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Master Thesis:

Shakespeare's Contribution to the Lexicon of Modern English / Šekspirov doprinos leksikonu modernog engleskog jezika

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Abstract

The purpose of this paper is to shed light on Shakespeare's contribution to the English lexicon. The paper focuses on Shakespeare's lexical creativity in using different methods of word-formation. The paper also analyses ten famous Shakespeare's expressions through the Corpus of Historical American English (COHA). In the end, this paper concludes that Shakespeare's phrases are still in use and they continue to be part of everyday speech. The following phrases will be analysed in this paper: *to be or not to be, good riddance, green-eyed monster, break the ice, in the twinkling of an eye, laughing stocks, fair play, seen better days, for goodness sake,* and *high time*. The paper shows that these ten phrases that Shakespeare created or popularized are still in everyday use.

Contents

1. Introduction

One of the greatest and most prominent playwrights and poets, who was ahead of his time, William Shakespeare, is known for his remarkable plays and sonnets. Shakespeare was one of the main pioneers in the cultural development of the Renaissance movement in Elizabethan England. His contribution in the Renaissance Era is reflected in literary works, through which Shakespeare promoted arts and theatre in and outside England. Shakespeare wrote tragedies, comedies, histories as well as sonnets that still remain universal and widely-read works in the twenty-first century. Shakespeare wrote about love, death, human nature, politics, and many other topics that are still fundamental at the present time. His talent for writing plays and poems, creating timeless characters and universal ideas, is reflected in that many people in this world know at least one famous line from his works. Shakespeare's famous *to be or not to be* line is one of the most important phrases in terms of linguistic context since the phrase is used in numerous forms, depicting different situations. Through his works, Shakespeare contributed to the English language in general.

This paper will focus on Shakespeare's contribution to the lexicon of the English language. William Shakespeare, English literature's most canonical writer, invented thousands of words in the English language that are still in present use. It is not only the number of words he invented that is fascinating, but also the way he used them; Shakespeare was highly creative with words. The way he coined or borrowed words, repeated them or used in different context, showed his talent in creating and depicting characters and different situations. Whether Shakespeare used it for metrical purposes or simply to make dramatic effect, undoubtedly, he was someone whose vocabulary was rich, so he had the talent to play with words. Besides, Shakespeare knew classical languages, which helped him to borrow many words from Latin and Greek. He borrowed words from Italian and French as well, and that way he was able to enrich his works. This is reflected in the way he seasoned the English lexicon with his innovative way of creating words and their meanings.

The first part of this paper will focus on the history of the English language. It will be discussed how the English language has changed over time. The focus is on lexical changes, starting from Old English, through Middle English and all the way to Early and Late Modern English. Many examples will serve us as guides in order to see how the language was changing on the lexical level. It is important to see different impacts such as those of other languages (e.g. Latin or French) that influenced the English lexicon, or how the words changed their meanings or simply became obsolete.

The second part of this paper will present William Shakespeare and his contribution to the English lexicon. His biography is of great importance since it is necessary to know who William Shakespeare is, what he wrote and how he became famous in his period. This part will also focus on Shakespeare's methods of word-formation in his works. Many examples of different methods such as derivation, compounding, conversion, borrowing, etc. will show his lexical creativity.

Finally, the third part is based on the examination of ten famous expressions attributed to William Shakespeare. The Corpus of Historical American English (COHA) will serve as a database for the analysis of the following ten expressions: *to be or not to be, good riddance, green-eyed monster, break the ice, in the twinkling of an eye, laughing stock, fair play, seen better days, for goodness' sake, high time.* Undoubtedly, these expressions influenced the English language, thanks to William Shakespeare.

For sure, not all words are invented by William Shakespeare yet the way he used and incorporated them in his works is worth admiring. His creative style of using different methods of word-formation shows us how Shakespeare enriched the English lexicon. Yet, this paper shows just a small part of his lexical creativity.

2. About the English Language

The English language is a language spoken natively by 300 million of people worldwide. It is a native language in the United Kingdom (in England, Scotland, Wales and Northern Ireland), the United States of America, Canada, Australia, the Republic of Ireland and New Zealand. There are also countries where English is a second language such as Netherlands, Singapore, Argentina, Morocco, etc.

The English language is known as a diplomatic language; it became a global language which connects all nations in the world in many spheres such as social, political, scientific, etc. If we count both native and non-native speakers, English is the most widely spoken language worldwide, spoken approximately by 1.5. billion people (Crystal, 1999, p. 2).

The English language as a *lingua franca* has succeeded in business, travel and other international spheres. As an international language, it is also taught as a foreign language. It is also a language of the Internet and its users, and most sources on the Internet we find and want to use are in English. It became the main factor in our education and connection with people from all the world.

But how did English become so dominant and powerful a language worldwide? It is because of its history and the influence of its people. These are the reasons why English is studied outside the country of its use (Baugh and Cable, 2002, p. 3). This is why English is associated with drama – because of Shakespeare; music – because of famous bands such as The Beatles, and so on. It is a world language. Therefore, in the 21st century, it is regarded as a global language; English is seen as a tool for a better quality of life.

3. Historical Background of the English Language

English has evolved through time and undergone major changes over time. Therefore, it is necessary to go back to ancient roots and see how English began.

English belongs to the Indo-European family of languages. It is believed that the Indo-European languages are derived from a common ancestor. The Indo-European languages originated from a hypothesized language, the so called Proto-Indo-European that was spoken approximately 5,000 – 6,000 years ago around Ukraine and neighbouring regions in the Caucasus and Southern Russia. Later, it spread to Europe and India as well. English belongs to the Germanic branch of the Indo-European language family. The branch is divided into three groups: North Germanic, West Germanic and East Germanic. East Germanic as Gothic died out; North Germanic languages are Icelandic, Norwegian, Swedish, Danish and Faroese; and West Germanic languages are Frisian, Dutch, Afrikaans, Flemish, English, Austrian, Swiss German and Yiddish. Of all the Germanic languages, Frisian is most similar to English (Minkova and Stockwell, 2009, p. 32).

From 43 to 410 AD, the territory that would become England was ruled by the Roman Empire that invaded Celtic tribes, which were actually the first occupants of Britain. After the departure of the Roman Empire, other tribes invaded Britain. In the 5th century, Angles, Saxons, Jutes and Frisians, which were part of the Germanic tribes, came to England across the North Sea. Collectively they are known as Anglo-Saxons who brought their language and culture and marked the 5th century as a period in which Old English started. The four main dialects of Old English were West Saxon, Kentish, Mercian and Northumbrian. Yet the most important one became the West-Saxon dialect because many earlier manuscripts were destroyed in the Viking conquests and later "there was a tendency for the manuscripts to be copied by West Saxon scribes and therefore put into West Saxon form" (Barber et al., 2009, p. 110).

In the late 8th century, the Vikings started to attack England. The Vikings consisted of Swedes, Norwegians and Danes. The Danes and Norwegians were the ones who attacked England. They left their mark on the English lexicon, which included words related to place-names, war, violence, culture, etc. Then, in the 11th century due to the Norman Conquest, Old French became an official language in England. Old French was of Latin origin and it greatly changed the English lexicon. Normans used Old French as well as Latin, which was also present before the Normans. Therefore, Old French and Latin became the two prestige languages in England whereas English came in the last place, spoken only among "the majority ('lowe men')" (Barber, et al., 2009, p. 146). It took around 300 years for the English language to emerge on the surface again. The reign of the Normans was a period which brought many changes that distinguish Middle English (1100-1500) form Old English (c. 450-1100), including changes in spelling, vocabulary, etc. Yet after that period, French and Latin were still used (e.g. among aristocracy or scholars) but they had to be learned.

The period 1500-1700 is referred to as the Early Modern English period. As Minkova and Stockwell (2009, p. 46) state, it is the period that introduced many cultural and social changes among which is standardization of printed language due to the arrival of the printing press, which was brought to England by Sir William Caxton in 1476, and the discovery of the New World in 1492. This new technology marked the beginnings of a massive cultural revolution. The more printing books were available to the masses, the higher literacy was.

> More than 20,000 titles, several million individual copies of books or pamphlets, were printed in the fifty-to-sixty years after Caxton set up the first printing press in London. Books became part of everyday middle-class life. Easy access to printed materials brought about reforms of the educational system, and within three generations the inhabitants of England, the lower classes as well as the nobility, went from 2 percent literacy to as high as 50 or even 60 percent. Virtually all middle- and upper-class males learned to read. Women of the aristocracy were generally literate also, but it was a skill not taught to most females until the Industrial Revolution about 200 years later (Minkova & Stockwell, 2009, p. 47).

The Early Modern English language marked a period of radical change in pronunciation which is known as the Great Vowel Shift. The Great Vowel Shift took place between the 15th and 18th century, "so that Shakespeare's pronunciation differed considerably from Chaucer's, but differed only in small ways from present-day Received Pronunciation (Barber et al., 2009, p. 201)". The English lexicon got even richer with the arrival of the Renaissance, at that time which is also referred to as "The Elizabethan Era" or "The Age of Shakespeare". During this time, the language was reborn. It was rapidly changing and expanding, new words appeared and there was a lot of borrowings. William Shakespeare's language, which we still understand now, is the language of this period. William Shakespeare is known as the greatest national poet and greatest writer who contributed to the English language.

One of the main differences between Early Modern English and Late Modern English is in the lexicon. In the late 1500s, the number of words grew rapidly. This also led to the English language having its own dictionary since before that time there was no dictionary which was devoted to English alone. It seems that the 18th century enlightened the dictionaries, which became the main devices in standardization and codification:

> English dictionaries did not exist until the 17th century. Before then, there were two-language dictionaries (for example, English – French and Latin – English), but no dictionaries devoted to English alone. The earliest surviving English dictionary, published in 1604, was a dictionary of 'hard words', as were all subsequent ones in that century. Because of the great vocabulary expansion in the later 16th century, and the prevalence of 'inkhorn terms', a need was felt for works which would explain the meaning of obscure words. (…) At the same time, the dictionaries included progressively more information, such as etymology, and differences of style or acceptability (…). Not until the 18th century, however, did dictionaries attempt to record the ordinary everyday words of the language, the first being *A New English Dictionary* of 1702, perhaps by John Kersey. This was followed by the outstanding dictionaries of Nathan Bailey (1721) and of Samuel Johnson (1755). Johnson's monumental work includes extensive quotations from earlier authors to illustrate word-meanings. These dictionaries helped to stabilize

> spellings and word-meanings, and inevitably came to be treated as authorities (Barber et al, 2009, p.216).

The lexicon is still growing since the words are borrowed from other languages not just Greek or Latin but others such as Chinese, Arabic, Spanish, etc. The English language has not changed too much since Shakespeare's time; yet due to some linguistic differences, many Shakespeare's plays have been translated into Modern English:

> Most of Early Modern English is the same as Modern English. The evidence lies in the fact that there are many lines of Shakespeare where we feel little or no linguistic distance at all. That is why we call the period 'Early Modern' English rather than, say, 'Late Middle' English. The name suggests a closeness to the language of the present day (Crystal, 2008, p. 230).

Since the world and time is changing, the language is also changing due to the new generations and external influences. It is natural for a language to change and adapt to the needs of its speakers. It is what makes the language richer and special, and gives to its speakers means of expressing a different way of looking at the world.

4. Language Change

It is common to all languages to change over a period of time. A language changes in different ways at different times and places. The English language has changed over the centuries and it has undergone a series of changes since the period of Old English until now. There are a lot of expressions that changed their meaning over a period of time, so once what was considered as an expression could sound now weird and strange. The language goes through different changes such as phonological, grammatical and lexical.

There are two groups of factors in language change – internal and external factors. Internal factors are within the language itself. "Internal factors have very often to do with the establishment of morphological regularity … or with the reshuffling of items in a word field" (Hickey, 2003, p. 3). And the changes that come from the outside are external factors. "External factors have primarily to do with the symbolic role of language in society" (Hickey, 2003, p. 3). New things bring new words. Many internet slang words have been developed almost in every language in the world. For example, the word *Google*, the name of the famous internet search engine *Google*, became the verb (e.g. *googling, being googled*) (Duffy 2003). Thus, there are different types of language change and they include lexical, semantic, phonological and syntactic change. These types of language change are still present in the language. Yet some of them are gradual. For example, lexicon is constantly changing since new words are entering the language, while syntax changes more gradually because of the already existing grammatical rules.

This natural process is constantly happening in the language. It is natural that factors mentioned above affect the language, and thereby fit the language in time in which is spoken.

5. Lexical Change

Lexicon change is the most frequent type of change since "the lexicon of a language is an open class and it is constantly expanding (Hickey, 2003, p.30)". The lexicon is changing by adding new words to the language and mixing them with already existing lexical items, or simply creating new words and making them regular in everyday speech. As the result of the change in the lexicon, old/obsolete words and expressions may disappear or the same words can acquire different meanings or connotations. One of the reasons of this change is the arrival of new words that have been adopted from around the world. The changes are likely triggered by historical events such as World War I, World War II, etc. (Jacob, 2014).

According to Hickey there are two ways of extending the lexicon: "the first out of material from the language itself and the second resorts to borrowing material, integrating it into the system (phonology, morphology, semantics) of the language as it does so" (Hickey, 2003, p. 30). The first is utilisation of native resources, in which there are two main processes, compounding and derivation. Compounding is combining two existing words in order to create a new, single word, e.g. headache (from *head* + *ache*). Derivation is creating a new word from another word or base by adding a certain affix, e.g. predictable (*predict* + *able*). The second one is borrowing from another language, which includes borrowed words and calques. Therefore, there are two ways to approach this extending; the first one we can examine through morphological processes and the second one based on the historical background. Both ways provide an insight into the lexical change and its expansion.

5.1. Old English

In the 5th century, most people in Britain spoke a Celtic language. The number of Celtic words in English is remarkably small. The Celtic language left an impact mostly on place- and river-names. Some words that survived are the names of rivers such as

Avon and Ouse which in Celtic means ‘water’ or ‘stream’ and towns such as London and Leeds (Barber, et.al., 2009, p.106). Yet, at the end of the 5th century, the Celtic language gradually started to decline because of the new dominating group of Germanic settlers. They spoke a Germanic language which is known as Old English. The Celtic speakers switched to Old English, whereas the Celtic language began to decline (McArthur, 2018). Since Old English became dominant, there is an enormous number of place-name elements of English derivation such as “*ton* (often from OE *tūn* ‘enclosure, farmstead’, but also a fairly common development of OE *dūn* ‘large hill with a level top’), *ham* (OE *ham* ‘homestead and *hamm* ‘area enclosed, generally, by water, such as a water meadow), *ley* (OE *lēah* ‘glade, wood’), *worth* (OE *worþ*), *field* (OE feld ‘open country’) and *ing* (OE *–ingas* ‘the people of’) (Barber et al., 2009, p. 106)”.

Celtic loanwords possibly included religious terms, too, and it is suggested that “a number of words were brought over from Ireland by the Christian missionaries, and that their survival was due to the strength of British Christianity that for a while exceeded that of the Roman church” (Lovis, 2001). This is shown in the example of the word “cross” (Gaelic *crois*), which is of Latin origin (Latin *crux*) and the symbol which stands for Christianity, which was used in Old English (OE *rood*) for several centuries until it became part of the English lexicon (Lovis, 2001). By the end of the 7th century when Anglo-Saxons converted to Christianity and introduced the Roman alphabet, the Latin words started to blend with the English language.

> But the great majority of words in Old English having to do with the church and its services, its physical fabric and its ministers, when not of native origin were borrowed at this time. Because most of these words have survived in only slightly altered form in Modern English, the examples may be given in their modern form. The list includes *abbot, alms, altar, angel, anthem, Arian, ark, candle, canon, chalice, cleric, cowl, deacon, disciple, epistle, hymn, litany, manna, martyr, mass, minster, noon, nun, offer,organ, pall, palm, pope, priest, provost, psalm, psalter, relic, rule, shrift, shrine, shrive, stole, subdeacon, synod, temple,* and *tunic*. Some of these were reintroduced later. (Baugh and Cable, 2002, p.78)

Yet, the first Latin words acquired by Old English came from the contact between Latin and Germanic tribes in the continent. The Germanic tribes adopted from the Romans words related to "war, trade, building, horticulture and food (Barber, et al., 2009, p. 103)". The following words are found in Germanic vocabulary: the word street (OE *str**æ**t*) is taken from Latin *strata* which means 'road'; mile (OE *m**ī**le*) from Latin *m**ī**lia* meaning 'thousand'; *mint* (OE *mynet*) from Latin *m**ō**neta* meaning 'coin', etc. It is important to highlight the influence of other languages such as Latin on Old English. It made Old English more creative and richer.

> As a result of the Christianizing of Britain some 450 Latin words appear in English writings before the close of the Old English period. This number does not include derivatives or proper names, which in the case of biblical names are very numerous. But about 100 of these were purely learned or retained so much of their foreign character as hardly to be considered part of the English vocabulary. Of the 350 words that have a right to be so considered, some did not make their way into general use until later—were, in fact, reintroduced later. On the other hand, a large number of them were fully accepted and thoroughly incorporated into the language. (Baugh and Cable, 2002, p. 82)

The influence of Latin is also reflected in bound morphemes such as suffixes *–er* (Old English *–ere*), as in Old English *b**ō**cere* 'scribe' and *sangere* 'singer', which appears to be an early borrowing into Germanic (Barber, et al., 2009, p. 104).

The use of suffixes as well as prefixes is a way of forming new words in Germanic languages. In Old English, nouns, verbs, adjectives and adverbs could be formed with suffixes and prefixes. The common Old English prefixes are *un-* (*riht* 'right, *unriht* 'wrong'), *mis-* (*d**æ**d* 'deed', *misd**æ**d* 'misdeed'), *ofer-* (*fyllan* 'fill', *oferfyllan* 'overfill'). The common adjective suffixes are *–ig* (*blōd* 'blood', *blōdig* 'bloody'), *-lēas* (*frēond* 'friend', *frēondlēas* 'friendless'), *-ful* (*þanc* 'thank', *þancful* 'thankful'), *-isc* (*cild* 'child', *childisc* 'childish'), *-lic* (*wundor* 'wonder', *wundorl**ic*** 'wonderful'). Adverbs derived from adjectives usually end in two common suffixes *-e* (*heard* 'hard', *hearde* 'hardly') and ***-l**īce* (*hrædlic* 'quick', *hræd**l**īce* 'quickly'). Nouns often end in suffixes such *–dōm* (*w**ī**se* 'wise', *wīsd**ō**m* 'wisdom'), *-hād* (*cild* 'child', *childhād* 'childhood'), *-nes* (*beorth* 'bright', *breothnes* 'brightness'), and *–scipe* (*frēond*

‘friend’, *frēondscipe* ‘friendship’). There are also prefixes which can be added to verbs such as prefix *for-* (*bǣrnan* ‘to burn’, forb*ǣrnan* ‘destroy by burning’), which has an intensifying force, and in particular often signifies destruction, and prefix *ge-* (*sceran* ‘to cut’, *gesceran* ‘to cut right through’) which often has a perfective force, signifying the achievement or the completion of the action (Barber, et al., 2009, p. 128).

Another process of forming new words in Old English is compounding. It **is** also characteristic of Old English poetry. By combining two existing words such as OE ***ss****ǣ* ‘sea’ with OE *mann* ‘man’, it gives a compound ***s****ǣmann* ‘sailor’. Compounds which are understood metaphorically in Old English poetry are known as kennings. Kennings are metaphoric terms used in place of nouns. They are common in Old Norse poetry as well. The best examples are found in *Beowulf*. For example, the ‘sea’ and ‘king’ are described in two different ways as *whale-road* in line 10 (Heaney, 2000, p. 3) and *swan’s road* (both meaning ‘sea’) in line 200 (Heaney, 2000, p. 15). Other examples include *battle-torch, ring-giver, treasure-giver, etc.* (Heaney, 2000, p. xxix-xxx).

Indeed, Old English had its own native words and there was no need to adopt a new word to express a new meaning. “Often an old word was applied to a new thing and by a slight adaptation made to express a new meaning. The Anglo-Saxons, for example, did not borrow the Latin word *deus*, because their own word *God* was a satisfactory equivalent. Likewise *heaven* and *hell* express conceptions not unknown to Anglo-Saxon paganism and are consequently English words” (Baugh and Cable, 2002, p. 81). Some words have survived in an altered form including *thus* (OE *þus*), *ask* (OE *āscian*), *be* (OE *beon*), *oak* (OE *āc),* etc. Other, however, vanished from the lexicon such as *eft* (meaning ‘again’), *ðeode* (meaning *‘people’), bōchard* (meaning ‘bookhoard’), etc.

Another important influence that left its mark on Old English is the Scandinavian one, the so-called Old Norse. The first attack from Vikings, coming from the Scandinavian peninsula and Denmark, took place around 800. The word Viking itself (Old Norse *víkingr*), which “perhaps means ‘creek-dweller’ and hence ‘pirate’, has cognate forms in Old English and Old Frisian. The OE word *wīcing* ‘a pirate’, according to Barber (et al., 2009, p. 138), “is recorded in the days before the Scandinavian raids, which has led some to argue for alternative etymologies based on

an Old English, rather than Old Norse, origin for the word". Old Norse words are still part of the English core vocabulary and they are related to place-names, war and violence, culture, etc. The earliest borrowings, although small in their number, show what kind of activities the English associated with the Vikings. They are related to naval and plundering activities such "*barda* (beaked ship), *cnearr* (small warship), *scegþ* (vessel), *liþ* (fleet), *scegþmann* (pirate), *dreng* (warrior), *hā* (oarlock) and *hā-sǣta* (rower in a warship), *bātswegen* (boatman, source of Modern English *boatswain*), *hofding* (chief, ringleader), *orrest* (battle), *rān* (robbery, rapine), and *fylcian* (to collect or marshal a force)" (Baugh and Cable, 2001, p. 89). When the Danelaw was established, several words related to law became part of the lexicon among which the word *law* itself is of Scandinavian origin. Other words that refer to the law and which are of Scandinavian origin are *māl* (action at law), *hold* (freeholder), *wapentake* (an administrative district), *hūsting* (assembly), and *riding* (originally *thriding,* one of the former divisions of Yorkshire) (Baugh and Cable, 2001, p. 89). Invading the English territory, they built their settlements. Due to their settlement, 'many English places bear the Scandinavian names such as *Grimsby* (*by* means 'village'), *Grimsthrope* (*thrope* means 'secondary settlement, outlying farmstead'), Langtoft (*toft* means 'building-site, plot of land'), Micklethwaite (*thwaite* means 'woodland clearing, meadow')" (Barber, et al., p. 138).

Scandinavian influence is not seen only in the place-names but goes further than that. Old English and Old Norse were similar because Old Norse is also a member of the Germanic family of languages. The Englishmen and Danes could understand each other and by living together and sharing their cultures they would pick up words from each other. According to Moneva (1997, p.187) both had a reason to learn from each other:

> The amount and quality of Scandinavian loans appearing in English shows that a certain degree of bilingualism must have existed, and that the transference of words from Scandinavian into English may have been favoured by Scandinavians adopting English. On the other hand, being English the submitted or conquered people, they may have found themselves somehow compelled to learn the language. Another factor is commercial interchanges, which would have shown

> the convenience of learning the foreign language. Intermarriage would also have favoured the contact between these two languages (Moneva, 1997, p. 187).

Due to their similarity, it is hard to determine the origin of some words yet there are various ways of recognizing Scandinavian words. Some words can be recognized based on their phonological form such as *awe***,** which is of Scandinavian origin**,** whereas the Old English form is *ege* pronounced (‘eje); words with Old English (j) and Old Norse (g) were *æg* and *egg* (where *egg* is of Scandinavian origin), Old English words sometimes have (tʃ) but Old Norse (k) like *church* and *kirk*, etc. (Barber et al., 2009, p. 140).

Another way to check if a word is of Scandinavian origin is to look up in Old Norse lexicon. The word may not be recorded in Old English but it may be recorded in Old Norse. For example, the verb ‘to take’, which is in Old Norse *taka* but in Old English *niman*, and both verbs were found in Middle English, “but *take* is found in areas where there was Scandinavian influence, and *nim* in areas free form such influence. The verb *nim* survived into Early Modern English, in the sense ‘to steal’ (Barber et al., 2009, p. 141)”, and can be found in Shakespeare’s writings. According to Barber et al. (2009, p. 141-142), “[s]ometimes the Old Norse and Old English words would produce the same Modern English form, but with different meanings such as Old Norse *dvelja* meant ‘dwell’ but Old English *dwellan* meant ‘lead astray’”, and “[i]n other cases the form of the modern word may come from one language and the meaning from the other”, such as the Old English word for ‘bread’, which was *hlaf* (which became Modern English *loaf*), while Old English *brēad* meant ‘fragment’ yet in Old Norse *brauð* meant ‘bread’. Old English and Old Norse were mutually intelligible and genetically related to each other. Old Norse left a huge impact on Old English which later contributed to the development of Middle English.

5.2. Middle English

The Normans were the next group of people to rule England. The Normans came from northern France, a regain called Normandy. The rulers of Normandy were by origin Scandinavians. Yet, these Scandinavians quickly adopted a new way of living. “Readily adopting the ideas and customs of those among whom they came to live, the

Normans had soon absorbed the most important elements of French civilization (Baugh and Cable, 2002, p.98)." In the 11th century when the French culture became dominant, the Scandinavians already spoke French. The Normans of Scandinavian origin, who adopted the language and culture from the medieval France, spoke the so-called Norman French. In 1066 they invaded England.

Since French was the language of the conquerors, who were the new ruling class, it became the language of the upper classes in England. It was a language of the aristocracy and the court, yet it was never spoken among the masses. According to Baugh and Cable (2002, p.106) English was 'an uncultivated tongue, the language of a socially inferior class'. And it had been like that for over 200 hundred years. Besides, the other prestige language in England was Latin, which was "the language of the church, of scholarship, and of international communication" (Barber et al., 2009, p.150-151). French mostly affected the English lexicon. "Linguists estimate that that between 1250 and 1400, approximately 10,000 French words entered the English language" (Kharbe, 2009, p. 28). Words borrowed from French ranged from military terms (e.g. *enemy, arms, battle*), government (e.g. *government, royal, prince*), law (e.g. *judge, evidence, crime*), cuisine (e.g. *pork, orange, appetite*) to art and fashion (e.g. *garment, music, couch*), religion (e.g. *salvation, baptism, charity*), etc.

According to Gelderen (2006, p. 100), derivational prefixes and suffixes were not directly borrowed but as parts of French (and Latin) words, such as *majority, inferiority, envious, religious, advantageous, hideous, dangerous, labor (or labour), rigor (or rigour), honor (*or *honour)* and '[m]any of the prefixes and suffixes avoid originally English words, except as jokes', like *happi-ous, between-ity, woman-ity, youthfull-ity*. However, there are also hybrids that combine English and Romance elements:

> *en-dear-meant*, for example, is from the English root *dear* with a Romance prefix *–en* (note that French *en-* derives from Latin *in-*) and a Romance suffix *–ment*. (Gelderen, 2006, p. 105)

Other traces of French, as well as Latin, are found in borrowed words such *labor-* and *honor-* from which the *–o(u)r* suffix originates. When they appeared in Middle English they were spelled as *labur* and *honour/honir* (Gelderen, 2006, p. 100).

British English adopted *–our* in the most widespread use, or *–or* when certain suffixes are added such as *color*-ation, *honor*-ary, *labor*-ious, etc., whereas American English prefers the suffix *–or*.

In the 13th century, French gained power by brining even a new Central French dialect from Paris, and it remained spoken and written among the nobility yet it was never used by the common people. But, when the national spirit arose, the use of the English language started to increase in the 14th century. Later in the 15th century there was decline in the use of French whereas English became dominant in all spheres. "In fact, there were *two* standard forms of English, that of England and that of Scotland, the latter now usually being called Middle Scots" (Barber et al., 2009, p.154). French remained a language that had to be taught as a foreign language.

Middle English was a form of the English language spoken after the Norman Conquest (1066) until the late 15th century. It ranges from 1150 A.D. to 1500 A.D., and it underwent significant changes in grammar, pronunciation, and vocabulary. The 12th century marked transition from Old English when many changes followed such as decay of the Old English inflexional system, loss of the grammatical gender, increased dialectal differences, etc. In terms of the lexicon, Middle English adopted Norman French vocabulary related to politics, religion, arts, cuisine, etc. Middle English became a diverse language with a lot of borrowings from French, Latin and Scandinavian.

In Middle English, the process of forming compounds was similar to word formation in Old English. Yet, it appears that compounding was not as frequent in Middle English unlike as it was in Old English:

> Compounds are frequent in Old English and remain so to the present. Many Old English compounds have disappeared and new ones have been created. It is my impression from reading Middle English texts, however, that compounding is not frequent in Middle English as it is in Old or Early Modern English. This may be due to the wealth of loans in Middle English (Gelderen, 2006, p. 132).

Among the compounds that are still in the present-day language are *bagpipe, bedchamber, birthday, schoolmaster, swordfish, grandfather, highway, blackboard, lukewarm, etc.* (Sylvester, 2011, p. 8).

In Middle English many affixes and suffixes remained from Old English. Van Gelderen (2006, p. 132-133) presents original Old English suffixes that remained productive in Middle English and shows those that are of French origin: **abstract nouns***: -dom, -hede, -lac (-lec, etc.), -ung (-ing, etc.)* and *-ness (freedom, liklihede, worship, makying.),* whereas a few Romance suffixes were introduced like *–acy, -age, -al, -aunce, -(a)cioun, -(e)rie, -ite* and *–ment*; **agent nouns**: *-er(e), -end, -el,* and *–ling* (*worshiper, allwaldend, fosterling*) with Romance innovations such as *–ant, -ard, -arie, -erel, -esse, -ist, -istre,* and *–our* (*servant, niggard, secretary, ministre, conquerour*); **adjectives**: *-ed, -en, -fold, -ful, -ig (-y, etc.), -less, -ly (-lich, etc.), -som (-sum, etc.), -ward,* and *–wise* (*thousandfold, blisful, homeward, otherwise*) with the Romance ones such as *–able, -al, -ive* and *–ous* (*mesurable, moral, jalous*).

During the Middle English period, French left its mark on English especially on the vocabulary. It is the period known for the loanwords that entered the language. As already mentioned, French was the prestige language in England during the 13th century, yet it later gradually became a second language whereas English started replacing it in its roles. The 14th century was the period when numerous loanwords appeared, and one of the reasons why English speakers used them in their language was that "they felt the need for the specialized terms that they were accustomed to in those fields, and brought them over from French (Barber et al., 2009, p. 156)". Since French was culturally and politically dominant, there were numerous loanwords related to administration, law, military, religion, fashion and arts, etc. According to Barber (et al., 2009, p. 156) the followings words are borrowed from French:

a) titles of rank: *baron, count, duke, marquess, peer, prince, sovereign* (whereas English retained words such as *earl, king, knight, lady, lord* and *queen*)
b) administration: *chancellor, council, country, crown, government, nation, parliament, people, state*
c) law: *accuse, attorney, court, crime, judge, justice, prison, punish, sentence, verdict*
d) religion: *abbey, clergy, friar, parish, prayer, relic, religion, saint, saviour, sermon, service, virgin*
e) military: *armour, battle, castle, tower, war*

f) fashion and arts: *apparel, costume, dress, fashion, art, beauty, chant, colour, column, music, paint, poem, romance*
g) abstract nouns: *charity, courtesy, cruelty, mercy, obedience*
h) other French loans: *manor, palace, heir, nurse, butler, servant, veal, beef, mutton, pork, etc.*

There are a lot of loans that differ from their original form. It is due to changes in pronunciation that happened during the Middle English period. For example, "our word *age* was borrowed from Old French *age*; our pronunciation retains the original [dʒ], while in Modern French it has become [ʒ]; on the other hand, Modern French retains the original vowel [aː], whereas in English it has developed into [eɪ]" (Barber et at., 2009, p. 157). In this case, the original consonant of the word remained in English, and in French the original vowel.

> When the words were first borrowed, they may have been given a French pronunciation, especially among bilingual speakers. But very soon they were adapted to the English phonological system, and given the English sounds which to the speakers seemed nearest to the French ones. This is normal when a word is borrowed from a foreign language. (Barber et al., 2009, p. 159)

Middle English was expanding in the sense that not only French and Latin influences made the language richer but also the native words extended their meaning. For example, in Old English, the word *bird* meant 'a young bird (e.g. chicken or eaglet)' yet in the Middle English period the word extended its meaning to 'the young of other animals', 'a young man, youngster child, son', 'a maiden girl', and 'any feathered vertebrate animal' (Sylvester, 2011, p. 3). The Late Middle English period is seen as a period where English became a major literary language in England and a period in which the establishment of a standard form of written English started. English continued to be the major language, yet the influences of other languages did not stop.

5.3. Early Modern English

The Renaissance was a period of 'rebirth' in culture, art, politics and science. It started in Europe in the period from 1350 until 1400. The Renaissance, which followed the Middle Ages, came to England where it greatly affected Early Modern English that

began during the time period of 1500 and it lasted to 1700. This is the time when the Renaissance occurred and it evoked a new interest in classical learning, Greek, science, art, an idea of universal man, etc., that influenced the language growth. Early Modern English is known as a language in which major changes occurred and became the cornerstones for the present-day English such as The Great Vowel Shift. There was also an increase of Latin and Greek words that greatly affected the lexicon of Early Modern English. Early Modern English experienced an amazing influence of the world's greatest playwright – William Shakespeare – who is known for his great contribution to the English language with his famous words and phrases that are still famous and widely used in present-day English.

One of the factors that contributed to the way English developed and its process of standardization during this period is the printing press. William Caxton was the first one who introduced the process of printing in England about 1476, and it raised an interest in reading as well as education. It was possible to make copies which were available to everyone. This new discovery had a huge impact on the country and its culture; it had "a powerful force … for promoting a standard, uniform language, and the means were now available for spreading that language throughout the territory in which it was understood" (Baugh & Cable, 2002, p.187). Thus, at the same time the literacy was increasing, the lexicon was expanding.

> According to one estimate based on counting entries in the OED, as many as 4,500 new words were recorded in English during each decade between 1500 and 1700. Two-thirds of these words were creations based on already existing roots and affixes, but an impressive one-third were straight borrowings. Eliminating new words of unknown origin, and words not recorded after 1700 (one-third of the entries), English adopted for permanent use over 20,000 borrowings in two centuries. In Middle English the corresponding estimate for double that time is about 7,500 surviving borrowings; the different numbers are due to the availability of books and the popularization of literacy and education in Early Modern English. New intellectual activities, the rediscovery and reappraisal of the ancient philosophical, religious, and literary masterpieces went hand in hand with the realization that like Greek and Latin, English should be

> capable of expressing the full range of abstract ideas and subtle emotions conveyed in the classical writings (Minkova and Stockwell, 2009, p.47).

These new intellectual activities and disocveries in classical learning made Early Modern English to be characterized by an influx of classical words. Beside French loans, classical loanwords of Latin and Greek origins were adopted into the language. Poets and scholars were one of the initiators of coining new words and expanding the English lexion. It is beacuse they possessed a huge knowledge of the classical languages such as Latin and Greek. Since they were reviving the classical ideas through their works, they were also innovative. This also led to coining new words from Latin and Greek morphemes.

Many new classical words deliberately introduced into the language were considered pretentious or unnecessary. They are known as inkhorn terms.

As stated before, Latin words (such as *street, bishop, money, mile, etc.*) were adopted even before the Renaissance era or Old and Middle English. Yet, there were also a lot of words that did not survive in Modern English such as *adminiculation* 'aid', *anacephalize* 'to summarize', *eximious* 'excellent', *illecebrous* 'alluring', *ingent* 'immense' and *honorificabilitudinitatibus*, and according to Gelderen (2006, p. 177) the last word is from Shakespeare's *Love's Labor's Lost* "that was meant to make fun of the person uttering it". Therefore, this was one of the reasons why poets and scholars used Latin words, whether it was for the innovative ideas or fun, or simply for practical things.

Minkova & Stockwell (2009, p. 49) give a series of new Latin words that entered the English lexicon and, therefore, became part of the common vocabulary: *alumnus, arena, contend, curriculum, elect, exclusive, imitate, insidious, investigate, relate, sporadic, transcendental, abdomen, antenna, calculus, cerebellum, codex, commensurable, compute, evaporate, lacuna, larva, radius, recipe, species, frequency, parental, plus, invitation, susceptible, offensive, virus*.

When words were borrowed from the Latin language, they also had to fit in the English lexicon.

> An important aspect of the process of borrowing during these two centuries was the naturalization of a great many affixes from Latin: *-ence*, *-ancy*, *-ency* <

> Latin *-entia*, *-antia*; Latin *-ius*, *-ia*, *-ium*, *-ous*, and Latin *-us*, *-ate* were borrowed unchanged. Borrowed prefixes such as *ante-*, *post-*, *sub-*, *super-* became part of the productive morphology of English. Minkova & Stockwell (2009, p. 49).

The Latin suffixes that made the distinction between nouns and verbs did not have the same function/meaning in English, and, therefore, some verbs in Latin became nouns in English.

> English speakers, however, are not familiar with the Latin grammatical system, so when they borrow Latin words, they adapt them to fit the English grammatical system. Therefore, Latin noun and verb endings are ignored: *audio, audit, video* and *recipe* are verbs in Latin but become nouns in English. This is why we usually say that Latin had no influence on English grammar, only its vocabulary (Gelderen, 2006, p. 176).

After Latin, French has made the greatest contribution to the Early Modern English language. "The French loans mostly included military words (e.g. *bayonet, feint*), and words from the life-science (e.g. *anatomy, muscle*), but also many words from the general vocabulary (e.g. *docility, entrance, invite*)" (Barber et al., 2009, p. 191). Other Romance languages, such as Italian and Spanish, also influenced the English lexicon. The Italian loans contain the words to do with warfare (e.g. *fuse, salvo, squadron*), commerce (e.g. *argosy, artichoke, felucca)* and arts (e.g. *cupola, fresco, madrigal, opera*), whereas Spanish loans also include words related to warfare and commerce (e.g. *anchovy, armada, cargo, sherry*) (Barber et al., 2009, p. 191). Since the European countries had their colonies in the American continent, they brought many things from there to Europe and it meant that new words entered the lexicon. For example, the word *maize* ('corn') is of American origin and it was first cultivated by the indigenous people in Mexico some 10,000 ago, and the Spaniards were the first one who brought it to Europe.

Classical Greek seasoned the lexicon of Early Modern English. It entered the English lexicon through Latin and French because it was a source of many words that were used in these two languages. According to Minkova & Stockwell (2009, p. 49) the following words are of Greek origin yet they entered the English lexicon through Latin

and French such as *atheism, atmosphere, chaos, dogma, economy, ecstasy, drama, irony, pneumonia, scheme, syllable* whereas other borrowed Greek words came through higher education such as *asterisk, catastrophe, crypt, criterion, dialysis, lexicon, polyglot, rhythm, syllabus.*

A lot of loans from Dutch likewise enriched the English lexicon. Because of the strong ties in trading between Britain and the Netherlands, a lot of borrowed words have to do with seafaring and trade such as *trigger, cambric, dock, splice, yacht, etc.* (Barber et al., 2009, p. 192). The Dutch had an influence on the English lexicon in terms of science, literature and arts as well**.** "It is extremely difficult to delimit the influence of Low Dutch upon the literary vocabulary (Llewellyn, 1936, p.143)". This suggest that due to the foreign trade in the 15th century there was a huge interest in learning foreign languages. This resulted in the relationship between the English and the Dutch population in that way that the Netherlands became the place of intellectual life where the Englishmen would come and educate themselves. The words were borrowed from different fields of science (such as botany, medicine, or arts), for example, *buckwheat* (derived from *boekweit*), *skalfering* meaning 'scurvy' (derived from *schelfer*), *masterpiece* (derived from *maasterstuk*).

As the words were entering the language in the Early Modern period, they were also formed on already existing words of the English lexicon. As it was mentioned above, the Latin endings were neutralized and the new words could be coined. The process of coining new words could be realized through conversion, derivation and compounding.

As Barber (et al., 2009, p.193) states, the following examples show one process of creating new words through the affixation of nouns, adjectives as well as adverbs and a few verbs:

a) nouns were most frequently formed with two affixes *–ness* (*bawdiness*) and *–er* (*feeler*)
b) adjectives were often formed with the endings *–ed* (*latticed*) or *–y* (*batty*)
c) adverbs were normally formed from adjectives with the suffix *–ly* (*bawdily*), and occasionally the ending *–wise* (*sporting-wise*)
d) and verbs were formed with the ending *–ize* (*anathematize*).

Compounds, two words joined together, also contributed to the word-formation.

Besides the standard combination where two nouns are joined, there are also other combinations. Barber (et al., 2009, p. 193) gives the examples of compounds with two nouns *sheep-brand* and *waterdock*, the combination of an adjective and noun *Frenchwoman* and *freshman*, as well as the example of compounds with a verb and object *scrape-penny ('miser')*.

The third way of forming the new words is the so-called conversion, also known as zero derivation. It is a process "whereby a lexeme belonging to one class can simply be 'converted' to another, without any overt change in shape" (Carstairs-McCarthy, 2002, p. 48). According to Barber (et al., 2009, p.193) there were three common types such as:

a) the formation of verbs from nouns (*to bayonet, to gossip, to invoice*)
b) the formation of nouns from adjectives (*an ancient* 'an old man', *a brisk* 'a fop')
c) the formation of nouns from verbs (*an invite, a laugh*)

Therefore, one can see how borrowing from other languages affected and enriched the English lexicon. This process reflected worlds and cultures that England was in touch. The influx of new words and coining based on the already existing one**s** changed the English lexicon drastically yet gradually. This led the English language to be even richer in its lexicon.

5.4. Late Modern English

Late Modern English (1700-1900) underwent numerous linguistic changes. The main changes were in vocabulary due to the Industrial Revolution, scientific inventions as well as travels in and out of the British Empire.

The LModE period was a dynamic period in all respects, even linguistically. It saw the beginnings as well as the major effects of the Industrial Revolution, which led to new technological developments and consequently to a large

> increase in travel, on a national as well as an international scale (Tieken-Boon van Ostade, 2009, p. 10).

Both sides, England and the USA, kept progress in expanding the English lexicon through new technologies and innovations that required new words and meanings. The Industrial Revolution brought these new technological developments. New materials and machines, engines and techniques introduced words that had never been used before. The printing press that started in the Early Modern period brought newspapers and a new way of communication.

> The establishment of the first cheap newspaper (1816) and of cheap postage (1840) and the improved means of travel and communication brought about by the railroad, the steamboat, and the telegraph had the effect of uniting more closely the different parts of Britain and of spreading the influence of the standard speech … Accordingly, the great developments in industry, the increased public interest in sports and amusements, and the many improvements in the mode of living, in which even the humblest worker has shared, have all contributed to the vocabulary (Baugh & Cable, 2002, p. 279).

Likewise, this period welcomed new words from Latin and Greek that entered the lexicon. The new words of the classical languages marked the technological and scientific lexicon. Many words that entered the lexicon were familiar only to the scientists yet they became familiar also among the common people and became part of their everyday speech. The new words, which people still use today, were related to the different fields of science such as medicine, physics, chemistry, psychology, and other scientific fields. The following examples show the words that appeared for the first time in LModE and still remain in everyday speech: medicine: *anemia, bronchitis, clinic*, physics: *calorie, electron,* chemistry: *cyanide, benzene, radium,* other scientific terms: *ozone,* etc. (Baugh & Cable, 2002, p. 280). Other languages influenced the English lexicon in terms of scientific vocabulary as well. Chemistry contributed to the English lexicon and the following words are evidence of the French influence (also of Greek and Latin origin): *hydrogen, molecule, nitrogen* and *oxygen* (Barber & et al., 2009, p. 229).

The technological innovations brought new words whose elements are also of Latin and Greek origin such as *automobile,* etc. (Baugh & Cable, 2002, p. 281).

These examples above show how the English lexicon was extending its borders. Yet, the expansion of the English lexicon did not come only from the scientific and technological innovations. Other things required new words as well. As this period was rapidly changing and developing in all spheres of life, in the same way new words, including from other countries, entered the lexicon. Besides the Latin and Greek languages, there were also other languages such as French, German, Italian, etc., that influenced the English lexicon. For example, French words *apéritif, chauffeur, chiffon, consommé;* Italian words *confetti*, and *vendetta;* Spanish words *bonanza, canyon, rodeo*; in the Southwestern United States the borrowed words from Mexican and Spanish such as *enchilada,* as well as the Native American languge Nahuatl *tamale*; German *zither*; Russian *troika*, *vodka*; China *geisha, haiku, sushi*; etc. (Baugh & Cable, 2002, p. 284-285). The LModE was embedded with these new words that still remain in the everyday vocabulary.

Yet, the main ways of expanding the English lexicon remained in affixation, compunding and conversion. These are the three, already mentioned, processes of the word-formation. The affixes and prefixes were widely used. According to Barber & et al. (2009, p. 232) the following prefixes were used to form a new word:

a) the prefixes: *un-* (e.g. *unforgiving, unfunny, unfranked, ungag*), *de-* (e.g. *decarbonize, deconsecrate, denationalize*) and other prefixes used such as *anti-, dis-, inter-, mis-, non-, pre-, pro-* and *self-*
b) the suffixes: *-ize* (e.g. *nationalize, miniaturize, westernize*), *-ization* forms abstract nouns (e.g. *miniaturization*) and other suffixes such as *-able, -ee, -er, -ie,* or *-y, -ist, -ly,* and *–wise*

Another device for word-formation is compounding, the formation of a new word from two words that could be written as a single word, or with a hyphen or as separate words such as *airship, offside, railway,* (Barber & et al., 2002, p. 232). It is important to note that many compounds are formed using Latin and Greek elements. The terms are related mostly to scientific and technical fields. As Baugh and Cable (2002, p. 285) state, the word *eugenics* is formed from the Greek roots, *εὐ-* meaning

well, and *γεν* meaning *to be born*, and therefore means well-born (applied to causing improvement in the offspring produced). Likewise, two word elements could be combined, one from Greek and one from Latin. For example the word *automobile* (Greek αὐτός 'self' and Latin mobilis 'movable') (Baugh and Cable, 2002, p. 286).

The process of conversion was also a way of word-building. As Barber & et al. (2009, p. 234) state, examples of verbs made from nouns such as *to headline, to referee* and *to service*. New compound nouns were often formed by conversion from a verb phrase. For example, from the verb *to hand out* was formed the noun *a handout*, and there are many other similar examples such as *knowhow, set-up* and *walkout* (Barber & et al., 2009, p. 234). This interchangeable process of word-building still contributes to extension of the English lexicon through making new words.

There are also other ways of creating new words that are also characteristic for this period such as shortening (e.g. *photo* from *photograph*), blending (e.g. *brunch* from *breakfast* and *lunch*), creating common nouns from the names of people or places (e.g. *sandwich* from *the fourth Earl of Sandwich*, who was reluctant to leave the gaming-table even to eat), and *back-formation* (e.g. *slide* formed in the 17th century from the adverb *sideling* 'sideways, obliquely') (Barber & et al., 2009, p. 235-236). Slang words enter and extend the lexicon, especially from the lower-classes. For example, the word *gadget* (a small mechanical thing), as Barber & et al. (2009, p. 237) states, is sailors' slang, first used in the 19th century. The Late Modern period could be seen as a magnet for new words.

Many words extended their meanings, for example, the words *great* and *lovely*. The words had one meaning before yet later (today) have another meaning. The word *great* means 'big, large' yet it also means 'delightful, splendid', while the word *lovely* means 'worth to be loved' yet it also means 'exquisitely beautiful' (Baugh & Cable, 2002, p. 290). These examples show how a word can switch from one meaning to another.

6. William Shakespeare

William Shakespeare is widely believed to have been the greatest playwright in history. He wrote comedies, tragedies, sonnets and historical plays in England in the last part of the 16th century and the early 17th century. Thus, he was an English poet, playwright and actor.

William Shakespeare was born in 1564 in Stratford upon Avon, a small town in south western England.

> [He] was the eldest son of John and Mary Shakespeare. John Shakespeare was a glove-maker, who married Mary Arden, the daughter of a farmer from the nearby village of Wilmcote. When William was born, John and Mary were living on Henley Street, Stratford-upon-Avon, in the house now known as Shakespeare's Birthplace. They had eight children in total" (Shakespeare Birthplace Trust, Shakespeare's Biography).

William attended a grammar school, where he learnt mathematics, Latin, Greek, law and history. When he was 18 years old, William married Anne Hathaway. He was eight years younger than her. They had three children, their first daughter Susannah and later two more children, twins, Judith and Hamnet (Shakespeare Birthplace Trust, William Shakespeare's Family). Due to the Black Plague, his son Hamnet died at the age 11. While Anne was in a charge of the household, Shakespeare was working in London.

> We know Shakespeare's twins were baptised in 1585, and that by 1592 his reputation was established in London, but the intervening years are considered a mystery. Scholars generally refer to these years as 'The Lost Years' (Shakespeare Birthplace Trust, Shakespeare Biography).

Shakespeare worked as an actor and writer. He had his own theatre named *The Globe*. It was the most famous theatre with the best actors and writers. He often

performed with his acting company for Queen Elizabeth I and King James I (Shakespeare Birthplace Trust, Shakespeare's Career).

Shakespeare first started to write comedies and histories, and later tragedies. His works were published in quarto and folio since Shakespeare had no interest in printing his works. He wrote 17 comedies: *The Taming of the Shrew, The Comedy of Errors, Love's Labour's Lost, A Midsummer Night's Dream, The Merchant of Venice, Much Ado About Nothing, As You Like It, The Merry Wives of Windsor, Twelfth Night, Troilus and Cressida, All's Well that End's Well, Measure for Measure, Pericles, Cymbeline, The Winter's Tale, The Tempest* (Shakespeare Birthplace Trust, Shakespeare's Plays). Shakespeare wrote 10 plays which drew on English history: *Henry IV, part 1, Henry IV, part 2, Henry V, Henry VI, part 1, Henry VI, part 2, Henry VI, part 3, Henry VIII, King John, Richard II, Richard III*. Likewise, Shakespeare wrote 10 tragedies: *Titus Andronicus, Romeo and Juliet, Hamlet, Othello, King Lear, Macbeth, Anthony and Cleopatra, Timon of Athens, Coriolanus* (Shakespeare Birthplace Trust, Shakespeare's Plays).

William Shakespeare wrote poetry. He is famous for his long poems and love sonnets. "Shakespeare's earliest poems, *Venus and Adonis* and *The Rape of Lucrece*, were probably composed when the theatres were closed because of the plague (Goff, 2004)." Other poems and sonnets are *A Lover's Complaint, The Sonnets, Funeral Elegy for Master William Peter* (Shakespeare Birthplace Trust, Shakespeare's Poems).

Collaborating with other playwrights, William Shakespeare wrote other plays such as *Sir Thomas More, The Raigne of King Edward the Third* and *The Two Noble Kinsmen* (Holland, 2013). The works become accepted as part of Shakespeare's canon.

On April 23, 1616, William Shakespeare died in his hometown of Stratford-upon-Avon at the age of fifty-two. It is suspected that his death occurred on or near his birthday yet the exact date of his birth has still remained unknown (Shakespeare Birthplace Trust, How did Shakespeare Die?).

William Shakespeare gained his popularity during his life time and ensured his status at the Elizabethan and early Stuarts Court. Yet, his popularity blossomed after his death and his works were world-wide recognized as universal works due to all described

aspects of human nature. His works cover different topics, diversity of characters and rich vocabulary. His works were turned into film adaptations in the 20th and 21st century. For his versatility in creating such works, he was named the Bard of Avon, and remained as the greatest writer that has ever lived.

7. Shakespeare's Contribution to the English Lexicon

There is no doubt that William Shakespeare had a great influence not only on the theatre but also on other writers and the English language likewise. Shakespeare is one of the most important writers who enriched and seasoned the English lexicon with his works. It is known that Shakespeare is an artist who unified verse, poetry and drama in the literature. Shakespeare is a synonym for poetry because he elevated literary creation, and he achieved it thanks to his eloquence and rich vocabulary. He wrote in a simple way, yet at the same time using different historical and geographical facts. He used words from other languages, and no wonder why some linguists estimate that he used around 30,000 words. This is possible but only if all forms of the invented words are “counted separately” (Crystal, 2008, p. 4).

In this chapter, it will be discussed what it means when one says that Shakespeare used 30,000 words. Before that, it is important to show why exploring and understanding Shakespeare is of great importance in terms of linguistic context.

“Shakespeare was writing in the middle of a period of English linguistic history called Early Modern English, which runs from around 1500 to around 1750” (Crystal, 2008, p. 230). Early Modern English does not differ much from today's Modern English, yet those who read and explore Shakespeare and his works must understand the language of Shakespeare in order to understand Shakespeare's message and the time in which he created his works. The reason for this is that many words have changed in their meaning, or they became obsolete. Therefore, in this context, exploring the linguistic ideas and norms, one has to observe the time of Shakespeare and Shakespeare himself.

> There is an intimate relationship between Early Modern English and Shakespeare. The more we understand the linguistic norms of his age, the more we will be able to appreciate his departures from these norms; at the same time, his linguistic ear is so sharp, and his character portrayal so wide ranging, that much of what we know about the norms comes from the plays themselves. We

therefore always need to focus on the interaction between these two dimensions. (Crystal, 2008, p. 230)

Shakespeare was very skilful with words, and that is why he was unique among his contemporaries. According to Lerer (2007, p. 129), Shakespeare coined nearly 6,000 new words. According to the compilers of the Oxford English Dictionary, Shakespeare was the first user of about 3,200 words (Alfred Hart in 1942 as quoted in Elliott & Valenza, 2001, p. 35), while Crystal (2008, p. 9) says that "[o]f the 2,200 words in the OED whose first recorded use is in Shakespeare, about 1,700 are plausible Shakespearean inventions – words like *anthropophaginian*, *assassination*, *disproperty*, *incardinate*, *insultment*, *irregulous*, *outswear*, and *uncurse* – and about half of them stayed in the language". However, Elliott & Valenza, 2001, p. 50) suggest that the number may even be considerably lower than that. Overall, the way he used the already existing words and formed new ones resulted in a great portion of inventive words. Therefore, it might be interesting to mention the following ways which helped Shakespeare to contribute to the English lexicon.

7.1. Derivation

If the lexicon of Shakespeare's works is examined carefully, it can be seen that most of the words Shakespeare used were derived words. In Shakespeare's works, there are so-called 'hybrid words' – "those formed from a stem or word belonging to one language by applying to it a suffix or prefix belonging to another" (Garner, 1987, p. 229). In this case, Shakespeare derived mostly from the Latin language. Shakespeare used different prefixes, yet only four will be discussed, and those are *dis-*, *un-*, *re-*, and *out-*.

The following examples show that the prefix prefix *dis-* has the reversative meaning: *disbench* meaning 'drive from a bench', *disedge* meaning 'take the edge of one's appetite', *disorb* meaning 'move from its sphere', etc. (Salmon, 2004, 95). The prefix *un-* has also the reversative meaning (although in general the prefix *un-* stands as a negative prefix), yet in the Early Modern English it became very helpful in productive way for William Shakespeare. He, as Crystal (2008, p. 171) states, "seemed to have had a penchant for using *un-* in imaginative ways". There are 314 words formed with the prefix *un-* for which Shakespeare provides the first citation in the *Oxford English Dictionary* (Crystal, 2008, p. 171); most of them are adjectives (e.g. *uneducated*), a few

adverbs (e.g. *unaware*), and nouns (e.g. *undeserver*). A remarkable 62 of the Shakespearean words with the prefix *un-* are verbs such as *unshout, unhappy, unprovoked, etc.* (Crystal, 2008, p. 171-2). As Salmon (2004, p. 96) states, the *un-* word means 'remove' such as *unhair* 'remove the hair', *unchild* 'remove one's child', *unwit* 'remove one's intelligence'. The prefix *re-* could be found in the following examples such as *recall, regret, re-live, respeak, etc.* (Garner, 1987, p. 232). The prefix *out-* such as *outdure, outpeer, outprize, out-voice, etc.* (Garner, 1987, p. 232). In this context, the prefix *out-* means 'exceed, surpass' (Salmon, 2004, p. 96).

The most common noun suffixes were *–ment, -ure* and *–ance* (*-ence*), while the native suffix was *–ing*. Shakespeare appears to be the first one to use several nouns in *–ment,* and *–ure* (Salmon, 2004, p. 81). The following examples are attributed to Shakespeare: *cloyment, bodements, fleshment, prompture, exposure, enacture, etc.* Shakespeare tried to use the word *annexment* instead of the existing word *annexion,* yet both words were superseded by *annexation* (Salmon, 2004, p. 83). There are also other suffixes such as *–ed* (*father'd*), *–less* (*fatherless), -ly* (*newly*), etc. Shakespeare, in his works *Henry V* and *the Merchant of Venice,* changes the word *vast* (Latin origin *vastus* meaning 'empty') into *vasty*. The word has the same meaning. There are other examples such as *steepy, brisky* and *plumpy* (Crystal, 2008, p. 151). The main reason why Shakespeare did this is because he wanted the word to rhyme and sound more poetic (Salmon, 2004, p. 84).

This is a clear example where it is seen how Shakespeare coined a word into lexicon by adding different suffixes or prefixes. Shakespeare could change nouns into verbs, verbs into adjectives, and vice versa.

7.2. Compounds

In creating compounds, Shakespeare was highly inventive. Shakespeare would combine noun with noun, adjective with noun, verb with adverb etc. in order to create a compound. Sometimes, for some poetic purpose, Shakespeare would go against the rules of word formation with such compounds as in *underpeep, over-veil, after-eye, uphoard*, combing adverb/preposition as first element in verbs (Salmon, 2004, p. 86). To create dramatic effect, Shakespeare would use a different combination, for example: *rash-embraced despair* (adv./adj.+past part.+noun), *devilish-holy* (adj.+adj.), *fat-*

kidneyed (adj.+noun+-ed), *snow-broth* (noun+noun), *shoulder-clapper* (noun+verb+er) (Salmon, 2004, p. 93-94). Some compounds were separated by hyphen (*headie-rush*), sometimes they were separated by comma (*heauy, thicke*), and sometimes spelled as two words with no hyphen between (*secret false*) (Salmon, 2004, p. 85). These examples are compounds that consist of two adjectives, which is a frequent occurrence in poetry and implies the idea that they are deliberately used for the metrical reason (Salmon, 2004, p. 85). Shakespeare coined words in imaginative and often satirical ways such as *giant-dwarf, king-cardinal, master-mistress, sober-sad* and *pale-dull* (Nevalainen, 2000, p. 409).

7.3. Conversion

It could be said that Shakespeare favoured conversion as part of his style. Conversion was one of the devices through which Shakespeare expressed his talent for language and writing. As Crystal (2008, p. 149) states **"**the lexical conversion has become one of the trademarks of his style". Mostly, Shakespeare converted verbs from nouns. And, as a consequence, it gives powerful and dramatic energy to Shakespeare's style (Salmon, 2004, p. 84). In the following example, it is shown how a noun is used as a verb: 'Lord Angelo Dukes it well in his absence' (MM. 3.2.90) (Crystal, 2008, p. 148). Also, he would use adverbs as verbs (e.g. *askance* in 'frõ their own misdeeds *askaunce* their eyes? (Luc. 637)'), adjectives as verbs (e.g. *third* in 'Yet what man / Thirds his owne worth' (TNK. 1.2.96).), etc. (Crystal, 2008, p. 149). Shakespeare would turn a proper name into a verb such as in the following example: I warrant him Petruchio is Kated. (Shr. 3.2.244). The main reason for these converions were probably metrical reasons (Crystal, 2008, p. 149-150).

Very few conversions survived. We may assume it is because these conversions were mostly used only for the dramatic effect (as mentioned above), although there is no reliable evidence to support this notion. Yet, it is clear that they died out or became obsolete:

> Shakespeare's innovative conversions proved to be rather short-lived, and many remained just nonce-formations (e.g. *beetle,* v., *askance,* v., *able,* v., *supervise*, n.). Also, many forms are marked as rare and obsolete in the OED

(*casket*, v., *gossip*, v., *abode*, v., *accuse*, n., *antic*, v., *arm*, v., *window*, v.) (Kalaga, 2017, p. 404).

Having these ideas, incorporated in the plays, Shakespeare shows his linguistic capacity to turn lexical forms in a creative way.

7.4. Borrowing and Inventing

William Shakespeare borrowed a lot of words, or he simply invented a new word. Yet, what was the reason for that? The answer is because he wanted "to create effects" (Goodland, 2001, p. 31). Shakespeare wrote about different characters of various social status, different occupations as well as locations, and, thus, he wrote about various topics such as murder, love, greed, wars, etc. Indeed, it required a huge opus of different words. Therefore, Shakespeare had a need to invent or borrow words. On the other side, it could be that Shakespeare used words which were common in everyday speech. It is assumed that Shakespeare's sources were not available in English at the time he made use of them, so, perhaps he used them in the original or intermediary version, or he knew them from oral communication (Kostić, 2009, p. 3).

According to Goodland (2001, p. 31) it does not always mean that Shakespeare invented or borrowed a new word, but simply that the word was used and known in common speech, so that Shakespeare incorporated it in his work.

> For instance, POPPERING n., a type of pear, is first recorded in *Romeo and Juliet*. The term comes from the name of a town in Belgium that was famous for its pears. It seems to be just chance that Shakespeare is mentioning this in English for the first recorded time, as a modern writer might mention a new type of soft drink, perhaps (Goodland, 2001, p. 21).

"The Renaissance was a period of increased activity in almost every field" (Baugh & Cable, 2002, p. 200), and, as a result of it, the Renaissance introduced many new words. It was also one of the reasons why Shakespeare had a vocabulary full of foreign and exotic words. Simply, the period in which Shakespeare lived was followed by new foreign words, whereas the Classical learning and science spread words through new ideas. Shakespeare was fluent in Latin and classical Greek. Thus, besides these two

languages, Shakespeare spoke French and Italian, whereas he proved himself through his works as a fluent writer in these languages (Hughes). “Shakespeare uses 288 Latin word-forms, 310 French word-forms, and 36 Spanish or Italian word-forms (it is sometimes difficult to decide which language it is)” (Crystal, 2008, p. 5).

The Renaissance was a revival of classical learning, so it increased borrowing from Latin and Greek. Shakespeare introduced many Latin neologisms in his plays. The following examples show Latinate coinages, new words that contain Latin, French or Greek elements, including borrowed affixes: *acture, adoptious, conceptious, dismask(‘d), encave, fleshment, immask, insultment, ommitance, phraseless, sortance, under-honest, etc.* (Nevalainen, 2000, p. 340). Many unusual Latin loans entered the language, the so-called *Inkhorn terms* (see 5.3.). As has already been mentioned, Shakespeare used the longest inkhorn term in his play *Love’s Labor’s Lost*, *honorificabilitudinitatibus*, which is spoken by the clown, Costard, and words like ‘orbated’ and ‘denudated’ in his parodies (Byrne, 2004, p. 58). “Shakespeare employed their misuse by lower-class speakers, like Dogberry, and their excessive use by courtly speakers, like Osric, as sources of humour and satire” (Dobson & Wells, 2001, p. 149).

His epic heroes requested classical vocabulary, so Shakespeare coined words such as “*conflux* (‘flowing together’) and *tortive* (‘twisted, tortuous’)”, as other new words such as “*untimered* (‘frail’), *importless* (‘unimportant’), *insisture* (‘’constancy’ – though the meaning is debated), *neglection* (‘neglect’), *scaffoldage* (‘stage platform’), exposure (‘vulnerability’), rejoindure (‘reunion’), embrasure (‘embrace’)”, etc. (Crystal, 2008, p. 167).

Many words and phrases entered the language such as Shakespeare’s idioms “*to the manner born* and proverbial expressions such as *brevity is the soul of wit*, both of which owe their present-day status to their use in Hamlet” (Crystal, 2008, p. 9). Likewise, as is discussed in the following chapter, numerous idioms entered everyday speech and became popular whether they were borrowed or invented. This is, indeed, Shakespeare’s contribution to the lexicon, but also the English language in general.

8. Shakespeare's Influence on Language and a Statistical Review of Selected Phrases as an Example of His Contribution

The Corpus of Contemporary American English (COHA) is currently the largest database of historical English. The corpus contains more than 475 million words of text.

> COHA contains more than 475 million words of text from the 1820s - 2010s (which makes it 50-100 times as large as other comparable historical corpora of English) and the corpus is balanced by genre decade by decade. The creation of the corpus results from a grant from the National Endowment for the Humanities (NEH) from 2008-2010 (COHA).

The genres that have been monitored have remained mostly unchanged over the years and none have been left out, allowing precise tracking of changes in language. This database allows us insight into morphological, syntactic, semantic and lexical changes, such as monitoring the addition or omission of prefixes and suffixes, prescribed rules in language, changes in meaning, and finally, monitoring the frequency of phrases and using data for interpretation and construction a list of all the words that have undergone great changes in language from 1820s to 2010s.

It is inevitable that William Shakespeare influenced the English language. We owe some phrases that we still use today to this great man of dramatic art.

> "Although I have used a number of dictionaries for comparative purposes, I have relied upon the Oxford English Dictionary (OED) for the history and chronology of the words appearing here. I recognize that the OED over-represents Shakespeare in its quotations (Schaefer 1980), but there is nothing as yet to replace it, as the proposed Dictionary of Early Modern English has not appeared. But the dates of first occurrence of words recorded here from the OED need to be treated with caution. Equally its claims that Shakespeare was the first or only person to use a given word or phrase may not always be acceptable today […] That Shakespeare may not have been the first author to use the word is hardly significant, since many writers at this time were beginning to exploit the resources of the language more fully than had previously been done. Nevertheless, such

words need careful consideration and it is often difficult to evaluate their register with confidence" (Blake, 2004, p. 6).

However, the purpose of this paper is to examine Shakespeare's contribution to the language using data and lists found in COHA (https://www.english-corpora.org/coha/). Ten phrases from various Shakespearean plays were selected for analysis: *To be or not to be, good riddance, green-eyed monster, break the ice, in the twinkling of an eye, laughing stock, fair play, seen better days, for goodness' sake,* and *high time*. For each phrase that is discussed in the paper, the total number of uses of the phrase in all the texts in a decade was divided by the total number of words in COHA for that decade, and then the result was multiplied by a million, thus normalizing the results.

1. *To be or not to be*

> **To be, or not to be** – that is the question:
> Whether 'tis nobler in the mind to suffer
> The slings and arrows of outrageous fortune,
> Or to take arms against a sea of troubles, (…) (Shakespeare, 1993, p. 901)

We have all certainly heard of this, if not the most famous, line from Shakespeare's play *Hamlet*. Act III, Scene I begins with this prominent question that tangles our minds even nowadays. The line portrays Hamlet as a very confused man, unsure of his being. He is torn between the two extremes, whether to end his life or not.

> "The first six words of the soliloquy establish a balance. There is a direct opposition – to be, or not to be. Hamlet is thinking about life and death and pondering a state of being versus a state of not being – being alive and being dead" (No Sweat Shakespeare).

Recently, the famous line was adopted by Pope Francis "in an appeal to people not to remain blind to the destruction caused by climate change and the mass migration it may cause, writing "To see or not to see, that is the question"." (Pullella, 2021). This is of a great importance since media is sharing such news, and the audience can see the power of language, thus the power of Shakespeare's phrase. This shows Shakespeare's

contribution to languages other than English. The line is used worldwide, in many languages, not just in English.

Hamlet's famous sentence has been used in different occasions and publications, such as magazines and books of various genres, but also in the field of philosophy. The phrase is used in the same or similar context as Shakespeare himself uses it in the play. In some works, the phrase is borrowed and used without mentioning where it comes from. On the other hand, the source of the aforementioned phrase is somewhere stated, and incorporated in the context of the work.

The play itself was written somewhere between 1600 and 1602 on the threshold between his second and third period of life and work. COHA does not record any uses of the phrase until 1849 in the so-called *The United States Magazine, and Democratic Review*:

> Dan was off in a twinkling! The tables were very suddenly turned, for instead of taking a scalp or two himself, as he had expected, it would now require the best he knew to save his own. It was well that he could trust his horse, for they had got so close to him that his escape at all must be a matter of sheer speed-he must run away from them or be run through by them. "**To be or not to be**" was the question now with poor Dan, while he desperately urged his good horse with quirt and spur (COHA).

The corpus first records the use of the phrase in the mid-19th century; however, towards the end of the century and the beginning of the twentieth, we notice a more frequent use of the phrase in modern American English. The phrase is most often mentioned in magazines and fiction. The phrase was most used in the late 20th century, more precisely in the 1980s, as many as six recorded uses. However, towards the end of the twentieth century and the beginning of the 21st century, we see a decline in the use and writing of the phrase.

The corpus gives us information that the phrase has been used a total of forty-seven (47) times. The corpus has no recorded uses in the period from the 1810s to 1830s, and the phrase is first found in COHA in the 1840s. In the period of some ten to fifteen years after the first instance of the phrase, we see an increase in the use of the

same. During the 1860s and 1870s, the corpus records three uses, in the spheres in which the phrase was mostly used - magazines and fiction. As an example we can cite the *Harpers* magazine, where the phrase was used in the article *Editor's Easy Chair* (1866), or another magazine - *Atlantic Monthly*, where the author William M. Baker uses the phrase as a matter of life or death in the article *Mose Evans, III* (1874). During the 1880s, the phrase was used only once in a book by Helen Van-Anderson entitled *The Right Knock, A Story* (1889).

Table 1. *To be or not to be* - Frequency of phrase use through the decades.

DECADE	Frequency (pmw)
1810s	-
1820s	-
1830s	-
1840s	1 (0.06)
1850s	1 (0.06)
1860s	3 (0.17)
1870s	3 (0.16)
1880s	1 (0.04)
1890s	3 (0.14)
1900s	3 (0.13)
1910s	3 (0.13)
1920s	4 (0.15)
1930s	3 (0.12)
1940s	4 (0.16)
1950s	1 (0.04)
1960s	3 (0.12)
1970s	2 (0.08)
1980s	6 (0.23)
1990s	4 (0.14)
2000s	2 (0.06)

The last decade of the nineteenth century and the first two decades of the twentieth century record three uses of Shakespeare's phrase. Again, the phrase appeared most often in various magazines and fictions. After the 1920s, we can see an increase in interest in quoting Shakespeare until the middle of the twentieth century, where in the 1950s we see that the phrase is mentioned in only one work – *Something of Value* (1955) by Robert Ruark. The phrase is used with the remark that the character from the book begins to quote plays, and at that moment utters this famous phrase. After such data, it may seem that the interest decreased, but in the 1960s and 1970s the phrase is

again used more intensively. In those twenty years the corpus records five uses. However, it seems that the 1980s were "the most fruitful", because the phrase was used as many as six times in this decade. The next decade does not lag far behind the previous one; however, the phrase was used four times.

The beginning of the next century apparently cannot boast of authors who found inspiration in works like *Hamlet*. The phrase is mentioned twice, in 2003 and 2006 - both times in magazines. In 2003, it was used in the magazine *Atlantic Monthly*, and was mentioned for the second time in the famous *Time* magazine. After 2006, we no longer have any recorded works or magazines in which the phrase is used.

2. *Good riddance*

> PATRICLUS
>
> **A good riddance.**
>
> ACHILLES
>
> Marry, this, sir, is proclaimed through all our host: (…) (Shakespeare, 1993, p. 553)

One of the top ten phrases we still use is certainly *good riddance*. This phrase originated in Shakespeare's *Troilus and Cressida*.

The word *riddance* is now fully associated with this phrase and we can rarely hear any combination other than the saying *good riddance*. Shakespeare coined the phrase in 1606 (Bengelsdorf, 2012). The phrase was initially written with the indefinite article *a* (*a good riddance*); however, the article has been dropped and the phrase has been preserved only in the form without it. In the drama, Portia uses the word *riddance* in combination with the word *gentle* (*a gentle riddance*), but she means the same thing as Patroclus means 'happy to get rid of you' (Martin).

When it comes to the structure of this expression, we could think of *riddance* as a noun, because it is modified by an adjective such as *good* – however, the phrase is more expletive than descriptive. This expression can sometimes be found in a slightly longer form – *a good riddance to bad rubbish*.

> This expression is usually used when one has got rid of a tiresome problem or person. Shakespeare is credited with coining good riddance in Troilus and Cressida (1606) Act II, Scene I, after Thersites leaves, Patroclus says, “a good riddance”. The bad rubbish bit was only added in the late 18th/early 19th century (Idiom Origins).

This, as well, means that the person is relieved that another person or a thing is leaving, because one is better off without them or it.

COHA includes a total of two hundred and forty-six (246) instances of this term. This phrase seems to have been a favourite among fiction writers as well as magazine editors, but on television, the phrase could only be heard seven times. The first, and only use in 1810s, was recorded in 1815 in *The Yankey in England* by David Humphreys. After that, it seems that many authors who wrote in the period from 1820 to 1830 used Shakespeare's expression extensively. In this decade, we record five uses of the phrase, of which four in Fiction and one in Magazine. It is interesting to note that the phrase is used in *North American Review* magazine with its original meaning and context.

> But the three hours of recitation were the best of the day, and for three years afforded almost the only intercourse which the student had with the faculty. The recitation was looked forward to' by the student as something better to be avoided, and when closed was regarded with relief as a **good riddance** (COHA).

In the period of thirty years, from the 1830s to 1860s, we notice that the phrase is rarely found in COHA, only once or twice a decade. However, in the 1860s, the phrase began to be used extensively. According to COHA, from this decade onwards, it has been used more and more. In the coming decades, and even at the beginning of the twentieth century, the phrase was used extensively. The lowest usage was recorded in the period from 1880 to 1890 and in 1910s. Some of the works in which the phrase is used are *Ismailia* (1874) by Sir Samuel White Baker, or for example, the article *Poverty*: *Its Cause and Cure* in the *Independent* magazine by James Mackaye (1907).

The phrase appears to have been the most popular in the mid-twentieth century. Between the 1950s and 1960s, COHA records as many as twenty-eight works in which

the phrase is mentioned; of these twenty-eight works, the phrase is mentioned twenty-six times in fiction, and twice in a magazine. Two magazines in which the phrase is mentioned are well known to the public, *Time* magazine and the *Saturday Evening Post*. Some of the works in which the phrase is used in the already mentioned context are the drama *Miss Mable* (1951) by Abraham Barrington Hill and the movie script called *Androcles and the Lion*. We see that the phrase is used in the seventh art, which tells us that the saying itself, and the context in which it is used, are preserved to this day. From the 1960s to the beginning of the twenty-first century, the corpus records sixteen or seventeen uses of the phrase a decade.

Table 2. *Good riddance* - Frequency of phrase use through the decades.

DECADE	Frequency (pmw)
1810s	1 (0.84)
1820s	5 (0.72)
1830s	1 (0.07)
1840s	2 (0.12)
1850s	2 (0.12)
1860s	6 (0.35)
1870s	10 (0.53)
1880s	8 (0.38)
1890s	12 (0.56)
1900s	10 (0.44)
1910s	6 (0.26)
1920s	8 (0.31)
1930s	14 (0.57)
1940s	15 (0.62)
1950s	28 (1.14)
1960s	17 (0.71)
1970s	19 (0.79)
1980s	17 (0.67)
1990s	17 (0.60)
2000s	38 (1.28)

However, the century in which we live is at the forefront of the use of the saying. From the 2000s onwards, the corpus records thirty-eight uses of the phrase. The phrase was most often used in magazines and on television, and the list also includes

many books. We can say that the phrase is much appealing to the authors, and that many do not hesitate to use another Shakespearean timeless phrase, which we will certainly never be able to say – *good riddance* we don't use this one anymore.

3. *Green-eyed monster*

IAGO

It is the **green-eyed monster** which doth mock

The meat it feeds on. That cuckold lives in bliss

Who, certain of his fate, loves no his wronger;

But O, what damned minutes tells he o'er,

Who dotes, yet doubts; suspects, yet (strongly) loves! (Shakespeare, 1993, p. 832)

This phrase, unfortunately, is not known to the general public, probably only lovers of Shakespeare's drama or native speakers have heard of this expression. Green is the colour of jealousy and greed. If we add the word *monster* to the interpretation of this colour, then we can already conclude what Shakespeare wanted to say in his play *Othello.*

"We also use the expression 'green with envy' although this 19th phrase is just a variant of 'green-eyed monster'" (Martin). The phrase describes jealousy as a monster that attacks people. Furthermore, the phrase is usually used with the definite article *the*. The corpus records only twenty-four (24) uses of this phrase. The first work in which the phrase is used is the 1815 book *Fashionable Follies* by Joseph Hutton. From the first recorded use until the end of the 1830s, the phrase was used only five times, while during the 1840s there was no presence of the phrase in fiction or non-fiction works. Shakespeare was recalled in 1854 by author John Townsend Trowbridge in his work *Martin Merrivale*: *His X Mark. By Paul Creyton (pseud.)*, however, there are no instances during 1960s and 1970s.

The largest number of works in which this phrase appears, the corpus records in the 1870s and 1920s, with three works each. Some of the authors who used this phrase

are May Agnes Fleming, who uses this phrase intensively in her work *A Terrible Secret* (1874), and Sara Ware Bassett, who used this phrase twice in her work *Flood Tide* (1921). From the middle of the twentieth century, until the beginning of the twenty-first, the use of this phrase declined. The last time the corpus recorded the use of the phrase was in 2006 in the work *Spring and Fall* by Nicholas Delbanco.

Table 3. *Green-eyed monster* - Frequency of phrase use through the decades.

DECADE	Frequency (pmw)
1810s	1 (0.84)
1820s	2 (0.28)
1830s	2 (0.14)
1840s	-
1850s	1 (0.06)
1860s	-
1870s	3 (0.16)
1880s	1 (0.04)
1890s	-
1900s	1 (0.04)
1910s	2 (0.08)
1920s	3 (0.11)
1930s	1 (0.04)
1940s	1 (0.04)
1950s	2 (0.08)
1960s	-
1970s	-
1980s	2 (0.07)
1990s	1 (0.03)
2000s	1 (0.03)

4. *Break the ice*

TRANIO

If it be so, sir, that you are the man

Must stead us all and me amongst the rest;

And if you **break the ice** and do this feat,

Achieve the elder, set the younger free,

For our access – whose hap shall be to have her

Will not so graceless to be ingrate. (Shakespeare, 1993, p. 226)

This idiom is one of the most used idioms in English language, and we are probably not even aware of where this phrase comes from and who coined it. The context in which this phrase is used is certainly familiar to us. *Break the ice* means "to make people who have not met before feel more relaxed with each other" (Cambridge Dictionary); it is an act of establishing a more pleasant atmosphere in conversation with people, and also making ourselves or others feel more comfortable while talking to someone. The phrase is interesting because "[it] was brought to light as term for a social gesture for the first time" (Sikes, 2016) after Shakespeare's play. We can sometimes tell a joke or start small talk to feel more relaxed. It has not changed either structurally or contextually. The metaphor made its first appearance in Shakespeare's *The Taming of the Shrew,* in Act 1, Scene 2. Tranio says this metaphor as a social gesture in talking to Katherine.

By the end of the 1830s, the phrase appeared only five more times, while during the 1840s, the corpus did not record any use of the metaphor. According to the data we can find in the corpus, the phrase was used more intensively and more frequently in the period from the 1850s to the 1960s. The metaphor is the most commonly used in fiction, magazines and in newspapers. The number of works in which this idiom was used varies from six to eight per decade. Some of the works are A Day of Fate (1880) by Edward Payson Roe or The House of Pride, and Other Tales of Hawaii (1912) by Jack London. Also, the phrase is mentioned in very famous magazines such as Harpers and Atlantic magazine, in which other phrases that this paper discusses were mentioned.

The metaphor "break the ice" was the most popular among writers who wrote in the late twentieth century, more specifically in works published in the 1970s. The corpus lists eleven works in which this phrase is mentioned – it appears in eight books and three times in Time magazine. The idiom also seems to be popular in the twenty-first century. On the COHA website we can find information that the phrase was used

ten times in the 2000s. The phrase appears in both fiction and non-fiction as well as in newspapers and magazines. Perhaps one of the most famous examples, i.e. works in which the metaphor is mentioned is the autobiography *Between a Rock and a Hard Place* (2004) by Aaron Ralston. The book became very popular among young people after a film was made based on it.

Break the ice is probably a phrase that is used much more in everyday speech than in literary and other works or in the media. Surely, most people who use this metaphor are unaware of the fact that, once again, we owe it to Shakespeare.

Table 4. *Break the ice* - Frequency of phrase use through the decades.

DECADE	Frequency (pmw)
1810s	-
1820s	2 (0.28)
1830s	4 (0.29)
1840s	-
1850s	1 (0.06)
1860s	4 (0.23)
1870s	6 (0.32)
1880s	8 (0.38)
1890s	8 (0.37)
1900s	2 (0.08)
1910s	7 (0.30)
1920s	3 (0.11)
1930s	3 (0.12)
1940s	5 (0.20)
1950s	2 (0.08)
1960s	5 (0.20)
1970s	11 (0.46)
1980s	4 (0.15)
1990s	6 (0.21)
2000s	10 (0.33)

5. *In the twinkling of an eye*

LAUNCELOT

Father come;

I'll take my leave of the Jew **in the twinkling of an eye**. (Shakespeare, 1993, p. 162)

Shakespeare's character Lancelot hates the house so much and he plans to get out of there as soon as possible, as quick as in the twinkling of an eye. The metaphor used by Shakespeare in his drama *The Merchant of Venice* (1596) did not first appear in his work. Robert Manning of Brunne uses it in *Handlyng synne* (1303; "yn twynkelyng of an ye"), and the phrase appears in the King James Bible (1 Corinthians 15:52) as well. The phrase has been chosen for examination because it shows how Shakespeare borrowed an already existing phrase, but many believe that he coined it and that this was only his contribution to the language.

On the corpus website, we can find two hundred and fifty instances in which this idiom appears. The phrase was the most commonly used in the 1840s (twenty-nine instances) and the 1910s (twenty-seven instances), other than that, *in the twinkling of an eye* can be found in works written between the middle and the end of the nineteenth century. Moreover, authors who wrote at the turn of the nineteenth and twentieth century, and in the early twentieth, used this phrase in their works. However, as the century passed, the phrase began to fall into oblivion; so that since the 1930s we have recorded only a few (maximum nine) works in which the metaphor is used.

The phrase was mostly used by fiction and non-fiction authors, it also appears in several magazines, but only once in newspapers. Some of the works are *The Bald Eagle* (1840) by Henry Wadsworth Longfellow, *Aurelian or Rome in the Third Century* (1848) by William Ware, or for example a non-fiction book *Fairy Tales from Brazil, How and Why Tales from Brazilian Folk -Lore* (1917) by Elsie Spicer Eells. Magazines where the phrase can be found are *North American Review, New Englander and Yale Review, American Whig Review, US Democratic Review, Atlantic, The Nation, Popular Science*, etc. It is interesting to note that the metaphor is used in all areas and spheres, both in literature and science, but also in politics or even psychology.

As it is already mentioned, the corpus gives us the information that the phrase is less used at the end of the twentieth century, and for example in the 1980s we do not have any listed works or authors who used this phrase. The century we live in records only two fiction works in which the authors recalled Shakespeare's phrase, namely the 2000 book *Conhoon and the Fairy Dancer* published in *Fantasy & Science Fiction vol. 98* and the 2009 novel *The End is Now* by Rob Stennet.

Table 5. *In the twinkling of an eye* - Frequency of phrase use through the decades.

DECADE	Frequency (pmw)
1810s	2 (1.69)
1820s	9 (1.29)
1830s	13 (0.94)
1840s	29 (1.80)
1850s	15 (0.90)
1860s	20 (1.16)
1870s	17 (0.91)
1880s	14 (0.67)
1890s	21 (0.99)
1900s	22 (0.97)
1910s	27 (1.19)
1920s	24 (0.93)
1930s	9 (0.36)
1940s	8 (0.33)
1950s	7 (0.28)
1960s	4 (0.16)
1970s	2 (0.08)
1980s	-
1990s	5 (0.17)
2000s	2 (0.06)

6. *Laughing Stock*

EVANS

Pray you, let us not be **laughing-stocks** to other

men's humours: I desire you in friendship, and I will one

way or another make you amends (…) (Shakespeare, p. 95)

This phrase dates from the early Shakespearean era and it has not changed since then. The idea comes from people being put in a stock for punishment and mocked in the square in front of a crowd. The punishment for these people was humiliation and ridicule.

> The age of the phrase may be the reason that it is often linked with the practice of putting people into stocks as a punishment. The stocks were a means of punishment in use at the time the phrase was coined, by which people were tortured or ridiculed. Victims were held by having their ankles, and

> occasionally the wrists too, trapped in holes between two sliding boards. The punishment, although not as harsh as the pillory, in which people were confined by the neck, was severe and certainly not intended to be humorous (Martin).

Shakespeare coined the phrase which is used in this context. When we say that someone is a "laughing stock" we mean that person is the object of ridicule. This two-word idiom appeared in Shakespeare's 1602 play *The Merry Wives of Windsor*.

COHA does not record any usage of the phrase until the early nineteenth century in the 1819 play *Brutus* by John Howard Payne. The corpus records a total of ninety-five (95) books and texts in which this phrase is used in its context. The idiom appears most often in fiction, then in the newspapers and in magazines. The phrase was very rarely used until the early twentieth century. In the nineteenth century it was used in fiction, and only two, three or four authors per decade used this Shakespeare's metaphor. However, in the early twentieth century, the phrase apparently began to be used more intensively; so that in the first decade of this century it appeared in five books, three times in the newspapers, and once in a magazine. In the next century, the phrase was used eleven times, and in the 1920s it appeared in twelve sources. Some of the books are *Black Oxen* (1923) by Gertrude Franklin Horn Atherton and a non-fiction book *The Art Spirit* (1923) by Robert Henri.

The phrase was a little less popular in the second half of the twentieth century than in the first, but in any case, still more popular than in the nineteenth century. For example, in the 1940s and 1950s, nine authors used this metaphor in their texts or books. As the century progressed, so did the frequency and use of the phrase. Such a trend continued in the twenty-first century, where we have four works in which this idiom is mentioned. However, the phrase appears only in one fiction text this time, and the rest are non-fiction works, and it appears once in the Ebony magazine. According to corpus records, the phrase last appeared in 2007 in the non-fiction work *Books on fire: the destruction of libraries throughout history* by Lucien X. Graham Polastron.

Table 6. *Laughing Stock* - Frequency of phrase use through the decades.

DECADE	Frequency (pmw)
1810s	2 (1.69)
1820s	2 (0.28)
1830s	2 (0.14)
1840s	3 (0.18)
1850s	2 (0.12)
1860s	1 (0.05)
1870s	4 (0.21)
1880s	3 (0.14)
1890s	4 (0.18)
1900s	9 (0.39)
1910s	11 (0.48)
1920s	12 (0.46)
1930s	6 (0.24)
1940s	9 (0.37)
1950s	6 (0.24)
1960s	6 (0.25)
1970s	2 (0.08)
1980s	3 (0.11)
1990s	4 (0.14)
2000s	4 (0.13)

7. *Fair play*

Miranda: Sweet lord, you play me fals

Ferdinand: No, my dearest love,

I would not for the world.

Miranda: Yes, for a score of kingdoms you should wrangle,

And I would call it **fair play**. (Shakespeare, 1993, p. 16)

Fair play represents equal conditions in the game or treatment in a situation, so that everyone receives the same treatment (Martin). The term can be heard mostly in sports, but in the same context, it can be used in all spheres. Shakespeare coined the phrase and used it in several of his plays, such as 1610 play *The Tempest*.

Apart from written sources, this phrase can be heard in everyday speech. *Fair play* is one of the few phrases that has entered everyday speech and has survived to this day. The corpus records eight hundred and forty-three (843) sources in which this

phrase is mentioned. Given the total number of works that the corpus has listed since the early nineteenth century, we cannot speak of large oscillations in the use of this phrase. The phrase has been used extensively throughout these decades to this day. The metaphor was used in all literary genres, in the newspapers and in magazines.

When we talk about the number of works in which this metaphor appears, we are talking about numbers such as one hundred and six (in the 1920s) or seventy-five (in the 1900s). The phrase was used in non-fiction books like *The Federalist, on the new Constitution*, written in 1788 by Alexander Hamilton, James Madison and John Jay.

Table 7. *Fair Play* - Frequency of phrase use through the decades.

DECADE	Frequency(pmw)
1810s	1 (0.84)
1820s	13 (1.87)
1830s	39 (2.83)
1840s	31 (1.93)
1850s	30 (1.81)
1860s	55 (3.21)
1870s	42 (2.25)
1880s	45 (2.15)
1890s	47 (2.21)
1900s	75 (3.32)
1910s	71 (3.13)
1920s	106 (4.13)
1930s	51 (2.08)
1940s	46 (1.90)
1950s	59 (2.41)
1960s	48 (2.00)
1970s	23 (0.96)
1980s	22 (0.87)
1990s	16 (0.57)
2000s	23 (0.78)

In the period from the 1820s to 1900s, the phrase is used in some thirty to fifty works per decade, but in the beginning of the next century, there is a sharp leap in the use of this metaphor. According to the data available in the corpus, we see that their list for the beginning of the twentieth century includes more than seventy, eighty, and even a hundred works. During the rest of the twentieth century, this phrase was still used extensively, more than in the same period of the previous century. However, this time, with the advent of mass media, the phrase appears more often on television or in

magazines. The period from 1930 to 1990 records from forty-five to sixty works in which the idiom is used. However, the last decade of the twentieth century does not boast a large number of authors who used this phrase in their texts, so that from 1990 to the end of the century, the corpus recorded only sixteen sources.

With the advent of the twenty-first century, the phrase began to be used a little more intensely than in the last decade of the last century; however, given the previous decades and the figures available from the corpus, this is still a small number of works. The idiom is on the corpus list only twenty-three times in this century. The last work in which the metaphor is mentioned is a 2007 autobiography, *Promises to keep: on life and politics* by a Democratic presidential candidate, Joseph R. Biden.

8. *Seen better days*

Flavious

Good fellows all,

The latest of my wealth, I'll share amongst you.

Wherever we shall meet, for Timon's sake,

Let's yet be fellows; let's shake our heads, and say,

As 'twere aknell unto our master's fortunes,

We have **seen better days**. (Shakespeare, 1993, p. 585)

The meaning of this phrase has not changed throughout all these years. This phrase comes from the Shakespearean play *Sir Thomas More* (1590). The metaphor is used to show that someone has been hit by hard times, but has previously lived a comfortable life in affluence (Martin). However, the phrase is also very often used when talking about worn out objects rather than people who are impoverished.

The corpus listed one hundred and seventy-two (172) uses of this phrase in various works and texts. According to the data available to the corpus, the phrase was mostly used by authors of fiction, then non-fiction, and finally authors in magazines, and several times in newspapers. The phrase appears in the early nineteenth century in

the book *The Poor Lodger* (1811) by William Charles White. In the book, the two characters talk, and both use this phrase, wanting to point out that they are going through hard times, but they used to live in better times. In the first three decades of the nineteenth century, the phrase was not used intensively, only three to four times per decade, but by the middle of the nineteenth century there was an increase in the use of the phrase, so the corpus listed as many as eleven works in the 1840s where metaphor was used. The phrase continued to be used intensively until the beginning of the twentieth century – the period from the 1850s to 1910s records between nine and fifteen works or texts per decade. Some of the works in which the metaphor is applied are 1856 book by Francis Colburn Adams Justice in *the By-Ways, and Tale of Life*, a 1875 book by Horatio Alger *The Young Outlaw or, Adrift in the Streets*. Also, some of the well-known magazines are on the corpus' list, such as North American Review, Atlantic magazine, Living Age, Scribners, etc.

Table 8. *Seen better days* - Frequency of phrase use through the decades.

DECADE	Frequency (pmw)
1810s	2 (1.69)
1820s	2 (0.28)
1830s	4 (0.29)
1840s	11 (0.68)
1850s	9 (0.54)
1860s	13 (0.75)
1870s	15 (0.80)
1880s	13 (0.62)
1890s	6 (0.28)
1900s	14 (0.62)
1910s	10 (0.44)
1920s	6 (0.23)
1930s	5 (0.20)
1940s	3 (0.12)
1950s	9 (0.36)
1960s	5 (0.20)
1970s	9 (0.37)
1980s	7 (0.27)
1990s	9 (0.32)
2000s	20 (0.67)

The beginning of the twentieth century also records many works in which Shakespeare's metaphor appears. Thus, in the period from the 1900s to 1920s we can see a total of twenty-four works in the corpus. After that period, the number of works is gradually reduced from six to three. However, in the middle of the twentieth century, the number of authors who used this idiom is growing again; so in the period from 1950 to 1960, we have a total of eight mentions of this phrase. The phrase is used a little more in magazines and non-fiction books during this period, but it is also still most prevalent in fiction books. From the middle of the twentieth century to the end of it, the phrase is used on average five to nine times per decade; however, in the twentieth century there has been a sharp increase in the use of this metaphor. According to the data available in the corpus, the phrase appeared in a total of twenty books or magazines, or even in the newspapers. Given the meaning and context of the phrase, and the conditions in which we live today, we cannot be surprised that the phrase is used intensively in this century. The phrase also appears in *Chicago* newspapers, then magazines like *Time*, *Essence*, *Town and Country*, or for example in the 2007 book *Breaking Free* by Lauraine Snelling.

9. *For goodness' sake*

Wolsey

For goodness' sake, consider what you do;

How you may hurt yourself, ay, utterly

Grow from the king's acquaintance, by this carriage. (Shakespeare, 1993, p. 533)

This Shakespearean phrase comes from his and John Fletcher's play *Henry VIII* (1613); however, an Elizabethan would not use the apostrophe as we are required to (*for goodness' sake*). This phrase is used to express surprise and irritation and it is mentioned twice in this play.

According to the information we can find on the corpus website, this phrase has not been used much in literature or journalism. The corpus records a total of eighty-five (85) instances in which the expression is used. The phrase is first found in the 1820s,

but the decades after have no works in which the phrase is mentioned. In the 1850s the phrase is found four times, and in the next decade only once. However, the 1870s are a decade in which the phrase appears in seven works, and these were all works of fiction. For example, the work in which this phrase is mentioned twice is *The Big Bonanza* (1879) by Augustin Daly. On the contrary, the period from the 1880s to 1900s has only one text in which the phrase is used –the 1885 play *Is He Dead?* by Mark Twain. In the period from the 1900s to 1940s, the corpus lists a total of thirty-nine works in which the phrase is used. The idiom is mostly mentioned in fiction, but also in magazines and newspapers. In the next decade, the phrase is mentioned only twice, in the 1940 book *In the Money* by William Carlos Williams and in the 1941 movie script *Father Takes a Wife* by Dorothy Fields. In the mid-twentieth century, in the 1950s, the corpus has seven uses of the expression – four of them fiction, two magazines, and one mentioning in newspapers. In the rest of the twentieth century, the phrase is used three times a decade, most often in books; however, this time it is mentioned much more in various magazines and in newspapers.

Table 9. *For goodness' sake* – Frequency of phrase use through the decades.

DECADE	Frequency (pmw)
1810s	-
1820s	1 (0.14)
1830s	-
1840s	-
1850s	1 (0.06)
1860s	3 (0.17)
1870s	12 (0.64)
1880s	7 (0.33)
1890s	13 (0.61)
1900s	10 (0.44)
1910s	27 (1.19)
1920s	25 (0.97)
1930s	8 (0.32)
1940s	7 (0.28)
1950s	12 (0.49)
1960s	7 (0.29)
1970s	7 (0.29)
1980s	10 (0.39)
1990s	6 (0.21)
2000s	11 (0.37)

In the century we live in, the corpus shows ten uses of this phrase. The phrase appeared in eight books between 2000 and 2009, once in a magazine and once in newspapers as well. Based on these data, we can conclude that this phrase is not so ingrained in written form, but we can certainly hear it more often in an everyday speech.

10. *High time*

Antipholus of Syracuse

There's non but witches do inhabit here;
And therefore 'this **high time** that I were hence. (Shakespeare, 1993, p. 273)

The term *high time* means that it is due for something to happen or be done. However, we have to differentiate between *a high time*, meaning it is a jolly time, and this expression will be analysed. This metaphor derives from the allusion to the warmest time of day, when the sun is highest in the sky. This term appears in Shakespeare's 1590 *Comedy of Errors*.

This phrase is widely used in written and spoken language. The corpus records close to a thousand uses of this phrase – nine hundred and twenty-five to be exact. Like the previous phrases, the sources in which the phrase can be found are fiction works, non-fiction books, newspapers and magazines. The phrase was used the least in the early nineteenth century, to be exact, only three times. During the 1820s, the phrase was used a little more than in the previous decade, but we are still talking about a very small number of works – only thirteen.

Nevertheless, from the 1830s until 1980s, the phrase was used extensively. The authors of various works choose to use this expression so that the archive of the corpus reaches figures of up to ninety-two works per decade (during the 1950s). Magazines such as *North American Review*, *New England Magazine*, *US Democratic Review or American Whig Review* can be found on the list. Also, the phrase was used in non-fiction works such as the 1828 essay *An essay on the importance of considering the subject of religion. Addressed particularly to men of education* by John Foster, then another non-fiction work from 1842 *Life and writings of Ebenezer Porter Mason; interspersed with hints to parents and instructors on the training and education of a*

child of genius by Denison Olmsted. The term also appears in newspapers such as the 1951 edition of the *New York Times* in *Letters*. We can say that in the period from the 1880s until the middle of the twentieth century, the phrase was used like no other Shakespearean phrase; however, after the 1950s, the phrase was used much less than in the previous period. This time, from the 1960s to the beginning of the twenty-first century, the number of works in which the idiom is mentioned decreases, so that during the 1960s we have forty-nine texts, in the 1970s forty-seven, in the 1980s twenty-four, in the 1990s twenty-three texts.

For the period from 2000 to 2009, we have thirty-one uses of the phrase in written genres. The corpus gives us the information that, during this decade the phrase was used the most in books, both fiction and non-fiction, but the phrase is also used in magazines and newspapers much more than ever before. The last book in which the phrase is used is 2009 non-fiction text *Mastering the Marquess* by Vanessa Kelly.

Table 10. *High Time* – Frequency of phrase use through the decades.

DECADE	Frequency (pmw)
1810s	3 (2.54)
1820s	13 (1.87)
1830s	41 (2.97)
1840s	47 (2.92)
1850s	50 (3.03)
1860s	36 (2.10)
1870s	33 (1.77)
1880s	53 (2.53)
1890s	50 (2.36)
1900s	59 (2.61)
1910s	53 (2.33)
1920s	67 (2.61)
1930s	66 (2.70)
1940s	88 (3.64)
1950s	92 (3.77)
1960s	49 (2.04)
1970s	47 (1.97)
1980s	24 (0.95)
1990s	23 (0.82)
2000s	31 (1.05)

9. Conclusion

The goal of this paper was to examine William Shakespeare's contribution to the lexicon of Modern English. Shakespeare is one of the greatest English poets, and he largely contributed to the language with his plays as well. This paper focuses on his ten famous phrases in order to show their frequency of use in different texts.

The paper began with the historical timeline of the English language. It was necessary to see how the English language changed from the Old English language to the present-day English, and what were the crucial factors that affected the language over time. Therefore, we can trace when and which words were borrowed, changed their meaning or simply became obsolete.

The following chapter focuses on the life of William Shakespeare and his contribution to the lexicon. This part shows Shakespeare's lexical creativity and how he enriched the lexicon using different methods of word-formation, such as derivation, compounding and conversion, and also borrowing.

The core of this paper is the third part that shows **an** examination of Shakespeare's ten famous expressions. For this research, COHA offered an insight into the frequencies of the ten phrases (*to be or not to be, good riddance, green-eyed monster, break the ice, in the twinkling of an eye, laughing stock, fair play, seen better days, for goodness' sake, high time*) from the 1820s to 2010s. This research showed how the expressions were used in different genres such as books, magazines and newspapers. If we carefully observe the decades that COHA offers, we can see that some expressions are more frequent than others, such as the phrase *high time*. It use was the most frequent in the 1950s, as many as 92 instances, although it seems to have declined somewhat from the middle of the 20th century.

On the other hand, there are some expressions that decline in use over time. The phrase *green-eyed monster* was used less frequently, and it was not found at all in a few decades such as the 1840s, 1860s, 1890s, 1960s and 1970s. Other phrases, such as *to be or not to be, laughing stock, etc.*, are stable, even if we can see their decline in some decades they still keep their frequent use in different genres and texts.

This paper presented just a small part of Shakespeare's contribution to the lexicon of Modern English through his linguistic creativity. Due to his works, the expressions and phrases he used became part of the everyday vocabulary of the English language and famous worldwide.

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