ВІСНИК науки та освіти
ISSN 2786-6165 (ONLINE) № 6(48) 2026
Bulletin of Science and Education

UDC 811.111’42:821.111-1

https://doi.org/10.52058/2786-6165-2026-6(48)-57-68

Khalabuzar Oksana Anatoliivna Candidate of Pedagogical Sciences, Associate Professor of the Department of Philology and Translation, Kyiv National University of Technologies and Design, Department of Philology and Translation, Kyiv, https://orcid.org/0000-0003-2338-0854

Shymanovych Iryna Candidate of Pedagogical Sciences, Associate Professor of the Department of Foreign Languages and Teaching Methods Berdyansk State Pedagogical University, https://orcid.org/0000-0001-9788-3169

Dubrova Oksana Volodymyrivna PhD in Philology, Candidate of Philological Sciences (PhD in Philology), Assistant Professor at the Department of Foreign Languages and Teaching Methods, Berdyansk State Pedagogical University, Zaporizhzhia, https://orcid.org/0000-0001-8573-2785

THE PECULIARITIES OF MIDDLE ENGLISH PHONOLOGY, MORPHOLOGY, AND STYLE AS REFLECTED IN GEOFFREY CHAUCER’S THE CANTERBURY TALES

Abstract. The article examines the phonetic and morphological features of the Middle English language based on Geoffrey Chaucer’s “The Canterbury Tales,” one of the most significant literary monuments of Middle English literature. The relevance of the research lies in the necessity of studying the transitional stage between Old English and Modern English, which profoundly influenced the development of English phonetics, grammar, and vocabulary. Special attention is paid to the interaction between pronunciation and orthography in Chaucer’s poetic language, as well as to the preservation of inflectional forms inherited from Old English traditions.

The aim of the article is to identify and systematize the main phonetic and morphological characteristics of Middle English using selected passages from “The Canterbury Tales.” The study analyses vowel pronunciation, consonant changes, the weakening of inflectional endings, stress patterns, and the emergence of French and Latin borrowings in the English lexicon. It is shown that Middle English demonstrates a transitional linguistic structure in which synthetic grammatical forms coexist with increasingly analytical constructions.

Particular attention is devoted to the poetic organization of Chaucer’s verse. Unlike Old English poetry based on alliteration, Middle English verse

increasingly relied on rhyme and syllabic rhythm. The article demonstrates that phonetic organization in Chaucer's poetry contributed not only to aesthetic expression but also to the stabilization of emerging literary norms of English. The study also highlights the importance of the London dialect in shaping the foundations of Standard English.

The obtained results confirm that the language of "The Canterbury Tales" reflects a crucial stage in the historical evolution of English. The analysis demonstrates the gradual simplification of the grammatical system, the influence of Norman French on vocabulary and pronunciation, and the transformation of the phonological structure of the language.

Keywords: Middle English, Geoffrey Chaucer, The Canterbury Tales, historical linguistics, phonetics, morphology, rhyme, language evolution.

Халабузар Оксана Анатоліївна кандидатка педагогічних наук, доцентка кафедри філології та перекладу Київського національного університету технологій та дизайну, м. Київ, https://orcid.org/0000-0003-2338-0854

Шиманович Ірина Вікторівна кандидатка педагогічних наук, доцентка кафедри іноземних мов і методики викладання Бердянського державного педагогічного університету, м. Бердянськ, https://orcid.org/0000-0001-9788-3169

Дуброва Оксана Володимирівна кандидатка філологічних наук, доцентка кафедри іноземних мов і методики викладання, Бердянський державний педагогічний університет, м. Запоріжжя, https://orcid.org/0000-0001-8573-2785

ОСОБЛИВОСТІ СЕРЕДНЬОАНГЛІЙСЬКОЇ ФОНОЛОГІЇ, МОРФОЛОГІЇ ТА СТИЛЮ, ЯКІ ВІДОБРАЖЕНІ В «КЕНТЕРБЕРІЙСЬКИХ ОПОВІДАННЯХ» ДЖЕФФРІ ЧОСЕРА

Анотація. У статті досліджуються фонетичні та морфологічні особливості середньоанглійської мови на матеріалі «Кентерберійських оповідань» Джеффрі Чосера — однієї з найважливіших пам'яток середньоанглійської літератури. Актуальність дослідження зумовлена необхідністю вивчення перехідного етапу між давньоанглійською та сучасною англійською мовами, що суттєво вплинув на розвиток англійської фонетики, граматики та лексики. Особливу увагу приділено взаємодії вимови та орфографії у поетичній мові Чосера, а також збереженню флективних форм, успадкованих від давньоанглійської традиції.

Метою статті є виявлення та систематизація основних фонетичних і морфологічних характеристик Middle English на основі вибраних уривків із «Кентерберійських оповідань». У дослідженні проаналізовано вимову голосних, зміни приголосних, послаблення флективних закінчень, наголос та появу французьких і латинських запозичень у лексиці англійської мови. Показано, що середньоанглійська мова демонструє перехідну мовну структуру, у якій синтетичні граматичні форми співіснують із дедалі більшою кількістю аналітичних конструкцій.

Особливу увагу приділено поетичній організації вірша Чосера. На відміну від давньоанглійської поезії, заснованої на алітерації, середньоанглійська поезія дедалі більше спиралася на риму та силабічний ритм. У статті доведено, що фонетична організація поезії Чосера сприяла не лише естетичній виразності, а й стабілізації нових літературних норм англійської мови. Також підкреслено значення лондонського діалекту у формуванні основ Standard English.

Отримані результати підтверджують, що мова «Кентерберійських оповідань» відображає ключовий етап історичної еволюції англійської мови. Аналіз демонструє поступове спрощення граматичної системи, вплив нормандської французької на лексику та вимову, а також трансформацію фонологічної структури мови.

Ключові слова: середньоанглійська мова, Джеффрі Чосер, The Canterbury Tales, історична лінгвістика, фонетика, морфологія, рима, мовна еволюція.

Problem statement

The Middle English period holds a significant position in the history of the English language as it marks the transition from the synthetic structure of Old English to the more analytical system of Modern English. Geoffrey Chaucer's "The Canterbury Tales" is regarded as one of the most valuable literary works for the study of this stage of language evolution. Chaucer's poetry reflects phonetic, lexical, and grammatical transformations that occurred after the Norman Conquest and reveals how native Germanic heritage merged with Romance influences.

The significance of the research stems from the importance of understanding the contribution of Middle English phonetic and morphological changes to the development of Modern English. The language of Chaucer preserves archaic features inherited from Old English while simultaneously demonstrating innovations that later became characteristic of Early Modern English. The study also highlights the importance of poetic language as a valuable source for reconstructing historical pronunciation patterns.

The aim of this article is to identify and describe the principal phonetic and morphological features of Middle English on the basis of selected passages from "The Canterbury Tales." The paper also examines the role of rhyme, stress, and French borrowings in shaping the poetic and linguistic structure of Chaucer's text. The study is grounded on the works of prominent scholars in historical linguistics and medieval literature, including Otto Jespersen, David Crystal, Norman Blake, and Larry Benson.

The phonetic system of Middle English was less stable than that of Old English as the language was undergoing extensive structural changes and vowel pronunciation changed considerably, especially in long vowels, many of which later participated in the Great Vowel Shift; consonants also developed new pronunciation patterns, while some Old English sounds disappeared. For example, the guttural [x] in words such as niht gradually weakened and later disappeared, producing the Modern English form night. At the same time, French influence brought new phonetic elements and lexical innovations into the English language system.

One of the most crucial developments was the gradual reduction of inflectional endings. As we know, in Old English, grammatical relationships were expressed mainly through endings, but Middle English increasingly relied on word order and prepositions. The simplification of morphology supported the transition to a more analytically organized grammatical system. Nevertheless, elements of older inflectional patterns are still preserved in Chaucer's language. Let us analyse an extract from the General Prologue of "The Canterbury Tales":

Whan that Aprill with his shoures soote,
The droghte of March hath perced to the roote,
And bathed every veyne in swich licóur,
Of which vertú engendred is the flour;
Whan Zephirus eek with his swete breeth
Inspired hath in every holt and heeth
The tendre croppes, and the yonge sonne
Hath in the Ram his halve cours y-ronne,
And smale foweles maken melodye,
That slepen al the nyght with open ye,
So priketh hem Nature in hir corages,
Thanne longen folk to goon on pilgrimages,
And palmeres for to seken straunge strondes,
To ferne halwes, kouthe in sondry londes;
And specially from every shires ende.

Transcription

[ʍan θat aˈpril with his ˈʃuːrəs ˈsoːtə

ðə ˈdruxtə of martʃ haθ ˈpɛrsəd to: ðə ˈro:tə
and ˈba:ðəd ˈevri ˈvɛinə in switʃ liˈku:r
of ʍitʃ vɛrˈty: ɛnˈdʒɛndrəd is ðə flu:r
ʍan ˈzɛfirus e:k with his ˈswe:tə brɛ:θ
inˈspi:rəd haθ in ˈevri həlt and he:θ
ðə ˈtɛndrə ˈkrɔpəs and ðə ˈjuŋgə ˈsunnə
haθ in ðə ram his ˈhalvə ku:rs iˈrunnə
and ˈsma:lə ˈfu:wələs ˈma:kən mɛləˈdi:ə
θat ˈsle:pən al ðə niçt with ˈɔ:pən i:ə
so: ˈprikəθ hɛm naˈtu:rə in hir kuˈra:dʒəs
ˈθannə ˈlɔŋgən folk to: go:n on pilgriˈma:dʒəs
and ˈpalmərəs for to: ˈse:kən ˈstraundʒə ˈstrɔndəs
to: ˈfɛrnə ˈhalwəs ku:ðə in ˈsɔndri ˈlɔndəs
and speˈsja:li from ˈevri ˈʃi:rəs ˈɛndə]

This passage demonstrates several characteristic phonetic features of Middle English. First, many final vowels and inflectional endings were still pronounced. For example, the final -e in soote, roote, and sonne was often articulated as a schwa-like sound. This feature significantly influenced the rhythm and syllabic organization of Chaucer's verse. In contrast to Modern English poetic tradition, Chaucer's metrical system was conditioned by the pronunciation of a significant number of unstressed endings.

Secondly, the text demonstrates the increasing importance of rhyme. Words such as soote / roote and breeth / heeth illustrate regular end rhyme, which became one of the principal structural devices of Middle English poetry. This indicates a substantial divergence from the alliterative poetic traditions characteristic of Old English.

Another important feature is the coexistence of Germanic and Romance vocabulary. Native English words such as sonne, roote, and breeth appear alongside French and Latin borrowings such as licóur, vertú, and inspired. These lexical borrowings served to enrich the English vocabulary while also influencing phonological patterns.

The consonant system also reflects transitional developments. The sound [x], inherited from Old English, was gradually weakening in many dialects. At the same time, French influence introduced affricates such as [dʒ] in engendred. Vowel pronunciation remained relatively phonetic in comparison with Modern English, although orthography was becoming less standardized.

Stress patterns in Middle English were more flexible than in Old English due to the influence of French loanwords. Native Germanic lexical items generally exhibited initial stress, whereas numerous French borrowings were

characterized by stress placement on non-initial syllables. This contributed to the rhythmic diversity characteristic of Chaucer's poetic language.

Another important passage demonstrates morphological and phonetic characteristics:

A Knyght ther was, and that a worthy man,
That fro the tyme that he first bigan
To riden out, he loved chivalrie,
Trouthe and honour, fredom and curteisie.
Ful worthy was he in his lordes werre,
And therto hadde he riden, no man ferre.

Transcription

[a ˈkniçt ðer was and θat a ˈwurði man
θat froː ðə ˈtiːmə θat he first biˈgan
toː ˈriːdən out he ˈluvəd tʃiˈvalriː
ˈtruːθə and ˈɔnur ˈfreːdom and kurtəˈziːə
ful ˈwurði was he in his ˈlɔrdəs ˈwɛrrə
and θerˈtoː ˈhaddə he ˈriːdən noː man ˈfɛrrə]

This passage illustrates the transitional morphology of Middle English. Nouns no longer possessed the extensive case system characteristic of Old English, yet some plural and possessive endings remained productive. The possessive form lordes demonstrates the preservation of genitive marking, while plural markers became increasingly standardized through the ending -es.

Verb morphology also reveals simplification. Forms such as hadde and loved preserve inflectional endings, but the system is considerably less complex than in Old English. The infinitive riden still contains the ending -en, which later disappeared in Modern English. Such forms illustrate the gradual diminution of inflectional complexity.

Adjectives in Middle English no longer agreed extensively with nouns in gender and case, unlike Old English. The adjective worthy remains unchanged regardless of grammatical context. This demonstrates the progression toward analytically structured grammatical systems.

French borrowings are particularly visible in words connected with courtly culture and chivalry, such as chivalrie, honour, and curteisie. These lexical items reflect the social and cultural influence of Norman French on medieval English society. Their phonetic structure differs from native Germanic vocabulary and contributes to the stylistic elegance of Chaucer's poetry.

The phonetic organization of Chaucer's verse depended heavily on rhyme and syllabic meter. In contrast to Old English poetry, which depended on alliterative and stress-based patterns, Middle English verse progressively evolved toward regularized line structure and end-rhyme formation. Chaucer's poetry thus represents an important stage in the emergence of later English poetic traditions.

The morphology of Middle English was transitional and heterogeneous. Certain grammatical categories inherited from Old English survived, whereas others were subject to simplification or eventual loss. Nouns gradually lost grammatical gender, and case endings became reduced. Word order became increasingly important for conveying syntactic relationships. The plural ending -es became dominant, replacing earlier plural forms.

Verbal forms retained distinctions of tense and number; however, many conjugational endings were progressively lost over time. Strong verbs continued to form past tense through vowel alternation, as in sing – sang, while weak verbs increasingly dominated the language through dental suffixes such as loved and walked. Modal verbs and auxiliary constructions became more frequent, contributing to analytical grammar patterns.

The influence of French and Latin on the lexical development of Middle English was of particular significance. After the Norman Conquest, English absorbed thousands of borrowings connected with administration, religion, law, art, and literature. Chaucer's language reflects this multilingual environment. Words such as honour, vertu, justice, and courage entered English from French and gradually became part of the standard literary lexicon.

Thus, "The Canterbury Tales" demonstrates a linguistic system in transition. The text preserves archaic phonetic and grammatical elements inherited from Old English while simultaneously anticipating the phonological and morphological structure of Modern English. Chaucer's poetic language therefore occupies a pivotal position in the historical development of the English language.

These extracts from The Canterbury Tales demonstrate the characteristic stylistic, phonetic, and poetic features of Middle English literature. First of all, the passage reveals Chaucer's remarkable use of descriptive imagery. Nature is represented as alive and dynamic. Spring is personified through the wind "Zephirus," the "yonge sonne," and "smale foweles," creating an atmosphere of renewal and movement. Such imagery establishes the symbolic beginning of both physical and spiritual journeys.

The stylistic organization of the text is based on rhythm and rhyme. Chaucer employs rhyming couplets such as soote / roote, licóur / flour, and melodye / ye. This poetic structure became one of the defining features of Middle English verse and later strongly influenced English poetic traditions. Old English poetry, grounded in alliteration, differs from Chaucer's verse, which is characterized by a more syllabic and balanced rhythmic system.

The lexical composition of the text reflects the hybrid nature of Middle English vocabulary. Native Germanic words such as sonne, nyght, folk, and londes coexist with French and Latin borrowings like licóur, Nature, melodye,

and pilgrimages. This mixture reflects the linguistic effects of the Norman Conquest and the gradual incorporation of Romance vocabulary into the English literary language.

Phonetically, the passage illustrates the importance of final -e pronunciation in Middle English poetry. Words such as soote, swete, and melodye were pronounced with additional syllables that contributed to the meter of the verse. These endings later disappeared in Modern English pronunciation, but in Chaucer's poetry they played an essential rhythmic role.

The text also demonstrates the emergence of a more analytically structured system of grammar. Word order becomes increasingly fixed, while inflectional endings are reduced compared with Old English. Nevertheless, some older forms remain visible, such as the infinitive goon and plural verb forms maken and longen. These grammatical features reveal the transitional nature of Middle English morphology.

The stylistic richness of the passage is achieved through multiple literary devices. Personification is especially prominent. Nature acts almost as a living force that inspires people to travel and seek spiritual experience. The phrase "So priketh hem Nature in hir corages" portrays nature as an active power influencing human emotions and desires. This anthropomorphic representation contributes to the vividness of the poetic landscape.

Another important stylistic device is represented by symbolism. Spring symbolizes rebirth, spiritual awakening, and the beginning of pilgrimage. The movement from winter dryness to spring fertility parallels the spiritual movement of pilgrims toward Canterbury. Chaucer thus combines physical reality with allegorical meaning.

The passage also demonstrates sensory imagery. Visual details appear in phrases such as "yonge sonne" and "smale foweles," while auditory imagery is conveyed through "maken melodye." Such a multisensory description immerses the reader in the atmosphere of springtime England.

Chaucer's syntax contributes significantly to the musicality of the poem. The repetition of conjunctions such as "And" creates rhythmic continuity and gives the text a flowing narrative movement. Parallel structures reinforce the harmonious organization of the verse.

Another stylistic characteristic is the balance between elevated literary diction and relatively accessible language. Chaucer avoids excessive artificiality while maintaining poetic sophistication. This stylistic balance helped establish English as a prestigious literary language during the medieval period.

The passage reflects the influence of courtly and religious traditions. Pilgrimage was not only a religious practice but also a social and cultural phenomenon in medieval England. Chaucer combines realistic observation with poetic idealization, creating a text that appeals to different social groups.

The poet demonstrates a remarkable degree of narrative inclusiveness by introducing a collective human experience at the outset instead of centering on a single hero. Expressions such as “folk to goon on pilgrimages” emphasize communal participation and social unity.

Stylistically, Chaucer employs a technique of gradual progression, whereby the narrative shifts from natural description to human action. First, spring transforms the natural world; then birds sing; finally, people decide to travel. This progression creates narrative coherence and thematic development.

The use of French-derived vocabulary contributes to the elegance and sophistication of the style. Words such as melodye, pilgrimages, and corages introduce a more refined literary tone compared with purely Germanic vocabulary. This lexical diversity enriches the expressive possibilities of English poetry.

The phonetic structure of the text also supports its aesthetic effect. Long vowels and soft consonants create melodic harmony. Repetition of sounds such as [s], [m], and [l] contributes to the smooth and lyrical quality of the verse.

The stylistic organization of Chaucer’s poetry demonstrates the growing importance of individual observation in medieval literature. Unlike earlier epic traditions focused on heroic ideals, Chaucer pays close attention to ordinary human emotions and social behavior. This realistic tendency later became one of the defining characteristics of English literature.

Another important feature is Chaucer’s ability to combine realism with idealization. Although the natural world is presented in a vivid and concrete way, it also acquires deeper symbolic and spiritual meaning. Such duality gives the text both artistic beauty and philosophical depth.

The passage also illustrates Chaucer’s mastery of narrative voice. The narrator speaks in a calm, observational manner that creates intimacy with the reader. This conversational tone later became highly influential in English literary tradition.

The rhythmic structure of the poem anticipates the later development of iambic pentameter. Although Middle English pronunciation differed from Modern English, Chaucer’s verse demonstrates increasing metrical regularity. This innovation had a lasting influence on English poetry.

The text reflects a medieval worldview in which human existence is closely integrated with natural and cosmic cycles. References to the zodiac sign “the Ram” emphasize the harmony between earthly and celestial processes. Such cosmological imagery was typical of medieval literature.

Chaucer’s stylistic technique also includes the accumulation of detail. Multiple descriptions of rain, wind, birds, flowers, and journeys create a rich and immersive poetic environment. This abundance of imagery contributes to the vitality of the narrative.

The passage demonstrates the transitional literary culture of medieval England. Germanic poetic traditions coexist with Romance literary influences. Chaucer synthesizes these elements into a new form of English poetic expression.

Another stylistic feature is emotional universality. The desire for renewal and movement presented in the text is understandable across historical periods. This universality contributes to the enduring popularity of "The Canterbury Tales."

The poet's language also reveals the increasing prestige of the London dialect. Chaucer's literary authority contributed significantly to the later standardization of English. Many linguistic forms found in his poetry later became part of Standard English.

The combination of religious and secular motifs is another essential characteristic of Chaucer's style. Pilgrimage possesses spiritual significance, yet the text also celebrates earthly beauty, social interaction, and human curiosity. This synthesis reflects the complexity of medieval culture.

Through its rich description, the passage achieves a cinematic visualization, allowing readers to picture landscapes, sounds, and motion with ease. This demonstrates Chaucer's remarkable skill in creating vivid imagery.

The stylistic flexibility of the text allows it to function simultaneously as lyrical poetry, social commentary, and narrative introduction. Such multidimensionality distinguishes Chaucer from many earlier medieval writers.

The passage also reveals the oral qualities of medieval literature. The rhythmic organization, repetition, and melodic sound patterns suggest that the poem was intended for oral performance as well as private reading.

Finally, the stylistic structure of the extract demonstrates why Chaucer is often regarded as the "father of English literature." By combining realism, poetic refinement, linguistic innovation, and narrative complexity, he established a basis for the subsequent development of English literature.

The analysis of The Canterbury Tales demonstrates that the language of Geoffrey Chaucer reflects one of the most important transitional stages in the historical development of English. The phonetic system of Middle English preserved numerous archaic features inherited from Old English while simultaneously introducing innovations that later became characteristic of Modern English pronunciation. The study confirms that final inflectional endings, vowel length distinctions, and partially phonetic spelling played a significant role in the organization of Chaucer's verse. The pronunciation of final -e and other unstressed syllables contributed directly to the rhythmic and metrical structure of Middle English poetry.

The research also reveals that Chaucer's poetic language reflects the gradual simplification of English morphology. Nouns lost much of their

grammatical case system, while adjectives ceased to agree extensively with nouns in gender and number. Verbal paradigms became less complex, and analytical grammatical constructions increasingly replaced synthetic forms. These linguistic processes contributed to the formation of a grammatical structure closer to Modern English.

Another important conclusion concerns the strong influence of Norman French and Latin on Middle English vocabulary and stylistics. French borrowings enriched the English lexicon with words connected to literature, religion, social life, and courtly culture. The coexistence of Germanic and Romance vocabulary created a stylistically flexible literary language capable of expressing both realism and poetic sophistication. Chaucer successfully integrated these multilingual elements into a unified poetic system.

The stylistic analysis demonstrates that Chaucer's poetry combines vivid imagery, symbolism, personification, and rhythmic harmony. Natural phenomena in the General Prologue symbolize spiritual renewal and human movement toward self-discovery. The poet's use of rhyme and syllabic organization marked a significant departure from Old English alliterative traditions and established foundations for later English poetic forms. Chaucer's verse therefore occupies a central position in the evolution of English literary style.

The study additionally confirms the importance of Chaucer's contribution to the development of the London dialect as the basis for Standard English. His literary authority helped stabilize linguistic norms during a period of considerable phonetic and grammatical variation. The language of "The Canterbury Tales" reflects not only literary artistry but also major sociolinguistic transformations occurring in medieval England.

Conclusion. Finally, the conducted analysis proves that "The Canterbury Tales" remains an invaluable source for studying the historical evolution of English phonetics, morphology, vocabulary, and stylistics. Chaucer's work demonstrates the interaction between linguistic change and literary creativity, revealing how language development is closely connected with cultural and historical processes. The poem continues to serve as both a literary masterpiece and a key linguistic document of the Middle English period.

References

1. Blake N. The Language of Chaucer. London: Macmillan; 1981.
2. Burnley D. A Guide to Chaucer's Language. Norman: University of Oklahoma Press; 1983.
3. Crystal D. The Stories of English. London: Penguin Books; 2005.
4. Freeborn D. From Old English to Standard English. London: Macmillan; 1998.
5. Jespersen O. Growth and Structure of the English Language. Oxford: Basil Blackwell; 1938.

6. Nevalainen T. An Introduction to Early Modern English. Edinburgh: Edinburgh University Press; 2006.
7. Benson L, editor. The Riverside Chaucer. Oxford: Oxford University Press; 1987.
8. Baugh A, Cable T. A History of the English Language. London: Routledge; 2002.
9. Burrow J, Turville-Petre T. A Book of Middle English. Oxford: Blackwell Publishing; 2005.
10. Horobin S. Chaucer's Language. London: Palgrave Macmillan; 2007.

Література

1. Blake N. The Language of Chaucer. London: Macmillan; 1981.
2. Burnley D. A Guide to Chaucer's Language. Norman: University of Oklahoma Press; 1983.
3. Crystal D. The Stories of English. London: Penguin Books; 2005.
4. Freeborn D. From Old English to Standard English. London: Macmillan; 1998.
5. Jespersen O. Growth and Structure of the English Language. Oxford: Basil Blackwell; 1938.
6. Nevalainen T. An Introduction to Early Modern English. Edinburgh: Edinburgh University Press; 2006.
7. Benson L, editor. The Riverside Chaucer. Oxford: Oxford University Press; 1987.
8. Baugh A, Cable T. A History of the English Language. London: Routledge; 2002.
9. Burrow J, Turville-Petre T. A Book of Middle English. Oxford: Blackwell Publishing; 2005.
10. Horobin S. Chaucer's Language. London: Palgrave Macmillan; 2007.

Дата першого надходження статті до видання: 11.05.2026
Дата прийняття статті до друку після рецензування: 25.05.2026