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LEXICAL INNOVATIONS IN CHAUCER’S CANTERBURY TALES

Bachelor’s Thesis

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INTRODUCTION

The status of English in the 21st century is undeniably of a world language. However, a few hundred years ago the situation was different. The history of the British Isles is greatly eventful and its population changed various times. England was inhabited by Celtic tribes between 1,500 and 500 BC and they mixed with the indigenous population. The Roman Empire invaded Britain in 43 AD and they built cities, roads and walls. The three Germanic tribes, the Angles, Saxons and Jutes arrived on the isles in the 5th and 6th century, as speakers the Old English, the first historical form of the English language. They founded their kingdoms, pushing back the Celts to Wales and Cornwall. These Germanic tribes ruled England until the 9th century, which was the time of the Viking invasion. The Danes founded their kingdom in England and were in war with the Anglo-Saxons until the Norman Conquest of 1066. This date is the beginning of the Middle English period in the history of the language. As England struggled under the rule of invaders, the situation of the English language was specifically burdensome. The Normans spoke the French language and, sitting on the English throne, the language of the law and state was French, while Latin ruled the church. English was mostly used by ordinary people for hundreds of years and its ascent only started in the 14th century. Throughout this paper we will have a closer look at the historical background of Middle English, the causes of its fallback and recovery.

The subject matter of this study is the lexical innovations in *The Canterbury Tales* by medieval genius and father of English poetry, Geoffrey Chaucer.

The object matter of this paper is to present the causes of language change from a historical and a more linguistic aspect, giving examples of the language change from Old English, Middle English, Modern English and our Present Day English.

The aim of this thesis is to give an appropriate presentation of the Middle English in the light of historical facts that influenced the English language on its way.

The theoretical value of the study lies in the fact that it offers a complex analysis and summary of the changes that occurred in the history of the English language, focusing on a very significant although impermanent period. Although it has been studied by various scholars, the majority of them did not connect the changes on this particular way.

The practical value of the paper is that it presents great differences between Middle English and Modern English with a total list of words first used by Chaucer; moreover dozens of examples present the status of Middle English that can be a helping guide for students who study the history of English, or people who are interested in historical changes of a given language.

A large and growing body of literature has investigated the given topic. Scholars such as Seth Lerer and John Algeo studied the language change, emphasising on facts which had strong

influence on English. Joseph E. Mersand was one of the first researchers who studied Chaucer as a linguist and his lexical heritage. Mersand published *Chaucer's Romance Vocabulary* in 1937. Adolphus William Ward gives a detailed and complex presentation of Geoffrey Chaucer's life and works. *The Riverside Chaucer*, having been published in various editions, is a great collection of Chaucer's works. Christopher Cannon in his book, *The Making of Chaucer's English: A Study of Words* (1998) presents Chaucer's life and works giving a detailed etymology of the lexis of the great poet. Sanne Eriksson studied Germanic and French adjectives in *The Canterbury Tales*. Sergey I. Sidorenko in his work, *Rewriting Chaucer: Some Dimensions of Middle English – Modern English Translation* put the emphasis on intralingual translation, presenting language changes on the morphological, syntactical and lexical levels, comparing Middle English and Modern English. Daphne Theijssen studied the vocabulary of *The Canterbury Tales* and the main part of her work was the study of the vocabulary of *The Tale of Sir Thopas*.

The first part of the study was compiled with the method of analysis of literary sources on the given topic connected to medieval history, events connected to the language, characterization of the Middle English and the life and literary career of Geoffrey Chaucer. Presentation and comparison were methods included in the first part as well, giving examples of texts and the sound system of the Middle English. The main method of the second part was analysis of the text and the background of the *The Canterbury Tales*. The main method that helped with the compilation of the third part was the analysis of Chaucer's dictionary in *The Canterbury Tales*. Another method in the third part was the comparison of some original Middle English texts with their Modern English translation.

The first part of this paper will give a brief overview of the events of the Middle Ages. It is a significant factor to observe the background of a language and the change of its vocabulary, which is strongly affected by historical background, economic situation, technology, culture, and transformation of universal abstract notions characteristic of the given language community. It will be seen that the Middle Ages in England was a cumbersome period from the aspect of the language. It will be seen that pioneers of the language development included the great Bible translator, John Wycliffe who was one of the first translators of the Holy Scriptures into the English tongue. Geoffrey Chaucer, the poet, linguist, diplomat, politic and scientist influenced the language and literature on a high degree. His great collection of works shows a high cultural affluence and it will be presented in details. William Caxton helped the standardization of the English language and the spread of literacy among the population by setting up his printing press, producing hundreds of books, including *The Canterbury Tales* as one of the first. It will be proved that the Great Vowel Shift was a major factor of the changes on the phonological level.

The second part of this study will present *The Canterbury Tales* in details. It will include the background of the collection: its possible dates of writing, the major influences of Chaucer connected to the periods of his life. The text structure of the poem is a part of the analysis along with the language of the work and the order in which Chaucer planned to put the tales. A plot overview is attached to the end of this part with the aim of presenting its contents and main ideas.

The third part of this study will concentrate on the lexis and vocabulary invented by Chaucer. It does not necessarily mean the creation of totally new words but usually may be interpreted as words first used by Geoffrey Chaucer. These words are chiefly borrowings from Romance languages (French and Latin), recreated words from Old English and dialectal words from different regions of Britain. It will be seen that these Chaucer innovations have had a great and indisputable effect not only on Middle English, but they have created a strong basis of Modern English and the lexis of Present Day English. The research in the third part will be partly based on dictionaries that gave detailed information about the etymology and meaning of the Middle English words studied in this thesis. A large number of examples will be given from Middle English to present great changes and the influence of Chaucer on the English language.

The purpose of the research in the paper is to give a detailed analysis of the vocabulary of Geoffrey Chaucer and to find its place in Present Day English.

PART 1

THE MIDDLE AGES AND THE ENGLISH LANGUAGE

1.1 Short History of the British Isles in the Middle Ages

It is widely regarded that the Middle Ages in Europe lasted from the 5th to the 15th century. Traditionally, the fall of the Roman Empire (476 AD) meant the beginning of the new era and the Renaissance (14th century) was the ending along with the Age of Exploration (15th century). According to Christoph Cellarius, the Medieval Period started in 313 AD with the Edict of Milan, which accepted the status of Christianity as a religion. After the fall of Rome, no single state or government united the people who lived on the European continent. Instead, the Catholic Church became the most powerful institution of the medieval period. Kings, queens and other leaders derived much of their power from their alliances with and protection of the Church. The rise of Islam occurred in the Middle Ages after prophet Muhammad's death in 632 AD. The Crusades were also among the great events that are dated to the Medieval Period. In consequence, the Muslims invaded enormous territories in Central Asia, the Middle East (including the territory of Israel), North Africa and the Iberian Peninsula. In 1095, Pope Urban declared war for the liberation of the Holy Land (Israel), the birthplace of Jesus Christ, from Muslim rule. There was no real winner of the Crusades. Although, Christian armies invaded the territory of Israel from the Arabians, the Muslim armies conquered it again and the Crusades lasted until the 15th century. [1] [3]

Medieval art served the philosophy of the age that put God and the Catholic Church in the centre. In architecture it was strongly expressive. A great number of cathedrals were built in city and town centres during the Middle Ages. Between the 10th and 13th centuries, most European cathedrals were built in the Romanesque style. Romanesque cathedrals were solid and substantial. They were built with rounded masonry arches and barrel vaults supporting the roof, thick stone walls and few windows, such as the Porto Cathedral in Portugal and the Speyer Cathedral in Germany. [1] [3]

In the beginning of the 13th century, church builders began to embrace a new architectural style, known as the Gothic. Buildings belonging to the Gothic architecture, such as the Abbey Church of Saint-Denis in France and the rebuilt Canterbury Cathedral in England, have huge stained-glass windows, pointed vaults and arches, influenced by Islamic architecture, along with spires and flying buttresses. Gothic art may be easily differentiated from the Romanesque style. Other forms of medieval religious art included mosaics and frescoes, that served as church

decorations, often portraying Mother Mary, Jesus Christ and the saints of the Catholic Church. [1]

Before the invention of the printing press in the 15th century, books could have been defined as works of art. Craftsmen in monasteries created illuminated manuscripts, which were handmade sacred and secular books with coloured illustrations, gold and silver lettering and other adornments. [1]

In the medieval society, rural life was governed by a system of feudalism. It meant that the king owned large pieces of land called fiefs to noblemen and bishops. Landless peasants known as serfs were working on the fiefs, including planting and harvest. It was an obligation for them to give a large amount of produce to the landlords. In exchange for their labour, they were allowed to live on the land. [1]

In the 11th century the feudal system started to change as agricultural innovations, such as the heavy plow and three-field crop rotation made farming more efficient and productive, which led to a great population grow. As a result, urbanization became a natural process, which meant that an increasing number of people were drawn to towns and cities. Meanwhile, the Crusades had expanded trade routes to the East and given Europeans a taste for imported goods such as wine, olive oil and luxurious textiles. As the commercial economy developed, port cities in particular thrived. By 1300, there were fifteen cities in Europe with a population of more than 50,000, including London, which was inhabited by around 80,000-100,000 residents. The most important events of the Middle Ages in England are the following: [1] [2] [3]

- 410-436 – Roman withdrawal from Britain (Emperor Claudius occupied England in 43AD)
- c. 450 – Anglo-Saxon settlement of Britain begins as three Germanic tribes from Europe invade England (Angles, Saxons, Jutes). Their language was Old English and established seven kingdoms: Essex, Wessex, East Anglia, Kent, Sussex, Mercia, and Northumbria.
- 450-480 – Earliest Old English inscriptions.
- 597 – St. Augustine arrives in Britain to convert the Anglo-Saxons into Christianity.
- c. 660 – *Cædmon's Hymn* composed in Old English
- 731 – The Venerable Bede writes *The Ecclesiastical History of the English People* in Latin.
- 792 – the beginning of the Viking invasion in Britain.
- c. 800 – Old English epic poem *Beowulf* composed.
- 865 – The Danes launch full-scale invasion and occupy Northumbria, one of the seven Anglo-Saxon kingdoms.

- 871 – Alfred the Great becomes king of Wessex, encourages English prose and translation of Latin works.
- 871 – *The Anglo-Saxon Chronicle* is begun.
- 878 – the Viking kingdom of Danelaw established, dividing Britain into Anglo-Saxon south and Danish north.
- 911 – Charles II of France grants Normandy to the Viking chief Hrolf the Ganger. The beginning of Norman French.
- c. 1000 – The oldest surviving manuscript of *Beowulf* dates from this period
- 1066 – the beginning of the Norman conquest of England which replaced the traditional nobility by Anglo-Normans (the nobility of the invaders) and introduced French as the official language of the state in England.
- 1204 – the French invaded Normandy from the British starting a separation process from the continent.
- 1258 – King Henry III issued the first English-language royal proclamation since the Norman Conquest, having been forced by his barons to accept the Provisions of Oxford, establishing a Privy Council to oversee the administration of the government, so beginning the growth of the English constitution and parliament.
- 1337 – The beginning of The Hundred Years’ War between England and France (the war lasted until 1453 and promoted English nationalism against the French rule).
- 1348–50 – The Black Death (one of the most devastating pandemics of all time) killed an estimated 35% of England’s population and continued to plague the country for much of the rest of the century.
- 1362 –The enactment of The Statute of Pleadings requiring all court proceedings to be conducted in English.
- 1381 – The Peasants’ Revolt led by Wat Tyler was the first rebellion of working-class people against their exploitation. Although it failed in most of its immediate aims, it marks the beginning of popular protest.
- 1384 – The death of John Wycliffe, one of the first translators of the Bible into English.
- 1400 – Geoffrey Chaucer, “the Father of the English poetry” died, who influenced English literature and language to a high degree.
- 1430 – The beginning of recordkeeping in a form of East Midland English by the Chancery office (where legal records were deposited). It meant the creation of the written standard of English.

- 1476 – After Johannes Gutenberg invented the printing press in Germany, William Caxton introduced printing in England, promoting literacy throughout the population. The first book is known to have been produced was *The Canterbury Tales* written by Geoffrey Chaucer.

- 1485 – Henry Tudor became the first Tudor king on the English throne as Henry VII, ending thirty years of civil war, known as War of the Roses. His dynasty reigned in England until 1603.

- 1497 – Venetian explorer John Cabot reached the coast of North America (Nova Scotia) under the commission of Henry VII. The expansion of Britain started.

A number of the events above had great influence on the language. These ongoing language changes became particularly noticeable around 1100 on a grammatical level and pronunciation changes later around 1500. The term 'middle' indicates that the period was a transition between Old English (a significantly different language from the later Middle English) and early Modern English (a very different variety in pronunciation from Middle English but much closer to the English language that is spoken today). [4] [5]

The emerging Middle English can be distinguished into three subperiods: [6]

Early Middle English (1100–1250)

Ordinary Middle English (1250–1400)

Late Middle English (1400–1500)

However, recent researches suggest that Old English was not only spoken but also written for almost one hundred years after the Norman Conquest. According to Da Rold et al., the right periodization would be the following: [8]

Updated Old English (1066–1150)

Early Middle English (1150–1325)

Late Middle English (1325–1500)

When William the Conqueror became King William I of England, the Normans seized political, economic, military, and religious power. They became the lords of the Anglo-Saxon population, which continued to use English in their ordinary life. The language of the Normans was Norman French and at the beginning of their rule, most of them did not learn English and could not communicate with the Anglo-Saxon population. Due to various social and political factors, the situation started to change. At the beginning of the 13th century, the new monarch, King John, lost the province of Normandy and by the end of the 14th century, the Anglo-Normans lost all their properties in France. The loss of ties with France resulted in the adoption of English as an official language by Anglo-Normans. The influence of the French language on English became noticeable only at the end of the 13th century. Most loanwords adopted by the

middle of the 13th century are of Norman French origin, while most words adopted later come from Central French. [4] [6] [7]

In the Old English period, there was a rich tradition of literature written in English, especially in the West-Saxon dialect. In the Early Middle English period, written English became not as usual as before. Most documents were written in Latin (especially the documents of the church) and French. Latin was the language of learned texts, besides its strong dominance in the clergy. French was mostly used as the language of law, administration, and literature. A significant document, the Anglo-Saxon Chronicle (Peterborough Chronicle) was being written in English but the Norman Conquest interrupted the work of its authors (1154) and they could not finish it. [5] [8]

Before the Norman invasion, the West Saxon dialect was a dominant variety of the English language. Due to the political changes after 1066, the first standardized form of written English (Winchester Standard) was harshly interrupted. London became the political and cultural centre instead of Winchester and a new Standard English (Chancery Standard) emerged after 1400. The London and the East Midland dialects became the basis for the development of Standard English. The most significant personalities in the process were Geoffrey Chaucer, author of *The Canterbury Tales* and William Caxton, the first English printer, who published Chaucer's works. [6] [8]

Midland dialects were a continuation of Mercian dialects, which developed in close contact with Scandinavian dialects during the Old English period. Scandinavian influence continued to play an important role also during the Middle English period. Most scholars distinguish the following Middle English dialects: East Midland, West Midland, Southern, Northern, and Kentish. [7] [8]

1.2 The Great Vowel Shift

The Great Vowel Shift was a major change of the English language on the phonological level, which started in the 14th century and basically changed English pronunciation. [9]

The Great Vowel Shift is traditionally dated between the birth of Chaucer (circa 1350) and the death of another neologist, William Shakespeare (circa 1600). This process may be considered as a bridge between Middle English and Early Modern English. The Great Vowel Shift meant that the pronunciation of many words with long vowels changed completely. Long vowels are vowels that are held a longer time in the mouth; for example, the vowel in "meet" [mi:t] is held longer than the one in "met" [met]. So the first is considered a "long e," the second a "short e." [10] [15]

At the time of Chaucer, the word “name” was pronounced in way that would rhyme with our modern word “bomb.” By the time of Shakespeare, it rhymed with our modern word “came.” [16]

No one knows exactly why English pronunciation changed so noticeably. Changes in language pronunciation are quite normal, but in this case nearly every long vowel in English changed. [11]

Middle English [a:] (ā) fronted to [æ:] and then raised to [ɛ:], [e:] and in many dialects diphthongized in Modern English to [eɪ] (as in *make*). The [a:] in the Middle English words in question had arisen earlier from lengthening of short a in open syllables and from French loan words, rather than from original Old English ā, because the latter had in the meantime been raised to Middle English [ɔ:]. Changes of other sounds are the following: [15] [16]

- Middle English [ɛ:] raised to [e:] and then to modern English [i:] (as in *beak*).
- Middle English [e:] raised to Modern English [i:] (as in *feet*).
- Middle English [i:] diphthongized to [iɪ], which was most likely followed by [əɪ] and finally Modern English [aɪ] (as in *mice*).
- Middle English [ɔ:] raised to [o:], and in the eighteenth century this became Modern English [oo] or [əʊ] (as in *boat*).
- Middle English [o:] raised to Modern English [u:] (as in *boot*).
- Middle English [u:] was diphthongized in most environments to [ou], and this was followed by [əʊ], and then Modern English [aʊ] (as in *mouse*) in the eighteenth century. Before labial consonants, this shift did not occur, and [u:] remains as in *soup* and *room* (Middle English spelling was *roum*).

This means that the vowel in the English word *same* was in Middle English pronounced [a:] (similar to modern *psalm*); the vowel in *feet* was [e:] (similar to modern *fate*); the vowel in *wipe* was [i:] (similar to modern *weep*); the vowel in *boot* was [o:] (similar to modern *boat*); and the vowel in *mouse* was [u:] (similar to modern *moose*). [15] [16]

The effects of the shift were not entirely uniform, and differences in degree of vowel shifting can sometimes be detected in regional dialects both in written and in spoken English. [9]

The printing press and the Great Vowel Shift are interesting to be mentioned at the same topic. Although the Great Vowel Shift was no more than a change in pronunciation, it happened just before the invention of the printing press, which made generations of English speakers to face great challenges. The printing press came along just before the Great Vowel Shift got underway. That means that English spelling preserves the written form of words in the way they were pronounced in the time of Chaucer. For all of us in the modern age, English spelling no longer follows English pronunciation in many ways. [8]

To sum up, printing largely fixed English spelling before the Great Vowel Shift got underway and that is one reason why English is so difficult to spell. [8]

It is important to know that it was the age when spelling standardelized. Before that, even in the early 15th century, even official government documents, written now in English instead of French, showed considerable variety in spelling. [5] [8]

For example, here are some of the recorded spellings of the word “people”: *peple, pepule, pepul, pepull, pepulle, pepille, pepil, pepylle, pepyll, peeple, peopel, poepull, poeple, poepul, puple, pupile, pupill, pupyll, pupul, peuple, pople*. [5]

And here are some ways the word “receive” was spelled: *rasawe, rassaiif, rassave, recave, receave, receawe, receiuf, receve, recyf, receive, reciffe, recive, recyve, resaf, resaiif, resaiiff, reseaiive, rescayve, resceive, resceive, resceve, rescewe, resceyve, reschave, reshayve, rescheyve, rescyve, reseve, reseyve, ressaif, ressaive, resave, ressawe, ressayf, ressayve, resseve, resseyve, reycive*. [5]

The government understood that the necessity of a common written English reached a crucial level. It was vital if they wanted the people of the kingdom to understand the documents written in London. So the clerks of the official bureaucracy decided on what the standard spellings of individual English words should be. They used these official spellings in government laws and other documents, and the spelling was regularized. Then the printing press came along and forced everyone to use the same spelling, as is the case today. [5] [11]

This does not mean English spelling was simplified or made logical. Ancient forms from Old English were retained. [11]

1.3 Characterization of the Middle English

The fourteenth century developments in the English language are of crucial importance. As it was mentioned, the role of the English language was put into the shade after 1066 and the dominance of French language in the law courts and the Parliament was indisputable, though Latin was the language of the English church. Not until the second half of the fourteenth century was English recognized as a serious literary language, in no way inferior to French or Latin. Although it is the direct ancestor of modern English, it is not easy for twenty-first-century people to read, since it includes both vocabulary and word forms that are different from their modern English forms. [10] [11]

Geoffrey Chaucer (1343?-1400) may be credited with the establishment of the position of Middle English. He was not only a great author, philosopher and astronomer, but a major figure in politics. The son of a London wine merchant, he received patronage and government office

from monarchs Edward III, Richard II, John of Gaunt, and Henry IV; he served abroad as an ambassador and at home as a financial administrator and member of Parliament. [10] [14] [17]

The most famous of his writings, and the one most important in the formation of the English language, was “The Canterbury Tales”, which was written from 1387 until his death in 1400. Here Chaucer used the form of English spoken in London, which came to dominate the dialects common in other parts of the country. The work achieved instant popularity, keeping the writers of manuscripts busy producing copies of it. [12] [18] [19]

Wycliffe’s English Bible, which dates from almost exactly the same time, was also influential in establishing standard Middle English. The coming of printing in the fifteenth century helped spread the acceptance of English texts. In 1448 a German goldsmith and printer named Johannes Gutenberg invented the first mechanical printing press, using movable type and oil-based ink. His first publication was the Gutenberg Bible, which was widely reprinted throughout Europe and became the first best seller in human history. [11] [13]

This caused a revolution in language. Suddenly people all around the world could read documents because they were no longer limited to hand-written copies. In many ways, the invention of the Printing Press was a milestone for human learning. It also had a profound impact on the development of the English language. [5]

William Caxton set up his press at Westminster in 1477 and published nearly eighty separate books, including the Canterbury Tales as well as his own translations of French romances. [5]

During the Middle English period, the English language underwent a number of phonological, morphological, lexical, and syntactic changes. Due to the reduction of unstressed syllables, the rich inflectional system of Old English was strongly simplified and word order became less flexible. English gradually moved from a synthetic language to an analytical language using prepositions and relatively fixed word order patterns to indicate the meaning of the lost inflectional endings. Middle English is closer to Modern English than Old English and resembles modern West Frisian, one of the closest relatives of English. [5] [8] [11]

We have seen that towards the end of the Middle English period, English was developing at the end of the Middle Ages as an ‘elaborated’ language, available across the country for use in a range of functions. As English took on these national functions, there is evidence from at least the fifteenth century onwards of the emergence of sociolinguistic variation in the use of English. In other words, it became possible to write and speak English in ‘more’ or ‘less’ proper ways. As French ceased to be used as a prestigious spoken language, prestigious forms of English emerged, studded with loanwords from French, used to mark social difference; with the rise of humanism in the fifteenth and sixteenth centuries, Latin vocabulary was also transferred into the

English lexicon. French borrowings from this period included governmental and administrative words and words related to law: *crown, state, evidence, empire, judgement, proof, prison, royal, prerogative, authority, sovereign, court, council, parliament, assembly, statute, treaty, alliance, record* etc.; ecclesiastical words: *religion, communion, passion, prayer, baptism, lesson* etc.; army and navy: *enemy, peace, defence, guard, spy* etc.; fashion, meals and social life: *dress, habit, blue, brown, coat, train, sugar, cream, salad, fry, roast, chair, blanket, lamp, falcon* etc.; art, learning and medicine: *chimney, palace, pillar, prose, story, pen, paper, grammar, stomach* and thousands of more. [9] [11]

Besides French, Latin borrowings and their significance can be seen through the following examples: *allegory, conspiracy, contempt, distract, frustrate, genius, gesture, history, homicide, immune, include, incredible, index, individual, infancy, inferior, infinite, intellect, interrupt, legal, limbo, magnify, mechanical, minor, missal, moderate, necessary, nervous, notary, ornate, picture, polite, popular, prevent, private, project, promote, prosecute, prosody, pulpit, quiet, rational, reject, reprehend, rosary, script, scripture, scrutiny, secular, solar, solitary, spacious, stupor, subdivide, subjugate, submit, subordinate, subscribe, substitute, summary, superabundance, supplicate, suppress, temperate, temporal, testify, testimony* and so on. [9] [11]

It is necessary to observe the changes of the look of the language. Through the following example great differences will be presented between Old English (*OE*), Middle English (*ME*), Early Modern English (*EModE*) and Present Day English (*PDE*). The given text is *The Lord's Prayer*. [9]

Figure 1.1 Change of the English language [9]

OE (West Saxon dialect, late ninth century)

þū ūre fæder, þe eart on heofonum, sīe þīn nama ȝehālgod. Cume þīn rīce. Sīe þīn ȝylla on eorþan spā spā on heofonum. Syle ūs tōdæg ūrne dægþāmlican hlāf. And forȝief ūs ūre ȝyltas spā spā þē forȝiefap þāem þe pið ūs aȝyltap. And ne læd þū nū ūs on costnunge, ac ālīes ūs fram yfele.

ME (Central Midlands, c. 1380)

Oure fadir, þat art in heuenys, halewid be þi name. þi kyngdom come to. Be þi wile don ase in heuene and in erþe. ȝiue to us þis day oure breed ouer oþer substaunse. And forȝiue to us oure dettes, as and we forȝiuen to oure dettouris. And leede us not into temptaciouns, but delyuere us from yuel.

EModE (Book of Common Prayer, 1549)

Our Father, which art in heaven, Hallowed be thy Name. Thy kingdom come. Thy will be done, in earth as it is in heaven. Give us this day our daily bread. And forgive us our trespasses, As we forgive them that trespass against us. And lead us not into temptation; But deliver us from evil.

PDE (Alternative Service Book)

Our Father in heaven, your name be hallowed; your kingdom come, your will be done, on earth as in heaven. Give us today our daily bread. Forgive us our sins, as we have forgiven those who have sinned against us. And do not bring us to the time of trial, but save us from evil.

1.4 The Life and Work of Geoffrey Chaucer

1.4.1 Biography of Geoffrey Chaucer

According to the tradition, Geoffrey Chaucer was born in a London-based family and he is regarded as „the father of English poetry” being a representative of Middle English literature. Chaucer was born in the early 1340s but according to Leland, the biographer of England's first great poet, his birth date is 1328. Leland also stated that Berkshire or Oxfordshire may have been also the scenes of his birth. In one of his prose works, "The Testament of Love," Chaucer speaks of himself in terms that strongly confirm the claim of London to the honour of giving him birth. In this work he mentions *"the city of London, that is to me so dear and sweet, in which I was*

forth grown; and more kindly love, have I to that place than to any other in earth; as every kindly creature hath full appetite to that place of his kindly engendrure, and to will rest and peace in that place to abide." Camden, in his Annals of Queen Elisabeth, describes Chaucer as a fellow-citizen of Edmund Spencer (1552-1559). [20] [21]

Chaucer was born in the time when Edward III was the king on the English throne (he reigned from 1327 to 1377) and this age was a splendid, chivalrous and high-spirited one. In this period England held wars with Scotland and had expeditions in France. The Hundred Years' War started in 1337 and lasted until 1453 The English House of Plantagenet fought against the House of Valois, rulers of the Kingdom of France, over the succession of the French throne. For England it was a demanding period to remain in a worthy place among the European states but there was sufficient bustle, bold achievement, and high ambition in the period to inspire a poet who was prepared to catch the spirit of the day. It was an age of elaborate courtesy, of high-paced gallantry, of courageous venture and of noble disdain for mean tranquillity. Chaucer was penetrated to the depth of his consciousness with the lofty and lovely civil side of that brilliant and restless military period. [17] [19]

We have not much information about his youth but, according to a reference in his "Court of Love", at the age of eighteen he was a student of Cambridge. In this work the narrator mentions that his name is Philogenet, "of Cambridge clerk". Furthermore he states when he was stirred to seek the Court of Cupid he was "at eighteen year of age." Leland notes that he was educated at Oxford, then visited France and the Netherlands to finish his studies but there remains no certain evidence of his having belonged to either University. According to other source he is believed to have attended the St. Paul's Cathedral School, where he probably first read various influential writing of Virgil and Ovid. [17] [18]

We have more information about his family, which was undoubtedly of good condition. It is widely regarded that his father was a merchant or a vintner, though others state that he held the rank of knighthood. We have the clearest testimony that Chaucer's mental training was of wide range and thorough excellence, altogether rare for a mere courtier in those days: his poems attest his intimate acquaintance with the divinity, the philosophy, and the scholarship of his time. Leland says that Chaucer quitted the University "a ready logician, a smooth rhetorician, a pleasant poet, a grave philosopher, an ingenious mathematician, and a holy divine;" and by all accounts, when Geoffrey Chaucer comes before us authentically for the first time, at the age of thirty-one, he was possessed of knowledge and accomplishments far beyond the common standard of his day. Urry describes him as being then "*of a fair beautiful complexion, his lips red and full, his size of a just medium, and his port and air graceful and majestic. So that every ornament that could claim the approbation of the great and fair, his abilities to record the valour*

of the one, and celebrate the beauty of the other, and his wit and gentle behaviour to converse with both, conspired to make him a complete courtier." [18] [20]

In 1357, he worked as a servant to Elizabeth, Countess of Ulster, wife of Edward III's third son. Chaucer was a prisoner in France during the Brittany expedition of 1359, but the king ransomed him. After Chaucer's release, he joined the Royal Service, travelling throughout France, Spain and Italy on diplomatic missions in the 1360s. For his services, King Edward granted Chaucer a pension of 20 marks. By 1368, Edward III had made Chaucer "an esquire of less degree" and in the same year, he is mentioned as a valet or yeoman of the King's Chamber. [18] [21]

According to the tradition, Chaucer married Philippa Roet in 1366, the daughter of Sir Payne Roet, and the marriage conveniently helped further Chaucer's career in the English court. They are thought to have three children. When the queen, Philippa of Hainault died in 1369, it served to strengthen his wife's position and subsequently Chaucer's as well. From 1370 to 1373, he went abroad again to fulfil diplomatic missions in Florence and Genoa, helping establish an English port in Genoa. In this period Chaucer spent time reading the works of Italian poets Dante and Petrarch. By the time he returned, he and Philippa were prospering, and he was rewarded for his diplomatic activities with an appointment as Comptroller of Customs, a lucrative position. Meanwhile, Philippa and Chaucer were also granted generous pensions by John of Gaunt, the first duke of Lancaster, son of Edward III. He served the duke and they had a close relation as John became his patron. Moreover, the sister of the author's wife, Katherine Swynford, later became the third wife of John of Gaunt. [18] [19] [20]

In 1377 and 1388, Chaucer engaged in yet more diplomatic missions, with the objectives of finding a French wife for Richard II and securing military aid in Italy. Busy with his duties, Chaucer had little time to devote to writing poetry, his true passion. In 1385 he petitioned for temporary leave. In 1386, he was elected member of parliament for Kent, and he also served as a justice of the peace. [18] [21]

When his wife, Philippa died in 1387, Chaucer stopped sharing in her royal annuities and suffered financial hardship. He needed to keep working in public service to earn a living and pay off his growing accumulation of debt. [18] [21]

From 1389 to 1391, after Richard II had ascended to the throne, Chaucer held a draining and dangerous position as Clerk of the Works. He was robbed by highwaymen twice while on the job, which only served to further compound his financial worries. To make matters even worse, Chaucer had stopped receiving his pension. Chaucer eventually resigned the position for a lower but less stressful appointment as sub-forester, or gardener, at the King's park in Somersetshire. [18] [20] [21]

When Richard II was deposed in 1399, his cousin and successor, Henry IV, took pity on Chaucer and reinstated Chaucer's former pension. With the money, Chaucer was able to lease an apartment in the garden of St. Mary's Chapel in Westminster, where he lived modestly for the rest of his days. [18] [21]

It is widely accepted that poet Geoffrey Chaucer died on October 25, 1400 in London, England. The cause of his death is unknown. He was buried in Westminster Abbey. His gravestone became the centre of what was to be called Poet's Corner, a spot where such famous British writers as Robert Browning and Charles Dickens were later honoured and interred. [18] [21]

1.4.2 Works of Geoffrey Chaucer

Chaucer's career as an author is often divided three different periods. The first period (a so-called French period) includes his early work (to 1370), which is based largely on French models, especially the "Roman de la Rose" (which he partially translated into English between 1367-70) and the poems of Guillaume de Machaut, a French musician and poet who was born in 1300. Chaucer himself wrote in French but most of his works were written in his mother tongue such as his first major work "The Book of the Duchess", an allegorical lament written in 1369 on the death of Blanche, wife of John of Gaunt. [18] [22] [23] [24] [25]

Chaucer's second period until 1387 is may be called as his Italian period because during this time his works were strongly influenced by Dante and Boccaccio. Major works of the second period include "The House of Fame", "The Parlement of Fowls" and a prose translation of Boethius' "De consolacione philosophiae". Also among the works of this period are the unfinished poem "Legend of Good Women", which introduced the heroic couplet (two rhyming lines of iambic pentameter) into English verse; or "Troilus and Criseyde", based on Boccaccio's "Filostrato", one of the great love poems in the English language. [24] [25]

The third period is sometimes referred as an English period which means his last years of his life. He started to write some parts of his masterpiece, "The Canterbury Tales" in the 1370 but the most of the poem was written from 1392-95. Unfortunately he could not finish this collection because of his death in 1400. [24] [25]

Besides some poems and translations, Chaucer wrote his first major work between 1369 and 1372, "The Book of the Duchess", for Blanche of Lancaster, the first wife of John of Gaunt. The duchess died in 1369 and possibly the duke granted Chaucer a £10 annuity for the work in 1374. The poem begins with a sleepless poet who lies in bed reading a book. The poet (who narrates the poem from first person) reads a story about Ceyx and Alcyone and wanders around

in his thoughts. Suddenly the poet falls asleep and dreams a wonderful story. He dreams that he wakes up in a beautiful chamber by the sound of hunters and hunting dogs. The narrator follows a small hunting dog into the forest and finds a knight dressed in black who mourns about losing a game of chess. The poet asks the knight some questions and realizes at the end of the poem that the knight was talking symbolically instead of literally: the black knight has lost his love and lady. The poet awakes and decides that this wonderful dream should be preserved in rhyme. [12] [24] [25] [27]

Another early works by Chaucer included “Anelida and Arcite”, in which he combined his French and Italian models into this experimental poem of narrative and lyrics, and “The House of Fame”, which puts the poet into dreams again where the Roman mythology and Christian faiths meet in a fabled vision. [24] [25]

In the second period of his literary life Chaucer (1374-1387) had his diplomatic missions as a courtier on the continent including France and Italy. His political career reached a higher level as he became Member of Parliament for Kent. “Parlement of Foules”, “The Legend of Good Women” and “Troilus and Criseyde” were all written in this period of his life. [24] [26]

“The Parlement of Foules” is a poem about art and love. As in other poems, Chaucer wrote from first person and the scene leads to a dream-vision. The narrator falls asleep and dreams of a beautiful garden in which Nature presides over a debate between three high-ranking eagles, all vying for the attentions of a beautiful female. The other birds, each of which represents a different aspect of English society, are given a chance to express their opinions; Chaucer uses this device to gently satirize the tradition of courtly love. He handles the debate with humour and deftly characterizes the various birds. The poem ends on a note of joy and satisfaction. [24] [25] [26]

“The Legend of Good Women” is also a dream-vision. In its prologue the god of love is angry at Chaucer for writing about so many women who betray men. To propitiate her, Chaucer is commended to write about good and virtuous women such as Cleopatra, Dido or Thisbe. The “Prologue” is noteworthy for the delightful humour of the narrator’s self-mockery. The regular theme of the stories of the ten heroines is the betrayal of women by wicked men. As a result, the poem becomes more a legend of bad men than of good women. [24] [25] [26] [27]

“Troilus and Criseyde” is another masterpiece of Chaucer’s second period. Although it is known that the source of the epic poem is Boccaccio’s “Il Filostrato” from the 1330s, it is important to mention that the Trojan war was the main idea behind the work as it was documented by Homer in his “Iliad” and written in poem by Benoît de Sainte-Maure in “Roman de Troie”. Boccaccio freely used the mentioned poem to create his own. Chaucer freely changes and alters his sources that his poem is essentially new. It presents the fate of Troilus and

Criseyde, their love and separation through five books. Although, the story takes place in the ancient Greek world, Chaucer finishes the poem by asking for the protection of the Holy Trinity and Christ's mercy. [24] [25] [26] [28]

It is believed that Chaucer started writing "The Canterbury Tales" in the 1380s, though he completed a greater part of the collection from 1392 to 1395. Throughout the tales, which are stories of fictional pilgrims travelling to the Shrine of Thomas Becket at the Canterbury Cathedral, we get closer to the society of the age, usually in a satiric way. "The Canterbury Tales" focuses on subjects of the English society. The pilgrims – knight, monk, miller, merchant etc. – are typical characters of the Middle Ages. This work of Chaucer has a great significance, its popularity and effect is indisputable; and it will be presented in details in the second part of this paper. [24] [25] [26] [29]

PART 2

THE CANTERBURY TALES – A MASTERPIECE

2.1 The Background of The Canterbury Tales

Chaucer lived through a time of incredible tension in the English social sphere. The Black Death, which ravaged England during Chaucer's childhood and remained widespread afterward, wiped out an estimated thirty to fifty percent of the population. Consequently, the labour force gained increased leverage and was able to bargain for better wages, which led to resentment from the nobles and propertied classes. These classes received another blow in 1381, when the peasantry, helped by the artisan class, revolted against them. The merchants were also wielding increasing power over the legal establishment, as the Hundred Years War created profit for England and, consequently, appetite for luxury was growing. The merchants capitalized on the demand for luxury goods, and when Chaucer was growing up, London was pretty much run by a merchant oligarchy, which attempted to control both the aristocracy and the lesser artisan classes. Chaucer's political sentiments are unclear, for although "The Canterbury Tales" documents the various social tensions in the manner of the popular genre of estates satire, the narrator refrains from making overt political statements, and what he does say is in no way thought to represent Chaucer's own sentiments. [27] [28] [29] [30]

Chaucer's original plan for "The Canterbury Tales" was for each character to tell four tales, two on the way to Canterbury and two on the way back. But, instead of 120 tales, the text ends after twenty-four tales, and the party is still on its way to Canterbury. Chaucer either planned to revise the structure to cap the work at twenty-four tales, or else left it incomplete when he died on October 25, 1400. Other writers and printers soon recognized "The Canterbury Tales" as a masterful and highly original work. Though Chaucer had been influenced by the great French and Italian writers of his age, works like Boccaccio's "Decameron" were not accessible to most English readers, so the format of "The Canterbury Tales", and the intense realism of its characters, were virtually unknown to readers in the fourteenth century before Chaucer. William Caxton, England's first printer, published "The Canterbury Tales" in the 1470s, and it continued to enjoy a rich printing history that never truly faded. By the English Renaissance, poetry critic George Puttenham had identified Chaucer as the father of the English literary canon. Chaucer's project to create a literature and poetic language for all classes of society succeeded, and today Chaucer still stands as one of the great shapers of literary narrative and character. [26] [30] [35]

2.2 Structure of the Text

Chaucer's unfinished masterpiece consists of more than 17,000 lines in most editions. Its specific order of it, in which Chaucer was intended to present the tales, is unknown. Eighty-two early manuscripts of the tales survived, and many of them vary considerably in the order in which they present the tales. However, certain sets of tales do seem to belong together in a particular order. One of them is the General Prologue, which is obviously the beginning of the collection. It is revealed by the narrator explicitly that the Knight tells the first tale and that the Miller interrupts and tells the second tale. The introductions, prologues, and epilogues to various tales sometimes include the pilgrims' comments on the tale just finished, and an indication of who tells the next tale. These sections between the tales are called links, and they are the best evidence for grouping the tales together into ten fragments. Unfortunately "The Canterbury Tales" does not include a complete set of links, so the order of the ten fragments is open to question. The Riverside Chaucer bases the order of the ten fragments on the order presented in the Ellesmere manuscript, one of the best surviving manuscripts of the tale. Some scholars disagree with the groupings and order of tales followed in The Riverside Chaucer, choosing instead to base the order on a combination of the links and the geographical landmarks that the pilgrims pass on the way to Canterbury. [30] [32] [33]

"The Canterbury Tales" is written in Middle English, which shows a close visual similarity to the English of the 21st century. In contrast, Old English can be read only in modern translation, though "The Canterbury Tales" is often read in its original language, not only because of the similarity between Chaucer's Middle English and our Modern English, but because the beauty and humour of the poetry would be lost in translation. Most Middle English editions of the poem include a short pronunciation guide, which can help the reader to understand the language better. For particularly difficult words or phrases, most editions also include notes in the margin giving the modern versions of the words, along with a full glossary in the back. [30] [32]

2.3 Plot Overview

GENERAL PROLOGUE

At the Tabard Inn, a tavern in Southwark, near London, the narrator joins a company of twenty-nine pilgrims. The pilgrims, like the narrator, are travelling to the shrine of the martyr Saint Thomas Becket in Canterbury. The narrator gives a descriptive account of twenty-seven of

these pilgrims, including a Knight, Squire, Yeoman, Prioress, Monk, Friar, Merchant, Clerk, Man of Law, Franklin, Haberdasher, Carpenter, Weaver, Dyer, Tapestry-Weaver, Cook, Shipman, Physician, Wife, Parson, Plowman, Miller, Manciple, Reeve, Summoner, Pardoner, and Host. (He does not describe the Second Nun or the Nun's Priest, although both characters appear later in the book.) The Host, whose name, we find out in the Prologue to the Cook's Tale, is Harry Bailey, suggests that the group ride together and entertain one another with stories. He decides that each pilgrim will tell two stories on the way to Canterbury and two on the way back. Whomever he judges to be the best storyteller will receive a meal at Bailey's tavern, courtesy of the other pilgrims. The pilgrims draw lots and determine that the Knight will tell the first tale. [30]

THE KNIGHT'S TALE

Theseus, duke of Athens, imprisons Arcite and Palamon, two knights from Thebes (another city in ancient Greece). From their prison, the knights see and fall in love with Theseus's sister-in-law, Emelye. Through the intervention of a friend, Arcite is freed, but he is banished from Athens. He returns in disguise and becomes a page in Emelye's chamber. Palamon escapes from prison, and the two meet and fight over Emelye. Theseus apprehends them and arranges a tournament between the two knights and their allies, with Emelye as the prize. Arcite wins, but he is accidentally thrown from his horse and dies. Palamon then marries Emelye. [30]

THE MILLER'S PROLOGUE AND TALE

The Host asks the Monk to tell the next tale, but the drunken Miller interrupts and insists that his tale should be the next. He tells the story of an impoverished student named Nicholas, who persuades his landlord's sexy young wife, Alisoun, to spend the night with him. He convinces his landlord, a carpenter named John, that the second flood is coming, and tricks him into spending the night in a tub hanging from the ceiling of his barn. Absolon, a young parish clerk who is also in love with Alisoun, appears outside the window of the room where Nicholas and Alisoun lie together. When Absolon begs Alisoun for a kiss, she sticks her rear end out the window in the dark and lets him kiss it. Absolon runs and gets a red-hot poker, returns to the window, and asks for another kiss; when Nicholas sticks his bottom out the window and farts, Absolon brands him on the buttocks. Nicholas's cries for water make the carpenter think that the flood has come, so the carpenter cuts the rope connecting his tub to the ceiling, falls down, and breaks his arm. [30]

THE REEVE'S PROLOGUE AND TALE

Because he also does carpentry, the Reeve takes offense at the Miller's tale of a stupid carpenter, and counters with his own tale of a dishonest miller. The Reeve tells the story of two students, John and Alayn, who go to the mill to watch the miller grind their corn, so that he won't have a chance to steal any. But the miller unties their horse, and while they chase it, he steals some of the flour he has just ground for them. By the time the students catch the horse, it is dark, so they spend the night in the miller's house. That night, Alayn seduces the miller's daughter, and John seduces his wife. When the miller wakes up and finds out what has happened, he tries to beat the students. His wife, thinking that her husband is actually one of the students, hits the miller over the head with a staff. The students take back their stolen goods and leave. [30]

THE COOK'S PROLOGUE AND TALE

The Cook particularly enjoys the Reeve's Tale, and offers to tell another funny tale. The tale concerns an apprentice named Perkyn who drinks and dances so much that he is called "Perkyn Reveler." Finally, Perkyn's master decides that he would rather his apprentice leave to revel than stay home and corrupt the other servants. Perkyn arranges to stay with a friend who loves drinking and gambling, and who has a wife who is a prostitute. The tale breaks off, unfinished, after fifty-eight lines. [30]

THE MAN OF LAW'S INTRODUCTION, PROLOGUE, TALE, AND EPILOGUE

The Host reminds his fellow pilgrims to waste no time, because lost time cannot be regained. He asks the Man of Law to tell the next tale. The Man of Law agrees, apologizing that he cannot tell any suitable tale that Chaucer has not already told—Chaucer may be unskilled as a poet, says the Man of Law, but he has told more stories of lovers than Ovid, and he doesn't print tales of incest as John Gower does (Gower was a contemporary of Chaucer). In the Prologue to his tale, the Man of Law laments the miseries of poverty. He then remarks how fortunate merchants are, and says that his tale is one told to him by a merchant. [30]

In the tale, the Muslim sultan of Syria converts his entire sultanate (including himself) to Christianity in order to persuade the emperor of Rome to give him his daughter, Custance, in marriage. The sultan's mother and her attendants remain secretly faithful to Islam. The mother tells her son she wishes to hold a banquet for him and all the Christians. At the banquet, she massacres her son and all the Christians except for Custance, whom she sets adrift in a rudderless ship. After years of floating, Custance runs ashore in Northumberland, where a constable and his wife, Hermengyld, offer her shelter. She converts them to Christianity. [30]

One night, Satan makes a young knight sneak into Hermengyld's chamber and murder Hermengyld. He places the bloody knife next to Custance, who sleeps in the same chamber. When the constable returns home, accompanied by Alla, the king of Northumberland, he finds his slain wife. He tells Alla the story of how Custance was found, and Alla begins to pity the girl. He decides to look more deeply into the murder. Just as the knight who murdered Hermengyld is swearing that Custance is the true murderer, he is struck down and his eyes burst out of his face, proving his guilt to Alla and the crowd. The knight is executed, Alla and many others convert to Christianity, and Custance and Alla marry. [30]

While Alla is away in Scotland, Custance gives birth to a boy named Mauricius. Alla's mother, Donegild, intercepts a letter from Custance to Alla and substitutes a counterfeit one that claims that the child is disfigured and bewitched. She then intercepts Alla's reply, which claims that the child should be kept and loved no matter how malformed. Donegild substitutes a letter saying that Custance and her son are banished and should be sent away on the same ship on which Custance arrived. Alla returns home, finds out what has happened, and kills Donegild. [30]

After many adventures at sea, including an attempted rape, Custance ends up back in Rome, where she reunites with Alla, who has made a pilgrimage there to atone for killing his mother. She also reunites with her father, the emperor. Alla and Custance return to England, but Alla dies after a year, so Custance returns, once more, to Rome. Mauricius becomes the next Roman emperor. [30]

Following the Man of Law's Tale, the Host asks the Parson to tell the next tale, but the Parson reproaches him for swearing, and they fall to bickering. [30]

THE WIFE OF BATH'S PROLOGUE AND TALE

The Wife of Bath gives a lengthy account of her feelings about marriage. Quoting from the Bible, the Wife argues against those who believe it is wrong to marry more than once, and she explains how she dominated and controlled each of her five husbands. She married her fifth husband, Jankyn, for love instead of money. After the Wife has rambled on for a while, the Friar butts in to complain that she is taking too long, and the Summoner retorts that friars are like flies, always meddling. The Friar promises to tell a tale about a summoner, and the Summoner promises to tell a tale about a friar. The Host cries for everyone to quiet down and allow the Wife to commence her tale. [30]

In her tale, a young knight of King Arthur's court rapes a maiden; to atone for his crime, Arthur's queen sends him on a quest to discover what women want most. An ugly old woman promises the knight that she will tell him the secret if he promises to do whatever she wants for

saving his life. He agrees, and she tells him women want control of their husbands and their own lives. They go together to Arthur's queen, and the old woman's answer turns out to be correct. The old woman then tells the knight that he must marry her. When the knight confesses later that he is repulsed by her appearance, she gives him a choice: she can either be ugly and faithful, or beautiful and unfaithful. The knight tells her to make the choice herself, and she rewards him for giving her control of the marriage by rendering herself both beautiful and faithful. [30]

THE FRIAR'S PROLOGUE AND TALE

The Friar speaks approvingly of the Wife of Bath's Tale, and offers to lighten things up for the company by telling a funny story about a lecherous summoner. The Summoner does not object, but he promises to pay the Friar back in his own tale. The Friar tells of an archdeacon who carries out the law without mercy, especially to lechers. The archdeacon has a summoner who has a network of spies working for him, to let him know who has been lecherous. The summoner extorts money from those he's sent to summon, charging them more money than he should for penance. He tries to serve a summons on a yeoman who is actually a devil in disguise. After comparing notes on their treachery and extortion, the devil vanishes, but when the summoner tries to prosecute an old wealthy widow unfairly, the widow cries out that the summoner should be taken to hell. The devil follows the woman's instructions and drags the summoner off to hell. [30]

THE SUMMONER'S PROLOGUE AND TALE

The Summoner, furious at the Friar's Tale, asks the company to let him tell the next tale. First, he tells the company that there is little difference between friars and fiends, and that when an angel took a friar down to hell to show him the torments there, the friar asked why there were no friars in hell; the angel then pulled up Satan's tail and 20,000 friars came out of his ass. [30]

In the Summoner's Tale, a friar begs for money from a dying man named Thomas and his wife, who have recently lost their child. The friar shamelessly exploits the couple's misfortunes to extract money from them, so Thomas tells the friar that he is sitting on something that he will bequeath to the friars. The friar reaches for his bequest, and Thomas lets out an enormous fart. The friar complains to the lord of the manor, whose squire promises to divide the fart evenly among all the friars. [30]

THE CLERK'S PROLOGUE AND TALE

The Host asks the Clerk to cheer up and tell a merry tale, and the Clerk agrees to tell a tale by the Italian poet Petrarch. Griselde is a hardworking peasant who marries into the aristocracy.

Her husband tests her fortitude in several ways, including pretending to kill her children and divorcing her. He punishes her one final time by forcing her to prepare for his wedding to a new wife. She does all this dutifully, her husband tells her that she has always been and will always be his wife (the divorce was a fraud), and they live happily ever after. [30]

THE MERCHANT'S PROLOGUE, TALE, AND EPILOGUE

The Merchant reflects on the great difference between the patient Griselde of the Clerk's Tale and the horrible shrew he has been married to for the past two months. The Host asks him to tell a story of the evils of marriage, and he complies. Against the advice of his friends, an old knight named January marries May, a beautiful young woman. She is less than impressed by his enthusiastic sexual efforts, and conspires to cheat on him with his squire, Damien. When blind January takes May into his garden to copulate with her, she tells him she wants to eat a pear, and he helps her up into the pear tree, where she has sex with Damien. Pluto, the king of the faeries, restores January's sight, but May, caught in the act, assures him that he must still be blind. The Host prays to God to keep him from marrying a wife like the one the Merchant describes. [30]

THE SQUIRE'S INTRODUCTION AND TALE

The Host calls upon the Squire to say something about his favorite subject, love, and the Squire willingly complies. King Cambuskan of the Mongol Empire is visited on his birthday by a knight bearing gifts from the king of Arabia and India. He gives Cambuskan and his daughter Canacee a magic brass horse, a magic mirror, a magic ring that gives Canacee the ability to understand the language of birds, and a sword with the power to cure any wound it creates. She rescues a dying female falcon that narrates how her consort abandoned her for the love of another. The Squire's Tale is either unfinished by Chaucer or is meant to be interrupted by the Franklin, who interjects that he wishes his own son were as eloquent as the Squire. The Host expresses annoyance at the Franklin's interruption, and orders him to begin the next tale. [30]

THE FRANKLIN'S PROLOGUE AND TALE

The Franklin says that his tale is a familiar Breton lay, a folk ballad of ancient Brittany. Dorigen, the heroine, awaits the return of her husband, Arveragus, who has gone to England to win honor in feats of arms. She worries that the ship bringing her husband home will wreck itself on the coastal rocks, and she promises Aurelius, a young man who falls in love with her, that she will give her body to him if he clears the rocks from the coast. Aurelius hires a student learned in magic to create the illusion that the rocks have disappeared. Arveragus returns home and tells his wife that she must keep her promise to Aurelius. Aurelius is so impressed by Arveragus's

honorable act that he generously absolves her of the promise, and the magician, in turn, generously absolves Aurelius of the money he owes. [30]

THE PHYSICIAN'S TALE

Appius the judge lusts after Virginia, the beautiful daughter of Virginius. Appius persuades a churl named Claudius to declare her his slave, stolen from him by Virginius. Appius declares that Virginius must hand over his daughter to Claudius. Virginius tells his daughter that she must die rather than suffer dishonour, and she virtuously consents to her father's cutting her head off. Appius sentences Virginius to death, but the Roman people, aware of Appius's hijinks, throw him into prison, where he kills himself. [30]

THE PARDONER'S INTRODUCTION, PROLOGUE, AND TALE

The Host is dismayed by the tragic injustice of the Physician's Tale, and asks the Pardoner to tell something merry. The other pilgrims contradict the Host, demanding a moral tale, which the Pardoner agrees to tell after he eats and drinks. The Pardoner tells the company how he cheats people out of their money by preaching that money is the root of all evil. His tale describes three riotous youths who go looking for Death, thinking that they can kill him. An old man tells them that they will find Death under a tree. Instead, they find eight bushels of gold, which they plot to sneak into town under cover of darkness. The youngest goes into town to fetch food and drink, but brings back poison, hoping to have the gold all to himself. His companions kill him to enrich their own shares, then drink the poison and die under the tree. His tale complete, the Pardoner offers to sell the pilgrims pardons, and singles out the Host to come kiss his relics. The Host infuriates the Pardoner by accusing him of fraud, but the Knight persuades the two to kiss and bury their differences. [30]

THE SHIPMAN'S TALE

The Shipman's Tale features a monk who tricks a merchant's wife into having sex with him by borrowing money from the merchant, then giving it to the wife so she can repay her own debt to her husband, in exchange for sexual favours. When the monk sees the merchant next, he tells him that he returned the merchant's money to his wife. The wife realizes she has been duped, but she boldly tells her husband to forgive her debt: she will repay it in bed. The Host praises the Shipman's story, and asks the Prioress for a tale. [30]

THE PRIORESS'S PROLOGUE AND TALE

The Prioress calls on the Virgin Mary to guide her tale. In an Asian city, a Christian school is located at the edge of a Jewish ghetto. An angelic seven-year-old boy, a widow's son, attends the school. He is a devout Christian, and loves to sing *Alma Redemptoris* (Gracious Mother of the Redeemer). Singing the song on his way through the ghetto, some Jews hire a murderer to slit his throat and throw him into a latrine. The Jews refuse to tell the widow where her son is, but he miraculously begins to sing *Alma Redemptoris*, so the Christian people recover his body, and the magistrate orders the murdering Jews to be drawn apart by wild horses and then hanged. [30]

THE PROLOGUE AND TALE OF SIR THOPAS

The Host, after teasing Chaucer the narrator about his appearance, asks him to tell a tale. Chaucer says that he only knows one tale, then launches into a parody of bad poetry—the Tale of Sir Thopas. Sir Thopas rides about looking for an elf-queen to marry until he is confronted by a giant. The narrator's doggerel continues in this vein until the Host can bear no more and interrupts him. Chaucer asks him why he can't tell his tale, since it is the best he knows, and the Host explains that his rhyme isn't worth a turd. He encourages Chaucer to tell a prose tale. [30]

THE TALE OF MELIBEE

Chaucer's second tale is the long, moral prose story of Melibee. Melibee's house is raided by his foes, who beat his wife, Prudence, and severely wound his daughter, Sophie, in her feet, hands, ears, nose, and mouth. Prudence advises him not to rashly pursue vengeance on his enemies, and he follows her advice, putting his foes' punishment in her hands. She forgives them for the outrages done to her, in a model of Christian forbearance and forgiveness. [30]

THE MONK'S PROLOGUE AND TALE

The Host wishes that his own wife were as patient as Melibee's, and calls upon the Monk to tell the next tale. First he teases the Monk, pointing out that the Monk is clearly no poor cloisterer. The Monk takes it all in stride and tells a series of tragic falls, in which noble figures are brought low: Lucifer, Adam, Sampson, Hercules, Nebuchadnezzar, Belshazzar, Zenobia, Pedro of Castile, and down through the ages. [30]

THE NUN'S PRIEST'S PROLOGUE, TALE, AND EPILOGUE

After seventeen noble "falls" narrated by the Monk, the Knight interrupts, and the Host calls upon the Nun's Priest to deliver something more lively. The Nun's Priest tells of Chanticleer the Rooster, who is carried off by a flattering fox who tricks him into closing his

eyes and displaying his crowing abilities. Chanticleer turns the tables on the fox by persuading him to open his mouth and brag to the barnyard about his feat, upon which Chanticleer falls out of the fox's mouth and escapes. The Host praises the Nun's Priest's Tale, adding that if the Nun's Priest were not in holy orders, he would be as sexually potent as Chanticleer. [30]

THE SECOND NUN'S PROLOGUE AND TALE

In her Prologue, the Second Nun explains that she will tell a saint's life, that of Saint Cecilia, for this saint set an excellent example through her good works and wise teachings. She focuses particularly on the story of Saint Cecilia's martyrdom. Before Cecilia's new husband, Valerian, can take her virginity, she sends him on a pilgrimage to Pope Urban, who converts him to Christianity. An angel visits Valerian, who asks that his brother Tiburce be granted the grace of Christian conversion as well. All three—Cecilia, Tiburce, and Valerian—are put to death by the Romans. [30]

THE CANON'S YEOMAN'S PROLOGUE AND TALE

When the Second Nun's Tale is finished, the company is overtaken by a black-clad Canon and his Yeoman, who have heard of the pilgrims and their tales and wish to participate. The Yeoman brags to the company about how he and the Canon create the illusion that they are alchemists, and the Canon departs in shame at having his secrets discovered. The Yeoman tells a tale of how a canon defrauded a priest by creating the illusion of alchemy using sleight of hand. [30]

THE MANCIPLE'S PROLOGUE AND TALE

The Host pokes fun at the Cook, riding at the back of the company, blind drunk. The Cook is unable to honour the Host's request that he tell a tale, and the Manciple criticizes him for his drunkenness. The Manciple relates the legend of a white crow, taken from the Roman poet Ovid's *Metamorphoses* and one of the tales in *The Arabian Nights*. In it, Phoebus's talking white crow informs him that his wife is cheating on him. Phoebus kills the wife, pulls out the crow's white feathers, and curses it with blackness. [30]

THE PARSON'S PROLOGUE AND TALE

As the company enters a village in the late afternoon, the Host calls upon the Parson to give them a fable. Refusing to tell a fictional story because it would go against the rule set by St. Paul, the Parson delivers a lengthy treatise on the Seven Deadly Sins, instead. [30]

CHAUCER'S RETRACTION

Chaucer appeals to readers to credit Jesus Christ as the inspiration for anything in his book that they like, and to attribute what they don't like to his own ignorance and lack of ability. He retracts and prays for forgiveness for all of his works dealing with secular and pagan subjects, asking only to be remembered for what he has written of saints' lives and homilies. [30]

PART 3

INNOVATIONS IN THE CANTERBURY TALES

3.1 Lexical Innovations and Vocabulary

When we plan to take a closer look on language change and innovations, it is important to mention some background information and significant facts. Geoffrey Chaucer used the London dialect of the English language, but he was greatly familiar with different dialects of English from which he imported words; and he was a reader of French and Latin. As a man of literature, business, politics and science, he was a well-placed person to continue the process of expanding the vocabulary of the English language. [31] [34]

In the Oxford English Dictionary we can find around 2,000 words which were first used by Chaucer in his works and these words are based on the Chaucer manuscripts found during the centuries. Over the half of these are borrowings from French and Latin. The rest are new formations based on existing English words. [31] [34]

3.1.1 The Categories of New Words

When we consider categories of new words, we should distinguish between *externally* and *internally new words*. Externally new words are words that are brought in the English language by Chaucer; they are new in English literature in general. Internally new words are words that were new to Chaucer's works themselves but that were already existent in the English language. Words that were first used by Chaucer in English literature naturally are both externally and internally new because they are new to himself and new to English literature in general. [37] [38]

There are a number of categories of externally new words, each representing a different manner of introduction. Firstly, *the category of borrowings*, especially those from Romance languages such as Latin, French, Italian and Spanish, is mentioned by both Mersand and Cannon. In Chaucer's time, literature was mostly written in Latin and French, but a number of writers started writing English literature. The problem was evidently that English was not the language of law and high culture, and besides, those people that were not familiar with the Romance languages were not able to read English either. Geoffrey Chaucer solved this by adding Romance words to enrich the language and give it eloquence, thereby making his work interesting for readers of French and Latin literature, but also for the lower classes to whom the works could be read aloud. As both Mersand and Cannon conclude from their vocabulary research, the number

of Romance words that Chaucer used in his works – either borrowed by himself or already borrowed before – is enormous. In every text written by Chaucer new Romance words occur. [36] [37] [38]

Another category of externally new words (mentioned by Cannon) is that of *compounds*. Compounds are words formed by combining two existing words to form one new word, so consequently one that is first used by Chaucer. [37] [38]

The last category of externally new words considered here is that of *derivational words*, which means for example a noun first used as a verb by Chaucer, or a noun changed into an adjective by adding a suffix. [37] [38]

Cannon defines one category of internally new words, which he calls *reserved words*. This definition denotes words that were already present in the English language when Chaucer wrote his works, which he figuratively stored in the cupboard until he took them out at a certain moment to utilise them. The term, however, is not very felicitous, since reserved suggests distant, which is not a desirable association. Internally new words, therefore, will be referred to as retained words. [31] [37] [38]

There is one category of new words that does not belong to either externally or internally new words, but necessarily needs to be mentioned if we consider the contrast between innovation and stability, as Cannon does as opposed to Mersand. Despite the fact that Chaucer used new words in every work he wrote, the number of different words in those texts did not really grow, which means that he discarded words. Cannon calls these words *nonce words*: words that are only used in one particular work by Chaucer. The category nonce word does not only refer to words that Chaucer introduced to the English language, but to every word that occurs in only one tale. Nonce words therefore are always internally new, but can also be externally new, which makes them hard to classify. It may be clear that if we add the number of words in each category together, the number will be higher than the actual number of new words present, because a new Romance word, for instance, can also be classified as a nonce word and as a retained word, and thus be classified in three different categories. [31] [37] [38]

Throughout the next pages a broader investigation of words will be performed. Many of the imported words belong to specific contexts or registers: from French (and often ultimately from Latin) are words from astronomy (*retrograde, Milky Way*) and geometry (*superfice*); from alchemy (*ablution*) and medicine (*narcotic, melancholic*). From the law come the new words *protestation, submission, and altercation*; from religion *parochial* and *precept*; and from the arts *laureate, poetical* (both from Latin), and *proem*. Chaucer's contribution to the vocabulary and power of expression of English has perhaps been overstated in the past, but his

skill in choosing and absorbing new words for his works is a significant factor in the richness of his writing, and often seems to shape the way we think and write today. [31] [34] [39]

During the text analysis of “The Canterbury Tales”, 528 words and word groups were found, which were first used by Chaucer. “The Canterbury Tales”, considered to be the most important work of Geoffrey Chaucer, contains around 25% of his innovations (out of about 2,000). The number of innovations in the tales in a regressive sequence will be presented in Table 1.1.

Table 1.1 Number of innovations in the tales

	Title	Number of innovations
1	The Knight's Tale	70
2	The Parson's Tale	64
3	The Canon's Yeoman's Tale	49
4	General Prologue	48
5	The Monk's Tale	32
6	The Tale of Melibee	27
7	The Miller's Tale	23
8	The Wife of Bath's Tale	23
9	The Nun's Priest's Tale	20
10	The Franklin's Tale	19
11	The Merchant's Tale	19
12	The Squire's Tale	18
13	The Reeve's Tale	16
14	The Pardoner's Tale	15
15	The Man of Law's Tale	14
16	The Summoner's Tale	13
17	The Second Nun's Tale	12
18	The Clerk's Tale	11
19	The Manciple's Tale	9
20	The Cook's Tale	7
21	The Friar's Tale	7
22	The Physician's Tale	4
23	The Shipman's Tale	3
24	Tale of Sir Topas	3
25	The Prioress' Tale	2
	Total:	528

The complete list of lexical innovations in “The Canterbury Tales” is the following: [31]

General Prologue

acate, affile, alight, ambler, army, arrive, bagpipe, begster, borax, bourdon, bracer, bream, cape, ceruse, chape, clasp, cordial, dagger, debtless, digestible, dormant, Flandrish, foot-mantle, foster, gaud, hostelry, householder, in, jingle, knob, licentiate, line, luce, magic, magician, marrowbone, mercenary, miscarry, moral, pardoner, parvis, patent, perse, session, significavit, stew, wallet, whistling

The Knight's Tale

alan, attourne, breastplate, broid, buckle, cerrial, chaas, Circe, citrine, cluttered, collared, execute, expel, expulsive, feminie, fluttery, funeral, gigge, holm, howl, huntress, intellect, kemp, lacing, laxative, Lucina, melancholic, menacing, mishap, mortal, mover, murmur, murmuring, muzzle, naker, narcotic, nymph, obsequy, obstacle, opie, opposite, oyez, parament, party, perturb, pharmacy, plain, portraiture, possibility, princess, progression, refuge, renting, returning, save, saving, serie, shouting, smiler, strangle, strangling, tester, thoroughfare, turret, vanishing, variation, vital, vomit, whippletree, winged

The Miller's Tale

almagest, bragget, chant, cinnamon, forge, haunch-bone, interrogation, keek, kneading, kneading-trough, lab, mislie, out, pearl, Pilate, piping, shelf, slumber, swive, tub, very, vere, watchet

The Reeve's Tale

bodkin, bolt, chime, derere, easement, grass time, halfway, jossa, messuage, mullock, popper, quack, sack, Sheffield, thick and thin, varnish

The Cook's Tale

bribe, convertible, galliard, Harry, Hodge, louke, prenticehood

The Man of Law's Tale

constableness, crone, dilatation, erect, femininity, femininity, man of law, mortally, motive, muse, peace, seriously, victorious, wrack

The Wife of Bath's Tale

annex, ascendant, bum, bumble, caterwaul, chose, disfigure, Ecclesiast, inclination, lure, Martian, peace, preamble, preambulation, resemblance, reveller, sip, spaniel, squire, stubborn, taur, vacation

The Friar's Tale

approver, bribe, bribery, determinate, flattering, foal, rebeck

The Summoner's Tale

acceptable, chirt, dagon, demoniac, demonstrative, Dives, equally, pismire, reverberation, spence, swarm, tip, trip

The Clerk's Tale

amble, archwife, Chichevache, constant, dishonest, frowning, gaze, laureate, marquises, mazedness, proem

The Merchant's Tale

a-noon, arc, bedstraw, brotelness, court-man, crake, hippocras, houndfish, ordinate, preen, Priapus, procreation, skink, sole, struggle, superlative, veal, vernage, visage

The Squire's Tale

albe, digestion, exaltation, feastly, heronsew, Pegasus, peregrine, plumage, poleyn, prolixity, prospection, prospective, resound, serve, Tartar, Tatar, trench, trill

The Franklin's Tale

alnath, Armorica, arrayed, begged, begeth, collect, considering, declination, desk, equation, expanse, falconer, faring, Nowell, opposition, Parnassus, proportional, rigour, superstitious

The Physician's Tale

award, definitive, notable, vicar general

The Pardoner's Tale

bet, cinque, cinq, clink, corny, corpus, domination, envelop, fen, Galianes, policy, rioter, saffron, sane, village

The Shipman's Tale

creance, porteous, score

The Prioress's Tale

outcry, sold

Tale of Sir Topas

amble, piercing, poppet

The Tale of Melibee

accidental, accomplish, annoyful, anoyful, arbitration, blameful, brigue, chincer, chinchery, commit, counterwait, damnably, desiring, edifice, especial, estable, examination, examining, formal, garnison, hotchpotch, information, mishappy, persevere, pertinent, retain, withholding

The Monk's Tale

afear, annunciate, appurtenant, armless, centaur, Cerberus, clubbed, consecrate, conspiracy, contributory, cursedly, customance, custumance, hexameter, humblehede, importable, leonine, lim-rod, misery, misgovernance, monster, morality, Occident, orient, officer, Persian, pompous, precept, proverb, Septentrion, size, sperm

The Nun's Priest's Tale

aha, apoplexy, catapuce, centaury, cholera, chuck, clinking, cottage, digestive, embattled, fortunate, fumitory, herb Ive, jade, jet, laureole, poop, reverse, tame, tiptoe

The Second Nun's Tale

chasteness, eternal, noble, oppose, oppress, outer, preface, prefect, proceed, rote, soul, trine

The Canon's Yeoman's Tale

ablution, amalgam, ammoniac, argol, arsenic, blunder, bole, calcination, calcining, cered, chalk-stone, citrination, clerigial, coagulate, corrosive, crude, cucurbit, elixir, fermentation, fusible, gris, hayne, hazelwood, induration, ingot, introduction, lamp, luna, lunary,

magnesia, malleable, mollification, orpiment, pellitory, porphyry, proffered, prowl, rap, rehearsal, relent, rosary, sal, sluttish, sol, sublime, sublimed, tartar, test, vitriol

The Manciple's Tale

affect, bottle, cock, nod, palled, python, rackleness, textual, titleless

The Parson's Tale

annoyance, appertain, ardour, ardor, arrogant, barring, bending, castle, closure, clotheless, consideration, contract, contumacy, create, curiousness, cutted, dedicate, departed, dishonesty, durable, elation, embracing, emprise, eschew, furring, gabber, hernia, homicide, homily, hostler, humiliation, impudent, manslaughter, material, mistrest, mortification, mystery, natural law, nigromancian, observe, ordure, ours, paling, parting, pax, perdurable, performing, platly, pounced, pouncing, raffle, replenish, retraction, slumberry, somnolence, springer, sticking, strangeness, sustenant, talker, thunderclap, total, trey, uncharitably.

3.1.2 Chaucer's Innovations in Present Day English

During the research it was revealed that 97 out of the 528 innovations that were mentioned are obsolete or not used in Present Day English in the form they were in the list. It means that more than 18% of these innovations disappeared through the centuries, changed their form or a new word bears their meaning in the English of our time. This result is based on the online Collins English Dictionary (CED), which consists of more than 722,000 English words. According to the CED most of the words above are *obsolete* or *archaic*. Another significant fact is that more than 400 innovations from “The Canterbury Tales” survived until the 21st century and most of them are commonly used in everyday life.

Chaucer innovations that are in use or were in use in English ten years ago (Collins English Dictionary): *alight, ambler, army, arrive, bagpipe, borax, bourdon, bracer, bream, cape, ceruse, chape, clasp, cordial, dagger, debtless, digestible, dormant, foster, gaud, hostelry, householder, in, jingle, knob, licentiate, line, luce, magic, magician, marrowbone, mercenary, miscarry, moral, pardoner, parvis, patent, perse, session, stew, wallet, whistling, breastplate, buckle, Circe, citrine, collared, execute, expel, expulsive, , fluttery, funeral, howl, huntress, intellect, lacing, laxative, Lucina, melancholic, menacing, mishap, mortal, mover, murmur, murmuring, muzzle, narcotic, nymph, obsequy, obstacle, opposite, oyez, , party, perturb, pharmacy, plain, portraiture, possibility, princess, progression, refuge, renting, returning, save, saving, shouting, smiler, strangle, strangling, tester, thoroughfare, turret, vanishing, variation,*

vital, vomit, winged, Almagest, chant, cinnamon, forge, haunch bone, interrogation, keek, kneading, kneading-trough, lab, out, pearl, Pilate, piping, shelf, slumber, tub, very, bodkin, bolt, chime, easement, grass time, halfway, messuage, popper, quack, sack, Sheffield, thick and thin, varnish, bribe, convertible, galliard, Harry, Hodge, constables, crone, dilatation, erect, feminity, femininity, man of law, mortally, motive, muse, peace, seriously, victorious, wrack, annex, ascendant, bum, bumble, caterwaul, chose, disfigure, Ecclesiast, inclination, lure, Martian, peace, perambulation, preamble, resemblance, reveller, sip, spaniel, squire, stubborn, vacation, approver, bribe, bribery, determinate, flattering, foal, acceptable, demoniac, demonstrative, Dives, equally, pismire, reverberation, swarm, tip, trip, amble, constant, dishonest, frowning, gaze, laureate, proem, arc, bedstraw, court-man, crake, hippocras, ordinate, preen, Priapus, procreation, skink, sole, struggle, superlative, veal, visage, digestion, exaltation, Pegasus, peregrine, plumage, prolixity, prospection, prospective, resound, serve, Tartar, Tatar, trench, trill, Armorica, arrayed, begged, collect, considering, declination, desk, equation, expanse, falconer, faring, opposition, Parnassus, proportional, rigour, superstitious, award, definitive, notable, vicar general, bet, cinque, cinq, clink, corny, corpus, domination, envelop, fen, policy, rioter, saffron, sane, village, creance, score, outcry, sold, amble, piercing, poppet, accidental, accomplish, arbitration, blameful, commit, damnably, desiring, edifice, especial, examination, examining, formal, hotchpotch, information, persevere, pertinent, retain, withholding, announce, appurtenant, armless, centaur, Cerberus, clubbed, consecrate, conspiracy, cursedly, hexameter, importable, leonine, misgovernance, misery, monster, morality, Occident, orient, officer, Persian, pompous, precept, proverb, size, sperm, aha, apoplexy, centaur, cholera, chuck, clinking, cottage, digestive, embattled, fortunate, fumitory, jade, jet, poop, reverse, tame, tiptoe, chasteness, eternal, noble, oppose, oppress, outer, preface, prefect, proceed, rote, soul, trine, ablution, amalgam, ammoniac, arsenic, blunder, bole, chalk-stone, coagulate, corrosive, crude, cucurbit, elixir, fermentation, fusible, ingot, introduction, lamp, luna, magnesia, malleable, mollification, orpiment, porphyry, proffered, prowl, rap, rehearsal, relent, rosary, sluttish, sol, sublime, sublimed, tartar, test, vitriol, affect, bottle, cock, nod, palled, python, textual, annoyance, appertain, ardour, arrogant, barring, bending, castle, closure, consideration, contract, contumacy, create, curiousness, dedicate, departed, dishonesty, durable, elation, embracing, emprise, eschew, furring, gabber, hernia, homicide, homily, humiliation, impudent, manslaughter, material, mortification, mystery, natural law, observe, ordure, ours, paling, parting, perdurable, performing, pounced, pouncing, raffle, replenish, retraction, somnolence, sticking, strangeness, talker, thunderclap, total, trey, uncharitably.

The particular list shows us that Chaucer's heritage of words is greatly colourful. A lot of basic and often used words such as *collect, shelf, total, test, information, officer, soul, lamp,*

castle, bet, magic, save or *opposite* are parts of Present Day English; along with more rarely used words like *hernia, replenish, somnolence, ingot, bole, apoplexy, gaud* or *caterwaul*. We can bravely state that Chaucer's work with the English language has an enormous importance for the English of our age.

Chaucer innovations that are not used or were not used ten years ago (Collins English Dictionary): *ardour, clotheless, cutted, hostler, mistrest, nigromancian, pax, platly, slumber, sustenant, rackleness, titleless, argol, calcination, calcining, cered, citrination, clerstial, gris, hayne, hazelwood, induration, lunary, pellitory, sal, catapuce, herb Ive, laureole, afear, contributory, customance, custumance, humblehede, lim-rod, Septentrion, annoyful, anoyful, brigue, chinchier, chinchery, counterwait, estable, garnison, mishappy, porteous, Galianes, alnath, begeth, Nowell, albe, feastly, heronsew, poleyn, a-noon, brotelness, houndfish, vernage, chirt, Dagon, spence, archwife, Chichevache, marquises, mazedness, rebeck, ba, taur, louke, prenticehood, derere, jossa, mullock, bragget, mislie, swive, vere, watchet, alan, attourne, broid, cerial, chaas, cluttered, feminie, gigge, kemp, naker, opie. parament, serie, whippetree, acate, affile, begster, Flandrish, foot-mantle, significavit*

As it was mentioned, words that are not in use now are usually defined *obsolete* or *archaic*. According to the Merriam-Webster Dictionary the difference between *obsolete* and *archaic* is the following: „*The label archaic means that "a word or sense once in common use is found today only sporadically or in special contexts" – words such as thee and thou that we may still hear today, but that convey the tone of a bygone or more formal era in prayers and poetry. Although these words are still used and recognized, it is almost always with a stylistic nod to the past.*

So you might still see and hear words labeled archaic, but they're used to evoke a different time. Words carrying the obsolete label, by contrast, will only be encountered when visiting the literature of the past, such as the works of Shakespeare, who used such words as the verb commune and the adjective accountant.”

Some examples in the category of archaic words: *feminie* (Present Day English: *womankind*), the name *Nowell* (PDE: *Noel*), *broid* (PDE: *embroider*) etc.

A bigger part of Chaucer innovations not used today belong to the category of obsolete words: *lunary* (PDE: *moonly, lunar*), *ba* (PDE: *to kiss*), *platly* (PDE: *flatly*), *anoyful* (PDE: *annoying*) etc.

Other words simply changed in form: *mistest* – *mistress*, *louke* – *look*, *humblehede* – *humble*, *contributory* – *contributory*, *rackleness* - *recklessness* etc.

The evanishment of words having a strong relation to Middle Ages may be unsurprising as their actuality naturally disappeared through centuries. The following words did not survive historical changes:

bragget: a liquor made from fermented ale and honey with spices

Chichevache: fabulous beast from Middle Ages satirical works

clergial: learned, clerical

foot-mantle: a riding skirt

hostler: innkeeper

jossa: command to a horse: stand still

marquises: a nobleman ranked between a duke and an earl

naker: kettledrums in medieval music

nigromancian: necromancy

parament: ecclesiastical vestment

poleyn: a piece of armour protecting the knee

porteous: a portable breviary

rebeck: medieval string instrument

vernage: sweet, white Italian wine

In summary, Chaucer's influence on Present Day English is undisputable as it was presented through a number of examples. Gifting hundreds of words to the future centuries is an amazing achievement that has been the success of only a few people.

3.1.3 Changes on the Lexical Level: Translating Chaucer?

The lexical system of a language is always sensitive to historical and social changes, as it directly reflects life of the people and its progress. The evolution of vocabulary is caused by changes in the historical background, economic situation, technology, culture, transformation of universal abstract notions characteristic of the given language community. Transformations of communicative and semantic-functional features of lexical units which bring about changes in their pragmatic value in discourse also reflect the changing social environment, sociocultural traditions and standards of behaviour. These factors underlie historical instability of the lexical system manifested in changes in the semantic structure, functional and pragmatic characteristics of words, their status in the vocabulary system. [37] [38]

In view of the six-century distance between the author and us, it is only natural that many of Chaucer's words have to be replaced in a modern translation. The reasons for their replacement, however, are different. Some words will be incomprehensible for the modern

reader because they have left the English vocabulary completely or are lingering on “at the exit”, being limited functionally. Other words will be familiar but nevertheless misunderstood because the common meanings associated with them in the present day English will not seem to relate to the context. [37] [38]

Some words will look weird, funny or out-of place because Chaucer uses them differently from modern usage. While analyzing the reasons for word changes, we put aside spelling hindrances, which are corrected in a modern version in keeping with the present-day spelling norms. Let us now look closer at lexical changes introduced into Chaucer’s text by G. NeCastro. [37] [38]

A number of words common in the 14th century fell into disuse over time and have to be replaced with their modern equivalents. Such was the fate of *eek* ‘also’, *foreward* ‘an agreement, compact, covenant, promise’, *hethenesse* ‘heathen lands’, *reyse(n)* ‘to go on a military expedition; to travel, journey’, *wight* ‘a living creature’, *gypon* ‘a tunic’, *bismotered* ‘bespattered as with mud or dirt’, *delyvere* ‘free from all encumbrance or impediments; active, nimble, agile, quick in action’, *chyvachie* ‘cavalry expedition’, *nyghtertale* ‘night-time’, *herkne(n)* ‘to listen’, *glose(n)* ‘to discourse upon, expound, interpret’, *daun* ‘Master, Sir’, *trowe(n)* ‘to believe’, *whilom* ‘at some time past’ etc. [37] [38] [40]

Original text: ... *And therto hadde he riden, no man ferre, As wel in cristendom as in hethenesse ...*

New version: ...*and had campaigned, no man farther, in both Christian and heathen lands (General Prologue 48-49) [37] [38] [40]*

Original: *Of fustian he wered a gypon Al bismotered with his habergeon ...*

New: *He wore a jerkin of coarse cloth all stained with rust by his coat of mail. (General Prologue 75-76) [37] [38] [40]*

Some of the obsolete words remain on the periphery of the present-day lexical system and with some effort can be comprehended by an educated reader, but nevertheless there is every reason to replace them in a modern translation. For instance, *halwe* ‘a holy personage, a saint’ is today preserved only in *All-Hallows*. The translator is fully justified in replacing it with *shrine*:

Original:... *To ferne halwes, kowthe in sondry londes...*

New:... *to renowned shrines in various distant lands ... (General Prologue 13-14) [37] [38] [40]*

Wite(n), *wete(n)* ‘to know’ survives only in *to wit* ‘that is to say, namely’ and is replaced with *know*:

Original: ... *But wel I woot, expres, withoute lye ...*

New: ... *but well I know, surely ... (The Wife of Bath’s Prologue 27) [37] [38] [40]*

The example above illustrates another lexical feature which undergoes modernization, namely, idiomatic expressions and speech clichés, common in Chaucer's time but obsolete for the modern reader. *Withoute lye* is replaced with *surely*. Below are some other examples of "idiomatic modernization":

Original: *Herkne eek, lo, which a sharp word for the nones, Biside a welle, Jhesus, God and man, Spak ...*

New: *Lo! Hear what a sharp word Jesus, man and God, spoke on a certain occasion beside a well. (The Wife of Bath's Prologue 14-16) [37] [38] [40]*

Original: *God woot, this noble kyng, as to my wit, The firste nyght had many a myrie fit...*

New: *God knows this noble king, to my thinking, had a merry life ... (The Wife of Bath's Prologue 41-42) [37] [38] [40]*

In contrast to words that are no longer used in English, words that look familiar to the modern reader are more problematic, as in Chaucer's work they may not mean what they commonly mean today. Here the translator deals with the cases of semantic development, when the semantic structure of a word has undergone transformation over the centuries. Actually, instead of trusting the familiar form, the translator has to look into the meanings the word had in Chaucer's time and correlate them with the context. Here are some examples of "misleading" words that have to be replaced. The French borrowing *defend* in Chaucer's time had the meaning 'to ward off, prevent, prohibit', now. In the following line the translator replaces it with *forbid*:

Original: *Wher can ye seye, in any manere age, That hye God defended mariage By expres word?*

New: *When have you seen that in any time great God forbade marriage explicitly? (The Wife of Bath's Prologue 59-61) [37] [38] [40]*

Drede in Chaucer's text can sometimes mean 'doubt':

Original: *I woot as wel as ye, it is no drede ...*

New: *You know as well as I, without a doubt ... (The Wife of Bath's Prologue 63) [37] [38] [40]*

Lusty in Chaucer's time had the meaning 'joyful, pleasing' and in the following line was replaced in the translation with *lovely*:

Original: *... A lusty playn, habundant of vitaille ...*

New: *... a lively plain, abundant in its harvest ... (The Clerk's Tale 59) [37] [38] [40]*

Harlot changed its semantic structure from the 13th-century 'vagabond, rascal, low fellow' to mean 'itinerant jester; male servant; fellow' in Chaucer's time. The meaning 'prostitute' was first registered in the 15th century. As can be seen, this word has undergone both a dramatic transformation of its semantic structure and functional deterioration, as today it is

marked as archaic and derogative. In the example below it refers to a boy and is replaced with *knave*:

Original: “*Ye, false harlot,*” *quod the millere ...*

New: “*You – false knave!*” *said the miller. (The Reeve’s Tale 42) [37] [38] [40]*

The French borrowing *corage* in the 13th century had the meaning ‘heart as the seat of feeling, spirit, nature’. In the 14th century its semantic structure began to change to include the meanings ‘intention, purpose’ and ‘bravery, valour’. The original meaning being obsolete now, this noun also requires substitution in the modern translation:

Original: ... *So priketh hem nature in hir corages ...*

New: ... *so nature pricks them in their hearts ... (General Prologue 11) [37] [38] [40]*

There are cases when the Chaucer’s meaning has survived in the semantic structure of a word, but shifted to its periphery. In the line below we find *bachelor* in the meaning ‘a young knight, not old enough, or having too few vassals, to display his own banner, and who therefore followed the banner of another; a novice in arms’, which now is registered in dictionaries only as historical, associated with a certain epoch. The translator replaces it with a completely modernized phrase *young soldier*.

Original: *With hym ther was his sone, a yong Squier, A lovyere and a lusty bachelor ...*

New: *His son was with him, a young Squire, a lover and a lusty young soldier. (General Prologue 79-80) [37] [38] [40]*

Sometimes the replacement of a word is motivated by the desire to avoid confusion of several meanings, both present in its current semantic structure. This is the case when Chaucer’s meaning has over time lost its core position in the word’s semantic structure and become secondary or tertiary. For instance, the primary meaning of *lowly* today is ‘low in status or importance’, whereas the meaning ‘humble’ is secondary. In the example below the translator could have retained Chaucer’s word, but evidently thought it might not be correctly understood as regards the young squire and replaced it with an unambiguous equivalent:

Original: *Curteis he was, lowely, and servysable ...*

New: *He was courteous, modest and helpful ... (General Prologue 99) [37] [38] [40]*

In the same way, the meaning ‘to grow, increase’ in the verb *to wax* is associated today only with the moon. In the history of English, this verb has narrowed its semantic range and, as a result, become restricted functionally. As a matter of fact, the survival of the verb has depended upon its association with *wane* in reference to the moon. In the translation, it was replaced with a fully functional verb *increase*:

Original: ... *God bad us for to wexe and multiplye ...*

New: ... *God expressly instructed us to increase and multiply. (The Wife of Bath's Prologue 28) [37] [38] [40]*

Another category of lexical transformations is caused by Chaucer's words having changed their functional status in the language. This is the case when a word has retained the lexical meaning found in Chaucer's work but in modern English either the word itself or its particular meaning is restricted to a certain functional register, dialectal, poetical, bookish, dated or jocular, or to a variant of English. For instance, *strand* as 'the shore of a lake, sea or river' and *wend* as 'to go, to leave' are marked as archaic or rhetorical in the present day English, so the translator replaces them with the neutral *shore* and *make way* correspondingly:

Original: ... *And palmeres for to seken straunge strondes ...*

New: ... *and palmers to seek foreign shores ... (General Prologue 13) [37] [38] [40]*

Original: ... *And specially from every shires ende Of Engelond to Caunterbury they wende ...*

New: *And especially from every shire's end in England they make their way ... (General Prologue 15-16) [37] [38] [40]*

Anon, which is marked today as dated or jocular, is replaced in the translation with *soon*. *Ay*, which has survived only as a rare poetic word, is replaced with *always*. [37] [38]

Sometimes the translator replaces or adds words to specify the context, avoid confusion and ensure easier and more accurate understanding. [37] [38]

In the example below the translator added the common modern name of the zodiac sign alongside the one used by Chaucer:

Original: ... *and the yonge sonne Hath in the Ram his half cours yronne ...*

New: ... *and the young sun has run half his course through Aries the Ram ... (General Prologue 7-8) [37] [38] [40]*

In the following line the translator changed the postposition of the phrasal verb *riden out* to specify its meaning in the context:

Original: ... *That fro the tyme that he first bigan To riden out ...*

New: ... *from the time when he first rode abroad ... (General Prologue 44-45) [37] [38] [40]*

A word with a broader semantic range is often replaced with a more specific one:

Original: *Ful worthy was he in his lordes werre ...*

New: *He was valiant in his lord's war ... (General Prologue 47) [37] [38] [40]*

By adding words the translator can bring to the surface certain sociocultural information which may not be identified by the modern reader but is relevant for the context:

Original: ... *In Southwerk at the Tabard as I lay ...*

New: ... *as I was waiting at the Tabard Inn at Southwark ... (General Prologue 20) [37] [38] [40]*

Original: ... *Jhesus, God and man, Spak in repreeve of the Samaritan ...*

New: ... *Jesus, man and God, spoke ... in reproof of the Samaritan woman (The Wife of Bath's Prologue 15-16) [37] [38] [40]*

In the last example, considering the addition of the word *woman* not sufficient, the translator adds a footnote with the reference to the corresponding lines of the Gospel according to John. In the line below the translator replaces the phrase *a wilde fyr* with the name of the disease meant by Chaucer and adds an explanatory footnote "a disease that comes from eating grain infected by the ergot fungus and affects the sufferer with inflamed skin". In such way the misunderstanding is avoided. [37] [38] [40]

Original: ... *A wilde fyr upon thair bodyes falle!*

New: *May Saint Anthony's fire fall on their bodies! (The Reeve's Tale 41) [37] [38] [40]*

Geographical names which were part of the medieval reader's background knowledge also have to be brought up to date if they have fallen into disuse or changed over time:

Original: *At Lyeys was he and at Satalye, Whan they were wonne, and in the Grete See At many a noble armee hadde he be.*

New: ... *he was at Lyeys and in Attalia when they were won, and had landed with many noble armies in the Levant. (General Prologue 58-60) [37] [38] [40]*

In conclusion, it is clear that in some cases the original text of the Chaucer manuscripts requires interpretation in the form of translation to be understandable to the 21st century reader. It is necessary for the reason that there are great differences between Middle English and Present Day English.

CONCLUSION

As we saw, the subject matter of this study was the lexical innovations in *The Canterbury Tales* by medieval genius and father of English poetry, Geoffrey Chaucer.

The object matter of this paper was to present the causes of language change from a historical and a more linguistic aspect, giving examples of the language change from Old English, Middle English, Modern English and our Present Day English.

The aim of this thesis was to give an appropriate presentation of the Middle English in the light of historical facts that influenced the English language on its way. We may declare that it was successfully accomplished.

The theoretical value of the study lied in the fact that it offered a complex analysis and summary of the changes that occurred in the history of the English language, focusing on a very significant although impermanent period. Although it has been studied by various scholars, the majority of them did not connect the changes on this particular way.

The practical value of the paper was that it presented great differences between Middle English and Modern English with a total list of words first used by Chaucer; moreover dozens of examples presented the status of Middle English that can be a helping guide for students who study the history of English, or people who are interested in historical changes of a given language.

This bachelor's thesis has been divided into an introduction, three parts, a conclusion, a summary in Ukrainian, and an appendix.

The first part of the study was compiled with the method of analysis of literary sources on the given topic connected to medieval history, events connected to the language, characterization of the Middle English and the life and literary career of Geoffrey Chaucer. Presentation and comparison were methods included in the first part as well, giving examples of texts and the sound system of the Middle English. The main method of the second part was analysis of the text and the background of the *The Canterbury Tales*. The main method that helped with the compilation of the third part was the analysis of Chaucer's dictionary in *The Canterbury Tales*. Another method in the third part was the comparison of some original Middle English texts with their Modern English translation.

This paper first gave a brief overview of the events of the Middle Ages. It is a significant factor to observe the background of a language and the change of its vocabulary, which is strongly affected by historical background, economic situation, technology, culture, and transformation of universal abstract notions characteristic of the given language community. It was visible that the Middle Ages in England was a cumbersome period from the aspect of the

language, as by 1066 English started to lose its status as the language of the state or law. The Norman Conquest brought a French language that had been ruling the official sphere of England for hundreds of years. Latin kept its status by being language of the church. Although English remained the language of the streets and ordinary people, we can describe it as “underground”. However, it was boding great developments and a glorious future for the English language. Pioneers of the language development included the great Bible translator, John Wycliffe who was one of the first translators of the Holy Scriptures into the English tongue. Geoffrey Chaucer, the poet, linguist, diplomat, politic and scientist influenced the language and literature on a high degree. His great collection of works shows a high cultural richness and it will be presented in details. William Caxton helped the standardization of the English language and the spread of literacy among the population by setting up his printing press, producing hundreds of books, including *The Canterbury Tales* as one of the firs. It was proved that the Great Vowel Shift had been a major factor of the changes on the phonological level.

The second part of this study presented *The Canterbury Tales* in details. It included the background of the collection: its possible dates of writing, the major influences of Chaucer connected to the periods of his life. The text structure of the poem was a part of the analysis along with the language of the work and the order in which Chaucer planned to put the tales. A plot overview was attached to the end of this part with the aim of presenting its contents and main ideas.

The third part of this study concentrated on the lexis and vocabulary invented by Chaucer. It does not necessarily mean the creation of totally new words but usually may be interpreted as words first used by Geoffrey Chaucer. These words are majorly borrowings from Romance languages (French and Latin), recreated words from Old English and dialectal words from different regions of Britain. It was visible that these Chaucer innovations have had a great and indisputable effect not only on Middle English, but they have created a strong basis of Modern English and the lexis of Present Day English. In the third part, the research was partly based on dictionaries that gave detailed information about the etymology and the meaning of Middle English words. A large number of examples were given from Middle English to present great changes and the influence of Chaucer on the English language.

The purpose of the research in the paper was to give a detailed analysis of the vocabulary of Geoffrey Chaucer and to find its place in Present Day English.

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РЕЗЮМЕ

Англійська мова у 21 столітті беззаперечно є мовою міжнародного спілкування. Але декілька сотень років тому ситуація була іншою. Історія британських островів надзвичайно насичена подіями і їх населення змінювалось декілька разів. Англія була завойована Кельтськими племенами близько 1,500 та 500 року до н.е., чие населення перемішалось з корінним. Римська імперія завоювала Британію в 43 р. нашої ери і започаткувала тут міста, дороги і фортеці. Три Германські племені: Англи, Сакси і Юти прибули на острів в 5 і 6 столітті, як носії староанглійської – першої історичної форми англійської мови. Вони заснували свої королівства, відтиснувши Кельтів до Вельсу та Корнвелу. Ці Германські племена правили Англією до 9-го століття, коли відбулось вторгнення вікінгів. Вікінги заснували своє королівство в Англії, цим ознаменувавши воєнні конфлікти з англо-саксами до початку Нормандського завоювання в 1066. Ця дата є початком розвитку середньовічної англійської мови. Так як Англія страждала під правлінням завойовників, ситуація з англійською мовою була важкою. Нормани говорили французькою мовою та сиділи на англійському троні, тобто мовою судового управління та країни загалом була французька, у той час як латинська була мовою церкви. Англійською, в основному, користувалися прості люди на протязі сотні років і її розвиток почався лише у 14 столітті. У даній роботі ми ближче розглянемо історичне підґрунтя появи і розвитку середньовічної англійської мови, причини падіння і розквіту.

Предметом даного дослідження являються лексичні інновації в «Кентерберійських оповіданнях» середньовічного генія і батька англійської поезії Джефрі Чосера.

Об'єктом цієї роботи є показати причини мовних змін з історичного і лінгвістичного аспекту, розгляд прикладів мовних змін з староанглійської, середньовічної англійської і сучасної англійської мови.

Ціллю даної роботи є розгляд середньовічної англійської мови у світлі історичних фактів, що вплинули на англійську мови впродовж її розвитку.

Теоретична цінність даного дослідження полягає у факту, що ця робота пропонує комплексний аналіз і підсумок змін, що відбулись в історії розвитку англійської мови, фокусуючись на важливому, але не постійному періоді. Хоча подана тема була досліджена багатьма науковцями, більшість з них не поєднували зміни шляхом, що поданий у даному дослідженні.

Практична цінність даної роботи полягає у тому, що вона презентує різницю між середньовічною та сучасною англійською мовою з завершеним списком слів, які уперше використав Чосер. Більше того тут подані сотні прикладів статусу середньовічної

англійської мови, що може стати у нагоді студентам, що вивчають історію англійської мови, або людям, які цікавляться історичними змінами даної мови.

З даної теми був досліджений великий об'єм літератури. Такі науковці як Сет Лерер та Джон Алджео вивчали мовні зміни наголошуючи на фактах, що мали великий вплив на англійську мову. Джозеф Е. Мерсанд був одним із перших дослідників, що вивчали Чосера як лінгвіста і його лінгвістичний спадок. Мерсанд опублікував «Словник романсів Чосера» в 1937ю Адольфус Вільям Вард дав детальну та комплексну презентацію життя і творчості Джефрі Чосера. «Берег річки Чосера» була опублікована в багатьох виданнях, являється чудовою колекцією праць Чосера. Крістофер Каннон і його книга «Створення англійської мови Чосером: Вивчення слів» (1998) презентує життя Чосера і його творчий шлях разом з детальною етимологією лексики великого поета. Санна Еріксон вивчала германські та французькі прикметники в «Кентерберійських оповіданнях». Сергій І. Сидоренко в його роботі «Перепишуючи Чосера: деякі розміри середньовічно англійської мови – переклад сучасною англійською» наголошує на внутрішньомовному перекладі, презентує мовні зміни на морфологічному, синтаксичному та лексичному рівнях, порівнює середньовічну англійську та сучасну англійську мови. Дафна Тейсен вивчала словник «Кентерберійських оповідань» і головну частину її роботи складав словник «Історія Сера Топазу».

Перша частина роботи була складена за допомогою методу аналізу літературних джерел на подану тему, що поєднувалась з середньовічною історією, подіями, що пов'язані з мовою, характеристикою середньовічної англійської мови та життям і творчим шляхом Джефрі Чосера. Методи подання і порівняння також увійшли у першу частину, разом з прикладами таксу і звукової системи середньовічної англійської мови. Головним методом другої частини був аналіз текстів та історії створення «Кентерберійських оповідань». Основний метод, що допоміг скласти третю частину був аналіз словника Чосера в «Кентерберійських оповіданнях». Інший метод в третій частині був порівнянням деяких оригінальних текстів середньовічної англійської мови з їхніми перекладами на сучасну англійську мову.

Ця дипломна робота була поділена на вступ, три частини, висновки, резюме та додатки.

У першій частині роботи подається короткий огляд подій середньовіччя. Істотним чинником є огляд історичного минулого мови і змін у лексиці, на які сильно впливає історичне минуле, економічна ситуація, технологія, культура і трансформація універсальних абстрактних понять характерних для даного мовного співтовариства. Було ясно, що середньовіччя було тяжким періодом для мови, так як в 1066 році англійська

мова почала втрачати свій статус мови держави та закону. Норманське Завоювання принесло французьку мову, що почала завойовувати офіційну сферу спілкування в Англії на сотні років. Латинська мова продовжувала тримати статус основної мови церкви. Англійська мова залишалася вуличною мовою та мовою простих людей. Її можна було описати як «підпільну». Хоча, це і передвіщало великий розвиток і велике майбутнє для англійської мови. Піонери розвитку англійської мови включали перекладача Біблії Джона Вікліфа, який був одним із перших перекладачів Святого Письма на англійську мову. Джефрі Чосер - поет, лінгвіст, дипломат, політичний та науковий діяч, що сильно вплинув на розвиток мови та літератури. Його неймовірне зібрання робіт показало велике культурне багатство і буде розглянуте в деталях. Вільям Кекстон допоміг стандартизувати англійську мову і зробив свій внесок у розповсюдження літератури серед населення шляхом створення друкарського верстату, надрукувавши тисячі книжок включно з «Кентерберійськими оповіданнями», які стали першими. Було доведено, що Великий зсув голосних був найвизначнішим фактором, що вплинули на зміни мови на фонологічному рівні.

Друга частина цієї роботи презентує «Кентерберійські оповідання» в деталях. Тут подано історію створення колекції: можливі дати створення, вплив життєвого досвіду Чосера на твір. Структура тексту твору також була частиною аналізу разом з мовою твору і порядком, у якому Чосер планував розташувати історії. Огляд змісту подано в кінці частина з ціллю розкрити сюжет та основні ідеї твору.

Третя частина роботи концентрується на лексичних нововведеннях Чосера. Не обов'язково згадувати створення абсолютно нових слів, але зазвичай можуть згадуватись слова, що були використані Чосером уперше. У більшості ці слова є запозиченнями з романських мов (французька та латинська), перероблені слова зі староанглійської і діалекти з різних частин Британії. Очевидно, що дані інновації, зроблені Чосером, мали великий та беззаперечний вплив не лише на середньовічну англійську, але також і створили сильну базу для сучасної англійської мови та лексики англійської мови сьогодення. Дослідження у третій частині частково ґрунтується на словниках, що дають детальну інформацію про етимологію і значення слів середньовічної англійської мови, які вивчаються у даній роботі. Більша частина прикладів подані з середньовічної англійської з ціллю показати вплив Чосера на англійську мову.

Ціллю даного дослідження було подання детального аналізу лексики використаної Джефрі Чосером і її місце у сучасній англійській мові.

APPENDIX

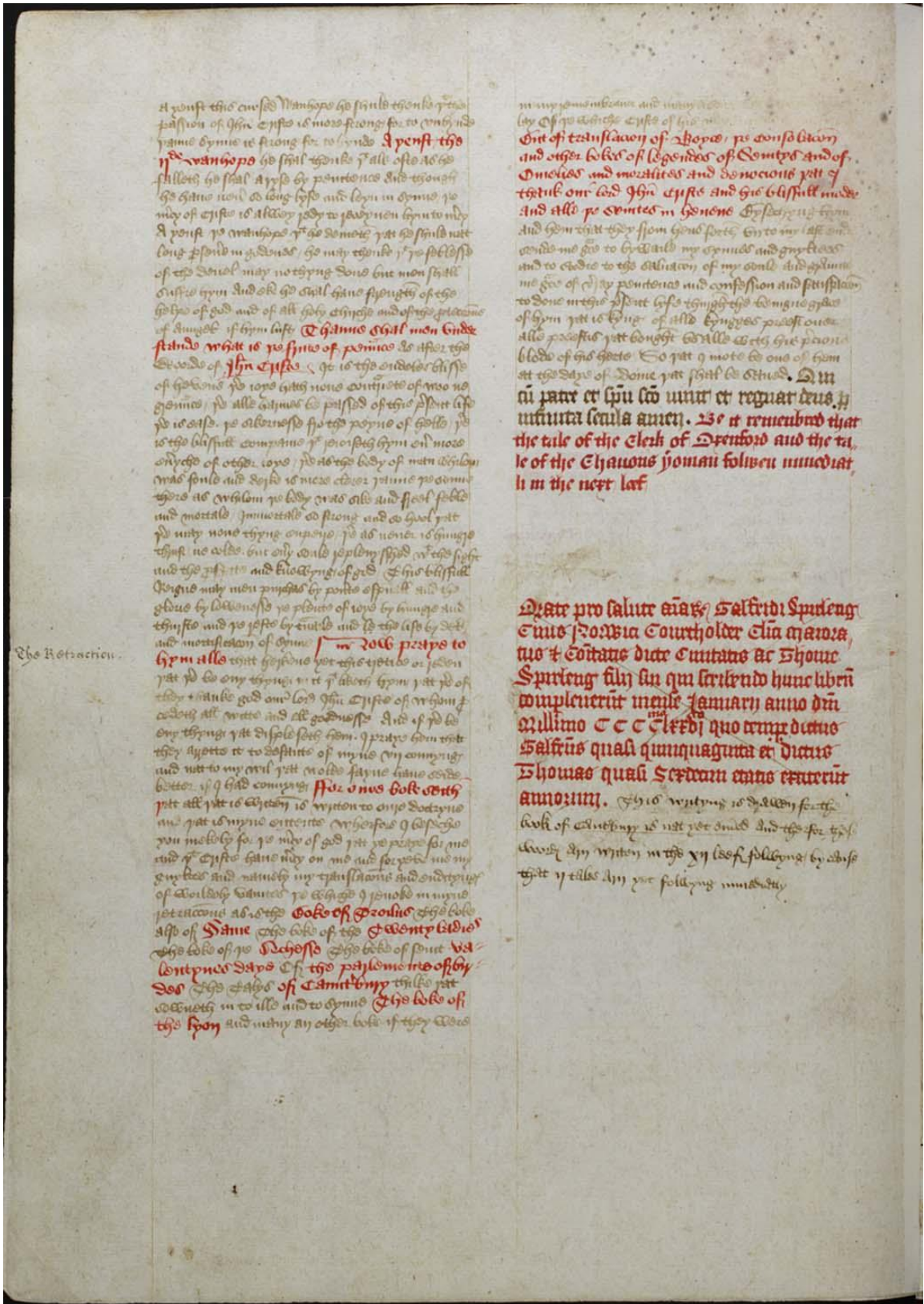
Appendix No. 1: Portrait of Geoffrey Chaucer

Source: <http://www.biography.com/people/geoffrey-chaucer-9245691>



Appendix No. 2: Title page of The Canterbury Tales

Source: http://special.lib.gla.ac.uk/images/chaucer/Bv.2.6_tp.jpg



Appendix No. 3: Fifteenth-century manuscript page of The Canterbury Tales (1476)

Source: http://special.lib.gla.ac.uk/images/chaucer/H197_0102v.jpg