

Analysis on Shakespeare's Enduring Impact in the Development of English Literature Based on Readers' Retort to His Style of Writing

Natnael Solomon, Addis Ababa University

Abstract

Shakespeare occupies a position unique in the world of literature. Other poets, such as Homer and Dante, and novelists, such as Leo Tolstoy and Charles Dickens, have transcended national barriers; but no writer's living reputation can compare to that of Shakespeare's. Although his plays were made public in the late 16th and early 17th centuries for a small repertory theatre but are still performed and read more often and in many countries than ever before. The prophecy of his great contemporary, the poet and dramatist ben Jonson, that Shakespeare "was not of an age, but for all time,"

It may be audacious even to attempt a definition of his greatness, but it is not so difficult to describe the gifts that enabled him to create imaginative visions of pathos and mirth that, whether read or witnessed in the theatre, fill the mind and linger there. He is a writer of great intellectual rapidity, perceptiveness, and poetic power. Other writers have had these qualities, but with Shakespeare, the keenness of mind was applied not to abstruse or remote subjects but to human beings and their complete range of emotions and conflicts. Other writers have applied their keenness of mind in this way, but Shakespeare is astonishingly clever with words and images, so that his mental energy, when applied to intelligible human situations, finds full and memorable expression, convincing and imaginatively stimulating. As if this were not enough, the art form into which his creative energies went was not remote and bookish but involved the vivid stage impersonation of human beings, commanding sympathy and inviting vicarious participation. Thus, Shakespeare's merits can survive translation into other languages and into cultures remote from that of Elizabethan England.

Unquestionably, the structural sequence of the plots in his literary works or the use of strong literary element gave his writings the prowess to have a lasting impact on English literature. Shakespeare's impact doesn't halt there, the evolution of middle English to early modern was shaped by writers such as Shakespeare, who greatly added to the English vocabulary by not only inventing completely original words, but by changing verbs to nouns (or

vice-versa), connecting words together in new ways, or adding suffixes and prefixes to existing words (Mabillard, 2000). Estimates as to exactly how many words Shakespeare personally added to the English language vary, but there is general agreement that in the English speaking community commonly uses 1,700 words that he created (McQuain and Malless, 1998).

In this thesis, the researcher investigates Shakespeare's long-lasting influence on literature and his peculiar writing style by looking through preliminary literary works on Shakespeare's sonnets, poems and plays. The study also gives an insight to reader's response basing the readers' response literary theory approach.

1. Introduction

When reflecting upon the influence of Shakespeare's plays on literature, it is striking that there seems to be hardly a lone segment of English literary history untouched by the hand of the bard. scholars have examined his impact upon the works of giants such as Goethe, Voltaire, Byron, Milton, Keats, dickens and Faulkner; his plots have been re-interpreted over and again, seen in recent decades in modern stories for young adults such as west side story and the twilight saga.

Shakespeare's works are dominated by classic narrative structures that, although not invented by Shakespeare, were debatably applied better by him than any author since. Chief among these are the heroic or romantic tragic-comedy. in the heroic plot, a social power is disrupted, perhaps by the overthrowing of a king or an invasion; in the romantic plot, lovers meet, fall into a conflict, and are separated (Hogan, 2006). The key difference between a tragedy and a comedy in either case is the resolution: in a comedy, lovers are reunited or political stability restored; in a tragedy, lovers are forever parted or heroes die (Hogan, 2006). When written well, these classic plots resonate with audiences, as they are full of emotion, adventure, and very human and universal problems.

It is not only the stories themselves which have caused Shakespeare's works to remain popular for centuries, but the manner in which they are told—the style and form of their composition. Within the classic plots we see strong characters and voices that “plead, cajole, reason, threaten and debate” (McEvoy, 2005, p. 409). Through Shakespeare's use of symmetry, metaphor,

and rhetorical questions, the people who inhabit his works practically leap off the pages, speaking to us in passionate and vivid verse. By symmetry, we mean more than simple repetition, but a style of strong phrasing that brings attention to a particular character by making their speeches more compelling. Metaphor, for which Shakespeare is famous, is where we see rich imagery and creative turns of phrase; rhetorical questions are those questions, which draw the reader in and engage them in the dialogue (Mcevoy, 2005).

Through reading Shakespeare, we may not only re-visit classic plots and be captivated by sweeping language, but we may learn the lesson that, as stated by Shakespearean scholars Bly and Hartley, “it's possible to be a populist without sacrificing truth, seriousness or subtlety, even when the story is comic or horrific” (Bly and Hartley, 2006). This lesson is particularly relevant when examining popular young adult fiction, which critics may deride as re-hashing plots and valuing marketability over depth or literary content.

- Bly, M., & Hartley, A. (2006) Take Your Cues from Shakespeare: Follow a Master's Lead to Invigorate Your Plot. *Writer*, 119(12), 24-25.
- Patrick Colm Hogan, P. (2006) Narrative Universals, Heroic Tragi-Comedy, and Shakespeare's Political Ambivalence
College Literature, 33(1), 34-35.
- Mcevoy, K. (2005) Using Shakespeare's King Lear to Teach Symmetry, Metaphor, and the Rhetorical Question. *Pedagogy: Critical Approaches to Teaching Literature*.

Shakespeare was writing at a time when the English language was undergoing a major metamorphosis. It is not a huge stretch to argue that in many cases while Shakespeare was writing, he was simply making it up as he went along, creating new words, phrases, and constructing new standards in grammar and structure. The evolution of Middle English to early modern was shaped by writers such as Shakespeare, who greatly added to vocabulary by not only coining completely original words but by changing verbs to nouns (or vice-versa), connecting words together in new ways, or adding suffixes and prefixes to existing words (Mabillard, 2000). Estimates as to exactly how many words Shakespeare personally added to the English language vary, but there is general agreement that we still commonly use 1,700 words that he created (McQuain and Malless, 1998). Below is a listing

of words that are undoubtedly familiar to teens, followed by the quotation and play in which they first appeared.

1.1 Significance of the Study

Shakespeare never grows old. He continues to inspire each new generation. That is one of the reasons why he is revered and studied by many scholars and why he holds such a high place in classic literature. However, is that enough reason to study him? actually, according to Greer, Germaine (1986), "William Shakespeare," oxford: oxford university press, there are at least three very important reasons to study Shakespeare. They are an enlightened literary appreciation; an expanded biblical worldview; and an enriched cultural literacy.

Shakespeare's influence on the modern English language was extensive, with the first written usage of many words and phrases being found in his work. He contributed more than 1700 words to the language. While many people are aware that he had some impact on the language, to many more he is just a very famous writer of plays.

Furthermore, Shakespeare was a respected poet and playwright in his own day, but his reputation did not rise to its present heights until the 19th century. The romantics, in particular, acclaimed Shakespeare's genius, and the Victorians worshipped Shakespeare with a reverence that George Bernard Shaw called "bardolatry". In the 20th century, his work was repeatedly adopted and rediscovered by new movements in scholarship and performance says Bradbrook, m. c. (2004). His plays remain highly popular today and are constantly studied, performed, and reinterpreted in diverse cultural and political contexts throughout the world.

This research bears an aim to help readers understand Shakespeare better. In addition, it also helps readers whom are writers, by paving a gateway for them to perceive Shakespeare's works from Shakespeare's point of view and thus, eventually write better, by learning the "how to" from the bard of Avon. Moreover, this research helps writers understand their audience better and helps them to apprehend the trigger point of their audiences.

1.2 Methodology

Due to the nature of the study—literariness of the study, the methodology that is used to conduct the research is the qualitative approach. Along the journey, this research helps readers comprehend the critical stylistics to Shakespeare's works by looking through the readers' response literary theory.

1.3 Limitation of the Study

The research greatly demands a vast amount of reading and exploring, but owing to the fact that the limited amount of time that researcher was given to explore, arrange, draft and submit the research made this research a bit tougher to handle. The research, fairly and thoroughly explores the impacts of Shakespeare for the development of English literature but while doing so, the circumstance that: there are very limited number of relevant studies that are free and available on the internet gave the researcher a hard time in the collection of the data that the research needs.

1.4 Preliminary Studies and Their Gaps that the Research Intends to Fill

Previous researches overlooked and overemphasized a single attribute that makes Shakespeare's works very dominant. For instance, Quazen (2009) wrote about interesting facts concerning William Shakespeare. In his writing, he mentions Shakespeare's matchless contribution for the development of English literature, citing the one-thousand-five-hundred words that Shakespeare had given to the English language. However, over emphasizing just on the vocabulary aspect he fails to look other points like, style of writing, contribution to the poetry, literature, play and what the readers bear in their hearts while reading Shakespeare's works and the influence that they have felt after reading his works and witnessing his peerless play.

In the research by Bly, m., & Hartley, a. (2006), the style Shakespeare used to bombard his audience with ecstasy is overbearingly discussed. Failing to analyze the audiences' reaction to Shakespeare's works Patrick Colm Hogan, p. (2006), gives enormous responsiveness to the narrative universals, heroic tragic-comedy, and Shakespeare's political ambivalence. Moreover, Mcevoy, k. (2005) in his research emphasizes on using Shakespeare's king Lear to teach symmetry, metaphor, and the rhetorical question. Pedagogy: critical

approaches to teaching literature all the above researches failed to undertake the importance of studying Shakespeare's style of writing and neglect analyzing the audience responses to his work (how the readers felt after exposing themselves to his works), which, if studied could make a world of impact in the literature world. First, studying Shakespeare's style of writing means highlighting the attributes that made Shakespeare's work very impactful. Second, studying the readers' response to Shakespeare's work helps a writer understand the audience's trigger point (that particular spice that tickles Shakespeare's audiences) which would perhaps help today's writers understand their audience and know them better. On top of that, this research also empowers a writer to write better, by illuminating the writing style and literary spices Shakespeare used on his works.

2.1 Shakespeare's Contributions and Influence on English Language and Literature

2.1.1 Plays

According to Bevington, David (2002), most playwrights of the period typically collaborated with others at some point, and critics agree that Shakespeare did the same, mostly early and late in his career. Some attributions, such as *Titus Andronicus* and the early history plays, remain controversial, while the two noble kinsmen and the lost *Cardenio* have well-attested contemporary documentation.

Textual evidence also supports the view that several of the plays were revised by other writers after their original composition. The first recorded works of Shakespeare are *Richard iii* and the three parts of *Henry VI*, written in the early 1590s during a vogue for historical drama. Shakespeare's plays are difficult to date, however, and studies of the texts suggest that *Titus Andronicus*, the *comedy of errors*, the *taming of the shrew* and the *two gentlemen of Verona* may also belong to Shakespeare's earliest period. His first histories, which draw heavily on the 1587 edition of Raphael Holinshed's chronicles of England, Scotland, and Ireland, dramatise the destructive results of weak or corrupt rule and have been interpreted as a justification for the origins of the Tudor dynasty.

The early plays were influenced by the works of other Elizabethan dramatists, especially Thomas Kyd and Christopher Marlowe, by the

traditions of medieval drama, and by the plays of Seneca. The comedy of errors was also based on classical models, but no source for the taming of the shrew has been found, though it is related to a separate play of the same name and may have derived from a folk story. Like the two gentlemen of Verona, in which two friends appear to approve of rape, the shrew's story of the taming of a woman's independent spirit by a man sometimes troubles modern critics and directors. (Bevington, David (2002), Shakespeare, oxford: Blackwell)

Shakespeare's early classical and Italianate comedies, containing tight double plots and precise comic sequences, give way in the mid-1590s to the romantic atmosphere of his greatest comedies. *A Midsummer Night's Dream* is a witty mixture of romance, fairy magic, and comic lowlife scenes. Shakespeare's next comedy, the equally romantic *Merchant of Venice*, contains a portrayal of the vengeful Jewish moneylender Shylock, which reflects Elizabethan views but may appear derogatory to modern audiences. The wit and wordplay of *Much Ado About Nothing*, the charming rural setting of *As You Like It*, and the lively merrymaking of *Twelfth Night* complete Shakespeare's sequence of great comedies.

After the lyrical *Richard II*, written almost entirely in verse, Shakespeare introduced prose comedy into the histories of the late 1590s, *Henry IV*, parts 1 and 2, and *Henry V*. His characters become more complex and tender as he switches deftly between comic and serious scenes, prose and poetry, and achieves the narrative variety of his mature work. This period begins and ends with two tragedies: *Romeo and Juliet*, the famous romantic tragedy of sexually charged

Adolescence, love, and death; and *Julius Caesar*—based on Sir Thomas North's 1579 translation of Plutarch's parallel lives—which introduced a new kind of drama. According to Shakespearean scholar James Shapiro, in *Julius Caesar* "the various strands of politics, character, inwardness, contemporary events, even Shakespeare's own reflections on the act of writing, began to infuse each other".

In the early 17th century, Shakespeare wrote the so-called "problem plays" *Measure for Measure*, *Troilus and Cressida*, and *All's Well That Ends Well* and

a number of his best known tragedies. Many critics believe that Shakespeare's greatest tragedies represent the peak of his art.

The titular hero of one of Shakespeare's most famous tragedies, Hamlet, has probably been discussed more than any other Shakespearean character, especially for his famous soliloquy which begins "to be or not to be; that is the question". Unlike the introverted Hamlet, whose fatal flaw is hesitation, the heroes of the tragedies that followed Othello and King Lear, are undone by hasty errors of judgement. The plots of Shakespeare's tragedies often hinge on such fatal errors or flaws, which overturn order and destroy the hero and those he loves. In Othello, the villain Iago stokes Othello's sexual jealousy to the point where he murders the innocent wife who loves him. In King Lear, the old king commits the tragic error of giving up his powers, initiating the events, which lead to the torture, and blinding of the Earl of Gloucester and the murder of Lear's youngest daughter Cordelia.

According to the critic Frank Kermode, "the play offers neither its good characters nor its audience any relief from its cruelty". In Macbeth, the shortest and most compressed of Shakespeare's tragedies, uncontrollable ambition incites Macbeth and his wife, Lady Macbeth, to murder the rightful king and usurp the throne, until their own guilt destroys them in turn. In this play, Shakespeare adds a supernatural element to the tragic structure. His last major tragedies, Antony and Cleopatra and Coriolanus, contain some of Shakespeare's finest poetry and were considered his most successful tragedies by the poet and critic T. S. Eliot.

2.1.2 Poems

Poems in 1593 and 1594, when the theatres were closed because of plague, Shakespeare published two narrative poems on erotic themes, Venus and Adonis and the Rape of Lucrece. He dedicated them to Henry Wriothesley, Earl of Southampton. In Venus and Adonis, an innocent Adonis rejects the sexual advances of Venus; while in the Rape of Lucrece, the virtuous wife Lucrece is raped by the lustful Tarquin. Influenced by Ovid's metamorphoses, the poems show the guilt and moral confusion that result from uncontrolled lust. Both proved popular and were often reprinted during Shakespeare's lifetime.

A third narrative poem, a lover's complaint, in which a young woman laments her seduction by a persuasive suitor, was printed in the first edition of the sonnets in 1609. Most scholars now accept that Shakespeare wrote a lover's complaint. Critics consider that leaden effects mar its fine qualities. The phoenix and the turtle printed in Robert Chester's 1601 *Love's Martyr*, mourns the deaths of the legendary Phoenix and his lover, the faithful turtle dove. In 1599, two early drafts of sonnets 138 and 144 appeared in the *passionate pilgrim*, published under Shakespeare's name but without his permission.

2.1.3 Sonnets

Published in 1609, the sonnets were the last of Shakespeare's non-dramatic works to be printed. Scholars are not certain when each of the 154 sonnets was composed, but evidence suggests that Shakespeare wrote sonnets throughout his career for a private readership. Even before the two unauthorized sonnets appeared in the *passionate pilgrim* in 1599, Francis meres had referred in 1598 to Shakespeare's "surged sonnets among his private friends".

Few analysts believe that the published collection follows Shakespeare's intended sequence. He seems to have planned two contrasting series: one about uncontrollable lust for a married woman of dark complexion (the "dark lady"), and one about conflicted love for a fair young man (the "fair youth"). It remains unclear if these figures represent real individuals, or if the authorial "i" who addresses them represents Shakespeare himself, though words worth believed that with the sonnets "Shakespeare unlocked his heart".

Shall I Compare Thee To A Summer's Day
Thou Art More Lovely And More Temperate...
—Lines From Shakespeare's Sonnet 18.

The 1609 edition was dedicated to a "Mr. W.H.", credited as "the only begetter" of the poems. It is not known whether this was written by Shakespeare himself or by the publisher, Thomas Thorpe, whose initials appear at the foot of the dedication page; nor is it known who Mr. W.H. was, despite numerous theories, or whether Shakespeare even authorized the

publication. Critics praise the sonnets as a profound meditation on the nature of love, sexual passion, procreation, death, and time.

2.1.3.1 Structure of the Sonnets

The sonnets are almost all constructed from three four-line stanzas (called quatrains) and a final couplet composed in iambic pentameter[17] (a meter used extensively in Shakespeare's plays) with the rhyme scheme abab cdcd efef gg (this form is now known as the Shakespearean sonnet). The only exceptions are sonnets 99, 126, and 145. Number 99 has fifteen lines. Number 126 consists of six couplets, and two blank lines marked with italic brackets; 145 is in iambic tetrameters, not pentameters. Often, the beginning of the third quatrain marks the Volta ("turn"), or the line in which the mood of the poem shifts, and the poet expresses a revelation or epiphany.

There is another variation on the Standard English structure, found for example in sonnet 29. The normal rhyme scheme is changed by repeating the b of quatrain one in quatrain three where the f should be. This leaves the sonnet distinct between both Shakespearean and Spenserian styles.

When in disgrace with fortune and men's eyes
I all alone be weep my outcast state,
And trouble deaf heaven with my bootless cries,
And look upon myself, and curse my fate,
Wishing me like to one more rich in hope,
Featured like him, like him with friends possessed,
Desiring this man's art and that man's scope...

Whether the author intended to step over the boundaries of the standard rhyme scheme will always be in question. Some, like Sir Denis Bray, find the repetition of the words and rhymes to be a "serious technical blemish", while others, like Kenneth Muir, and think "the double use of 'state' as a rhyme may be justified, in order to bring out the stark contrast between the poet's apparently outcast state and the state of joy described in the third quatrain given that this is the only sonnet in the collection that follows this pattern, it's hard to say if it was purposely done. Nevertheless, most of the poets at the time were well educated; "schooled to be sensitive to variations in sounds and word order that strike us today as remarkably, perhaps even excessively,

subtle." Shakespeare must have been well aware of this subtle change to the firm structure of the English sonnets.

2.2 Shakespeare's Contributions and Influence on English Language and Literature

2.2.1 Shakespeare's Influences on the General Public

When someone begins to admire a writer, it is natural to wonder whom that writer admired. Understanding the influences of a particular writer helps the reader understand the text more deeply. Passages that would seem innocuous reveal themselves to be homages to the writer of influence. Using this frame of mind, we can delve into Shakespeare's influences and decipher his text through the lens of influence.

Shakespeare's influence extends from theatre and literature to present-day movies, western philosophy, and the English language itself. William Shakespeare is widely regarded as the greatest writer in the history of the English language, and the world's pre-eminent dramatist. He transformed European theatre by expanding expectations about what could be accomplished through innovation in characterization, plot, language and genre. Shakespeare's writings have also affected a large number of notable novelists and poets over the years, including Herman Melville Charles Dickens, and Maya Angelo, and continue to influence new authors even today. Shakespeare is the most quoted writer in the history of the English-speaking world after the various writers of the bible; many of his quotations and neologisms have passed into everyday usage in English and other languages.

Writers and poets take inspiration from their contemporaries as well as their predecessors, and form things outside of the literary sphere as well, such as common culture. Looking at Shakespeare's plays, evidence of this influence is, with a little explanation, obvious. Shakespeare's writing demonstrates the trifecta of influence- past writers, current writers, and current culture, past culture, is not included in this list because past writers wrote in the context of their culture, thereby informing the reader. It serves to mention briefly that, from time to time, some question Shakespeare's identity as well as his educational situation. These anti-Stratfordians believe a number of candidates could have used the name William Shakespeare as a pen name, including Francis Bacon, Christopher Marlowe and the Earl of Oxford. These

views are widely regarded by Shakespeare scholars as fringe beliefs, and despite being widely dismissed, still bear addressing because of their extreme popularity even with those unacquainted with Shakespeare (Sutherland and Watts). In order to analyze Shakespeare's work, his education needs to be put in context.

Shakespeare's father grew prominence in the Stratford community, eventually becoming an alderman for the borough. Because of John's position in the community, William was eligible to attend the local school. Starting at age seven, William attended the grammar school.

However, at the age of thirteen, he was forced to leave school in order to help his father with his declining business. The question of the legitimacy of William Shakespeare's authorship of the plays arises from this fact. These aptly named.

Shakespeare's work has made a lasting impression on later theatre and literature. In particular, he expanded the dramatic potential of characterization, plot, language, and genre. Until *Romeo and Juliet*, for example, romance had not been viewed as a worthy topic for tragedy. Soliloquies had been used mainly to convey information about characters or events; but Shakespeare used them to explore characters' minds. His work heavily influenced later poetry. The romantic poets attempted to revive Shakespearean verse drama, though with little success. Critic George Steiner described all English verse dramas from Coleridge to Tennyson as "feeble variations on Shakespearean themes.

Shakespeare influenced novelists such as Thomas Hardy, William Faulkner, and Charles Dickens. The American novelist Herman Melville's soliloquies owe much to Shakespeare; his captain Ahab in *Moby-Dick* is a classic tragic hero, inspired by King Lear. Scholars have identified 20,000 pieces of music linked to Shakespeare's works. These include two operas by Giuseppe Verdi, *Othello* and *Falstaff*, whose critical standing compares with that of the source plays. Shakespeare has also inspired many painters, including the romantics and the Pre-Raphaelites. The Swiss romantic artist Henry Fuseli, a friend of William Blake, even translated *Macbeth* into German. The psychoanalyst Sigmund Freud drew on Shakespearean psychology, in particular that of Hamlet, for his theories of human nature.

In Shakespeare's day, English grammar, spelling and pronunciation were less standardized than they are now, and his use of language helped shape modern English. Samuel Johnson quoted him more often than any other authors in his "a dictionary" of the English language, the first serious work of its type. Expressions such as "with bated breath" (merchant of Venice) and "a foregone conclusion" (Othello) have found their way into everyday English speech.

2.2.1 Influence on Theatre

Shakespeare's works have been a major influence on subsequent theatre. Shakespeare created some of the most admired plays in western literature (with Macbeth, hamlet and King Lear being ranked among the world's greatest plays), and transformed English theatre by expanding expectations about what could be accomplished through plot and language. Specifically, in plays like hamlet, Shakespeare "integrated characterization with plot," such that if the main character were different in any way, the plot would be entirely changed. In Romeo and Juliet, Shakespeare mixed tragedy and comedy together to create a new romantic tragedy genre (before Shakespeare, romance had not been considered a worthy topic for tragedy). Through his soliloquies, Shakespeare showed how plays could explore a character's inner motivations and conflict (up until Shakespeare, soliloquies were often used by playwrights to "introduce (characters), convey information, provide an exposition or reveal plans").

2.2.2 Characters

His plays exhibited "spectacular violence, with loose and episodic plotting, and with mingling of comedy with tragedy". In King Lear, Shakespeare had deliberately brought together two plots of different origins. Shakespeare's work is also lauded for its insight into emotion. His themes regarding the human condition make him more acclaimed than any of his contemporaries. Humanism and contact with popular thinking gave vitality to his language. Shakespeare's plays borrowed ideas from popular sources, folk traditions, street pamphlets, and sermons. Shakespeare also used groundlings widely in his plays. The use of groundlings "saved the drama from academic stiffness and preserved its essential bias towards entertainment in comedy ". Hamlet is an outstanding example of "groundlings" quickness and response.[21] Use of

groundlings enhanced Shakespeare's work practically and artistically. He represented English people more concretely and not as puppets. His skills have found expression in chronicles, or history plays, and tragedies.

Shakespeare's earliest years were dominated by history plays and a few comedies that formed a link to the later written tragedies. Nine out of eighteen plays he produced in the first decade of his career were chronicles or histories. His histories were based on the prevailing Tudor political thought. They portrayed the follies and achievements of kings, their misgovernment, church and problems arising out of these. "in shaping, compressing, and altering chronicles, Shakespeare gained the art of dramatic design; and in the same way he developed his remarkable insight into character, its continuity and its variation".[21]his characters were very near to reality.

"Shakespeare's characters are more sharply individualized after *Love's Labour's Lost*". His *Richard II* and *Bolingbroke* are complex and solid figures whereas *Richard III* has more "humanity and comic gusto". The *Falstaff* trilogy is in this respect very important. Falstaff, although a minor character, has a powerful reality of its own. "Shakespeare uses him as a commentator who passes judgments on events represented in the play, in the light of his own super abundant comic vitality" Falstaff, although outside "the prevailing political spirit of the play", throws insight into the different situations arising in the play. This shows that Shakespeare had developed a capacity to see the plays as whole, something more than characters and expressions added together. In *Falstaff* trilogy, through the character of Falstaff, he wants to show that in society "where touchstone of conduct is success, and in which humanity has to accommodate itself to the claims of expediency, there is no place for Falstaff", a loyal human being. This sentiment is so true even after centuries.

Shakespeare united the three main streams of literature: verse, poetry, and drama. to the versification of the English language, he imparted his eloquence and variety giving highest expressions with elasticity of language. The second, the sonnets and poetry, was bound in structure. he imparted economy and intensity to the language. in the third and the most important area, the drama, he saved the language from vagueness and vastness and infused actuality and vividness. Shakespeare's work in prose, poetry, and

drama marked the beginning of modernization of English language by introduction of words and expressions, style and form to the language.

2.2.4 Influence on the English Language

Shakespeare's writings greatly influenced the entire English language. Prior to and during Shakespeare's time, the grammar and rules of English were not standardized. but once Shakespeare's plays became popular in the late seventeenth and eighteenth century, they helped contribute to the standardization of the English language, with many Shakespearean words and phrases becoming embedded in the English language, particularly through projects such as Samuel Johnson's a dictionary of the English language which quoted Shakespeare more than any other writer.

He expanded the scope of English literature by introducing new words and phrases, experimenting with blank verse, and introducing new poetic and grammatical structures. He also inspired modern terms commonly used in the twenty-first century, such as the word "swag", which derives from "swagger", first seen in the text of his plays "henry v" and "a midsummer night's dream".

2.2.4.1 Vocabulary

Among Shakespeare's greatest contributions to the English language must be the introduction of new vocabulary and phrases which have enriched the language making it more colorful and expressive. Some estimates at the number of words coined by Shakespeare number in the several thousands. Warren King clarifies by saying that, "in all of his work – the plays, the sonnets and the narrative poems – Shakespeare uses 17,677 words: of those, 1,700 were first used by Shakespeare." he is also well known for borrowing from the classical literature and foreign languages.

He created these words by "changing nouns into verbs, changing verbs into adjectives, connecting words never before used together, adding prefixes and suffixes, and devising words wholly original." many of Shakespeare's original phrases are still used in Conversation And language today. These include, but are not limited to; "seen better days, strange bedfellows, a sorry sight," and "full circle". Shakespeare added a considerable number of words to the English language when compared to additions to English vocabulary

made in other times. Shakespeare helped to further develop style and structure to an otherwise loose, spontaneous language. Written Elizabethan English stylistically closely followed the spoken language. the naturalness gave force and freedom since there was no formalized prescriptive grammar binding the expression. While lack of prescribed grammatical rules introduced vagueness in literature, it also expressed feelings with profound vividness and emotion which created, "freedom of expression" and "vividness of presentment" it was a language which expressed feelings explicitly. Shakespeare's gift involved using the exuberance of the language and decasyllabic structure in prose and poetry of his plays to reach the masses and the result was "a constant two way exchange between learned and the popular, together producing the unique combination of racy tang and the majestic stateliness that informs the language of Shakespeare". while it is true that Shakespeare created many new words (the oxford English dictionary records over 2,000), an article in national geographic points out the findings of historian Jonathan hope who wrote in "Shakespeare's 'native English'" that "the Victorian scholars who read texts for the first edition of the oed paid special attention to Shakespeare. Shakespeare's texts were read more thoroughly, and cited more often, so he is often credited with the first use of words, or senses of words, which can, in fact, be found in other writers."

2.2.4.2 Blank Verse

Many critics and scholars consider Shakespeare's first plays experimental, and believe the playwright was still learning from his own mistakes. Gradually his language followed the "natural process of artistic growth, to find its adequate projection in dramatic form". as he continued experimenting, his style of writing found many manifestations in plays. The dialogues in his plays were written in verse form and followed a decasyllabic rule. In Titus Andronicus, decasyllables have been used throughout. "There is considerable pause; and though the inflexibility of the line sound is little affected by it, there is a certain running over of sense". His work is still experimental in Titus Andronicus. However, in love's Labour's lost and the comedy of errors, there is "perfect metre-abundance of rime [rhyme], plenty of prose, arrangement in stanza". After these two comedies, he kept experimenting until he reached a maturity of style. "Shakespeare's

experimental use of trend and style, as well as the achieved development of his blank verses, are all evidences of his creative invention and influences". Through experimentation of tri-syllabic substitution and decasyllabic rule he developed the blank verse to perfection and introduced a new style.

"Shakespeare's blank verse is one of the most important of all his influences on the way the English language was written". He used the blank verse throughout in his writing career experimenting and perfecting it. The free speech rhythm gave Shakespeare more freedom for experimentation. "Adaptation of free speech rhythm to the fixed blank-verse framework is an outstanding feature of Shakespeare's poetry". the striking choice of words in common place blank verse influenced "the run of the verse itself, expanding into images which eventually seem to bear significant repetition, and to form, with the presentation of character and action correspondingly developed, a more subtle and suggestive unity". Expressing emotions and situations in form of a verse gave a natural flow to language with an added sense of flexibility and spontaneity.

2.2.4.3 Poetry

He introduced in poetry two main factors – "verbal immediacy and the molding of stress to the movement of living emotion". Shakespeare's words reflected passage of time with "fresh, concrete vividness" giving the reader an idea of the time frame. His remarkable capacity to analyze and express emotions in simple words was noteworthy:

"When my love swears that she is made of truth,
I do believe her, though I know she lies-"

— (sonnet cxxxviii)

In the sonnet above, he has expressed in very simple words "complex and even contradictory attitudes to a single emotion".

The sonnet form was limited structurally, in theme and in expressions. Liveliness of Shakespeare's language and strict discipline of the sonnets imparted economy and intensity to his writing style. "It encouraged the association of compression with depth of content and variety of emotional

response to a degree unparalleled in English". Complex human emotions found simple expressions in Shakespeare's language.

3. Shakespeare's Writing Style

"William Shakespeare's style borrowed from the conventions of the day, while at the same time adapting them to his needs" Ashton (1983).

3.1 Overview

Shakespeare's first plays were written in the conventional style of the day. He wrote them in a stylized language that does not always spring naturally from the needs of the characters or the drama. The poetry depends on extended, sometimes elaborate metaphors and conceits, and the language is often rhetorically written for actors to declaim rather than speak. For example, the grand speeches in *Titus Andronicus*, in the view of some critics, often hold up the action; meanwhile, the verse in *Two Gentlemen of Verona* has been described as stilted.

Soon, however, Shakespeare began to adapt the traditional styles to his own purposes. The opening soliloquy of *Richard iii* has its roots in the self-declaration of vice in medieval drama. At the same time, Richard's vivid self-awareness looks forward to the soliloquies of Shakespeare's mature plays.

No single play marks a change from the traditional to the freer style. Shakespeare combined the two throughout his career, with *Romeo and Juliet* perhaps the best example of the mixing of the styles. By the time of *Romeo and Juliet*, *Richard ii*, and *A Midsummer Night's Dream* in the mid-1590s, Shakespeare had begun to write a more natural poetry. He increasingly tuned his metaphors and images to the needs of the drama itself.

Shakespeare's standard poetic form was blank verse, composed in iambic pentameter. In practice, this meant that his verse was usually unrhymed and consisted of ten syllables to a line, spoken with a stress on every second syllable. The blank verse of his early plays is quite different from that of his later ones. It is often beautiful, but its sentences tend to start, pause, and finish at the end of lines, with the risk of monotony. Once Shakespeare mastered traditional blank verse, he began to interrupt and vary its flow. This technique releases the new power and flexibility of the poetry in plays such

as Julius Caesar and hamlet. Shakespeare uses it, for example, to convey the turmoil in hamlet's mind:

“Sir, in my heart there was a kind of fighting
That would not let me sleep. Methought i lay
Worse than the mutines in the bilboes. Rashly
And prais'd be rashness for it Alet us know
Our indiscretion sometimes serves us well...”

After hamlet, Shakespeare varied his poetic style further, particularly in the more emotional passages of the late tragedies. The literary critic A. C. Bradley described this style as "more concentrated, rapid, varied, and, in construction, less regular, not seldom twisted or elliptical". In the last phase of his career, Shakespeare adopted many techniques to achieve these effects. These included run-on lines, irregular pauses and stops, and extreme variations in sentence structure and length. In Macbeth, for example, the language darts from one unrelated metaphor or simile to another: "was the hope drunk/ wherein you dressed yourself?" (1.7.35-38); "...pity, like a naked new-born babe/ striding the blast, or heaven's cherubim, hors'd/ upon the sightless couriers of the air..." (1.7.21-25). the listener is challenged to complete the sense. The late romances, with their shifts in time and surprising turns of plot, inspired a last poetic style in which long and short sentences are set against one another, clauses are piled up, subject and object are reversed, and words are omitted, creating an effect of spontaneity.

Shakespeare's poetic genius was allied with a practical sense of the theatre. Like all playwrights of the time, Shakespeare dramatized stories from sources such as Petrarch and Holinshed. He reshaped each plot to create several centers of interest and show as many sides of a narrative to the audience as possible. This strength of design ensures that a Shakespeare play can survive translation, cutting and wide interpretation without loss to its core drama. As Shakespeare's mastery grew, he gave his characters clearer and more varied motivations and distinctive patterns of speech. he preserved aspects of his earlier style in the later plays, however. in his late romances, he deliberately returned to a more artificial style, which emphasized the illusion of theatre.

3.2 form

Iambic pentameter: In some of his early works, he added punctuation at the end of the lines to strengthen the rhythm wrote with his pen. He and other dramatists at the time used this form of blank verse for much of the dialogue between characters in order to elevate the poetry of drama. To end many scenes in his plays he used a rhyming couplet, thus creating suspense. a typical example occurs in Macbeth: as Macbeth leaves the stage to murder Duncan (to the sound of a chiming clock), he says:

“Hear it not Duncan; for it is a knell
That summons thee to heaven or to hell.”

His plays make effective use of the soliloquy, in which a character makes a solitary speech, giving the audience insight to the character's motivations and inner conflict. Among his, most famous soliloquies are to be or not to be, all the world is a stage, and what a piece of work is a man. the character either speaks to the audience directly (in the case of choruses, or characters that become epilogues), or more commonly, speaks to himself or herself in the fictional realm. Shakespeare’s writing features extensive wordplay of double entendres and clever rhetorical flourishes. Humor is a key element in all of Shakespeare’s plays. His works have been considered controversial through the centuries for his use of bawdy punning, to the extent that "virtually every play is shot through with sexual puns." indeed, in the nineteenth century, popular censored versions of the plays were produced as the family Shakespeare by Henrietta Bowdler (writing anonymously) and later by her brother Thomas Bowdler. Comedy is not confined to Shakespeare’s comedies, and is a core element of many of the tragedy and history plays. For example, comic scenes dominate over historical material in Henry IV, part 1.

3.3 Register and Other Levels of Variation

A register, which frequently is discussed in relation to Shakespeare, is the legal one. One play where legal English is particularly prominent is the Merchant of Venice, because it includes a lengthy court scene, where Shylock’s claim to take a pound of flesh from his debtor Antonio is put to legal test. However, there are other plays where legal language abounds.

Coriolanus, for example, is full of discussion about the affairs of state, and the legal technicalities associated with electing representatives to power in Roman times. One particular scene steeped in law is 3.3. Coriolanus has been accused of various misdemeanors, and he wants to have these treated in a legal manner as if he were on trial. Tanselle and Dunbar (1962) is a study devoted to the legal language of Coriolanus. They find no fewer than 194 legal words and phrases used in the play. They also show that the areas of law covered are diverse, including criminal law, civil law,

Procedural law (dealing among other things with the procedures followed in court cases) and even commercial law. Legal imagery fills the play, they argue, even when specifically legal matters are not being discussed. For example, at one point in the play Coriolanus decides to launch an attack on Rome. Two of the Roman characters Menenius and Sicinius fear for their lives, because they know just how good a soldier Coriolanus is. Menenius expresses this fear by using legal terms: our throats are sentenced, he says (5.4.7), and stay upon execution.

Nevertheless, there is a great deal more legal register in Shakespeare than is found in just the Merchant of Venice and Coriolanus. In 2000, Sokal and Sokal produced a book entitled Shakespeare's legal language: a dictionary. It is 400 pages long. Their conclusion: "it is our view, derived from cumulative evidence, that . . . Shakespeare shows a quite precise and mainly serious interest in the capacity of legal language to convey matters of social, moral, and intellectual substance." Sokal, Sokal (2000: 3).

Reader-Response Literary Criticism on Shakespeare's Works

4.1 Literary Criticism

During his own lifetime and shortly afterward, Shakespeare enjoyed fame and considerable critical attention. The English writer Francis Meres, in 1598, declared him to be England's greatest writer in comedy and tragedy. Writer and poet John Weever lauded "honey-tongued Shakespeare." Ben Jonson, Shakespeare's contemporary and a literary critic in his own right, granted that Shakespeare had no rival in the writing of comedy, even in the ancient classical world, and that he equaled the ancients in tragedy as well, but Jonson also faulted Shakespeare for having a mediocre command of the classical languages and for ignoring classical rules.

Jonson objected when Shakespeare dramatized history extending over many years and moved his dramatic scene around from country to country, rather than focusing on 24 hours or so in a single location. Shakespeare wrote too glibly, in Jonson's view, mixing kings and clowns, lofty verse with vulgarity, mortals with fairies.

4.2 Seventeenth Century

Jonson's neoclassical perspective on Shakespeare was to govern the literary criticism of the later 17th century as well. John Dryden, in his essay "of Dramatick Poesie" (1668) and other essays, condemned the improbabilities of Shakespeare's late romances. Shakespeare lacked decorum, in Dryden's view, largely because he had written for an ignorant age and poorly educated audiences. Shakespeare excelled in "fancy" or imagination, but he lagged behind in "judgment." he was a native genius, untaught, whose plays needed to be extensively rewritten to clear them of the impurities of their frequently vulgar style.

Moreover, in fact most productions of Shakespeare on the London stage during the restoration did just that: they rewrote Shakespeare to make him more refined.

4.3 Eighteenth Century

This critical view persisted into the 18th century as well. Pope undertook to edit Shakespeare in 1725, expurgating his language and "correcting" supposedly infelicitous phrases. Samuel Johnson also edited Shakespeare's works (1765), defending his author as one who "holds up to his readers a faithful mirror of manners and of life"; however, though he pronounced Shakespeare an "ancient" (supreme praise from Johnson), he found Shakespeare's plays full of implausible plots quickly huddled together at the end, and he deplored Shakespeare's fondness for punning.

Even in his defense of Shakespeare as a great English writer, Johnson lauded him in classical terms, for his universality, his ability to offer a "just representation of general nature" that could stand the test of time.

4.4 Romantic Critics

For romantic critics such as Samuel Taylor Coleridge in the early 19th century, Shakespeare deserved to be appreciated most of all for his creative genius and his spontaneity. For Goethe in Germany as well, Shakespeare was a bard, a mystical seer. Most of all, Shakespeare was considered supreme as a creator of character. Maurice Morgann wrote such character-based analyses as appear in his book an essay on the dramatic character of sir John Falstaff (1777), where Falstaff is envisaged as larger than life, a humane wit and humorist who is no coward or liar in fact but a player of inspired games.

Romantic critics, including Charles Lamb, Thomas de Quincey (who wrote encyclopedia Britannica's article on Shakespeare for the eighth edition), and William Hazlitt, extolled Shakespeare as a genius able to create an imaginative world of his own, even if Hazlitt was disturbed by what he took to be Shakespeare's political conservatism. In the theatre of the romantic era, Shakespeare fared less well, but as an author, he was much touted and even venerated. In 1769, the famous actor David Garrick had instituted a Shakespeare jubilee at Stratford-upon-Avon to celebrate Shakespeare's birthday. Shakespeare had become England's national poet.

4.5 Twentieth Century and Beyond Increasing Importance of Scholarship

The late 19th and early 20th centuries saw major increases in the systematic and scholarly exploration of Shakespeare's life and works. Philological research established a more reliable chronology of the work than had been hitherto available. Edward Dowden, in his *Shakespeare: a critical study of his mind and art* (1875) analyzed the shape of Shakespeare's career in a way that had not been possible earlier. Bradley's magisterial *Shakespearean tragedy* (1904), a book that remains highly readable, showed how the achievements of scholarship could be applied to a humane and moving interpretation of Shakespeare's greatest work. As in earlier studies of the 19th century, Bradley's approach focused largely on character.

4.6 Historical Criticisms

Increasingly in the 20th century, scholarship furthered an understanding of Shakespeare's social, political, economic, and theatrical milieu. Shakespeare's sources came under new and intense scrutiny. Elmer Edgar

Stoll, in *art and artifice in Shakespeare* (1933), stressed the ways in which the plays could be seen as constructs intimately connected with their Historical environment. Playacting depends on conventions, which must be understood in their historical context. Costuming signals meaning to the audience; so does the theatre building, the props, and the actors' gestures.

Accordingly, historical critics sought to know more about the history of London's theatres. As in John Cranford Adams's well-known model of the globe playhouse or in c. Walter Hodges's *the Globe restored* [1953]), about audiences (Alfred Harbage, *as they liked it* [1947]; and Ann Jennalie cook, *(the privileged playgoers of Shakespeare's London, 1576–1642* [1981]) about staging methods (Bernard Beckerman, *Shakespeare at the globe 1599–1609* [1962]) and much more. Other scholarly studies examined censorship, the religious controversies of the Elizabethan era and how they affected playwriting, and the heritage of native medieval English drama. Studies in the history of ideas have examined Elizabethan cosmology, astrology, philosophical ideas such as the great chain of being, physiological theories about the four bodily humors, political theories of Machiavelli and others, the skepticism of Montaigne, and much more. *See also* sidebar: Shakespeare on theatre; sidebar: Shakespeare and the liberties; sidebar: music in Shakespeare's plays.

4.7 New Criticism

As valuable as it is, historical criticism has not been without its opponents. a major critical movement of the 1930s and '40s was the so-called new criticism of F.R. Leavis, I.C. knights, Derek traversi, Robert Heilman, and many others, urging a formalist approach to the poetry. "Close reading" became the mantra of this movement. At its most extreme, it urged the ignoring of historical background in favor of an intense and personal engagement with Shakespeare's language: tone, speaker, image patterns, and verbal repetitions and rhythms. Studies of imagery, rhetorical patterns, wordplay, and still more gave support to the movement. At the commencement of the 21st century, close reading remained an acceptable approach to the Shakespearean text.

4.8 New Interpretive Approaches

Shakespeare criticism of the 20th and 21st centuries has seen an extraordinary flourishing of new schools of critical approach. Psychological and psychoanalytic critics such as Ernest Jones have explored questions of character in terms of oedipal complexes, narcissism, and psychotic behavior or, more simply, in terms of the conflicting needs in any relationship for autonomy and dependence. Mythological and archetypal criticism, especially in the influential work of Northrop Frye, has examined myths of vegetation having to do with the death and rebirth of nature as a basis for great cycles in the creative process. Christian interpretation seeks to find in Shakespeare's plays a series of deep analogies to the Christian story of sacrifice and redemption.

Conversely, some criticism has pursued a vigorously iconoclastic line of interpretation. Jan Kott, writing in the disillusioning aftermath of World War II and from an eastern European perspective, reshaped Shakespeare as a dramatist of the absurd, skeptical, ridiculing, and antiauthoritarian. Kott's deeply ironic view of the political process impressed filmmakers and theatre directors such as Peter Brook (*King Lear*, *A Midsummer Night's Dream*). He also caught the imagination of many academic critics who were chafing at a modern political world increasingly caught up in image making and the various other manipulations of the powerful new media of television and electronic communication.

A number of the so-called new historicists (among them Stephen Greenblatt, Stephen Orgel, and Richard Helgerson) read avidly in cultural anthropology, learning from Clifford Geertz and others how to analyze literary production as a part of a cultural exchange through which a society fashions itself by means of its political ceremonials. Stephen Greenblatt's *Renaissance Self-Fashioning* (1980) provided an energizing model for the ways in which literary criticism could analyze the process. Mikhail Bakhtin was another dominant influence. In Britain the movement came to be known as cultural materialism; it was a first cousin to American new historicism, though often with a more class-conscious and Marxist ideology. The chief proponents of this movement with regard to Shakespeare criticism are Jonathan Dollimore, Alan Sinfield, John Drakakis, and Terry Eagleton.

Conclusion

In Conclusion, From The Strenuous, Fascinating And Enlightening Readings And Studies That The Researcher Had Gone Through, His Conclusions Are As Follows:

William Shakespeare, Bard Of Avon, The Man Whose Fruits Of Imagination Had Won Countless Hearts And Minds Uses These Chief Approaches To Win The Attention Of His Audience.

Ben Jonson Anticipated Shakespeare's Dazzling Future When He Declared, "He Was Not Of An Age, But For All Time!" In The Preface To The First Folio. While Most People Know That Shakespeare Is, In Fact, The Most Popular Dramatist And Poet The Western World Has Ever Produced, Students New To His Work Often Wonder Why This Is So. The Following Are The Top Four Reasons Why Shakespeare Has Stood The Test Of Time.

1) Illumination of the Human Experience

Shakespeare's ability to summarize the range of human emotions in simple yet profoundly eloquent verse is perhaps the greatest reason for his enduring popularity. if you cannot find words to express how you feel about love or music or growing older, Shakespeare can speak for you. no author in the western world has penned more passages that are beloved. Shakespeare's work is the reason john Bartlett compiled the first major book of familiar quotations. Here are some examples of Shakespeare's most popular passages:

- Shall I Compare Thee To A Summer's Day?
- Something Is Rotten In The State Of Denmark
- To Be, Or Not To Be: That Is The Question

2) Great Stories

Marchette Chute, In The Introduction To Her Famous Retelling Of Shakespeare's Stories, Summarizes One Of The Reasons For Shakespeare's Immeasurable Fame:

William Shakespeare was the most remarkable storyteller that the world has ever known. Homer told of adventure and men at war, Sophocles and Tolstoy told of tragedies and of people in trouble. Terence and Mark Twain told comedic stories, Dickens told melodramatic ones, Plutarch told histories and Hans Christian Andersen told fairy tales. However, Shakespeare told every kind of story – comedy, tragedy, history, melodrama, adventure, love stories and fairy tales – and each of them so well that they have become immortal. In *All The World Of Storytelling*, he has become the greatest name. (Stories from Shakespeare, 11)

The stories tend to follow the ancient Greek's and the classic ideology on what makes a story great, that is, according to Aristotle and Matthew Arnold, the stories should have an aim to deal with a higher truth. Even though the writings are imaginative they should be a reflection of the reality.

Shakespeare's stories transcend time and culture. Modern storytellers continue to adapt Shakespeare's tales to suit our modern world, whether it be the tale of Lear on a farm in Iowa, Romeo and Juliet on the mean streets of New York City, or Macbeth in feudal Japan.

3) Compelling Characters

Shakespeare invented his share of stock characters, but his truly great characters – particularly his tragic heroes – are unequalled in literature, dwarfing even the sublime creations of the Greek tragedians. Shakespeare's great characters have remained popular because of their complexity; for example, we can see ourselves as gentle Hamlet, forced against his better nature to seek murderous revenge. For this reason, Shakespeare is deeply admired by actors, and many consider playing a Shakespearean character to be the most difficult and most rewarding role possible.

4) Ability To Turn A Phrase

Many of the common expressions now thought to be clichés were Shakespeare's creations. Chances are you use Shakespeare's expressions all the time even though you may not know it is the bard you are quoting. You may think that fact is "neither here nor there", but that's "the short and the

long of it." Bernard Levin said it best in the following quote about Shakespeare's impact on our language:

"If you cannot understand my argument, and declare "it's Greek to me", you are quoting Shakespeare; if you claim to be more sinned against than sinning, you are quoting Shakespeare; if you recall your salad days, you are quoting Shakespeare; if you act more in sorrow than in anger, if your wish is father to the thought, if your lost property has vanished into thin air, you are quoting Shakespeare; if you have ever refused to budge an inch or suffered from green-eyed jealousy, if you have played fast and loose, if you have been tongue-tied, a tower of strength, hoodwinked or in a pickle, if you have knitted your brows, made a virtue of necessity, insisted on fair play, slept not one wink, stood on ceremony, danced attendance (on your lord and master), laughed yourself into stitches, had short shrift, cold comfort or too much of a good thing, if you have seen better days or lived in a fool's paradise - why, be that as it may, the more fool you, for it is a foregone conclusion that you are (as good luck would have it) quoting Shakespeare; if you think it is early days and clear out bag and baggage, if you think it is high time and that that is the long and short of it, if you believe that the game is up and that truth will out even if it involves your own flesh and blood, if you lie low till the crack of doom because you suspect foul play, if you have your teeth set on edge (at one fell swoop) without rhyme or reason, then - to give the devil his due - if the truth were known (for surely you have a tongue in your head) you are quoting Shakespeare; even if you bid me good riddance and send me packing, if you wish I were dead as a door-nail, if you think i am an eyesore, a laughing stock, the devil incarnate, a stony-hearted villain, bloody-minded or a blinking idiot, then - by Jove! O lord! Tut, tut! For Goodness' Sake! What the Dickens! But Me No Buts - It Is All One to Me, for You Are Quoting Shakespeare." (The Story of English, 145)

In addition, Paula Acevedo says that, "the reason Shakespeare has survived the test of time is due to what he writes and how he writes it. No one is better at summing up human emotions in simple, yet eloquent phrases. Shakespeare's stories surpass time and culture, which is why many authors continue to adapt them. Shakespeare's characters are like no other, particularly his tragic heroes. all of his characters are complex, Macbeth's

good nature turns into greed and ambition because of his wife who convinces him to kill the king.

Many writers have admired and thus been influenced and inspired by Shakespeare. He has influenced many English poets, particularly romantic poets such as Samuel Taylor Coleridge. In the late 17th century, English poet John Milton wrote a well-known epitaph on Shakespeare called "an epitaph on the admirable dramatic poet, W. Shakespeare". This work appears in the second folio, the 1632 edition of William Shakespeare's works. In this work, Milton talks about Shakespeare's influence on him and his immortality, thou in our wonder and astonishment, hast built thyself a live-long monument.

In the 18th century, there was Alexander Pope, one of the greatest poets of the enlightenment. Pope wrote an edition of Shakespeare in 1725, with significant commentary. Pope also makes many references to Shakespeare in his many works.

In the 19th century John Keats, one of the principle poets of the English Romantic Movement, was so greatly influenced by Shakespeare that every time Keats would write, he would keep Shakespeare's works next to him for inspiration and guidance. In Keats's poems Shakespeare's style is replicated and plenty of his imagery is found. Keats never failed to mention his greatest role-model in personal letters to friends.

Shakespeare has also influenced major novelists such as Herman Melville, Charles Dickens, Thomas Dickens and William Faulkner. Dickens uses many of Shakespeare's quotations throughout his works. Dickens has also derived at least twenty-five of his titles from Shakespeare. Melville was even more influenced by Shakespeare. He not only used devices such as formal stage directions and extended soliloquies in *Moby-Dick*. Melville used the classic Shakespearean tragic figure, as his novel's main antagonist, Captain Ahab; a great man brought down by his faults.

Ironically, even those who mocked him loved Shakespeare. World-renowned author, George Bernard Shaw ridiculed those who worshipped Shakespeare, inventing the term bardolatry, to denote the study of Shakespeare. He secretly greatly admired Shakespeare."

Bibliography

- Ackroyd, Peter (2006), *Shakespeare: The Biography*, London: Vintage
- Adams, Joseph Quincy (1923), *A Life of William Shakespeare*, Boston: Houghton Mifflin
- Baer, Daniel (2007) *The Unquenchable Fire*, Xulon Press
- Baldwin, T. W. (1944), *William Shakspeare's Small Latine & Lesse Greek*, 1, Urbana, Ill: University Of Illinois Press
- Barber, C. L. (1964), *Shakespearian Comedy In The Comedy Of Errors*, England: College English 25.7.
- Bate, Jonathan (2008), *The Soul Of The Age*, London: Penguin
- Bentley, G. E. (1961), *Shakespeare: A Biographical Handbook*, New Haven: Yale University Press
- Berry, Ralph (2005), *Changing Styles In Shakespeare*, London: Routledge, Bertolini,
- John Anthony (1993), *Shaw And Other Playwrights*, Pennsylvania: Pennsylvania State University Press,
- Bevington, David (2002), *Shakespeare*, Oxford: Blackwell.
- Bloom, Harold (1999), *Shakespeare: The Invention Of The Human*, New York: Riverhead Books
- Boas, F. S. (1896), *Shakespeare and His Predecessors*, New York: Charles Scribner's Sons.
- Bowers, Fredson (1955), *On Editing Shakespeare And The Elizabethan Dramatists*, Philadelphia: University Of Pennsylvania Press
- Boyce, Charles (1996), *Dictionary Of Shakespeare*, Ware, Herts, UK: Wordsworth,
- Bradford, Gamaliel Jr. (February 1910), "The History Of Cardenio By Mr. Fletcher And Shakespeare", *Modern Language Notes* 25 (2).
- Bradley, A. C. (1991), *Shakespearean Tragedy: Lectures On Hamlet, Othello, King Lear and Macbeth*, London: Penguin.
- Brooke, Nicholas (1998), "Introduction", In *Shakespeare, William; Brooke, Nicholas (Ed.), The Tragedy Of Macbeth*, Oxford: Oxford University Press

- Bryant, John (1998), "Moby Dick As Revolution", In Levine, Robert Steven, The Cambridge Companion To Herman Melville, Cambridge: Cambridge University Press,
- Bryson, Bill (2007), Shakespeare: The World as A Stage, Harper Collins,
- Burns, Edward (2000), "Introduction", In Shakespeare, William; Burns, Edward (Ed.), King Henry VI, Part 1, London: Arden Shakespeare, Thomson
- Carlyle, Thomas (1907), Adams, John Chester, Ed., On Heroes, Hero-Worship, and The Heroic In History, Boston: Houghton, Mifflin And Company
- Casey, Charles (Fall 1998), "Was Shakespeare Gay? Sonnet 20 And The Politics Of Pedagogy" [196], College Literature 25 (3), Retrieved 2 May 2007.
- Chambers, E. K. (1923), The Elizabethan Stage, 2, Oxford: Clarendon Press
- Dillon, Janette (2007), The Cambridge Introduction to Shakespeare's Tragedies, Cambridge: Cambridge University Press
- Dobson, Michael (1992), The Making Of The National Poet, Oxford, England: Oxford University Press
- Dominik, Mark (1988), Shakespeare Middleton Collaborations, Beaverton, OR: Alioth Press
- Dowden, Edward (1881), Shakespeare, New York: Appleton & Co
- Drakakis, John (1985), Drakakis, John, Ed., Alternative Shakespeares, New York: Meuthen
- Dryden, John (1889), Arnold, Thomas, Ed., an Essay Of Dramatic Poesy, Oxford: Clarendon Press
- Dutton, Richard; Howard, Jean (2003), A Companion to Shakespeare's Works: The Histories, Oxford: Blackwell
- Edwards, Phillip (1958), "Shakespeare's Romances: 1900-1957", In Nicoll, Allardyce, Shakespeare Survey, 11, Cambridge: Cambridge University Press
- Edwards, Philip; Ewbank, Inga-Stina; Hunter, G. K., Eds. (2004), Shakespeare's Styles: Essays In Honour Of Kenneth Muir, Cambridge: Cambridge University Press,
- Eliot, T. S. (1934), Elizabethan Essays, London: Faber & Faber

- Evans, G. Blakemore (1996), "Commentary", In Shakespeare, William; Evans, G. Blakemore (Ed.), *The Sonnets*, Cambridge: Cambridge University Press
- Farley-Hills, David (1990), *Shakespeare And The Rival Playwrights*, 1600-1606, London: Routledge
- Foakes, R. A. (1990), "Playhouses And Players", In Braunmuller, A.; Hattaway, Michael, *The Cambridge Companion To English Renaissance Drama*, Cambridge: Cambridge University Press
- Fort, J. A. (October 1927), "The Story Contained in the Second Series of Shakespeare's Sonnets", *the Review of English Studies* 3 (12).
- Freehafer, John (May 1969), "'Cardenio', By Shakespeare and Fletcher", *PMLA* 84 (3).
- Frye, Roland Mushat (2005), *The Art Of The Dramatist*, London; New York: Routledge.
- Gager, Valerie L. (1996), *Shakespeare and Dickens: The Dynamics Of Influence*, Cambridge: Cambridge University Press
- Gibbons, Brian (1980), *Romeo And Juliet. The Arden Shakespeare Second Series*, London: Thomson Learning.
- Gibbons, Brian (1993), *Shakespeare and Multiplicity*, Cambridge: Cambridge University Press, ISBN 0521444063.
- Gibson, H. N. (2005), *The Shakespeare Claimants: A Critical Survey of The Four Principal Theories Concerning The Authorship Of The Shakespearean Plays*, London: Routledge.
- Greenblatt, Stephen (2005), *Will In The World: How Shakespeare Became Shakespeare*, London: Pimlico.
- Greer, Germaine (1986), *William Shakespeare*, Oxford: Oxford University Press.
- Halio, Jay (1998), *Romeo and Juliet: A Guide To The Play*, Westport: Greenwood Press.
- Hansen, William (1983), *Saxo Grammaticus & The Life Of Hamlet*, Lincoln: University Of Nebraska Press.

References in Britannica Articles

Assorted References

“Double Falsehood” In [Double Falsehood](#)

engraved portrait by Droeshout In Martin Droeshout
epitaph In epitaph
forgeries by Ireland in William-Henry Ireland
plays by Derby in William Stanley, 6th earl of Derby
portrayal in "Shakespeare in Love" In Shakespeare in Love