

## CHAUCER'S CANTERBURY ROAD

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**Annotation.** This article describes important events in Chaucer's life. Chaucer's life and works show that many life lessons can be learned. In addition, interpretations are given between how Chaucer lived in the world of sharia and his daily life. In addition, he taught his students such qualities as the wisdom to explain worldly wisdom well and the fact that the people he depicted often interprets events.

**Аннотация.** В этой статье описываются важные события в жизни Чосера. Жизнь и творчество Чосера показывают, что можно извлечь много жизненных уроков. Кроме того, даются интерпретации между тем, как Чосер жил в мире шариата, и его повседневной жизнью. Кроме того, он обучал своих учеников таким качествам, как умение хорошо объяснять житейские премудрости и то, что изображенные им люди часто интерпретируют события.

**Key words.** Professional changes, “creative process “ , biographer, “records”, civic position, self-depiction, Philosophical Comfort”, Chaucer pilgrims, constant quarrels.

**Ключевые слова.** Профессиональные изменения, «творческий процесс», биограф, «записи», гражданская позиция, самоизображение, Философский комфорт», чосеровские паломники, постоянные ссоры.

In 1386, Jeffrey Chaucer had the worst year of his life, but he also made his best decision, or at least the one he was most grateful for today. After experiencing these secular and professional changes, he began writing Canterbury tales. This mysterious thing, which we now sometimes call the “creative process,” bypasses many attempts to explain it. An ambitious biographer can collect all sorts of vital details without being too close to the work itself and how it was written. The division between life and art in Chaucer's case is particularly astonishing: 494 different "records" of his life have survived, including judicial and civic positions, awards he received, at least one place of residence ... that's why he became a poet. As mentioned, why watch these posts? What else did Chaucer's busy life in London and the business world have to do with his poems other than preventing them from ending? Or did he decide to get into his collection of immortal tales? Poetry and

wool. Although Chaucer spent most of his mature working life as a full-time London wool scaffold and as a politically uncompromising customs inspector, we did not know this from his poems. Unlike his "real" contemporary John Gower, who regularly writes on topics such as the wool trade, Chaucer completely excludes the simple details of working life from poetry. The world of his poems is openly fictional, turning from an interstellar journey in the House of Glory to a more realistic metaphorical quest to heavenly Jerusalem at the end of Troil and Chrysanthemum's visits to ancient Troy and Canterbury.

However, knowledge of Chaucer's daily life may contribute to the interpretation of his poems. An important idea came from a scientist named GL Kittrej 100 years ago. So far, many have read Chaucer as a happy innocent and appreciated his self-depiction. Ordinary customs inspector Kittrej corrects the issue, seeing that the impossible confrontation would be "really wild". Others would have understood the same thing, but it was a turning point; Since then, Chaucer's students have come to appreciate him as a wise man, a frequent commentator on the people and events he describes, because of his understanding of the worldly wisdom necessary for his life. For Chaucer's biography, I looked at his life notes to understand the situations he wrote. He was a very busy man, primarily serving Edward III, responsible for various practical and ceremonial duties, as well as diplomatic travels. Then, at the request of the royal patrons and their colleagues in the city, he was suddenly transferred to a naked guerrilla post at customs, where he was told that he would be by the sea every day, with constant reckoning and with the smartest people. and the smartest people. It requires regular practice. Hated moneylenders on earth.

The demanding nature of his work meant that he would do most of the work he wrote in his less personal time. If the protagonist of his poems is a moment where the protagonist may have a biographical meaning, it is the guide in the House of Glory, the dubious eagle who lies down to finish his "reckoning". Occurs when describing a return to track. (and probably writes) until the evening, away from more open neighbors. Having worked in the customs office for 12 years and creating only during the weird hours, Chaucer has accomplished a remarkable job: glorious poems based on French love views, a heartbreaking love story in his books Troilus and Criseyde translated line by line. Comment Boethius's "Philosophical Comfort" and others. It's hard to imagine a day-to-day job that takes tax and time to control the Wool Custom as the basis for the content of the best English writing before Shakespeare, but it was clear. This created important conditions for his literary activity: stable (and

rent-free) accommodation, income from the city palace and political allies, and most importantly, a loyal audience for his poems.

Chaucer's work in London has always been dangerous. The King's advisers and allies in London conspired to put him there as a man who had fallen into a grand profit plan. His duties as customs inspector were to verify the honesty of powerful and influential customs collectors, including the wealthy and emperor Nicholas Brembre, the long-serving mayor of London, and the correctness of duties on all shipments of wool was to ensure the meeting. Until we understand how dangerous this is, it seems to be the norm: in the 14th century, wool harvests accounted for one-third of the kingdom's total income. In addition, the customs officers who were expected to regulate Chaucer's activities were themselves wool senders, engaged in large-scale wool revenues, using their positions to gain enormous wealth at the expense of the state. Their wealth allowed them to be donors and lenders to the king, increasing privileges and income. Chaucer, the sole custodian of customs revenues, found it difficult to bring them to compensation. His job was basically to look at it from the other side.

Chaucer did not seem to enrich himself personally in this position, although wealth had accumulated around him, but passivity was not enough to save him. By the end of 1386, the mood towards his patron and ally Brembre had intensified (two years later Brembre led to his execution) and Chaucer appears to have been the victim of the unpopularity of his king and the impending fall of his ally. In October-November 1386, he was deprived of his apartment in the city, was convicted, though not on his own behalf, in the parliament of which he was a member, and demanded the resignation of the governor. He chose to volunteer in Kent for several years. In a short time he lost his job, his city, his circle of friends, and his loyal listeners to his poems.

The most horrible change was his separation from the usual audience. For the medieval poet, this question of readers was more important than it is today. In the Middle Ages, only a handful of very brave and successful writers expected to distribute their works to readers who did not exist in manuscript form. Most writers, including Chaucer, wrote individual poems using wax tablets or available parchments and then read it aloud to a small and sensitive and (mostly) personally selected group. At the end of *Troilus and Criseyde*, the idea caused great inconvenience, realizing that he had completed a masterpiece that could be distributed to unknown readers in manuscript form. While resting on his poem, he prays not to copy or measure the poem incorrectly, and that's it.

*Canterbury Tales* would be his first works, deliberately aimed at a non-existent audience, a circulation in manuscript form, and literary fame. Still, it

can't replace the sincere and interactive participation of a small group of literary friends and colleagues who shared their first poetry experience with an audience that never existed. This loss required a remedy, and in Kentia's exile no satisfactory remedy was found, although he seemed to be quite thirsty.

There in Kent, in the last days of 1386, Chaucer came up with a brilliant idea - or got it. He continued to write, but for the audience of his invention. It would be an audience of visitors to his Canterbury, and it lives within the boundaries of his work. It was a diverse group of listeners and speakers who could distinguish between different tales: religious and secular, serious and non-serious, exemplary and careless, religious and prostitute. Its members cared and cared for fairy tales and fairy tales, embraced literature and its consequences, and were ready to reject, applaud and slander, and quarrel. Most importantly, it is a portable and perennial usable audience protected from disruption and change of situation. Now his poems could be distributed in manuscript form, to a mass of unknown readers, but always through the words of a noisy group of translators and different perspectives.

Thus, Chaucer overcame those who were deprived of the abyss with his bold understanding of a group of incomplete literates who were bright and socially diverse. He had already written other great poems. But for visitors to Canterbury, with their diversity, it is largely memorable today. It is because of them that he is accepted as the founder of the English alphabet.

Today Chaucer only Chaucer (or simply Chaucer or Shakespeare) could dream of a socially diverse group like the Chaucer pilgrims - from the virtuous knight and the hard-hearted Parson to the hypocritical gentle Prioress, a collection of hardworking officials and professional ambitions. the bourgeoisie, the seller of counterfeit souvenirs, the forgiving and evil-mouthed miller, and the garlic-smelling caller, the obvious filth.

Chaucer could not even imagine how close today's students would be to this group of wildly mixed storytellers; given our impatience for literary formality and our tendency to cross the boundaries of 'high' and 'low' cultures, their stylistically diverse stories seem to fit the 21st century. Medieval students were familiar with collections of fairy tales, but in any collection they expected a certain consistency: this is where the saints live, there are funny fairy tales. Even Boccaccio's great stories in Decameron are stylistically plentiful. But when Chaucer Miller, with the order to follow the knight's polite romance, devised the foolish story of the knight's absurdity and sexuality, the poet embarked on a journey that would continue English literature to this day.

There is no quiet hierarchy or false respect for Chaucer. He knows that societies like ours are inherently contradictory, and he finds a way to live with

that knowledge. Pilgrims enjoy constant fighting. The enraged Miller mocks not only the gentle knight but also the law-abiding Chaucer, finds the monk Vanna's wife speechless, the secretary mocks his stubbornness, the merchant colleagues' idealistic ignorance of marriage, and threatens Harry Bailey. Pardoner, who mocks castration, does not like harsh Parson rhymes, nor fantastic plots, nor fairy tales at all. Discussions rise with uncontrollable intensity ... and then they are always controlled in some way. The wise knight, the loving Franklin, and others serve as temporary peacemakers, giving various temporary but useful responses to aggression and powerful speech.

This may be of particular importance to Chaucer today. He discovers and experiences a poetically open form, in which competition and debate are fully recognized, but always with the promise that disputes can be reconciled and resolved. He lived a hard life in the shadow of the possibility of humiliation, but he also had important gifts of self-renewal. His favorite poetic sense is a virtue of necessity - to face difficult situations and make the best of them, or even turn them into good ones. In keeping with this sentiment, he portrays a society that has been plagued by constant quarrels, personal insults, and unintentional social wounds, providing it with the gifts of renewal and self-renewal.

This knowledge, acquired in an environment of social conflict, is not secret knowledge, but the hard knowledge of man in difficult and difficult life situations. Knowledge that we respect today. Paul Strohm's Poet's Tale: 1386 and the road to Canterbury is out of profile.

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