

*Белекова К.К., Ташбаева Г.А.*

ОРТО КЫЛЫМДАРДАГЫ АНГЛИС АДАБИЯТЫНДАГЫ АРХАИЗМДЕР

*Белекова К.К., Ташбаева Г.А.*

АРХАИЗМЫ В АНГЛИЙСКОЙ ЛИТЕРАТУРЕ СРЕДНИХ ВЕКОВ

*К.К. Belekova, G.A. Tashbaeva*

ARCHAISMS OF THE MIDDLE ENGLISH LITERATURE

УДК: 87 (076)

*Макалада архаизм сөздөрдүн тарыхы, өзгөчөлүктөрү жана азыркы учурдагы ролу жөнүндө баяндалган.*

**Негизги сөздөр:** *архаизмдер (эскирген сөздөр), башка тилден кирген сөздөр, кол жазма, регионализм, өзгөрүүчү тил, реформалоо.*

*В статье рассматриваются история, особенности архаизмов и их роль в современной английской литературе.*

**Ключевые слова:** *архаизмы, посевной язык, заимствованные слова, рукопись, регионализм, реформирование.*

*This article is devoted the history, peculiarities of archaic words and their role in modern English.*

**Key words:** *archaisms, cultivated language, borrowings, manuscripts, regionalism, reformation.*

The history of the development of the English word-stock knows many cases when the words have changed their appearance. Their modern synonyms are still used to name the same phenomena as they did. These words are used to call the archaisms.

According to A.Tolstoi's conception, the archaisms should be used by the writers to convey the "local color" of the epoch he writes about. Using the words, the old synonyms of which have been included into the passive vocabulary may lead to misunderstanding of the reader. If the heroes spoke the language of the time they lived in, the reader would undoubtedly throw the book under the table because he would be unable to understand it. To understand the meaning of the words that are not included into the active vocabulary and to use them in away that they would be recognizable to the reader are the problems that we face while dealing with archaisms.

The great contribution to the development of the Mid. Eng. was made by Geoffrey Chaucer. G.Chaucer was by far the most outstanding figure of the time. A hundred years later William Caxton, the first printer, called him "the worshipful father and the first founder and emblem of ornate eloquence in English". In many books and history of English literature and history of English Chaucer is described as the founder of the literary language.

He found indeed an already cultivated language, but he wrote it with an ease, an elegance and regularity hitherto unknown; giving it the stamp of high literature, and making it the vehicle for his wide cultivation and his

knowledge of the world. A Londoner of the citizen class, a courtier as well, a traveler and diplomatist, he was admirably fitted to sum up and express in modern speech the knowledge and varied interests of his time and when we add to this the splendid accident of genius and the immense popularity of his poems, we see how great his influence must have been although the exact character of that influence is not quite easy to define. There is the stanza from his poem "The General Prologue":<sup>57</sup>

And therto brood, as though it were a spade;  
Upon the cop right of his nose he hade  
A werthe and theron stood a tuft of heres,  
Rede as the bristles of a sowes eres;  
His nosethirles blake were and wide.  
A swerd and a bokeler barhe by his side.  
His mouth as greet was as a greet furnais.

Probably in addition to the ease and polish he gave the language, Chaucer's greatest contribution was the large number of words he borrowed from French and naturalized in the language. I'm going to pay much attention towards study of the French borrowed words for they play essential part in building English word-stock.

The French language was brought to England by the Norman conquerors. The Norman remained masters of England for a sufficiently long time to leave a deep impress on the language. The Norman rulers and the immigrants, who invaded the south-western towns after the conquer, spoke a variety of French known as "Anglo-Norman". This variety died out about two hundred years later, having exerted a profound influence upon English.

The effect of these successive and overlapping waves was seen first and foremost in a language number of lexical borrowings in Mid. Eng. At the initial stages of penetration French words were restricted to some varieties of English: the speech of the aristocracy at the king's court; the speech of the middle class, who came into contact both with the ruled and with the ruler; the speech of educated people and the population of South-Eastern towns. Eventually French loanwords spread throughout the language space and became an integral of the English vocabulary. Early borrowings were mostly made in the course of oral communication; later borrowings were first used in literature.

<sup>57</sup> <http://purl.oclc.org/emls/si-01/si-01 davidson.html>

Latin words were borrowed in all historical periods. In Mid. Eng. They were certainly less numerous than borrowings from French; their proportion was high only in religious texts translated from Latin. John Wycliff was considered to be one of the most prolific borrowers from classical language introduced about a thousand Latin words in the translation of the Bible.

With the growing importance, then, of the English language, and with the stamp set upon it by Chaucer and Wyclif, and the immense popularity of their writings, we witness at the end of the XIV c. what we may consider to be the birth of the English language as we know it. Despised, ruined, and destroyed; for three centuries ousted from its pride of place by an alien tongue, and then almost swamped by the inrush of foreign words, yet, like the fabled bird of Arabia, it arose swiftly from its ashes, and spread its wings for new and hitherto unequalled flights. The English of Chaucer and Wyclif was now accepted as the standard language of the country, and all the other and rival dialects sank to the level of uneducated and local forms of speech.

By the end of the XIV century, as we have seen, dialect used by Chaucer was established as standard English; the introduction of the printing press in the XV Century and especially the works printed and published by Caxton, made its supremacy undisputed, and practically fixed its form for the future. Caxton's English is as we might expect, more modern than that of Chaucer; the spelling, although to our eyes old fashioned, is more definite and settled and any one of us can read Caxton's English with very little difficulty.

In preparing the manuscripts for publication William Caxton and his successors edited them so as to bring them into conformity with the London form of English used by their contemporaries. In doing this they sometimes distorted the manuscripts considerably. Their corrections enable us to see some of the linguistic changes that had occurred since the time when the texts first written. Here are some substitutions made by Caxton in Trevisa's "Polychronicon", written a hundred years before:

Trevisa: i-cleped, ich, stehe, as me troweth, chapinge.

Caxton: called, I, ascended, as men supposed, market.

It is difficult to overestimate the influence of the first printers in fixing and spreading the written form of English. The language they used was the London literary English established since the age of Chaucer and slightly modified in accordance with the linguistic changes that had taken place during the intervening hundred years.

The greatest influence exerted by the printers was that on the written form of the word. Caxton's spelling, for all its irregularities and inconsistencies were more normalized than the chaotic spelling of the manuscripts. The written forms of many words perpetuated by Caxton were accepted as standard and have often remained unchanged to the present day in spite of the drastic

changes in pronunciation. It should be noted that Caxton's spelling faithfully reproduced the spelling of the preceding century and was conservative even in his day.

In conclusion we may recall that so great was the effect of printing on the development of the language that the year 1475 – the date of publication of the first English book – is regarded as the turning point in English linguistic history and the start of a new period – Modern English.

Two influences of the XVI c. had a marked effect on the English language, one European and the other national. The revival of learning, the renewed study of classical Latin, the growth of the cosmopolitan Republic of learned humanists who drove out the old how Latin of the Middle Ages and devoted themselves to the cultivation of an elegant and Ciceronian prose, made at first the enthusiasts of the new learning somewhat disdainful of their mother tongues. They saw how rapidly these native languages were changing, and naturally believed that to write in the vernacular was to write in a local and perishing speech – awkward, moreover, and barbarous, and unfitted to embody high thoughts and scholarly distinctions. While, therefore, these scholars somewhat neglected their native models, their care for the art of speech, their love of apt and beautiful words and rhythms and phrases, did much to mould the literary languages of modern Europe, and added to them many graces of style, expression, and music. Towards the middle of the XVI. c. another and opposing influence began to make itself felt. With the Reformation, and the growth of national feeling under Henry VIII and his Tudor successors, English scholars began to value more highly the inscriptions and the language of their own country.

The Church services were now in English; English translations of the Bible were printed, and the beauty of these services and translations opened men's eyes to the value and expressiveness of their native tongue. English became what it had never been before the object of serious study; and the native element, which had tended to be overshadowed by the Latinity of the Humanists, was now more valued under the Teutonic influence of the Reformation. There were now patriots who started the ideal of a pure language, freed as much as possible from foreign elements; while others attempted, often too successful, as we have seen, to remodel words of foreign derivation. We now reach, in fact, the stage of a self-conscious language, no longer allowed to develop at its own free will, unbound by rules or study, but affected, both for good and evil, by the theories and ideals of writers and learned men. In the Elizabethan period, however, when the influence of the classical revival and of the growth of national pride in England and things English both reached their highest mark, and were mingled together by the exuberant vitality and creative force of the time, the new ideal of "correctness" could as yet make but little headway against the opposing forces

of innovation and experiment. The language was still in a plastic and unformed state; writers and speakers with a whole world of new thoughts to express reached out eagerly and uncritically to every source from which they could derive means of expression – “ink-horn” terms, strange coinages, pedantic borrowings, fashions and affectations were mingled with archaisms and sham antiques; while the needs of popular preaching and discussion brought into common and literary use many old words.

The result was a language of unsurpassed richness and beauty, which, however, defines all rules. To the Elizabethans it seemed as if almost any word could be used in any grammatical relation – adverbs for verbs, for nouns or adjectives, nouns and adjectives for verbs and adverbs. Thus, as Dr. Abbot points out in his *Shakespearian Grammar*, “You can happy your friend, malice of foot your enemy, of fall an axe on his neck.” “He” is used for a man, “She” – for a woman, and every variety of what is now considered bad grammar – plural nominatives with singular verbs, double negatives, double comparatives (more better, etc.) are commonly employed.

There are some obstacles to study the way Shakespeare used the archaisms. The difficulty of classifying and identifying archaic terms during Shakespeare’s time is unavoidable, perhaps, when one considers the linguistic self-consciousness and instability of the sixteenth and early seventeenth centuries. Generally, definitions seem to slip between the ideas of a potentially archaic term as (a) old, (b) regional or rustic, and (c) poetic. In his “*The Arte of English Poesie*”(1589), George Puttenham’s recommendation to poets marks this overlap in the definition of such terms. He advises: do not follow Chaucer, for his language is now out of use with us.

The distinction of old poetic and regional seem inclusive and blurred here but, perhaps, all of these are inter-related aspects in the diachronic development of an archaism. As Manfred Gorrach points out, regionalism contributes to the obsolescence of a word when it is associated increasingly with a non-standard variety is stigmatized and falls out of use. Such diachronic specification, however, does not provide a tidy taxonomy for

archaic terms when one recalls that archaism were not associated only with lower registers, or regionalism. Indeed, by the end of the sixteenth century, “old words” were associated increasingly with poetic diction, especially in Bible translations, or classified as Chaucerisms<sup>2</sup>.

So, the archaisms are the words that were used in the Mid. Eng. and have the modern synonyms in the Mod. Eng. period. Taking into account that conception, we have showed the development of the English language from Mid.Eng. that is marked by establishing of the literary language by G.Chaucer to the Mod. Eng. period. The last mentioned period is famous for the growth of the national literary language and especially the fixation of its written standard. It is known as “the age of literary flourishing” or “the age of Shakespeare”. It was shown that the language of the founder of the literary language, G.Chaucer, became very famous in the Mod. Eng. period. Thus, we can find a lot of Chaucerisms, or the archaisms in the Mod. Eng.

All in all, the archaic words will help to enrich peoples’ speech of the archaisms thus to cope with the problems caused with the subgroup of the special literary vocabulary that is called archaism.

#### Reference:

1. Rozental D.E., B. English lexicology [Текст]: “The Process of Renewing Lexicology”, /Golub I.E. - Moscow: Airis Press, 2002.-84с.
2. Vinogradov V.V. “About the Literary Language”, [Текст] / Vinogradov V.V. - Moscow: Gospolitdat, 1959.-70с
3. Margaret J.M. Sonmez “Archaic Literary Language in the Texts”, [Текст]/ Margaret J. M. -London, 1986.- 135с.
4. Arnold I.V. “The English Word”. Lexicology of the Modern English Language, [Текст] /Arnold I.V. - Moscow: High School, 1986. - 105с.
5. Смирницкий А.И. Лексикология английского языка. М., [Текст]/ Смирницкий А.И. - М.: Наука, 1985.-45с.
6. Akhmanova O. Lexicology: Theory and Method. [Текст]/ Akhmanova O. - М., 1972. - 62с.

<sup>2</sup> Yartseva V.M. Shakespeare and Historical Stylistics: “Philologic Science”, 1964, p. 83-85.

Рецензент: кандидат филологических наук, и.о. профессора Исабеков И.