Background: The study deals with the analysis of emotional-evaluative words in the women's portrayal in the novel "Bleak House" written by Ch. Dickens. The portrayal of female characters involves the description of their appearance, manners, state i.e. all features that can be perceived visually. Emotional-evaluative words are regarded in the study as lexemes whose semantic structure has an emotional-evaluative component that allows giving subjective emotional positive or negative evaluation of the referent. Depending on the status of this component in their sematic structure, we differentiate denotative / affective emotional-evaluative words and the connotative ones.

Purpose: The purpose of the study is to analyze the use of emotional-evaluative words in the portrait descriptions of women in the novel.

Results: The key results of the study are the following: a) the author uses more emotional words of positive evaluation in women's portrayal thus creating a generally favourable image of their appearance; b) lexemes in the sematic structure of which emotional-evaluative component is the main one constitute only the half of the corpus findings; c) the novelist preferred to give the general characterization of women, rather than the detailed description of their appearance.

Discussion: The research only delineated the possible ways of studying the role of emotional-evaluative words in the creation of female images in the novel, therefore, further researches may help establish their function in the creation of the complete image of heroines in this as well as in other novels of this era.

Key words: emotional-evaluative words, positive evaluation, negative evaluation, women's portrayal.

Vitae

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Оксана Добровольська

MIDDLE ENGLISH NAMES OF ARTISTS: ORIGIN AND USAGE

*У статті запропоновано розгляд функційної диференціації та етимологічного складу та хронологічної стратифікації середньоанглійської агентивно-професійної лексики, зокрема назв майстрів прикладного та образотворчого мистецтва, здійснені у рамках вивчення наукової проблеми системної стабільності функціонування словникового складу середньоанглійської мови і його діалектичної єдності із розвитком відповідно до **універсальних законів діалектики** і загальних тенденцій мовної еволюції внаслідок дії системних і позамовних чинників.*

Ключові слова: середньоанглійська мова, назви осіб за професією, назви майстрів прикладного мистецтва, функційна диференціація, етимологічний склад.

The relevance and topicality of this research is due to the need for a comprehensive study of the Middle English vocabulary, in particular of occupational terms as its subsystem. In English linguistics the origin, structural, semantic and onomasiological peculiarities of nomina-agentis was studied concerning Middle English period (Kuznetcova, Nikitina). In the diachronic aspect the impact of cognitive complication of professional activities and its reflection in the dynamics of word-building patterns has been already studied (Shilova). Old and Middle English occupational terms have been studied in the aspect of onomasiology (Solonovich). Nevertheless the problem of study of Middle English vocabulary, Middle English occupational terms in particular, still remains topical concerning their systemic and functional aspects, especially their functional differentiation and origin (correlation of native and borrowed) as the part of general problem of system stability of the Middle English vocabulary and its dialectical unity with the development according to the universal laws of dialectics and general trends of language evolution as a result of systemic and extra-lingual factors.

Our research is conducted in line with the functional, system and historic approaches to the language, especially while describing historical transformations of the vocabulary of the English language we use the system analysis in combination with the functional approach, which takes into account the heterogeneity of language in its multifunctioning. System approach relies on the position of the unity and integrity of the world and its reflection in human consciousness in the form of general laws.

The essence of the dialectical process of language development is treated as being inseparably connected with the development of society, its adaptation to the changing conditions of communication, manifesting the unity of its two opposite properties: the structural-functional organization and structural-functional variability.

Theoretical basis of the functional approach is the understanding of language as a dynamic system that is in constant motion and development. The main tenet of the functional linguistics is the position that language is an lnistrument, means, mechanism for the implementation of certain human intentions- both in the field of cognition and the acts of communication. Central concern of functionalism is the study of the function of the object as well as its purpose and features from the point of view of the mission, adapting to their implementation. The influence of other

languages and the process of linguistic borrowing, especially lexical borrowing, which is the implementation of social and socio-cultural influences, historical life of the people and progress of human society as a whole, occupies a special place among the factors of language development. Complex issues of the interaction of language with other languages as a result of their joint history determine the specificity of a language in each period of its history. One of the urgent tasks of etymology is to reveal the ways of formation of the vocabulary of the English language, which helps to reproduce its etymological model.

Methodology of the research. In this paper, etymological composition of the Middle English names of artists are in the focus of our attention. We treat lexical borrowings as to their nearest etymology (i.e. the source of their penetration into the English language), and their etymons are taken from the historical and etymological dictionaries (MED, NED).

We treat the Middle English occupational terms according to two functional levels: the level of common names (with the classifying function) and the level of proper names (especially surnames in the active period of their formation) with the identifying function.

Within each etymological group, we distribute the words along the functional lines, separating three categories of vocabulary: 1) the occupational terms that functioned only as appellatives (common nouns); 2) the occupational terms that functioned only as proper names; 3) the occupational terms that functioned both as appellatives, and as proper names.

The following facts make us consider the occupational terms under study to be the words of non-occasional usage (i.e. words that meet the generally accepted usage): they were recorded in the Medieval written documents; their derivational basis is the English and assimilated borrowed vocabulary; their structure meets the rules and productive models of Middle English word-formation; their spelling corresponds to the Middle English orthographic rules.

Basing on the distribution of vocabulary on the functional principle and its quantitative estimation, we draw the conclusions about the degree of usualness of the vocabulary under study (esp. its sustainability): 1) occupational terms that functioned both as appellatives and proper names are considered to be the words of settled usage; 2) occupational terms that functioned only as proper names are considered to be the words of unsettled usage; 3) occupational terms that functioned only as appellatives are considered to be the words of limited usage.

We make chronological stratification of the first written notes of Middle English names of artists in order to study the historical transformation of this thematic group of English vocabulary during the Middle English period.

Functional differentiation of Middle English occupational terms was not yet in the focus of linguistic studies, and this fact determines the **novelty** of our paper.

We specify the **aim of our research** as the study of origin and functional differentiation of Middle English occupational terms, esp. names of artists are in the focus of our attention in this paper. The aim of our paper presupposes the fulfilment of the following **tasks**:

1. to present occupational terms in special way: appellatives - in the form of invariants, proper names - in the form of a phonographic variants;

2. to determine origin of occupational terms and group them according to their etymology;

3. to investigate functional differentiation of occupational terms and group them according to functional differentiation;

4. to distribute the vocabulary under study as to the chronological principle within centuries of the Middle English period;

5. to make absolute and relative quantitative analysis of the etymological and functional groups of Middle English occupational terms, as well as their chronological stratification.

Our study is fulfilled on the basis of the following lexicographical **material** – 1) *Middle English Dictionary* (MED) as the part of *Middle English Compendium*, 2) *Oxford English Dictionary* (NED), 3) *A Dictionary of British Surnames by* Reaney, P.H. We point out that this material is new and enriched as compared with the previous study of 1771 Middle English occupational terms in the dissertation of T. Solonovich which was done on the material of the Middle English Dictionary edited by Sherman M. Kuhn (letters A - P) and the Middle English Dictionary edited by F.H. Stratmann (letters Q – Z), as well as the collection of occupational terms in the papers of linguists (Ekwall, Fransson, Mills, Otto, Thuresson). We have grouped all the phonographic variants of occupational terms used as proper nouns and present them in chronological order of their usage; the first (in chronology) usage of the occupational term as common noun is presented in its invariant form. Thus, we have investigated 2417 Middle English occupational terms, especially 2013 words used as proper names (7429 phonographic variations of surnames in 10205 examples of their usage) and 404 words were only used as common nouns; among them the group of the nouns denoting artists in Middle English includes 46 words.

Results and their discussion. We have studied a large number of occupational terms, 46 of which belong to the thematic group of Middle English names of artists and comprise 1.9% of the total number of Middle English occupational terms.

1. Occupational terms with settled usage. We would present the surnames without personal names (because they are irrelevant for the purpose of our investigation; the usage of small/capital letter is given according to the literary source representing the absence of firm rules in Middle English orthography. The usage of occupational term as common noun is verified by its lexical-semantic variant given in the Middle English Dictionary and Oxford English Dictionary with precise dating of its first usage.

English occupational terms: *Gelder* 1281, *Guldare 1302-3, Gilder* 1305-6 (**gĭlder** 'a goldsmith, a gilder' 1327 MED, 'one who gilds, esp. one who practices gilding as an art or trade' 1550 NED); *Goldbeter* 1252, 1276, 1295, 1327, 1361, *Goldbetere* 1304, *Goldbetar* 1313, *Goldebeter* 1327, 1457, *Golbeter* 1336-7, *goldebetter* 1368 (**gōld-bēter** 'a goldsmith; esp., a maker of gold leaf' 1450 MED, **gōld** [OE **gold**; also cp. OI **gull**, **goll**] 'the metal gold'); *Goldsmyth* 1220-1, 1327, 1346, 1359, 1381, 1450, 1485-6, *Goldsmiz* 1250, *Goldsmith* 1255, 1313, 1320, *goldsmith* 1300, *Goldsmeth* 1303, *Goldesmethe* 1309, *Goldesmyth* 1332, 1370, *Gildsmith* 1336, *goldsmyth* 1374-5, 1444-5, *gooldsmythe* 1465, *Goldsmythe* 1468-9 (**gōld-smith** 'one who works in gold, goldsmith; also, one who works in silver or other precious metals' 1200 MED, 'a worker in gold; one who fashions gold into jewels, ornaments, articles of plate, etc.' 1000 NED, **gōld** [OE **gold**; also cp. OI **gull**, **goll**] 'the metal gold'); *Gravori* 1251, *Grauere* 1293, *Grauer* 1338, *grauere* 1364 (grāver(e 'a carver, sculptor, engraver' 1225 MED).

Derivatives from the assimilated loanwords of Old French origin (Central French): *Lomner* 1205, *Luminur* 1230, *Eluminur* 1257, *Ylluminur* 1265, *Lumynour* 1282, *Alumynour* 1291, *Lumenur* 1293, *Lomenur* 1293, *Lomynour* 1324, *Lumner* 1327, *Lompnour* 1328, *Lumenour* 1328, *Luminour* 1330, *Lumpnur* 1340, *Lumnour* 1344, *Lompnour* 1365, *lymynour* 1374, 1384, *lumner* 1392, *lominowr* 1415-16 (**lūminǒur(e** [from **lūminen**; for **lomer**, cp. AF **lumer**] 'an illuminator of manuscripts' 1423 MED; lūminen v. [shortened form of enlūminen] 'to illuminate (a book, a passage) with ornamental letters'1398 MED, enlūminen [OF **enluminer**] 'to illuminate (a book with letters of gold)' 1439 MED; luminere, -our, limner [lumine, v. + -er] = illuminator 1330-31 NED; lumine, v. 'to light up, illumine. In early use, to ilumnate (manuscripts or books)' 1387 NED; OF enlumineor, illumineor — DBS); *Selmakere* 1311 (sēl(e~makere 'one who engraves seals' 1387 MED, sēle [OF sёel, seal(e, seil, sehaul] 'a device for imprinting a seal' 1300 MED).

Derivatives from the assimilated loanwords of Scandinavian origin: *Caruier* 1203, *Carver* 1209, *Kerver* 1275, 1277, *Keruere* 1327, *Keruer* 1327, *kervere* 1368, *Kervor* 1415, *Kervoure* 1442-3, *Kyrvieur* 1450-51, *Kervour* 1460-1, *carver* 1469 *Carver* 1471 (kervere 'a person whose occupation involves various kinds of cutting: one who forms images or ornaments by cutting in wood or stone; a wood-carver, sculptor, etc.' 1376 MED, carver 'one who carves wood, ivory, stone, etc.; a sculptor: most frequently (when not otherwise qualified) applied to one who carves in wood' 1386 NED, kerven [OE **ceorfan**; ON; cp. Norw. **karve**, Swed. **karfva**] 'to cut or pierce, make a cut or incision').

Loanwords of Old French (Central French) origin: *Orfevre* 1242, 1284, 1292, 1302-3, 1305, *Orfeuer* 1248, *Orfeuere* 1254-8, 1279, *Orfere* 1265, *Oriffere* 1269, *Orfever* 1307, *Orfeur(e* 1317, *orfeuer* 1312, 1362, *Lorfeure* 1329 *orfever* 1421 (orfevre [OF] 'a goldsmith' 1450 MED; orfever [F orfévre: – pop. L. aurifabr-um 'workman in gold, goldsmith'] 'a goldsmith' 1415 NED).

Loanwords of Old French (Norman) origin: *Liminur* 1230, *Leominur* 1275, *Lemner* 1275, *Liminer* 1279, *Lemynur* 1286, *limnour* 1310, *Leminer'* 1332, *Lymnour* 1358-9, 1493, *Lymner* 1406, *lymner* 1430, 1442 (**limnǒur** [AF **lymnour**] 'an illuminator of manuscripts; also, a member of a gild of illuminators' 1389 MED; limner (lymnour, lymenor(e, lymnore, lympner, lymmer, lymner, limmer, limbner, limpner, limner) [altered from luminer] '1. an illuminator of manuscripts' 1389 NED; '2. a painter, esp. a portrait painter. S/t, a water-colour artist' 1594 NED).

Motivated loanwords of Old French (Central French) origin: *Ymagour* 1305, *ymaiour* 1333-4 (**imăğ(e)ǒure** [OF **imagëor** (ymageur, imageur, ymagier, imager)] 'one who makes statues or images, a sculptor, a carver' 1300 MED; '? any kind of representational artist' 1420 MED, imăğe n. (OF image) 'a piece of statuary, effigy, figure' 1200 MED); *Marbrer* 1230, *Marbeler (alias le Marberer)* 1266, 1281, 1457, *Marberer* 1287, 1292, *Marbrer* 1288, *marbriar* 1321, *marbeler* 1402, *marbler* 1428 (**marbler** [OF **marbrier**] 'one who carves, or works in, marble; a sculptor' 1469-70 NED, MED, **marble** [OF **marbre**] 1150 MED).

Motivated loanwords of Old French (Norman) origin: *Cuchur* 1248, *Cochur* 1292, 1292, *Couchur* 1295, *Cochour* 1316, *coucher* 1366, *couchour* 1383 (**cǒuchǒur** [AF] 'a maker of couched work, ?a jewel-setter' 1400 MED); *Jueler* 1319, 1340, *jeweler* 1388, *jualer* 1393 (**jeueler** [OF **jöelier**] 'a worker or dealer in jewelry, gem setter' 1382 MED, [AF jueler] 13.. NED); *Peintur* 1220, *Paintur* 1240, *Peyntyr* 1268, *Peyntur* 1279, *Penntur'* 1281, *Payntter* 1301, *Peyngtour* 1305, *Paynter* 1315, *Peynter* 1317, 1472-3, *Payuntur* 1357-8, *Peyntour* 1365, 1393, 1430, *Penter* 1369, *Paintour* 1384-5 (**peintǒur** [OF **peintour**, **paint-**] 'one who paints pictures, an artist; a craftsman who emblazons shields' 1325 MED; 'one who carves or engraves; ?an embroiderer' 1425 MED; AF peintour, OF peintour, peintor 'painter' — DBS; peinten v. [OF peintier, pointier, paincter; cp. peint, paint, point] 1300 MED).

Motivated loanwords with double (Latin/ French) etymology: *portreor* 1292, *Portreour* 1312, *Purtreour* 1340 (portraiǒur [OF portraiëor (pourtraiour) 'one who draws or paints pictures, portraits, etc.' 1385 MED, 1386 NED, portraien v. [OF portraire, portreire, pourtraire, AF purtraire; cf. L prōtrahere] 'to draw, engrave, etc. (a representation); paint a picture of (sb. or sth.); depict (sth.); paint (a likeness, picture)' 1250 MED; 'to draw or paint pictures' 1369 MED).

2. Occupational terms with unsettled usage. The meaning of the word is presupposed on the basis of its usage as surname and is given in the dictionaries without precise dating.

English occupational terms: *Gildestere* 1303, *gildestere* 1349 (**gĭldestere** 'a woman who works in gold' MED); *Golder* 1290, 1296, *Goldere* 1365(**gōlder** 'one who gilds' MED); *Goldewirdrawer* 1463(**gōld~wir drauer** 'one who makes gold thread' MED, **gōld~wīr** ([OE **wīr**] 'gold thread, fine gold wire (often silver wire covered with gold leaf) used in cloth of gold, etc.; also, a fringe made of gold thread' 1450 MED, wīr-drawere 'a maker of wire' 1368

MED); *Goldehoper* 1327 (**gōld~hoper** 'a maker of gold hoops or rings' – only as surname MED, **hǭper [?*hǭpere]** 'a barrel-maker, cooper' 1425 MED); *Sylvereour* 1417 (silverer 'one who silvers, esp. one who practices silvering or silver-plating as a trade' 1598 NED); *Silverhewer* 1212 (in surnames – MED, 'silver-smith' ─ DBS).

Derivatives from the assimilated loanwords of Old French (Central French) origin: *Garlander* 1319 (garlander 'a maker of garlands', metal chaplets or circlets for the head adorned with gold or silver' ─ DBS; garland (garlaunde, garland, gerland) [OF garlande, gerlande, gallande] 'a wreath, chaplet, or coronet of some costly material, esp. of gold or silver work' 13..NED; 'a wreath, crown, etc. worn as a mark of distinction; a royal crown or diadem' 1247 NED; cp. garland-maker 1552 NED). *Ymaginour* 1348 (**imāğinǒur [<imāğinen]** 'one who makes statues or images, a carver' MED; imāğinen v. [OF imaginer] 1340 MED); *moldemaker* 1337, 1352 (**mōld(e~makere** 'one who makes molds' MED, **mōld(e** n. [OF **molde**, var. of **molle** 'model, pattern'] 'a pattern or model according to which something is made; mold in which metal, wax, food, etc. is shaped' 1323 MED); *Selgraver* 1332 (in surname – MED;'engraver of seals' ─ DBS. OE grafere, græfere, OFr graveur 'engraver, sculptor'; **sēl(e** n. [OF **sëel, seal(e, seil, sehaul]** 'a device for imprinting a seal' 1300 MED; seal (sel, seel, seal, seale) [OF seel: – L sigillum] 1230 NED; cf. seal-cutter 1624 NED, seal-engraver 1842 NED, -makere 'one who engraves seals' 1387 MED).

Derivatives with double (Latin/ French) etymology: *Autermakere* 1297 (**autĕr [OE alter, altāre**, OF **aut(i)er,** & L **altāre.** Derivatives of OE **alter** occur in early ME; of OF **auter**, from c1225 onward; of L **altāre**, throughout ME] 'the altar of a church; also, the altar placed before the shrine or image of a saint' MED); *Orgraver* 1308 ('gold engraver' ─ DBS; OE grafere, græfere, OFr graveur 'engraver, sculptor'; or [OF] 'gold' 1437 MED; or [F or L aurum 'gold'] 'the tincture gold or yellow in armorial bearings' 1562 NED); *paternostermakere* 1369, *Paternostermaker* 1388, *paternostermaker* 1395, 1405 (**păter-noster~ makere** 'one who makes rosaries' MED; **păter-noster** [ML & OF] **'a** rosary' 1275 MED; paternoster-maker ('There dwelled also, turners of Beades, and they were called Pater Noster makers' 1598 NED).

Loanwords of Latin origin: *argentarie* 1384 (a**ğentārie** [L] 'a silversmith' MED).

Loanwords of Old French (Central French) origin: *Orbatur* 1230, 1268, 1281, 1306, *orbatur* 1281, *Orbatour* 1305, 1351, *Orebatour* 1314, *orbatour* 1351 (**orbatǒur (ore- [OF orbatëor]** 'goldsmith' MED).

Loanwords of Old French (Norman) origin: *Aumayller* 1311, *Amailler* 1311, *Amelour* 1344 (**amelǒur [AF]** 'enameler' MED); *Fesour* 1329, *Fesor* 1341 (**fāsǒur [OF faiseor]** 'artisan (as surname only) MED, cf. 'one who makes or creates' 1380 MED).

3. Occupational terms with limited usage. English occupational terms: *gōld-smithesse* [< gōld-smith] 'a female worker in gold' (1450 MED); **litigere [wlitī** adj. & OE **wlitigian]** 'one who beautifies, a painter' (1125 MED); **mĕtere [mĕten** v. OE **mētan]** 'a painter' (1225 MED); **silver~makere** 'a silversmith**' (1425 MED); silver~kepere** 'a silversmith**' (1483 MED); silver~smith** [OE **seolfor-smiþ]** 'a silversmith**' (1382 MED).**

Derivatives from the assimilated loanwords of Old French origin: *alumner* [alumning ger. & limner] 'an illuminator (of manuscripts)' (1500 MED), **limnǒur** [AF **lymnour]** 'an illuminator of manuscripts; also, a member of a gild of illuminators'); **elimnǒur** 'a painter, illuminator' (1450 MED); **imāğe~makere** 'a sculptor, a maker of statues' (**imāğe** [OF **image]** 'a piece of statuary, effigy, figure') **(1425 MED).**

Derivatives with double (Latin/ French) etymology: **florisher** [< florishen] 'a decorator, ?an illuminator of books' (1440 MED), florishen [OF **floriss-**, extended stem of **florir;** cp. L **flōrēscere].**

Motivated loanwords of Latin origin: **ğemmārie [L] 'a** jeweler' (1382 MED).

Motivated loanwords of Old French origin: **grāveresse** [OF] 'a female engraver' 1450 MED; **portraitǒur** [OF **portraitëor]** 'one who draws or paints' (1405 MED).

Motivated loanwords with double (Latin/ French) etymology: **lapidārī(e** [L **lapidārius** & OF **lapidaire]** 'one who cuts, polishes, or engraves precious stones' (1382 MED).

In Table 1 we give the absolute and relative quantity of the etymological and functional groups of the occupational terms denoting medieval artists.

Table 1

Origin and usage of the medieval names of artist

Usage/ origin	En	Loan-blends				Loan-words			Motivated loan-words				Total	%
		L	L/F	F	Sc	L	F	N	L	L/F	F	N		
Settled	**4**	─	─	**2**	1	─	1	1	─	1	2	3	15	33
Unsettled	6	─	3	4	─	1	1	2	─	─	─	─	17	37
Limited	6	─	1	3	─	─	─	─	1	1	2	─	14	30
Total	16	14				6			10				46	100
%	35	30				13			22				100	

We have found out that 65% of them are the words of English origin (30% ─ loan-blends), 35% are the lexical borrowings: 4.4% ─ Latin, 4.4% ─ Latin /French, 26% ─ Old French (13% ─ Central French, 13% ─ North French). The ratio of English words and loan-words is 2:1.

In Table 2 we present functional groups of the Middle English names of artists in alphabetical order.

Table 2

Functional groups of the Middle English names of artists

Settled usage	Unsettled usage	Limited usage
Cǒuchǒur > *Cuchur, Cochur, Couchur, Cochour, coucher, couchour* **gĭlder** > *Gelder, Guldare, Gilder* **gōld-bēter** > *Goldbeter, Goldbetere, Goldbetar, Goldebeter, Golbeter, goldebetter* **gōld-smith** > *Goldsmyth, Goldsmiz, Goldsmith, goldsmith, Goldsmeth, Goldesmethe, Goldesmyth, Gildsmith, goldsmyth, gooldsmythe, Goldsmythe* **grāver(e** > *Gravori, Grauere, Grauer, grauere* **imăğ(e)ǒure** > *Ymagour, ymaiour* **jeueler** > *Jueler, jeweler, jualer* **kervere** > *Caruier, Carver, Kerver, Keruere, Keruer, kervere, Kervor, Kervoure, Kyrvieur, Kervour, carver, Carver* **limnǒur** > *Liminur, Leominur, Lemner, Liminer, Lemynur, limnour, Leminer, Lymnour, Lymner, limner* **lŭminǒur(e** > *Lomner, Luminur, Eluminur, Ylluminur, Lumynour, Alumynour, Lumenur, Lomenur, Lomynour, Lumner, Lompnour, Lumenour, Luminour, Lumpnur, Lumnour, Lompnour, lumynour, lumner, lominowr* **marbler** > *Marbrer, Marbeler (alias le Marberer), Marberer, Marbrer, marbriar, marbeler, marble* **orfevre** > *Orfevre, Orfeuer, Orfeuere, Orfere, Oriffere, Orfever, Orfeur(e, orfeuer, Lorfeure, orfever* **peintǒur** > *Peintur, Paintur, Peyntyr, Peyntur, Penntur, Payntter, Peyngtour, Paynter, Peynter, Payuntur, Peyntour, Penter, Paintour* **portraiǒur** > *portreor, Portreour, Purtreour* **sēl(e~makere** > *Selmakere*	***amelǒur** > *Aumayller, Amailler, Amelour* ***arğentārie** > *argentarie* ***autĕr~makere** > *Autermakere* ***fāsǒur** > *Fesour, Fesor* ***garlander** > *Garlander* ***gĭldestere** > *Gildestere, gildestere* ***gōlder** > *Golder, Goldere* ***gōld~hoper** > *Goldehoper* ***gōld~wir drauer** > *Goldewirdrawer* ***imāğinǒur** > *Ymaginour* ***mōld(e~makere** > *moldemaker* ***orgraver** > *Orgraver* ***pǎter-noster~makere** > *paternostermakere, Paternostermaker, paternostermaker* ***selgraver** > *Selgraver* ***silverer** > *Sylvereour* ***silverhewer** > *Silverhewer* ***or(e)batǒur** > *Orbatur, orbatur, Orbatour, Orebatour, orbatour*	**alumner** **elimnǒur** **florisher** **ğemmārie** **gōld-smithesse** **grāveresse** **imāğe~makere** **lapidārī(e litigere** **mętere** **portraitǒur** **silver~makere** **silver~kepere** **silver~smith**

We have accomplished functional distribution of the vocabulary within three groups of occupational terms which gives us the following results: those occupational terms functioning as common nouns as well as proper names, i.e. words with the established (settled) usage, constitute 33%; those occupational terms functioning exclusively as proper names in the personal nomination formulas, i.e. words with the unsettled usage, constitute 37%; those occupational terms functioning exclusively as common nouns, i.e. words with the restricted (limited) usage, constitute 30%.

We distributed the first written notes of the vocabulary under study within centuries of the Middle English period ─ English: 12th (6%), 13th (44%), 14th (19%), 15th (31%);

Derivatives from the assimilated loanwords of Scandinavian origin: 13th;

Derivatives from the assimilated loanwords of Old French (Central French) origin: 13th, 14th, 15th;

Derivatives with double (Latin/ French) etymology: 13th, 14th, 15th;

Loanwords of Latin origin: 14th;

Loanwords of Old French (Central French) origin: 13th;

Loanwords of Old French (Norman) origin: 13th, 14th;

Motivated loanwords of Latin origin: 14th;

Motivated loanwords of Old French (Central French) origin: 13th, 14th, 15th;

Motivated loanwords of Old French (Norman) origin: 13th, 14th;

Motivated loanwords of double (Latin / French) origin: 13th, 14th.

This stratification is presented in Tables 3-13.

Table 3

Chronological stratification of the first written notes of English names of artists

	11th century	12th century	13th century	14th century	15th century	Total
Total	—	1	7	3	5	16
%	—	6	44	19	31	100%

Table 4

Chronological stratification of the first written notes of Middle English names of artists (derivatives from the assimilated loanwords of Old French (Central French) origin)

	11th century	12th century	13th century	14th century	15th century	Total
Total	—	—	1	5	3	9
%	—	—	11	56	33	100%

Table 5

Chronological stratification of the first written notes of Middle English names of artists (derivatives with double (Latin/ French) etymology)

	11th century	12th century	13th century	14th century	15th century	Total
Total	—	—	1	2	1	4
%	—	—	25	50	25	100%

Table 6

Chronological stratification of the first written notes of Middle English names of artists (derivatives from the assimilated loanwords of Scandinavian origin)

	11th century	12th century	13th century	14th century	15th century	Total
Total	—	—	1	—	—	1
%	—	—	100	—	—	100%

Table 7

Chronological stratification of the first written notes of Middle English names of artists (loanwords of Latin origin)

	11th century	12th century	13th century	14th century	15th century	Total
Total	—	—	—	1	—	1
%	—	—	—	100	—	100%

Table 8

Chronological stratification of the first written notes of Middle English names of artists (loanwords of Old French (Central French) origin)

	11th century	12th century	13th century	14th century	15th century	Total
Total	—	—	2	—	—	2
%	—	—	100	—	—	100%

Table 9

Chronological stratification of the first written notes of Middle English names of artists (loanwords of Old French (Norman) origin)

	11th century	12th century	13th century	14th century	15th century	Total
Total	—	—	1	2	—	3
%	—	—	33	66	—	100%

Table 10

Chronological stratification of the first written notes of Middle English names of artists (motivated loanwords of Latin origin)

	11th century	12th century	13th century	14th century	15th century	Total
Total	—	—	—	1	—	1
%	—	—	—	100	—	100%

Table 11

Chronological stratification of the first written notes of Middle English names of artists (motivated loanwords of Old French (Central French) origin)

	11th century	12th century	13th century	14th century	15th century	Total
Total	—	—	1	1	2	4
%	—	—	25	25	50	100%

Table 12

Chronological stratification of the first written notes of Middle English names of artists (motivated loanwords of Old French (Norman) origin)

	11th century	12th century	13th century	14th century	15th century	Total
Total	—	—	2	1	—	3
%	—	—	66	33	—	100%

Table 13

Chronological stratification of the first written notes of Middle English names of artists (motivated loanwords of double (Latin / French origin)

	11th century	12th century	13th century	14th century	15th century	Total
Total	—	—	1	1	—	2
%	—	—	50	50	—	100%

Our research of the occupational terms of the Middle English language in different functions of their usage (nominative and identifying) replenished the set of Middle English lexical and thematic group of artists with the new words taken out from the proper names' data, as well as with the following characteristics:

1) etymological composition, especially the predominance of the native, English and loan-blends, over the loanwords in the ratio 2:1;

2) functional differentiation and sustainability of usage (predominance of the vocabulary with settled (established) usage; the predominance of the vocabulary with identifying function acting as proper names additional to the personal name in the personal nomination formulas over the vocabulary functioning exclusively as common nouns with classifying function in
the ratio 3:1;

3) chronological stratification of the first written notes of the names of artists (against the background of English (Old English and Middle English) words (12th-15th centuries) (35%), new words emerged on the basis of assimilated borrowings (30%) during 13th-15th centuries; 13% were loanwords of the period from 13th-14th

74

centuries, 22% were motivated loanwords of the period of 13th-15th centuries).

Conclusions and perspectives. Functional differentiation of occupational terms is affirmed by their usage in classifying and identifying functions, and predominance of the vocabulary with identifying function proves its key role in the usage of Middle English occupational terms, especially names of artists. Etymological composition of the vocabulary under study reveals its mixed character (65% ─ English, 35% ─ borrowings). The prevailing majority of borrowings are of Old French origin (26%). Nevertheless, the bulk of Middle English names of artists is comprised of English words (native Old and Middle English and loan-blends) ─ the ratio of native / borrowed words is 2:1 which proves general linguistic tendency of language evolution to preserve language stability in spite of strong foreign influence. Moreover, the ratio of English native words (35%) and loan-blends (30%) also proves the fact that word formation (and not borrowing) was the main means of replenishment of Middle English names of artists.

Chronological stratification of the first written notes of Middle English names of artists shows the following distribution of the vocabulary: 12th century ─ 1 word (2%), 13th century ─ 37%, 14th century ─ 37%, 15th century ─ 24%. These data of add to the fact of growth of names of artists in the Middle English period as well the flourishing of arts in the Middle Ages.

We obtained new data about the occupational terms of the Middle English language, and they undoubtedly confirm the feasibility of using onomastic material in the study of the vocabulary of previous times, in particular to describe an objective picture of the etymological foundations of the lexical structure of the language, to understand the spheres of influence and future circulation of lexical borrowings.

The results of our study add information as to the problem of the English language evolution in the Middle English period, especially they reveal the role of borrowings in the formation of English vocabulary. Data obtained in this study are valuable as the constituent part of the comprehensive study of the origin and usage of Middle English vocabulary and will add much to the solving the problem of spheres of foreign languages influence in the form of lexical borrowings in Middle English, the spheres of their usage, spreading, functioning and different synonymous links with the native vocabulary.

Abbreviations and shortenings

AF- Anglo-French, En –English, F – French, L – Latin, ME – Middle English, MED - Middle English Compendium., NED - Oxford English Dictionary, OE – Old English, OF – Old French, OI – Old Icelandic, ON - Old Norse, ONF – Old North French, OSwed. – Old Swedish, Sc. – Scandinavian, Swed. – Swedish.

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MIDDLE ENGLISH NAMES OF ARTISTS: ORIGIN AND USAGE

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Abstract

Background: the problem of study of Middle English vocabulary, Middle English occupational terms in particular, still remains topical concerning their systemic and functional aspects, especially their functional differentiation and origin (correlation of native and borrowed) as the part of general problem of system stability of the Middle English vocabulary and its dialectical unity with the development according to the universal laws of dialectics and general trends of language evolution as a result of systemic and extra-lingual factors. The relevance of the research is due to the need for a comprehensive study of the Middle English vocabulary, in particular of occupational terms as its subsystem. The article is devoted to the general purpose of the study of the etymological composition and functional differentiation of the lexical and semantic group of Middle English names of artists.

Purpose: Functional differentiation of Middle English occupational terms was not yet in the focus of linguistic studies. This fact determines the novelty of our study. We specify the aim of our research as the study of origin and functional differentiation of Middle English occupational terms, esp. names of artists are in the focus of our attention in this paper. The aim of our paper presupposes the fulfilment of the following tasks: 1. to present occupational terms in special way: appellatives - in the form of invariants, proper names - in the form of a phonographic variants; 2. to determine origin of occupational terms and group them according to their etymology; 3. to investigate functional differentiation of occupational terms and group them according to functional differentiation; 4. to make absolute and relative quantitative analysis of the etymological and functional groups of Middle English occupational terms.

Results: Middle English occupational terms are distributed into two classes – common names (in their classifying function) and proper names, especially family names (in the function of identification of the person as the component additional to the personal name in the personal nomination formulas). Within each etymological group of vocabulary we distribute the lexical material according to the functional principle and distinguish three groups of occupational terms: those functioning exclusively as common nouns; those functioning exclusively as proper names in the personal nomination formulas; those functioning as common names as well as proper names. According to the functional principle of the distribution of the vocabulary and on quantitative calculations we draw the conclusions about the degree of sustainability of the usage of borrowed occupational terms: we consider English words, loan-blends as well as the assimilated borrowings that functioned as the common names and proper names to be the words with the established (settled) usage; we consider English words, loan-blends and the assimilated borrowings that existed only as the proper name in the nomination formula to be the words with the unsettled usage; we consider English words, loan-blends and the assimilated borrowings that existed exclusively as common names to be the words with the restricted usage.

Discussion: Functional differentiation of occupational terms is affirmed by their usage in classifying and identifying functions, and predominance of the vocabulary with identifying function proves its key role in the usage of Middle English occupational terms. Etymological composition of the vocabulary under study reveals its mixed character (65% ─ English, 35% ─ borrowings). The prevailing majority of borrowings are of Old French origin (26%). Nevertheless, the bulk of Middle English occupational terms is comprised of English words (native and loan-blends) ─ the ratio of native / borrowed words is 2:1 which proves the fact of the general linguistic tendency of language evolution to preserve language stability. Moreover, the ratio of English native words (35%) and loan-blends (30%) also proves the fact that word formation (and not borrowing) was the main means of replenishment of Middle English names of entertainers.

Key words: Middle English, occupational terms, occupational terms, functional differentiation, etymology.

Vitae

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СПОРТИВНІ ЖАРГОНІЗМИ В УКРАЇНСЬКІЙ МОВІ
КІНЦЯ XX – ПОЧАТКУ XXI СТОЛІТТЯ

У статті розглянуто одне з важливих джерел поповнення й збагачення лексичної системи загальнонаціональної української мови кінця XX – початку XXI століть – спортивні жаргонізми. Визначено і розглянуто головні джерела поповнення названих одиниць, проаналізовано їх основні тематичні групи, значеннєві і словотворчі особливості, стильове і стилістичне використання.

Ключові слова: спортивний жаргонізм, жаргон, тематична група, словотворення, дискурс, функція.