

**LINGUISTIC VALUE OF WILLIAM SHAKESPEARE'S WORKS
(on the base of «Hamlet, Prince of Denmark»)**

*Shakespeare's language is like a kaleidoscope
because when you look inside, the pieces fit together,
forming beautiful designs that take new shapes,
building on the previous design.*

Robert McCrum

We study the works of great authors in order to investigate the depth of their minds and of our own feelings, their power to change our consciousness and to influence our ability to see and understand more than expressed by words. We admire them for their incredible impact on people's lives and the very mode of thinking.

William Shakespeare is widely considered the greatest writer of all times. Shakespeare's contribution is enormous in the evolution of the English lexicon or vocabulary. One element of this influence is that he greatly increased the number of words in common use. In his plays and poems the author used over 30, 000 words.

The language of the greatest works of William Shakespeare is so bright that becomes the indicator for replenishing English language.

V. N. Yartseva writes: «When we turn to the analysis of Shakespeare's works, then, along with individual techniques we can find an enormous amount of linguistic forms and structures, which are subsequently spread in different styles and systems of the English language». Many tags shaped turnovers of the great poet and playwright William Shakespeare «have taken root in the fertile soil of a fast-growing English language at the time and became public domain» [2].

Along with other individual characteristics, one more property of Shakespeare's language distinguishes him from other English writers: he is the second after the authors of the Bible on the number of figurative expressions that have become part of the English language. Their number is more than a hundred.

There are 61 expressions invented by the playwright in his tragedy «Hamlet». Consequently, we can conclude that «Hamlet» takes the first place for the number of aphorisms among other Shakespeare's works. Probably it can be explained by the fact that this tragedy is the most widely read among the others works: the tragedy is more readily translated; writers, critics and

theatre figures discuss it more often than other Shakespeare's dramas, it is much more set and put on stage.

First of all, the name of Hamlet is recorded in the dictionary of winged expressions and has become a household word for someone who is always doubtful, deep in thought, unable to act decisively. The word "hamlet" is derived from the Old Norse word "Amlodi". It means a person who is or pretends to be crazy.

The largest number of aphorisms in the tragedy belongs to Hamlet (40 of 61), whose speech is bright, revealing, often ambiguous, sometimes with play on words, punning. They refer to different spheres of life but all appeal to human conscience. Honestly, loyalty, generosity, kindness are qualities of primary importance, according to the author.

By means of words, Shakespeare characterizes Hamlet's attitude towards his mother: «*I shall in all my best obey you, madam*» (Сударыня, я вам во всем послушен);

Ophelia: «*In my mind's eye*» (В очах моей души); «*I loved her as forty thousand brothers*» (Я любил ее как сорок тысяч братьев любить не могут);

women in general: «*Frailty, thy name is woman*» (Бренность, имя тебе: женщина);

his friends and enemies: «*I must to be cruel only to be kind*» (Чтоб добрым быть, я должен быть жестоким); «*A little more than kin and less than kind*» (Ничуть не сын и далеко не близкий); «*Well said, old mole! Canst work the earth so fast?*» (Подземный крот роет славно).

We can guess at Hamlet's (and Shakespeare's!) spiritual values and moral qualities: *neither a borrower nor a lender be* (в долг не бери и займы не давай), *brevity is the soul of wit* (краткость - сестра таланта), *there is nothing either good or bad but thinking makes it so* (нет ничего ни хорошего, ни плохого, это размышление делает все таковым), *borrowing dulls the edge of husbandry* (долги наносят ущерб хозяйству), *what a piece of work is a man!* (что за мастерское создание - человек!), *suit the action to the word, the word to the action* (подкрепляйте слово делом), *What is a man, if his chief good and market of his time be but to sleep and feed? A beast, no more* (Что человек, когда он занят лишь сном и едой? Животное, не больше), *there's a special providence in the fall of a sparrow* (и в гибели воробья есть особый смысл).

They are aphoristic. They are of universal value and teach us life and goodness.

Indeed, Shakespeare has created a unique portrait of a hero.

Most of the aphorisms are still used today, but in modern English very often they have had certain changes. They can be used in abbreviated form

with changed stylistic colouring, they also can acquire lexical variants to additional value.

The winged expression «*Lay not that flattering function to your soul*» («*do not deceive ourselves with the hope*») is enshrined in the dictionary as «*To lay a flattering function to one's soul*», which means «*to console themselves with a pleasant thought*».

From the expression «*The time is out of joint*» only a component «*out of joint*» has remained, which has gained the meaning «*is not right*». According to this mode, the English create new idioms, such as «*have one's nose out of joint*» - «*fiasco, the defeat in their competition*».

The turnover «*More honoured in the breach than the observance*» («*most violated than respected*»), by contrast, is an example of adding a component - a pretext 'in', which was introduced later. In dictionaries this popular expression is enshrined as follows: «*More honoured in the breach than in the observance*».

The turnover «*Something is rotten in the state of Denmark*» («*not everything is in the order in the state of Denmark*») is now used not only for to Denmark, but also to everything that is wrong, in assessing any given situation.

The expression «*Forty thousand brothers*» is used to mean «*very, very hard*».

According to the model of the aphorism «*To out-herod Herod*», with the meaning «*to overdo*», the English started to form the combination of the type «*to out-Zola Zola*» - «*to beat Zola in naturalism*».

This surprising facility for dealing with language and the art with which William Shakespeare employed its usage is why he is as relevant today as he was in his time. There is usually more in the genius's language than at first meets the eye. His works must be read again and again if we want to reach down to the bottom of the sense.

References

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