languages are fundamentally the same in nature; no "primitive" or "advanced" languages.
19th-20th centuries	Scientific and Industrial Revolutions. Development of technical vocabularies. Within a few centuries, English has gone from an island tongue to a world language, following the fortunes of those who speak it.
20th century	Communications revolution. Spread of a few languages at the expense of many. Languages of the world begin to die out on a large scale as mastery of certain world languages becomes necessary for survival. Classification and description of non-Indo-European languages by linguists continues, in many cases in a race against the clock.

QUESTIONS FOR THE LECTURE

1. Why do so many words from art, learning, and medicine come from French or from Latin via French?
2. Have dialectal differences in England been completely subsumed by standardized English? If so, to what degree? If not, why not, do you suppose?
3. Speak on the borrowings from Contemporary languages in NE.
4. Comment on word-formation in NE.
5. What are the semantic changes in NE vocabulary?
6. What is the most important grammatical changes in Early NE?

7. Speak on the growth of the analytical form in Early NE.
8. What are the peculiarities of syntactic system in NE?
9. What are the peculiarities of NE?
10. Comment on the Written Standard.
11. Recall the NE phonetic changes
12. What main events can you retell?

KEY WORDS:

contemporary languages – мавжуд тиллар;

semantic changes – тузилишдаги узгаришлар

Subjunctive Mood – шарт майили;

Imperative Mood – буйруқ майили;

verbals – феъл шакллари;

syntax – тилшуносликнинг гапнинг тузилишини ўрганувчи бўлими.

Written Standard – ёзув стандарти;

Great Vowel Shift – унлиларнинг жой алмашилиши