

# Middle English Names of Professional Entertainers: Origin and Aspects of Usage

Pramogų teikėjų ir atlikėjų profesijų pavadinimai senojoje anglų kalboje: ištakos ir vartojimo aspektai

LINGUISTICS / KALBOTYRA

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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 thematic group of Middle English names of professional entertainers. The investigation of the functional differentiation of the Middle English occupational terms is based on the principles of the historical approach. 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. It was found out that functional differentiation of the vocabulary is different in English and borrowed occupational terms. Data obtained in the study under review are valuable as the constituent part of the comprehensive study of the origin and usage of Middle English vocabulary.

**KEYWORDS:** Middle English, occupational terms, professional entertainers, etymology, functional differentiation.

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## Introduction (Cultural and Historical Background)

The researchers of the history and culture of England note the fact that the forming of the English nation was influenced by the strengthening of the secular tendencies in ideology and culture: in the field of art there was the same struggle as in the entire ideology, social relations and political life in England, and as in earlier centuries, a progressive art derived power and images in people's creative imagination, more and more freed from religious shackles: the Church was able to banish the heretics from Oxford, to burn Lollards, suppress the thought of scientists, but was unable to prevent people from singing, creation of ballad, decoration of the houses in their own way. Many new ballads about Robin Hood were created in the 15th century. Spring festivals and solemn processions were arranged in honour of a popular folk hero: hundreds of peasants dressed in green clothing, decorated with flowers and green branches, singing and dancing, followed the man who acted Robin Hood. Scenes from his life were performed on the summer meadows, and even squires were present at such a truly national celebrations. 15th century was the period of flourishing of folk songs. Carols (songs, designed for two, three and more voices) have come to replace the popularity of the old ritual songs. Polyphony as a kind of musical expression was originated in the English folk music and subsequently from here have spread to the continent, influenced the greatest composer of the 15th century John Dunstable – the creator of polyphonic masterpieces. The popularity of the musical art in all layers of English society was so great that in the second half of the 15th century Cambridge and then Oxford established the academic degrees of Doctor and Bachelor of Music (Kertman, 1968, p. 49).

Song and musical accompaniment (lute, zither, viol, horns) was an integral element of theatre performances, which became very popular and widely spread. For many centuries the Church tried to use the people's thirst for spectacle, music, and art to increase their influence on the population. In the English cathedrals there were established magnificent organs, and music was a part of the Holy Mass. Even earlier the clergy began to dramatize a Church service – the Liturgy, which led to the emergence of the so-called liturgical drama. But gradually, the liturgical drama began to break away from the religious roots. Conventional gestures of the characters gave way to the real details of everyday life; the characters of Christian mythology strikingly began to resemble modern English knights, carpenters, pilgrims. Seeking to enhance the impact of the liturgical drama, the clergy moved it out of the Church into the porch, where it could be seen by thousands of people, and this in turn resulted in further strengthening of the vital, everyday-life elements. The plots of the drama began to come not from the Bible and the Gospel, but from the *Lives of the Saints*. These plays were called miracles. In the 14<sup>th</sup> and especially in the 15<sup>th</sup> centuries, the main theatrical performance was a mystery – a grand show on the town squares and the fairgrounds. The organization of these performances was made by the merchant and artisan guilds, gradually displacing the Church into the background, and the preference was given to professional actors and hundreds of citizens – enthusiasts of amateur art (Kertman, 1968, p.50).

The elements of the liturgical drama and folk arts of jugglers merged in these mysteries. Secular, domestic, elements became predominant, although the plots of the mysteries were still borrowed from the Holy Bible and the Gospel. The actors had the opportunity to change the text with inserts of their own, which have always been of a modern character and have given an everyday character to the sacred episodes. In this mass kind of art, progressive tendencies obviously prevailed over the constraining dogma of Christianity. The same concerns the other dramatic genre – the morality play, in which actors were embodied in the images of abstract concepts or traits: Compassion, Cruelty, Greed, Friendship, Death, Power, Beauty, etc. As in the "*Legend of Peter the Ploughman*" by William Lagland, these images were given very real every-day life traits, but philosophical and ethical problems of that epoch were resolved in their clashes' (Kertman, 1968, pp. 51–52).

In comparison to the Anglo-Saxon period, the value of the representatives of the 'synthetic art' (which combined singing, playing musical instruments, dancing, poetry, oral storytelling) increased in the 12–15<sup>th</sup> centuries; but under the influence of the French language they have changed their linguistic expression: e.g. the Old English *gleeman*, *harpere* were substituted by the Norman borrowing *minstral*. But since the art of the minstrels in its turn consisted of several genres, along with this generic designation there appeared a few other words of French origin, which served to designate the differentiated categories in this field of art, e.g. *rimour*, *chantour*, *conteour*, *jogleour*, *jongleur*, *jestour*, *lecour*, *troubadour*, *trouver*. *Trouver* and *contour* recited and sang their own compositions, *jogleur* and *chanteur* used the compositions of the others; *trouvers* rhymed their own compositions; *contour*, *jestour*, *seggere* (*sayer*) reproduced them in prose; *jestour* told *gestes* – the stories about deeds of real and imaginary characters; *jugleurs* accompanied the songs of the *trouvers* with the musical instrument *vielle* – the likeness of a barrel organ. Therefore, these artists composed a kind of itinerant troupe, although very often one and the same person combined all of these skills.

Words *japer* and *bourdour* designated jesters of lower position among minstrels (Strutt, 1830, pp.178–181). Originally, the names *jocular*, *jogelour* were used virtually as synonyms to the word *minstral*, designating a multilateral artist who was a skilled acrobat too. In the 14<sup>th</sup> century the word *minstral* mainly referred to actors whose art simultaneously was associated with music and narration; actors displaying special skill in dance, acrobatics, juggling, primarily became known as *jogelours*. The magicians (named *tregettours*) also belonged to this kind of art. Female dancers and acrobats (*daunceresse*, *tumbestere*, *jogelouresse*) were among *jogelours* too. An integral part of the art of *jogelour* was the training of bears, monkeys, dogs, and other animals, which resulted in the appearance of such names, as *bere-ward*, *bere-binder* "the trainer of bears" (Solonovich, 1986, pp.164–166).

Our research is conducted in line with the functional, system and historic approach to the language: when 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. In philosophical terms, the 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 method 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 instrument, 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. L. Bloomfield treats borrowing along with phonetic changes as holding the leading role in the history of the language (Bloomfield, 1968). The complex issues of the interaction of language with the other languages as a result of their joint history determine the specificity of a language in each period of its history. The history of language is determined as the description of the evolution or historical development that

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## Theoretical and Methodological Basis of the Research

has been interpreted as the gradual complication, and therefore improvement (Rastorgueva, 1989, p. 28). The vocabulary of language is a complex system that arose in the course of its historical development, with diachronic variability and the ability to change on all the levels of language structure (Gamkrelidze, 1988, p. 145).

Classification according to the etymology (the source of borrowing) is one of the most common ways of systematization of the vocabulary (along with the systematization by chronology, semantics, structure and degree of assimilation). Etymology is determined as a branch of historical linguistics focusing on the study of the original derivational structure of a word and identifying the elements of its ancient meaning; the term also refers to the research procedure, aimed at the disclosure of the origin of the word, as well as the result of this procedure (Trubachev, 1988, p. 275). The etymology is characterized by a complex nature of research methods, the etymological analysis being among them with the main purpose to establish when, in what language, following which word-building pattern, on the basis of what linguistic material, in what form and with what significance did the word emerged, and what historical changes have influenced its present form (Varbot, 1998, p. 597). The use of lexicography products for multidimensional descriptions of lexical units (as well as the material of integrated linguistic studies of separate lexical strata) is based on such characteristics of modern lexicographical sources, as the clarity and depth of explanatory material, the brevity and generality of definitions, the presence of etymological notation, clarifying the word-building models of derivatives (Gromova, 2011, pp.38–39).

One of the urgent tasks of the etymology is to reveal the ways of formation of the vocabulary of the English language, which helps to reproduce its etymological model. In our paper, the etymological model of the thematic group of Middle English names of occupation and office is construed on the basis of the analysis of the lexical material as to the linguistic identity of the derivational bases and derivatives, highlighting the native English vocabulary and borrowings. We distinguish the language of origin and the source of borrowing of the foreign words. 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-etymological dictionary of the Middle English language.

Our paper is based on the functional, system and historical approaches to the language study which corresponds to the study of Middle English vocabulary according to the levels of common names (which have the classifying function) and proper names (which have the identifying function), such as a bynames of the period of active formation of the system of surnames (byname is a complex social-linguistic category and in the Middle Ages fulfilled the nominative, identification and social-legal functions). According to the universal classification for almost all the European languages, the bynames (surnames) which are additional to the personal names are distributed within the following classes: 1) the genealogical names, 2) the names derived from the place-names, 3) occupational names, 4) descriptive names (Trubachev, 1968, p.12). The following studies of English surnames give such a data (we focus our attention on the occupational terms): 1) in the introduction to his dictionary, Barsdsley, Ch. W. E (1901) calculated the distribution of the modern English surnames (the first 5 letters, i.e. A, B, C, D, E) within the following classes: the names derived from the place-names – 38%, genealogical names – 27%, the names of office – 9%, the names of occupation – 6%, descriptive names – 9%, non-assimilated foreign names – 5%, the names with unclear etymology – 6% (the total number of surnames under research was 30326); 2) according to the calculations made by L. Shchetinin (1961), which were basing on the analysis of 109 thousand Modern English surnames included in the *'Commercial Directory, Kelly'* (1887), the ratio of classes of surnames is as follows: the names of residence – 32%, gene-

alogic names – 30%, the names of occupation and office – 16%, descriptive names – 12%, non-assimilated foreign names – 6%, the names of uncertain etymology – 4%. To the opinion of L. Shchetinin (1961), the names of occupation and office were lesser in number than other classes of surnames as the result of the following two factors: 1) the secondary nature of the profession as the distinctive feature of a person; 2) the potential numerical minority of the owners of the names of occupation (i.e., artisans, merchants, servants etc.) in the predominantly agricultural Medieval England; but altogether, a relatively large number of the names of occupation and office is a consequence of exceptional word-building and lexical richness and diversity of this part of vocabulary.

We treat the Middle English vocabulary according to the levels of common names (with the classifying function) and 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., 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 (especially 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.

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 1) etymology, 2) lexical-thematic distribution and 3) functional differentiation of the occupational terms.

The aim of our paper presupposes the fulfilment of the following **tasks**:

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| <p><b>1</b> to present occupational terms in special way: appellatives – in the form of invariants, proper names – in the form of a phonographic variants;</p> <p><b>2</b> to determine etymology of occupational terms and group them according to their etymology;</p> | <p><b>3</b> to investigate functional differentiation of occupational terms and group them according to functional differentiation;</p> <p><b>4</b> to make absolute and relative quantitative analysis of the etymological and functional groups of Middle English occupational terms.</p> |
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Our study is fulfilled on the basis of the following lexicographical **material** – 1) *Middle English Dictionary* (MED) as the part of *Middle English Compendium* (2001–2013), 2) *Oxford English Dictionary* (OED), 3) *A Dictionary of British Surnames* by Reaney, P. H. (1966). We point out that this material is new and enriched as compared with the previous study of 1771 Middle English occu-

pational terms in the dissertation of T. Solonovich (1986) which was done on the material of the Middle English Dictionary edited by Sherman M. Kuhn (1952–1983) (letters A–P) and the Middle English Dictionary edited by F.H. Stratmann (1951) (letters Q–Z), as well as the collection of occupational terms in the papers of linguists (Ekwall, 1947; Fransson, 1935; Mills, 1968; Otto, 1938; Thuresson, 1950). 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 professional entertainers includes 130 words.

## Results and Discussion

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 (the words with the established usage) constitute 49%; those occupational terms functioning exclusively as proper names in the personal nomination formulas (the words with the unsettled usage) constitute 11%; those occupational terms functioning exclusively as common nouns (the words with the restricted usage) constitute 40%.

In Table 1 we present the functional groups of the Middle English names of professional entertainers in alphabetical order.

Table 1

Functional groups of the Middle English names of professional entertainers

Settled usage	Unsettled usage	Limited usage
<b>beater</b> > Batere, Better, Bettere, Betere, Batur, Bethir, Betare, Bettere	<b>*cuppe~thrower</b> > cophthrower	<b>arche-chaunter</b>
<b>bēmere</b> > Bemere	<b>*glē~wright</b> > Glewryt, Glewrith	<b>bēme</b>
<b>bēmester</b> > Bemestre, Bemastre	<b>*horn-pīpe</b> > Hornepipe	<b>bēmere</b>
<b>bēr(e-wārd(e))</b> > Bereward, Berward	<b>*horn-pīper(e)</b> > Hornpiper, Hornpipere	<b>bēr(e-binder)</b>
<b>blouere</b> > Blowerre, Blouer, Blouwere, Blowere, Blawere, Blowar, Blower	<b>*lepmaker</b> > Lepmaker	<b>bōurdōur</b>
<b>boie</b> > Boie, Boye, Buie, Boy	<b>*leyker</b> > Laycar, Leykere	<b>chaunteresse</b>
<b>bordere</b> > Border, Bordere	<b>*nāker</b> > Naker	<b>cymbalē</b>
<b>chauntōur</b> > Chantur, Chauntur, chauntour	<b>*organist</b> > Organiste	<b>clariōun</b>
<b>citōlēr</b> > Citolur, Setoler, Sitolir, Cetoler	<b>*piperman</b> > Piperman	<b>clariōur</b>
<b>clariōunēr</b> > Clariner, clarenere	<b>*simphān(e)</b> > Simphane	<b>crōud</b>
<b>corner</b> > Cornur, Cornur, cornier, corner	<b>*skirmer</b> > skiremar, Scuremer, Skermere, Scurmere, Skirmer	<b>daunceresse</b>
<b>crōuder</b> > Cruder, Crouder, Cruther, Crouther, Crowther, Crowder	<b>*spilemann</b> Spileman	<b>dīsōur</b>
<b>dauncēr</b> > Dancere, Dansur, Dauncer	<b>*springer(e)</b> > Springer, Springere, Sprynger	<b>disporter</b>
<b>dīver(e)</b> > Dyvere, Dyvour	<b>*violēr (vīolōur)</b> > Violur, Uielur, Vielur, Vilur, Vilur, Vyeler, Vielour, Vileur, Vilour, Vyolour, Violour, violour, vilour	<b>disporteresse</b>
<b>fithel(a)</b> > Fithele, Fythel		<b>enchareōur</b>
<b>fitheler(e)</b> > Fithelare, ffithelere, Vythelar, fitheler, Fitheler, Fydeler, Fedeler		<b>enchauntōur</b>
<b>floutēr</b> > Flouter, Fleuiter, Floytur, Floutere, Floyter, fflouter		<b>enchaunteresse</b>
<b>gālere</b> > Galere		<b>fāburdener</b>
<b>gēstōur</b> > Gestour, Jestour		<b>fobber</b>
<b>gigōur</b> > Gigur, Gygur, Gygour, Gigour		<b>glē~woman</b>
<b>giterner</b> > Gyterner, gyterner, Giterner		<b>gōliardeis</b>
<b>glē-man</b> > Gliuman, Gleuman, Gleman		<b>hasardōur</b>
<b>glōser</b> > Glosere, Gloser		<b>jaudewin</b>
<b>harlot</b> > Herlot, Harlot, Herloth, Harlet		<b>jāper(e)</b>
		<b>joculer</b>
		<b>jōgelōuisse</b>
		<b>knakkere</b>
		<b>knif~caster</b>
		<b>knif~warper</b>

Settled usage	Unsettled usage	Limited usage
<p><b>harper</b> &gt; Harpur, Harper, Harpeur, Arper, Arpur, Harpour, Harperson, Harpere, Harepour, Harpar, Herpar</p> <p><b>heraud</b> Haroud, Heraud</p> <p><b>hopper</b> &gt; Hoppere</p> <p><b>horn~blouere</b> &gt; Hornblauere, Hornblawere, Horneblawer</p> <p><b>(horner(e)</b> &gt; Hornare, Hornere, Horner, horner, Hornar</p> <p><b>janglere</b> &gt; Gangelere</p> <p><b>jāper(e (chaper, gaper)</b> &gt; Chaper, Chappere</p> <p><b>jōgelōur</b> &gt; Gugelour, Jugeler, Jugler, Jugelur, Joglur, Jugelour, Juggolir, Jogulour, Jugellyr, Jogelour</p> <p><b>lēpere (lipper)</b> &gt; Lepere, Leper, Lepare, Leapere, Leeper</p> <p><b>lūter(e)</b> &gt; Lutur, Leuter, Leutour, Luter, lutur, Lutier, luter, Luther</p> <p><b>minstral</b> &gt; Menestral</p> <p><b>mower</b> &gt; Mawere, Mowere, Mouer, Mawer, Mower, Mauwer, Moware, mower</p> <p><b>nākerer(e)</b> &gt; Nakerer, nakerer</p> <p><b>noter</b> &gt; Notere, Notyere, Notur</p> <p><b>organer</b> &gt; Organer, Orgener, Organor</p> <p><b>organister, -tre</b> &gt; Organistre, Lorganistre, Organystre, organister, organistere</p> <p><b>pīper(e)</b> &gt; Piper, Pipere, Piper, Pyper, Pipre, Pypar, Pypare, Pypere</p> <p><b>player</b> &gt; Pleyer</p> <p><b>poet(e)</b> &gt; Poete</p> <p><b>rīmōur</b> &gt; Rymer, Rymur, Rymeur, rimur, rymour, Rimour, Rymour</p> <p><b>sailōur</b> &gt; Sayllur, Saylur, Saler, Salur, Saylliur, Saillur, Salyur, Salyer, Sayller, Saillour, Saylor, Sailler</p> <p><b>sautrēōur</b> &gt; Sautreor, Saltere, Sautriour, Sautreour, Sautreur, Sautryour</p> <p><b>scōld(e)</b> &gt; Scald, Scalt</p> <p><b>simphāner</b> &gt; Simphanur, Simfanur, Symfanour</p> <p><b>singer(e)</b> &gt; Singere, Singer, Syngere, Syngur, Singgare, Synyar, Singar, Syngar</p> <p><b>skipper(e)</b> &gt; Skippere</p> <p><b>sōngere</b> &gt; Sanger, Sangar, Sanggere, Sangor, Songere</p> <p><b>Strenger</b> &gt; Stringere, Strenger, Strengare, Stringer, stringer, strenger, Strynger</p> <p><b>tāborner</b> &gt; Taberner, Taburner</p> <p><b>tābōurer</b> &gt; tabourer, taburer, Taburer, Taborer, Taburur, Tabourer, Taberer, Taburrer</p> <p><b>teller(e)</b> &gt; Tellare</p> <p><b>treġetōur</b> Tregettur, Tregetor, Trechetour</p> <p><b>trippere</b> &gt; Trippere</p> <p><b>trompōur</b> &gt; Trumpur, Trumpere, tromppour, Trompour, Trumpeour, Trumpour, trumper</p> <p><b>tumbere</b> &gt; Tumbur, Tombere, Toumbare</p> <p><b>wait(e)</b> &gt; Waite, Wayte, Weyt, Wate, Whaite</p> <p><b>whistler</b> &gt; Wistler, Whistlar</p>		<p><b>lēperesse</b></p> <p><b>lōper</b></p> <p><b>mūsicien</b></p> <p><b>mūsik(er scop</b></p> <p><b>organ(e~blouere</b></p> <p><b>organ~pleiere</b></p> <p><b>ribībōur</b></p> <p><b>roisard</b></p> <p><b>rōtōur(e</b></p> <p><b>seiere</b></p> <p><b>sheuere</b></p> <p><b>simphōnistar</b></p> <p><b>singeresse</b></p> <p><b>smal~harper(e</b></p> <p><b>sortileġer</b></p> <p><b>timbester</b></p> <p><b>truffer tubicin</b></p> <p><b>tumbester</b></p> <p><b>tumblester</b></p> <p><b>tumbler(e</b></p> <p><b>wommanes~pleiere</b></p>

In Table 2 we give the absolute and relative quantity of the etymological and functional groups of the occupational terms denoting medieval entertainers.

**Table 2**  
Origin and usage  
of the medieval  
names of  
entertainers

Usage/ origin	E	Derivatives (loan-blends)							Loanwords				Motivated loanwords				Total	%
		L	L/F	CF	NF	S	LG	C	L/F	CF	NF	S	L	L/F	CF	NF		
Settled	22	1	4	3	-	1		1	3	6	4	1	-	3	11	4	64	49
Unsettled	4	3	1	1	1	1		-	1	-	-	-	-	1	-	1	14	11
Limited	11	-	5	16	-	3	1	1	-	-	-	-	2	1	9	3	52	40
Total	37	43							15				35				130	
%	28	33							12				27				100	100

The previous study of Middle English occupational terms has the results, which differ from ours. According to T. Solonovich (1986), 44% of the total number of the names of professional entertainers is the names of musicians; this number includes the names of players on 21 different musical instruments. It was a very compelling evidence of the abundance of the musical life in England in the late Middle Ages. Music was not only performed by the professional musicians and minstrels, but also in the performances of the dabblers both in the houses of aristocrats and folk festivities as well. The great role of loanwords in this group was noted by T. Solonovich (Solonovich, 1986, p.166), which is explained by the fact that the main backers and the main “consumers” of this kind of art were the aristocratic circles and, above all, the Royal court (a quarter of all the words are the French borrowings (mainly unmotivated ones).

We have studied greater number of occupational terms, especially 130 words belonging to the thematic group of Middle English names of entertainers, comprising 5.4% of the total number of Middle English occupational terms. It was found out that 61% of them are the words of English origin (33% – loan-blends), 39% are the lexical borrowings: 2% – Latin, 7% – Latin / French, 29% – Old French (20% – Central French, 9% – North French), 1% – Scandinavian. The ratio of English words and loan-words is 3:2.

Our study of the occupational terms of the Middle English language in different functions of their usage (nominative and identifying) enriched the content of Middle English thematic group of entertainers a) with the new words and b) with the following characteristics:

- 1 etymological composition, especially the predominance of the native, English and loan-blends, over the loanwords in the ratio 3:2;
- 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 3:2.

## Conclusions and Perspectives

Functional differentiation of occupational terms is affirmed by their usage in classifying and identifying functions. 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 (61% – English, 39% – borrowings). The prevailing majority of borrowings are of Old French origin (29%), especially Central French (20%). Nevertheless, the bulk of Middle English occupational

terms is comprised of English words (native and loan-blends) – the ratio of native / borrowed words is 3:2 which proves the fact of the general linguistic tendency of language evolution to preserve language stability.

Moreover, the ratio of English native words (28%) and loan-blends (33%) proves the fact that word formation (and not borrowing) was the main means of replenishment of Middle English names of entertainers.

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 the study are valuable as the constituent part of the comprehensive study of the origin and usage of Middle English vocabulary. They 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.

## 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: (minstrels and entertainers)** *Bereward* 1180, 1208, 1327, 1332, 1356, *Berward* 1281 (bēr(e-wārd(e 'one who takes care of or trains bears, bear keeper; one who has charge of the bear in bearbaitings' 1399 MED); *Dyvere* 1252, 1279, 1428, *Dyvoor* 1414 (dīver(e 'rope dancer' 1500 MED); *Gliuman* 1166, *Gleuman* 1260, *Gleman* 1296 (glē-man [OE glīw-man, glēo-, glīg-] 'one who entertains professionally with singing, playing instrumental music, story-telling, etc.: a minstrel, gleeman' 1225 MED); *Hoppere* 1203, 1204 (hopper [OE \*hopper] 'one who hops; a leaper, dancer' 1375 NED, 'a dancer; – only in surnames' MED); *Lepere* 1185, *Leper* 1200, *Lepare* 1280, *Leapere* 1295, *Leeper* 1379 (lēpere (lipper) [OE hlēapere] 'a dancer' 1475 MED); *Pleyere* 1275, *Pleyer* 1296, 1332, *Player* 1443-6 (pleiere 'an entertainer, a minstrel, jester; also, a juggler, conjurer' 1400 MED, player [OE plezere] 'one who plays or performs tricks to amuse others: a juggler; an acrobat' 1430 NED, 'one who acts a character on the stage; a dramatic performer, an actor. In earlier use, one who played in an interlude' 1463-4 NED); *Singere* 1268, *Singer* 1274, *Syngere* 1296, 1426, *Syngur* 1297, *Singgare* 1313, *Synyar* 1327, *Singar* 1327, *Syngar* 1332 (singer(e 'a singer, male or female; a singer at a religious service' 1382 MED, 'one who chants or recites verse' 1475 MED, 'one who sings; a trained vocalist' 1330 NED); *Sanger* 1310, *Sangar* 1327, *Sanggere* 1327, *Sangor* 1365, *Songere* 1373 (sōngere [OE sangere] 'a singer' 1200 MED); *Teler* 1297, 1311, 1332, *Tellare* 1327 (teller(e 'a narrator' 1425 MED); **(musicians)** *Bemere* 1160-5 (bēmere [OE biēmere] 'trumpeter' 950 NED); *Bemestre* 1260, *Bemastre* 1272 (bēmester 'a trumpeter' 1325 MED); *Batere* 1166, *Better* 1200, *Bettre* 1256, *Betere* 1275, 1325, *Batur* 1292, *Bethir* 1327, *Betare* 1327, *Bettere* 1340 (beater 'one who beats a drum' 1483 NED); *Blowerre* 1199, *Blouer* 1219, 1255, *Blouwere* 1296, *Blowere* 1317, *Blawere* 1327, *Blowar* 1327, *Blower* 1436 (blouere [OE blāwere] 'a horn blower' 1131 MED, 'one who, or that which blows. Usually followed by of (the object blown)' 897 NED; 'a

## Appendix 1

horn blower' MED; cf. horn blower 1131 MED); *Fithele* 1309, *Fythel* 1285 (fithel(a 'fiddler, minstrel' 1225 MED); *Fithelare* 1275, 1280, *ffithelere* 1285, *Vythelar* 1327, *fitheler* 1345, *Fitheler* 1346, *Fydeler* 1379, *Fedeler* 1428 (fitheler(e [OE fīpelere] 'one who plays a stringed instrument, especially a viol, for entertainment; a minstrel' 1300 MED, fiddler 'one who fiddles; one who plays on the fiddle; especially one who does so for hire' 1100 NED); *Harpur* 1185, 1186, 1199, 1327, *Harper* 1207, 1246, 1275, *Harpur* 1212, 1286, *Harpeur* 1255, 1271, *Arper* 1275, *Arpur* 1275, *Harpour* 1297, 1327, 1332, 1361, 1376, *Harperson* 1324, *Harpere* 1327, 1332, *Harepour* 1327, *Harpar* 1332, *Herpar* 1469-70 (harper (harpure, harpour) 'one who harps or plays upon a harp' 800 NED, 'one who plays the harp, one who sings while accompanying himself on the harp, a minstrel' 1225 MED); *Hornblauere* 1255, *Hornblawere* 1255, 1285, *Horneblawer* 1301 (horn-blouere 'one who blows a horn' 1131 MED, [OE hornblāwere] 725 NED, 'In the Middle Ages workmen were called to work by the ringing of bells or by a horn. In 1320, at Carnarvon, William de la Grene was paid 1d. per week 'for blowing the horn' (Building 62) (Reaney, 1966); *Hornare* 1275, *Hornere* 1279, 1281, 1302, 1347, *Horner* 1256, 1297, 1303, 1363, *horner* 1413, *Hornar* 1421 (horner(e 'one who blows or winds a horn' 14.. NED, 1450 MED); *Pleyere* 1275, *Pleyer* 1296, 1332, *Player* 1443-6 (pleiere 'an entertainer, a minstrel, jester; also, one who plays a musical instrument; also, a juggler, conjurer' 1400 MED, player [OE plezere] 'one who plays on an instrument of music' 1463 NED); *Singere* 1268, *Singer* 1274, *Syngere* 1296, 1426, *Syngur* 1297, *Singgare* 1313, *Synyar* 1327, *Singar* 1327, *Syngar* 1332 (singer(e 'a player of a musical instrument' 1382 MED,); *Stringere* 1194, *Strenger* 1293, 1327, 1427-31, *Strengare* 1344, *Stringer* 1362, *stringer* 1364, *strenger* 1392, 1437, *Strynger* 1428 (strenger '?a musician who plays a stringed instrument' 1500 MED); *Wistler* 1243, *Whistlar* 1327 (whistler [OE hwistlere] 'one who sounds or plays a whistle or pipe' 1400 MED, 'one who sounds, or plays upon, a whistle or pipe; a flute-player, piper, fifer' 1000 NED).

Derivatives from the assimilated loanwords of Latin origin (musicians): *Piper* 1185, 1246, 1327, 1355, *Pipere* 1202, 1279, 1304-5, 1393, *Piper'* 1213, *Pyper* 1255, 1311, *Pipre* 1270, *Pypar* 1296, *Pypare* 1340, *Pypere* 1423 (pīper(e [OE] 'one who plays the pipes, a piper, bagpiper' 1225 MED, 'one who plays on a pipe (especially a strolling musician); in Scotland (spec.) one who plays on the bagpipe' 975 NED, pīpe [OE pīpe < L]; nop. pīper-wif 'female piper' MED).

**Derivatives from the assimilated loanwords of Old French origin: (entertainers)**

*Chaper* 1200, *Chappere* 1327 (jāper(e n.(chaper, gaper) [from jāpen v.] 'a professional buffoon, comic man, jester' 1390 MED; jāpen v. [prob. OF japer 'to howl, (15th cent.) to chatter, gossip'. Also cp. jabeir var. of OF gaber] 'to act foolishly, behave in a foolish or unruly manner' 1393 MED; 'to speak jokingly, talk cheerfully, tell jokes, be pleasant' 1390 MED); *chaper* 1475 NED, *japer* 'one who japes or jokes; especially a professional jester' 1377 NED; *jape* 'a trick, a device to deceive or cheat' 13.. NED; 'a device to amuse; a merry or idle tale; a jest, joke, gibe' 1340 NED; 'a trifle, toy, trinket, plaything' 1436 NED; *chape*, *chaper*, obs. forms of *jape*, *japer* – NED); *Mawere* 1225, *Mowere* 1225, *Mouer* 1263, *Mawer* 1297, 1332, 1346, *Mower* 1305, 1333, *Mauwer* 1309, *Moware* 1313, *mower* 1352 (mower 'one who makes mouths; a jester, a mocker' 1440 NED, *mouen* v. 'to make a face, grimace; smile or laugh derisively' 1325 MED, *moue* n. [OF möe, pl. möes, moues, from Gmc.]); *Trippere* 1293 (trippere [from trippen v.] 'one who moves nimbly, a dancer' 1400 MED; *tripper* [f. trip v + -er] 'one who dances; one who moves with light, sprightly stps' 1380 NED, *trippen* v. [OF triper, tripper & treper.] 'to move lightly and nimbly on the feet, dance, caper' 1390 MED, 1386 NED; cf. *Tripknav* 1315, in surnames MED).

**Derivatives with double (Latin/ French) etymology: (musicians)** *Nakerer* 1310-11, 1323, 1391, *nakerer* 1325 (nākerer(e [from nāker n. & nākeren v.] 'a player on a naker or a pair of nakers' 1405 MED; nāker [OF nacaire & ML nacara; ult. Kurdish] 'a small kettledrum' 1385 MED); nākeren v. [from nāker n.] 'to play on a naker or pair of nakers'

1400 MED); *Sautreor* 1276, *Saltere* 1279, *Sautriour* 1302, *Sautreour* 1303, 1304, 1314, *Sautreur* 1306, *Sautryour* 1328 (**sautrėður** [from **sautrī(e)** 'one who plays the psaltery, a minstrel' 1382 MED; **sautrī(e)** [OF **sautere**, **sauterie**, **psalterie** & L **psaltērium**] 'a stringed musical instrument, psaltery' 1300 MED); (a derivative of OFr **sautere** 'psaltery'. William le Saltere 1279 is also called le Salterer, i.e. Psalterer, 'player on the psaltery' Reaney (1966); (**composers**) *Notere* 1221, *Notyere* 1293, *Notur* 1302 (**noter** 'a writer of the musical score in MSS' 1491 NED; **nōten** v. [OF **noter**], **nōte** [OF **note** & L **nota**] 'song'); (**minstrels and entertainers**) *Gestour* 1377, *Jestour* 1362 (**ģęstōur** [from **ģęsten** v.] 'one who recites metrical romances or tells stories, a minstrel; ?also, an entertainer, jester, mimic' MED; 'a mimic, buffoon, merry-andrew' 1362 NED; 'a professional reciter of romances' 1380 NED; **ģęsten** v. [from **ģęste** n.] 'to recite metrical romances, recite alliterative verse' 1390 MED; **ģęst(e** n. [OF **geste**, **gieste**, **jeste** & ML **gesta** pl.] 'a poem or song about heroic deeds, a chivalric romance' 1300 MED; 'a poem or song of any kind' 1387 MED; 'a prose chronicle or history, a prose romance or tale' 1338 MED, 'entertainment, festivity; a game, an amusement' 1225 MED).

**Derivatives from the assimilated loanwords of Scandinavian origin: (entertainers)** *Skipper* 1320 (**skipper(e)** 'one who skips or dances' 1250 MED, *skippen* [?ON: cp. OSwed. *skuppa*, Swed. dial. *skimpa*] 'to jump, leap, spring; skip or jump in play, caper' 1325 MED).

**Derivatives from the assimilated loanwords of Celtic origin: (musicians)** *Cruder* 1275, *Crouder* 1278, *Cruther* 1289, 1298, *Crouther* 1293, 1296, *Crowther* 1306, *Crowder* 1485 (**crōuder** 'one who plays the croud' 1330 MED, 1589 NED, **crowd** 'an early form of the fiddle' 1310 NED; **crōud** [Wel. **crowth**, cp. Ir **cruit**] 'a stringed instrument of the Near East').

**Loanwords of Old French (Central French) origin: (musicians)** *Gigur* 1212, 1279, *Gygur* 1235, 1279, 1433, *Gygour* 1285, 1327, 1359, *Gigour* 1327 (**gigōur** [OF **giguēor**] 'one who plays the fiddle, fiddler' 1225 MED); (**minstrels and entertainers**) *Boie* 1154, 1175, 1209, *Boye* 1198, 1233, 1297, 1327, *Buie* 1198, *Boy* 1327, 1341 (**boie** [OF **em**] **buié**, **em**] **boié** fettered, shackled]) 'jester, buffoon' 1300 MED); *ffol* 1390 (**fōl** [OF **fol**] 'a court jester, a buffoon kept by a king or nobleman for his amusement' 1300 MED); *Glosere* 1279, *Gloser* 1475 (**glōser** [OF **glosēor**] 'sycophant, flatterer' 1390 MED); *Herlot* 1194, 1275, 1293, *Harlot* 1246, 1250, 1292, 1304, *Herloth* 1275, *Harlet* 1276 (**harlot** [OF **herlot**, **arlot**] 'a professional male entertainer; buffoon, jester, story-teller, actor, pantomimist' 1340 MED; 'a female entertainer, an actress, etc.' 1483 MED); *Gangelere* 1293 (**jangler** [OF **jangleōr**, **-our**, **gangleōr**] 'a professional entertainer' 1387-95 MED).

**Loanwords of Old French (Norman) origin: (minstrels and entertainers)** *Gugelour* 1250, *Jugeler* 1260, *Jugler* 1264, 1412, *Jugelur* 1266, *Joglur* 1287, *Jugelour* 1322, *Juggolir* 1327, *Jogulour* 1327, *Jugellyr* 1333, *Jogelour* 1348 (**jōgelōur** [AF **jogelour**, **jugelur** & OF **joglēor**, **jogler(e)**, **juglēor**, **jugler(e)**, **jouglēor**, **jougl**, **goglēour**, **guglour**] 'a minstrel, harper, singer' 1300 MED; 'an entertainer (usually itinerant); actor, jester, clown, tumbler, dancer' 1200 MED); *juggler* (*iugelere*, *zeogelere*, *iugelour*) [OF nom. *jog-*, *jug-*, *jouglere*, OE *iugelere*] 'one who entertains or amuses people by stories, songs; a jester, buffoon' 1175 NED; 'one who plays tricks by sleight of hand; a performer of legerdemain; a conjurer' 1100 NED); *Chantur* 1235, *Chauntur* 1285, *chauntour* 1425, 1442 (**chauntōur** [AF **chauntour**, CF **chantēor**] 'a singer, composer, poet, minstrel' 1387 MED; 'Eccl. The leader of a choir, precentor; also, a member of a choir, chorister; ?also, chantry priest [as in wills]' 1350 MED; *chanter* (*chantour*, *chauntor*, *chaunter*) [ME and AF *chauntour* = OF *chanteor* (mod. F *chanteur*): - L *cantātōr-em* 'singer'] 'one who chants or sings; a singer, musician, songster' 1387 NED; 'one who sings in the choir of a cathedral, etc.; a singing-man, choriste' 1382 NED; 'the precentor, or chief singer in the choir; = cantor' 1382 NED); *Tregettur* 1203, *Tregetor* 1279, *Trechetour* 1380 (**treģetōur** [OF **tresjetēor**, **tregiteor**, AF **treget(t)our**, **tregetur**, **trejectour**] 'an entertainer, a sleight-of-hand artist, a juggler, an illusionist, etc.' 1330 MED; *tregetour* (*tregettur*, *tregetoure*) [OF *tre(s)geteo(u)r*] 'a juggler,

mountebank, agent-n. of tre(s)geter 'to cast across or to and fro' 'one who works magic or plays tricks by sleight of hand; a conjurer; a juggler; hence, a trickster, a deceiver' 1300 NED); *Waite* 1170-87, *Wayte* 1221, *Weyt* 1251, *Wate* 1296, *Whaite* 1349 (**wait(e)** [ONF **wait** (var. of OF **gait**) & AF/ONF **waite**, AF **weite**, ONF **wette** (vars. of OF **gaite**)] 'a musician or minstrel, usu. civic' 1400 MED, [ONF \*wait, wet and ONF waite] 'a player on the flute, hautboy, trumpet, etc.' 1510 NED).

**Loanwords with double (Latin/ French) etymology: (minstrels and entertainers)**

*Haroud* 1204, *Heraud* 1304 (**heraud** [AF **heraud**, **herald**; cp. CF **hiraut**, **heraut** & ML **heraldus**, **haraldus**, **herodius**; from Gmc. The senses often represent different aspects or functions of the herald rather than distinct kinds of herald] 'an expert in the records of knights; a historian of wars and tournaments (often itinerant and similar to a minstrel) 1378 MED; *Menestral* 1302 (**minstral** [ML **ministrallus**, **-strellus**, **menestrallus**, **-strellus** & OF **menestrel**, **-stral**] 'an instrumental musician, singer, or story-teller' 1300 MED); 'an actor; a mime, a juggler' 1387 MED; 'a trumpeter or horn-blower whose playing signals movements of troops and knights, calls to watch, etc.' 1408 MED); *poet* 1200 MED, *Poete* 1280 (**poet(e)** [OF **pöete** & L **poëta**, from Gr.] 'a singer' 1420 MED).

**Loanwords of Scandinavian origin: (minstrels)** *Scald* 1186, *Scalt* 1187 (**scöld(e)** [ON: cp. OI **skäld** 'poet'] 'a minstrel' 1200 MED).

**Motivated loanwords of Old French (Central French) origin: (musicians)** *Citolur* 1269,

*Setoler* 1311, *Sitolir* 1332, *Cetoler* 1339 (**citölē** [OF] 'a player on the **citole**' 1400 MED (**citöle** [OF **citole**] 'a stringed instrument, plucked with fingers (related to the dulcimer or zither)' 1338 MED); *Clariner* 1429, *clarenere* 1432 (**clariöunēr** [OF **clarionier**] 'a clarion blower, trumpeter' 1420 MED (**clariöun** [OF **clarion**] 'a slender-tubed trumpet with clear, shrill notes, a clarion' 1385 MED); *Gyterner* 1396, *gyterner* 1404, *Giterner* 1435 (**giterner** [OF **guiternëor**] 'a gittern-player' 1380 MED, **giterne** [OF **guiterne**] 'a guitar-like instrument, usually having four strings; a gittern' 1350-75 MED); *Flouter* 1224, 1225, 1332, *Fleuiter* 1266, *Floytur* 1268, *Floutere* 1268, *Floyter* 1381, *fflouter* 1434 (**floutēr**, **-ör** [OF **flauteur**, **fleusteor**, **fleuteur**] 'a flutist' 1400 MED, 'one who plays on flute; a flute-player replaced by flutist or flautist' 1400 NED, **floute** [OF **fla(h)ute**, **fleute**, **fleüte**, **flaüte**] 'a flute; a shepherd's pipe' 1325 MED, 1384 NED, **flouten** [OF **flauter**, **fleuter**] 'to play the flute' 1387-95 MED); *Lutur* 1221, *Leuter* 1302, 1304-10, *Leutour* 1304-10, 1344-5, *Luter* 1304-10, 1310, 1433, *lutur* 1306, *Lutier* 1358, *luter* 1433, *Luther* 1529 (**lüter(e)** [OF **lëutëor**] 'lute player' 1500 MED (**lüt(e)** [OF **leut**, **lut**, from Ar.] 'an instrument with a large pear-shaped body and slender neck, with four or more strings, played by plucking; a lute' 1295 MED, 1361-2 NED, **lüten** [from **lüt(e) n.**] 'to play a lute; also, to play or sing (a certain psalm)' 1378 MED); *tabourer* 1310-11, *taburer* 1314, *Taburer* 1222, 1256, 1432, *Taborer* 1264, 1297, *Taburur* 1279, *Tabourer* 1312, 1339, *Taberer* 1348, *Taburrer* 1372 (**tăböurer** [OF **taborëor**, **tabourëeur**, **taburer**] 'a drummer, percussionist' 1300 MED (**tăböur** [OF **tabor**, **tabur**, **tabour** & ML **tabor**, **tabur**, **thabur**; ult. Pers.] 'a drum' 1300 MED, **дієслово** **tăböuren** [OF **taborer**, **taburer**, **tabourer** & ME **tăböur** n.; cf. AL **taboräre**] 'to beat a drum' 1378 MED; cf.. **tăböurester** 'a female drummer' 1400 MED); *Taberner* 1274, *Taburner* 1301, 1332 (**tăborner** [OF **tabornëor**, **taborneur**] 'a drummer' 1475 MED (**tăborne** [OF **taborne**, **tabourin**; also cp. ML **tabornum**, AL **taburna**] 'a drum' 1330 MED, **tăbornen** [OF **taborner**, **taburner**; cp. ME **tăborne** n.] 'to play a drum' 1400 MED); (**entertainers**) *Dancere* 1130, 1240, *Dansur* 1275, *Dauncer* 1327 (**dauncēr** [OF] 'a dancer, especially, a professional performer' 1440 MED, 'one who dances; spec. one who dances professionally in public' 1440 NED, 'a dancing-master' 1599-16 NED, cf. **daunceresse** [from **dauncēr**] 'a professional female dancer' 1395 MED; **dauncen** [OF **dance-r**, **danse-r**] 'to dance (in a group, by couples, or singly)' 1333-52 MED, 1300 NED; **daunce** n. [OF] 'a dance of any kind (i.e., of a group, a couple, or an individual performer)' 1375 MED); *Galere* 1297 (**gälere** [OE **galere**] 'one who sings, an enchanter' 1225 MED; **gale** n. [OF **gale**, OE v. **galan**]); *Sayllur* 1191-1210, *Saylur* 1257, *Saler* 1275, *Salur* 1275, *Saylliur* 1275, *Saillur* 1279, *Salyur* 1285, *Sayler* 1327, *Sayller* 1327, *Saillour* 1327,

*Saylour* 1327, *Sailler* 1339-40 (**saillōur** [OF **saillēor**, **saill(e)ur**, **sallēor**] ‘a dancer, tumbler, an acrobat’ 1400 MED, ‘a dancer’ 1366 NED, sail [OF **saillir** ‘to dance’] ‘to dance’ 1297 NED); *Tumbur* 1276, *Tombere* 1327, *Toumbare* 1332 (tumbere [OE **tumbere** or OF **tombēor**, **tumbēor**, **tumbeur**] ‘an acrobatic dancer’ 1425 MED, tumb (tombe) v. [OE **tumbian**] ‘to tumble, to perform saltatory feats; to dance’ 1000 NED; cf. **tumbester** [< **tumben** v.] ‘a female acrobatic dancer, tumbler’ 1385; **tumben** v. [OE **tumbian** & OF **tomber**, **tumber**, AF **toumber**] ‘to fall; to leap, tumble, dance’).

**Motivated loanwords of Old French (Norman) origin: (musicians)** *Cornur* 1179, *Cornur* 1185, *cornier* 1209, *corner* 1230 (AFr **cornier**, OFr **corneur** ‘hornblower’ 1477 NED; corn, corne, sb. [OF **corn**, later **cor** ‘a horn’, as an instrument of music: – L. **cornū**] ‘a musical instrument, a horn’ 1340 NED); *Trumpur* 1253, 1293, *Trumpere* 1270, *tromppour* 1307, *Trompour* 1320, *Trumpeour* 1327, *Trumpour* 1327, 1364, 1406, *trumper* 1400 (**trompōur** [OF **trompēor**, **tromper**, **trompor**, **trompour**, AF **trumper**, **trumpur**] ‘a player of a trumpet, horn, etc.’ 1325 MED; **trumper** (**trompor**, -er, **trumpour**, **trompour(e)**, **trumpowre**, **trumper**) [OF **trompeor**, -peur, -pour, **trumpeur**, etc. (13<sup>th</sup> c.), from **tromper**, **trump v1**] ‘a trumpeter’ 13.. NED; **trump**, v. [ME, OF **tromper** (12<sup>th</sup> c.), from **trompe**, **trump sb.**] ‘to blow or sound a trumpet’ 13.. NED; **trump**, sb. [ME, F **trompe** (12–13<sup>th</sup> c.)] ‘= trumpet’ (1297 NED); (**minstrels and entertainers**) *Border* 1201, *Bordere* 1296 (**bourder** (**bordere**) [ME **bourd(e)our**, AF **bourd(e)our** = OF **bordeor**, from **border**, **bourder** ‘to bourd’] ‘a jester, a buffoon; a mocker’ 1330 NED, **bourd**, sb ‘an idle tale, a jest, a joke; jesting, raillery, joking, merriment, fun; a merry tale’ 1340 NED; **bourd**, v. (from the sb.) 1303 NED); *Rymer* 1229, *Rymur* 1238, *Rymeur* 1246, *rimur* 1250, *rymour* 1296-7, *Rimour* 1277, 1301, *Rymour* 1327, 1360, 1455 (**rīmōur** [OF **rimeor**, **rimeur**, **rimere**, AF **rimour**] ‘a rimer, poet, minstrel’ 1358 MED; **rimer**, sb. (**rymor**, **rymare**, **rymer**) [from **rime** v. + -er. In early use prob. after AF **rimour**, **rymour** (F **rimeur**)] ‘a maker of rimes; a poet; a rimester’ 1422 NED; **rymour**, var. **rimer** sb. NED).

**Motivated loanwords with double (Latin/ French) etymology: (musicians)** *Organer* 1303, 1310, 1332, 1374, *Orgener* 1332, *Organor* 1442 (**organer** [L **organārius**, OF **orgenere**, **organeor**] ‘an organ-player, organist’ 1413 NED, 1475 MED, **organ(e)** [OF **orgene**, **organ(e)**, **orguine**, **organe**], OE **organ(e)**, from L **organum**] ‘a musical instrument, kind of stringed or wind instrument’ 1325 MED; **organum** [L] 1342 MED); *Organistre* 1254, 1309, 1327, *Lorganistre* 1306, *Organystre* 1327, *organister* 1349, *organistere* 1408 (**organister**, -tre [OF **organ-**, **orguenistre**, earlier form of **organiste**] ‘one who plays a musical instrument; an organist’ 1300 MED, 1314 NED, **organ(e)** [OF **orgene**, **organ(e)**, **orguine**, **organe**], OE **organ(e)**, from L **organum**] ‘a musical instrument, kind of stringed or wind instrument’ 1325 MED); *Simphanur* 1270, *Simfanur* 1276, *Symfanour* 1326 (**simphāner** [OF **simphonieur** & ML **symphōniārius**] ‘a musician, prob. one who plays a musical instrument’ 1500 MED (**simphān(e)** [shortened form of ME **simphōnīe** n.; cp. OF **symphoine**] ‘a musical instrument, usu. a stringed instrument’ 1303 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: (entertainers)** *Glewryt* 1319, *Glewrith* 1320 (**glē-wright** ‘?a professional entertainer, gleeman’ MED); *Lepmaker* 1338 (**lēpere** (**lipper**) [OE **hlēapere**] ‘a dancer’ 1475 MED, **maken lepes** ‘leap about, play’ MED); *Spileman* 1095, 1103, 1115, 1160, 1165, 1166, 1167, 1204 (OE **\*spilemann** ‘jester, juggler’ Reaney (1966); **spile** v. [OE **spilian**] ‘to sport or play; to rejoice’ 1000 NED; ‘to say; to speak’ 1205 NED; **spile** sb. ‘sport, play’ 1205 NED, cf. OE **spilere** ‘a player, jester’ OED, OE **spilian**, OE **spillan** – OED. ‘The Latin *joculator* is probably a translation of OE **\*spileman**. We are also clearly concerned with a personal name, one of the nick-names used as personal names which were not

uncommon in the 12<sup>th</sup> century' (cf. *Berdic Joculator*, *Adelina Joculatrix* 1086 Reaney (1966); *Springer* 1185, 1296, *Springere* 1302, *Sprynger* 1332, 1346-7 (**springer(e)** 'as occupational term: ?a dancer; ?a fencer' MED, 'a jumper' Reaney (1966); *springer* 'one who springs or leaps' 1775 NED).

**Derivatives from the assimilated loanwords of Latin origin (musicians):** *Hornpiper* 1391, *Hornpipere* 1391 (horn-pīper(e) 'one who plays on a hornpipe; only as surname' MED, horn-pīpe ([horn [OE], pīpe [OE pīpe < L]]); *Hornepipe* 1439 (horn-pīpe <horn [OE], pīpe [OE pīpe < L]) 'a wind instrument made (or partly made) of horn' 1400 MED, 'one who plays on this instrument; only as surname' MED); *Piperman* 1287 (in surnames – MED; cf. pīper(e) [OE] 'one who plays the pipes, a piper, bagpiper' 1225 MED, 'one who plays on a pipe (especially a strolling musician); in Scotland (spec.) one who plays on the bagpipe' 975 NED, pop. pīper~wif 'female piper' MED).

**Derivatives from the assimilated loanwords of Old French origin: (musicians)** *Symphane* 1475 (*simphān(e)*) = **simphaner** [shortened form of ME **simphōnie** n.; cp. OF **symphoine**] MED; **simphāner** [OF **simphonieur** & ML **symphōniārius**] 'a musician, prob. one who plays a musical instrument' 1500 MED).

**Derivatives from the assimilated loanwords of Old French (Norman) origin: (entertainers)** *skiremar* 1279, *Scuremer* 1279, *Skermere* 1279, *Scurmere* 1296, *Skirmer* 1332 (**skirme** n. [from **skirmen** v.] 'struggling' 1400 MED; *skirm*, sb. [from the v. cf. F *escrime*, OF *escremie*, *eskermie*, etc.] 'movement as in fencing or fighting; skirmish' 1400 NED; *skirm*, v. [OF *eskirmir*, *eskermir*, *eschermir*, etc.] 'to fence, to skirmish' 1205 NED; **skirmen** v. < AF **eskirmir**, **eschirmir**, **eskermir**, vars. of OF **escremir**; also cp. AF **eskermer**, **eschermer**, vars. of OF **\*escremer**] 'to fight with a weapon (usu. a sword), fence' 1200 MED; 'fight in small parties, skirmish' 1440 MED; 'also, play (with knives), juggle' 1230 MED).

**Derivatives with double (Latin/ French) etymology: (entertainers)** *coptrower* 1243 (cuppe~trouer 'a cup-turner' MED, cuppe [OE cuppe & OF cope; L cuppa], trouer [OE **prāwan**]).

**Derivatives from the assimilated loanwords of Scandinavian origin: (entertainers)** *Laycar* 1274, *Leykere* 1309, 1327 (*leyker* 'player, actor' Reaney (1966), *leiken* [ON; cp. OI *leika*, OE *lācan*] 'to engage in a game or contest, sport; also, trifle; play (with sb. or sth.); take pleasure (in sth.); delight (to do sth.); play (a game with sb.)').

**Loanwords with double (Latin/ French) etymology: (musicians)** *Naker* 1391 (**nāker** [OF **nacaire** & ML **nacara**; ult. Kurdish] 'a small kettledrum' 1385 MED; 'one who plays on such a drum; – only as surname' MED).

**Motivated loanwords of Old French origin: (musicians)** *Violur* 1194, *Uielur* 1195, *Vielur* 1210, 1212, 1221, *Vilur* 1242, *Vilur* 1274, *Vyeler* 1285, *Vielour* 1305, *Vileur* 1306, *Vilour* 1306, *Vyolour* 1311, *Violour* 1312, *violour* 1321, *vilour* 1346 (**vīolōur** [AF **vielur**, **vielour**, vars. of OF **vīolēor**] 'one who plays the viol or fiddle, a fiddler' MED; *violer* (veolar, violar, violler) [ad. OF. *violour* (AF *violour*): viol sb. + -er] 'a player of the viol, in early use especially one attached to the household of the king, a noble, etc.; a fiddler' 1551 NED, viol, sb a) *vyell* 1483 NED; b) *vyol* 1542 NED [Origin. ad. AF and OF *viele*, *vielle*, but subsequently assimilated to, or replaced by, OF and F *viole*] 'a musical instrument (in common use from the 15<sup>th</sup> to the 18<sup>th</sup> century) having five, six, or seven strings and played by means of a bow' 1483 NED).

**Motivated loanwords with double (Latin/ French) etymology: (musicians)** *Organiste* 1241 (organist [med. L *organista*, or F *organiste*] 'one who plays an organ' 1591 NED, **organ** (e [OF **orgene**, **organ(e)**, **orguine**, **organe**], OE **organ(e)**, from L **organum**] 'a musical instrument, kind of stringed or wind instrument' 1325 MED).

### 3. Occupational terms with limited usage

**English occupational terms: (musicians)** *bēme* 'a trumpeter' ([A **bēme**, WS **byme**] (1200 MED); *bēmere* 'a trumpeter' ([A **bēmere**, WS **bymere**])(1200 MED); **(entertainers)** *bēr(e)-binder* 'bear tamer, bear keeper' ([WS **bēr(e)**, Nhb **bera**] (1380 MED); *fobber* 'a trickster, an imposter' (< **fobben** [< ME **fob**] 'to heat or trick (someone), deceive, delude'; [ME **fob**] 'a cheat, trickster, deceiver') (1425 MED); *glē-woman* 'a female entertainer, ?actress' ([OE **glīw**, **glīg**, **glēo(w)**, **glīo(w)**, **glīu**] (1425 MED); *lēperesse* 'a female dancer' (< **lēpere** [OE **hlēapere**]) (1382 MED); *scop* 'a minstrel, singer' [OE] (1200 MED); *seiere* 'a reciter, minstrel' (< **seien** v. [OE **secgan**, **sæcgan**]) (1338 MED); *sheuere* 'one who exhibits something; a proclaimer, an announcer; an actor; that which displays something' [OE **sceāwere**] (1400 MED); *singeresse* (< **singer(e)** 'a female singer'; **singen** [OE **singan**]) (1382 MED); *wommanes-pleiere* 'female entertainer' (< [OE **pleien**]) (1425 MED).

**Derivatives from the assimilated loanwords of Old French origin: (musicians)** *clariōur* 'a trumpeter' (< **clariēn** v. [from **clariōun.**] 'to sound a blast (with a clarion)') (1440 MED); *ribībōur* 'one who plays the **ribibe**, a minstrel' (< **ribīben** v. < **ribīb(e n.)** [OF **rebebe**, **rebeibe**, **rubebe**; ult. Ar] 'a kind of fiddle or lute') (1376 MED); *smal-harper(e)* 'one who plays a small harp' (< **harper(e)** [OE **hearpere** & OF **harpēor**, from Gmc.] 'one who plays the harp, one who sings while accompanying himself on the harp, a minstrel' (1380 MED); *timbester* 'a female player of the timbrel' (< **timbre** [OF **timbre** 'small drum, tambourine'] 'a small drum, timbrel, or similar instrument; ?also, some kind of stringed instrument') (1400 MED); **(entertainers)** *daunceresse* 'a professional female dancer' (< **dauncēr** [OF, or < **dauncen** [OF]] 'a dancer, especially, a professional performer') (1395 MED); *disporter* (< **disporten** [AF; CF **deporter**]) 'a minstrel or jester' (1425 MED); *disporteresse* 'a female minstrel or entertainer' (1450 MED); *enchareōur* (cp. OF **charaieresse** 'sorceress') 'sorcerer, enchanter' (< **encharē** [OF **charai(e)** 'magic, miracle'] (1400 MED); *fāburdener* 'a singer of **faburdoun**' (< **fāburdōun** [OF **faux-bourdon**] 'Mus. A form of three-part discanting on a plain song') (1450 MED); *jaudewin* 'a fool, jester' ([?cp. OF (from Gmc.) **geude**, **gelde**, **jaude**, **jeudon** 'foot soldier, band of foot soldiers, group or brotherhood', & OIt (from OF) **geldra** 'ragamuffin']) (1350 MED); *jāper(e)* 'a professional buffoon, comic man, jester' (< **jāpen** v. [prob. OF **japer** to howl', (15th cent.) 'to chatter, gossip'] (1378 MED); *roisard* 'a trickster, deceiver' ([?from OF **rēusēor**, with replacement of agent suffix with **-ard** suf.; cp. OF **rēuser**, **rāuser**, AF **roser** 'to deceive']) (1425 MED); *sortileģer* 'a sorcerer, diviner' (< **sortileģe** n. [OF **sortileģe**] 'divination, sorcery, witchcraft') (1400 MED); *tumbester* 'a female acrobatic dancer, tumbler' (< **tumben** v. [OE **tumbian** & OF **tomber**, **tumber**, AF **toumber**] 'to fall; to leap, tumble, dance') (1385 MED); *tumbler(e)* 'an acrobatic dancer, a tumbler' (< **tumblen** v. [prob. AF **tumbler**, **toumbler**; also cp. OE **tumbian** & MDu **tumelen**, MLG **tum(m)elen**]) (1340 MED); *tumblester* 'a female acrobatic dancer, tumbler' (< **tumblen** v. [prob. AF **tumbler**, **toumbler**; also cp. OE **tumbian** & MDu **tumelen**, MLG **tum(m)elen**]) (1415 MED).

**Derivatives with double (Latin/ French) etymology: (musicians)** *mūsik(er)* (< **mūsik(e)** [OF **musique** n. & L **mūsica**; ult. Gr.] 'a musician') (1425 MED); *organ(e)-blouere* 'organist; ?one who works the bellows of an organ' ([OF **orgene**, **organ(e)**, **orguine**, **organe** & L **organum**. Also cp. OE **organ(e)**, from L] (1450 MED); *organ-pleiere* 'an organist' (1435 MED); **(entertainers)** *arche-chaunter* 'a choir leader' [cp. ML] (1387 MED); *chaunteresse* 'enchanted, sorceress' (< **enchaunteresse**) (1420 MED).

**Derivatives from the assimilated loanwords of Celtic origin: (musicians)** *crōud* (< **crōud** [Wel **crowth**, cp. Ir. **cruit**] 'a stringed instrument of the Near East') 'one who plays such an instrument' (1475 MED).

**Derivatives from the assimilated loanwords of Scandinavian origin: (entertainers)** *knīf-caster* 'one who throws or juggles with knives' (< **knīf** [LOE (from ON) **cnīf** & ON; cp.

OI **knīfr**] (1200 MED); *knif-warper* 'one who throws or juggles with knives' (1200 MED); *lōper* 'a dancer' (< **lōpen** v. [ON; cp. OI **hlaupa**, cp. MDu **lopen**] 'to jump, leap') (1483 MED).

**Derivatives from the assimilated loanwords of Low German origin: (entertainers)** *knakkere* 'one who sings with trills or harmonic variations' (< **knakken** v. [MDu **cna(c)ken**; cp. MHG **knacken, gnacken**.] 'to trill (a musical note); also, sing (divine service) with trills or other artifices') (1400 MED).

**Motivated loanwords of Latin origin: (musicians)** *tubicin* 'a trumpeter' ([L **tubicen, -cinis**]) (1500 MED); **(entertainers)** *joculer* 'a jester; also, a minstrel; also, an actor' ([ML **joculāris**]) (1425 MED).

**Motivated loanwords with double (Latin/ French) etymology: (musicians)** *simphōnistar* ([<OF **syfonistre** (s.v. \***sifonistre**) or AL **symphōnista**]) 'simphaner' (1500 MED).

**Motivated loanwords of Old French origin: (musicians)** *cymbalēr* 'a cymbalist' ([prob. OF]) (1475 MED); *clariōun* 'a clarion blower' ([OF **clarion**]) (1400 MED); *mūscien* [OF] 'one who composes or performs music, a musician' (1380 MED); **(entertainers)** *bōurdōur* ([OF **bordēor, bourdour**]) 'a story-teller, a wit; a mocker' (1338 MED); 'an entertainer; a minstrel, jester' (1378 MED); *dīsōur* 'a storyteller or minstrel; also, an entertainer or jester' ([OF **disēor**]) (1300 MED); *enchautōur* 'ane who practices sorcery; an enchanter, sorcerer; also, one who does sleight-of-hand tricks, a conjurer' ([OF **encha(u)nteo(u)r**]) (1300 MED); *enchauteresse* 'an enchantress; sorceress' ([OF **enchanteresse**]) (1380 MED); *hasardōur* ([OF **hasardēor**]) 'player at hazard, a gambler' (1368 MED); 'a trickster, a cheat' (1400 MED); *jōgelōuresse* 'a female entertainer, musician, singer' ([OF **joglerresse, jougleresse**]) (1450 MED).

**Motivated loanwords of Old French (Norman) origin: (musicians)** *rōtōur(e)* 'one who plays the rote' [OF **rotēor, roteour**, AF **rotur** 'rote player'] (1303 MED); **(entertainers)** *gōliardeis* 'a buffoon' ([AF; cp. CF **goliardois**]) (1303 MED); *trufler* 'an entertainer, a jester, storyteller, etc.; -freq. used pejoratively' (< OF **trufleōr**, AF **truflur, trufflere** (vars. of OF **trufēor**) & ME **trufen** v. [OF **trufler, tru(i)ffler**]) (1425 MED).

## Abbreviations and Shortenings

A – Anglian dialects (of OE),	Gr. – Greek,	MLG – Middle Low Ger- man,	Olt – Old Itlian,
AF– Anglo-French,	Ir. – Irish Gaelic,	OED (NED) – Oxford En- glish Dictionary,	ON – Old Norse,
AL – Anglo-Latin,	L – Latin,	NF – North French,	ONF – Old North French,
AN – Anglo-Norman,	LG – Low German,	Nhb. – Northumbrian dialect (of OE),	OSwed. – Old Swedish,
Ar. – Arabic,	MDu – Middle Dutch,	OE – Old English,	Pers. – Persian,
CF – Central French,	ME – Middle English,	OF – Old French,	Sc. – Scandinavian, dialect (of OE),
E –English,	MED – Middle English Compendium.,	OI – Old Icelandic,	Swed. – Swedish,
F – French,	MHG – Middle High German,		Wel. – Welsh.,
Gmc. – Germanic;			WS – West Saxon dialect (of OE).

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#### Oksana Dobrovol'ska. Pramogų teikėjų ir atlikėjų profesijų pavadinimai senojoje anglų kalboje: ištakos ir vartojimo aspektai

Šio mokslinio tyrimo aktualumas kyla dėl poreikio išsamiai ir visapusiškai ištirti senosios (ang. *middle*) anglų kalbos žodyne teikiamus profesijų pavadinimus, kaip sudėtinę jo sistemos dalį. Straipsnis yra skirtas ištirti senosios anglų kalbos teminės grupės profesinių pramogų teikėjų ir atlikėjų pavadinimų etimologinę sudėtį ir funkcinę diferenciaciją. Šių terminų tyrimas paremtas istorinio metodo principu. Profesijų pavadinimų terminai skirstomi į dvi klases: bendriniai vardai (pagal jų klasifikacinę funkciją) ir tikriniai vardai, ypač asmenų pavardės (pagal jų asmens identifikacijos funkciją, kaip komponentą, papildantį asmenvardį asmens pavadinimo formulėse). Kiekvienoje žodyno etimologinėje grupėje tam tikra leksinė medžiaga skirstoma pagal funkcinį principą. Skiriamos trys profesijos pavadinimų grupės: terminai, kurie funkcionuoja išskirtinai kaip bendriniai vardai ar pavadinimai; terminai, kurie funkcionuoja išskirtinai kaip vardai asmens pavadinimo formulėse; terminai, kurie funkcionuoja kaip bendriniai pavadinimai ir tikriniai vardai. Pagal žodyno paskirstymo funkcinį principą ir remiantis kiekybiniais skaičiavimais daroma išvada apie skolinčių profesijos terminų

## Santrauka

vartojimo tvarumą: laikoma, kad angliški žodžiai, skoliniai-hibridai, taip pat asimiliuotieji skoliniai, kurie funkcionavo kaip bendriniai pavadinimai, ir tikriniai vardai yra žodžiai, turintys nusistovėjusią vartosena; anglų kalbos žodžiai, hibridai ir asimiliuotieji skoliniai, kurie egzistavo tik kaip tikriniai vardai asmens pavadinimo formulėje, yra žodžiai su nenusistovėjusia vartosena; angliški žodžiai, hibridai ir asimiliuotieji skoliniai, kurie egzistavo tik kaip bendriniai pavadinimai, yra riboto vartojimo žodžiai. Nustatyta, kad žodyno funkcinis diferencijavimas yra skirtingas anglų kalbos ir skolintuose profesijos terminuose. Tyrimo duomenys yra vertingi kaip senosios anglų kalbos žodyno kilmės ir vartojimo tyrimo sudedamoji dalis.

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