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## **Creativity in Shakespeare's Use of Phraseological Units**

**ABSTRACT:** Creativity in Shakespeare's writing is beyond doubt. My aim is to explore novelty in the stylistic use of phraseological units. How grounded are statements in research and dictionaries that affirm that a good many phraseological units were created by Shakespeare? Dictionary attestations, development trends of English phraseology and a cognitive insight enable me to conclude that many of these allegations of authorship are hasty. They require etymological proof and call for exploration. These assertions are frequently due to faulty attribution. The alleged origin of *to make someone's hair stand on end* is *Hamlet*, though it goes back to the Bible. *To wear one's heart on one's sleeve* (*Othello*) comes from an old custom. *Rhyme or reason* (*As You Like It*) is used by Chaucer. My findings reveal that the true source of Shakespeare's greatness lies in his sophisticated stylistic use of phraseological units (extended metaphors, puns, allusions): this is the manifestation of his talent and creativity.

**KEY WORDS:** *figurative language, phraseological unit, stylistic use, faulty attribution, diachronic evidence*

### **1. Introduction**

Shakespeare's talent and creativity are undisputed. My aim is to have a closer look at the originality of phraseological units<sup>1</sup> (PUs) and their use in Shakespeare's plays. Researching Shakespeare's creativity in use of

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<sup>1</sup> By a phraseological unit I understand a stable, cohesive combination of words with a fully or partially figurative meaning (Naciscione 2010: 32).

PUs in general and in stylistic use in particular is a challenging theme. It is like treading on delicate ground. A number of issues arise.

- 1) How substantiated are affirmations in dictionaries, research, and various internet sources that affirm that Shakespeare created a whole list of PUs or that indicate one of his plays as their origin?
- 2) Where does Shakespeare's greatness lie in the area of phraseology?
- 3) What determines Shakespeare's creativity and the novelty factor in the use of PUs in his plays?

This ties in with the question of authorship. Did Shakespeare really invent any PUs, as many sources, including dissertations, assert? If so, can we prove it? Is sufficient diachronic evidence available to support the claim? Is it really a first occurrence? All these are challenges to be addressed. I fully agree with Whiting that "too much writing has disappeared, too little speech was ever put into writing, for us to suppose a first recording to be necessarily a first occurrence" (Whiting 1968: xii), let alone to assert that Shakespeare "invented" or "coined" new PUs, or to say that the "origin" of the PU goes back to a play by Shakespeare, as a number of sources, including dictionaries and pieces of research, allege. I would argue that these terms have been used inadvertently and irresponsibly. A generally accepted term has a very concrete meaning and should not be used in a different sense, unless so indicated.

A study of records in dictionaries, development trends of earlier periods of English phraseology, and a cognitive approach to its stylistic use has brought me to the conclusion that many of these assertions are ungrounded. In order to make such allegations we need thorough exploration and diachronic evidence.

## 2. Phraseological units in core use<sup>2</sup> in Shakespeare's plays

Inaccurate etymology of PUs may be one of the causes of lexicographical errors even in serious editions and very good dictionaries. A number of PUs have been recorded as created by Shakespeare. For instance, the

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<sup>2</sup> I use the term *core use* to denote use of the PU in its most common form and meaning. A PU in core use does not acquire additional stylistic features in discourse and does not exceed the boundaries of one sentence, the same as the base form of the PU that we find in dictionary entries as a head phrase.

PU **to the world's end**<sup>3</sup> is given by Kunin's *English-Russian Dictionary of Phraseology*<sup>4</sup> as a Shakespearian phrase (Kunin 1967: 286). The same claim is also voiced by Sviridova in her dissertation *Enrichment of English Phraseology by Shakespearianisms* (Sviridova 1968). Sviridova uses the term *Shakespearianism*. Indeed, this PU is used by Shakespeare in *Much Ado about Nothing*:

BENEDICK: Will your grace command me any service **to the world's end**?

(W. Shakespeare, *Much Ado about Nothing*, Act II, Sc. i)

However, Chaucer used it five times in core use in his Complete Works<sup>5</sup>: *un-to the worldes ende*, which was 200 years before Shakespeare. Moreover, this PU existed in the Old English (OE) period as dictionary attestations reveal. The *Oxford English Dictionary* in XII Volumes ([1933] 1961: 300 of Vol. XII) proves that it was already used in OE with the preposition *op*: *op sē woruldes ende*. It is crucial to distinguish between a free metaphorical combination of words created by an individual writer (in this case Shakespeare) and a PU – a stable word combination with a figurative meaning and a well established form in the language tradition.

There are many cases of faulty attribution of phraseological units to Shakespeare that can be found on the Internet. One of the sources is a list of *135 Phrases Coined*<sup>6</sup> by William Shakespeare (Martin [1996] 2012). Martin has published it as part of *The Phrase Finder* and signed it “Copyright © Gary Martin, 1996–2012”, which he developed during his post-graduate research. Moreover, we are led to believe that “every effort has been made to include here only information that is verifiable as correct. The content is researched to published book standards” (ibid.).

For instance, Martin considers that **all's well that ends well** originated from Shakespeare's play because it is used as a title. This is simply not true. Apart from the title, the PU is used twice in two successive acts of the play: Act IV, Sc. iv and Act V, Sc. i. Actually, in this play the PU *all's*

<sup>3</sup> PUs are marked bold when they first appear in the article. In examples, forms of PUs have been highlighted for emphasis: base forms are marked bold and underlined; instancial elements are spaced and underlined.

<sup>4</sup> I would like to indicate that, to my knowledge, Kunin's dictionary of phraseological units is the best dictionary of its kind.

<sup>5</sup> *The Canterbury Tales*, B, 3828; D, 1455; *Troilus and Criseyde*, IV, 1580; V, 894; V, 1058.

<sup>6</sup> The underlining is mine.

*well that ends well* has a special role: it performs a sustainable cohesive text-embracing function. It serves to convey the message of the play. But this does not prove that it was coined by Shakespeare. Importantly, this PU was well known in the Middle English (MiE) period:

**Wel is him that wel ende mai.**

(c1250 *Proverbs of Hending in Anglia* (1881) IV. 182)

**If the ende be wele, than is alle wele.**

(1381 J. R. Lumby, *Chronicon Henrici Knighton* II. 139)

Shakespeare makes use of existing PUs of the Early Modern English (EMoE) period that are located in the collective long-term memory of language users, and are part of their mental lexicon. Moreover, the proverb *all's well that ends well* conveys a piece of general truth. I completely agree that proverbs by their nature "must be *old*<sup>7</sup> expressions, somehow encapsulating the venerable wisdom of long-ago times" (Doyle, Mieder, Shapiro 2012: ix).

The belief that Shakespeare must have created some PUs is deeply rooted; it is manifest in many sources. Unsubstantiated assertions occur in dictionaries, scholarly research (not only in articles but also dissertations) and hence in teaching materials, even in qualitative and reliable teaching materials, e.g., in the case of an excellent video of the Open University in the UK *The History of English in 10 Minutes* (2011a) and its transcript *The History of English in 10 Minutes* (2011b). In Chapter 3, this video tells us that Shakespeare invented over 2000 new words and phrases. Among them is **(as) dead as a doornail** – a common comparative PU (or a simile, to use a term of general stylistics). It is used in *King Henry VI*, Part 2:

JACK CADE: Brave thee! ay, by the best blood that ever was broached,  
and beard thee too. Look on me well: I have eat no meat these five  
days; yet, come thou and thy five men, and if I do not leave you all  
**as dead as a doornail**, I pray God I may never eat grass more.

(W. Shakespeare, *King Henry VI*, Part 2, Act IV, Sc. x)

This PU is an old saying. Diachronic evidence attests that the PU predates Shakespeare's use by more than 240 years:

For but ich haue bote of mi bale I am **ded as dorenail**

<sup>7</sup> Italicised by Doyle, Mieder, Shapiro.

(a1350 William [a poet])

I am ded as a dore-nail,

(a1375 *The Romance of William Palerne* 29.628)

And ded as a dore-nayl

(a1376 W. Langland, *The Vision of Piers Plowman* A i 161)

Faulty assumptions are widespread. Only a detailed diachronic analysis and a cognitive perspective of the semantic and stylistic aspects will reveal the true origin of the PU. I would suggest that the case should be left open to discussion in case there is insufficient diachronic evidence.

### 3. Instantial stylistic use<sup>8</sup> of phraseological units and creativity

Establishing the origin of PUs may be a dangerous exercise even for experienced scholars. For instance, Paul Simpson writes that “many of our common sayings and figures of speech originated from creative metaphors in literature”<sup>9</sup> and that they “saw their first use in the plays of William Shakespeare” (Simpson 2004: 94). Among the examples given by Simpson, we find *in one’s mind’s eye*, which he believes originated in Shakespeare’s plays (Simpson 2004: 94). This has also been affirmed by Sviridova (1968).

The PU in one’s mind’s eye is used in *Hamlet* as a pun, which is a stylistic pattern that brings out both the literal and the figurative meaning of the phrase. The dual perception is to be enacted on the stage. The stylistic effect of the instantiation depends on the juxtaposition and the interaction between the two meanings:

HAMLET: Thrift, thrift, Horatio! the funeral baked meats

Did coldly furnish forth the marriage tables.

Would I had met my dearest foe in heaven

Or ever I had seen that day, Horatio!

My father! – methinks I see my father.

<sup>8</sup> By instantial stylistic use I understand a particular instance of a unique stylistic application of a phraseological unit in discourse, resulting in significant changes in its form and meaning, determined by the thought and the context. See more on instantial stylistic use as a boundless resource for writer or speaker creativity in Naciscione (2010: 57–120).

<sup>9</sup> The underlining is mine.

HORATIO: Where, my lord?

HAMLET: **In my mind's eye**, Horatio.

(W. Shakespeare, *Hamlet*, Act I, Sc. ii)

Did this PU really originate in Hamlet and was Shakespeare the first to use it? When researching dictionary attestations I have discovered that lexicographical sources date it to the 15<sup>th</sup> century (*Merriam-Webster's Online Dictionary* 2009). A closer study of texts of the MiE period proves that the PU was already used by Chaucer. Moreover, this is a case of instantial stylistic use, which means that the PU was well-known in Chaucer's day:

That oon of hem was blind, and mighte nat see

But it were with thilke **yèn of his mynde**,

With whiche men seen, after that they been blynde.

(c1390 G. Chaucer, *The Canterbury Tales*, B, 551–553)

Actually, I would tend to think that people must have used this PU long before the first recorded case, as cognitively it reflects a mental experience and a way people think.

Another PU that has allegedly been invented by Shakespeare is **to wear one's heart upon one's sleeve** (Sviridova 1968). The PU is used in *Othello* as an extended metaphor<sup>10</sup>:

IAGO: For when my outward action doth demonstrate

The native act and figure of my heart

In compliment extern, 'tis not long after

But I **will wear my heart upon my sleeve**

For daws to peck at: I am not what I am.

(W. Shakespeare, *Othello*, Act I, Sc. i)

The metaphorical image of the PU has been extended, creating metaphorical and metonymic ties with the help of the sub-image of pecking daws as part of the extension.

The meaning of the PU *to wear one's heart on one's sleeve* is to be very open in showing one's feelings. Ethnographic research shows that the image of this PU comes from an old custom in which a young man tied

<sup>10</sup> Extended metaphor is one of the most widespread patterns of stylistic use of PUs in discourse. Extended metaphor is a cognitive process that reflects extended metaphorical thought; it sustains the base metaphor that is part of the image of the PU.

a favour<sup>11</sup> to his *sleeve* – perhaps a ribbon or handkerchief – given to him by a lady as a sign of her affection (i.e., of her *heart*). (*Expressions and Sayings* [2002] 2011). Thus, ethnographic knowledge helps us to identify the true origin. Cognitively, figurative language reflects people's experiences and customs (see Gibbs [1994] 1999: 13–17).

Many sources make sweeping statements without providing any proof. An allegation that the PU *to make someone's hair stand on end* was invented by Shakespeare can be found in a number of the Internet entries, e.g., Martin ([1996] 2012) alleges that it originated from Shakespeare's *Hamlet*:

**to make someone's hair stand on end**

I could a tale unfold, whose lightest word  
 Would harrow up thy soul, freeze thy young blood,  
**Make** thy two eyes, like stars, start from their spheres,  
**Thy knotted and combined locks to part**  
**And each particular hair to stand on end,**  
**Like quills upon the fretful porpentine.**

(W. Shakespeare, *Hamlet*, Act I, Sc. v)

Each attempt to establish the origin of a word or a PU calls for meticulous exploration. The given example presents a striking case of instantial stylistic use: the base metaphor of the PU has been extended over four lines. Extended metaphor does not lead to the thought of a first use of a phrase. Creative use of this type cannot possibly be the source of a new PU. The reasons are cognitive. Extended metaphor is a characteristic of a figurative mind. It provides for the development and sustainability of figurative thought and language in discourse. A unique instantiation is the result of creative use of a stable PU and an existing stylistic pattern<sup>12</sup>, which is also stable in the system of language: that of extended metaphor.

<sup>11</sup> A favour is a historical term, denoting a badge or ribbon worn or given to indicate loyalty, often bestowed on a knight by a lady (*The Free Dictionary* 2012).

<sup>12</sup> Stylistic pattern is a mental technique which is applicable in new figurative thought representations. Patterns of stylistic use are reproducible elements that help to form new creative instantiations in use. For more on stylistic pattern as a mental stylistic technique (see Naciscione 2010: 65–73).

Importantly, Shakespeare also uses the PU *to make someone's hair stand on end* in *Macbeth*, replacing<sup>13</sup> the initial constituents of the PU to convey the horror of the murder Macbeth is contemplating:

If good, why do I yield to that suggestion  
 Whose horrid image doth unfix my hair  
 And make my seated heart knock at my ribs,  
 Against the use of nature? Present fears  
 Are less than horrible imaginings:  
 My thought, whose murder yet is but fantastical,  
 Shakes so my single state of man...

(W. Shakespeare, *Macbeth*, Act I, Sc. iii)

If we go back to earlier writings, we discover that this PU has been recorded in *The Old Testament*. The origin is The Bible:

14 ...fear and trembling seized me  
 and made all my bones shake.  
 15 A spirit glided past my face,  
 and the hair on my body stood on end.

(*The Book of Job*, 4: 14–15)

The existence of a PU in several languages in parallel is a serious factor that needs to be considered before making a conclusion about authorship. These are the examples that I have taken from languages that I am familiar with. Cf.:

IT	<i>far rizzare I capelli in testa</i>
ES	<i>poner los pelos de punta</i>
DE	<i>mir stehen die Haare zu Berge</i>
SE	<i>håren reser sig på mig</i>
PL	<i>włosy stają dęba</i>
RU	<i>волосы встают дыбом</i>
LV	<i>mati ceļas stāvus</i>

The PU *to make someone's hair stand on end* is one of those that Piirainen calls a "widespread idiom in Europe and beyond". Her phenomenal book

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<sup>13</sup> Replacement is an instantial pattern involving substitution of a base constituent by one or several instantial constituents.



gives many examples, citing numerous languages from Europe and Asia (Piirainen 2012: 296–299).

The creation and existence of this PU roots in the physical reality and everyday experiences of the people. In many cases, including this one, the explanation is cognitive, not merely conceptualisation of human experiences, but specifically embodiment of figurative thought. Cognitive linguistics argues that figurative thought arises from embodied experience: “People’s subjective, felt experiences of their bodies in action provide part of the fundamental grounding for language and thought” (Gibbs 2006: 9). Many abstract concepts are partly embodied, because they arise from embodied experience and continue to remain rooted in systematic patterns of body action (op. cit.: 12).

Another PU that is ascribed to Shakespeare is *without rhyme or reason/ neither rhyme nor reason* in a number of sources, including Kunin’s dictionary that qualifies it as a Shakespearianism (Kunin 1967: 758–759). Shakespeare uses this PU in *As You Like It* as a phraseological pun. One of the meanings of the word *rhyme* is a poem or a short piece of verse, which is the meaning here. Thus the word *rhyme* is used in two meanings in this poetic discourse – literal and figurative:

**without rhyme or reason/neither rhyme nor reason**

ROSALIND: But, in good sooth, are you he that hangs the verses on the trees, wherein Rosalind is so admired?

ORLANDO: I swear to thee, youth, by the white hand of Rosalind, I am that he, that unfortunate he.

ROSALIND: But are you so much in love as your rhymes speak?

ORLANDO: **Neither rhyme nor reason** can express how much.

(W. Shakespeare, *As You Like It*, Act III, Sc. ii)

The authorship of this PU can be easily disputed. Diachronic evidence proves that Shakespeare did not invent this PU: it already existed in the MiE period at least 300 years before Shakespeare:

For foule englyssh, and feble **ryme**

Seyde oute of resun many tyme.

(c1303 Mannyng *Handlyng* 272.8625–6)

His **resons**, as I may my **rymes** holde.

(1385 G. Chaucer, *Troilus and Criseyde*, III, 90)

As for **ryme or reason**, the forewryter was not to blame.

(a1475 Russell *Boke* 199.1243)

In all three examples the PU has undergone stylistic changes. The first two are cases of phraseological allusion<sup>14</sup>. Interestingly, the PU was already used in Latin: *nec quid nec quare*. Petronius Arbiter (c22 – 66 AD) uses the PU in his work *Satyricon*, published in the late 1<sup>st</sup> cent. AD: “*ignoscet mihi genius tuus, noluisse de manu illius panem accipere. nunc, **nec quid nec quare**, in caelum abiit et Trimalchionis topanta est*” (Petronius Arbiter 374–5).

In one article, it is impossible to discuss all cases of faulty attribution of the origin of PUs to Shakespeare. However, let me have a closer look at use of the PU *to bite one's thumb at someone* by Shakespeare, as it has interesting additional features: extended dialogical context and persistent reiteration of the PU. Moreover, the PU represents a gesture, which is a semiotic element.

#### 4. *To bite one's thumb at someone: A case study*

The PU *to bite one's thumb at someone* is used in *Romeo and Juliet*, covering seven utterances and acquiring a discourse dimension. The dialogue below discloses the ancient grudge and strife between the two warring houses of Verona:

##### **to bite one's thumb at someone**

SAMPSON: Nay, as they dare. I **will bite my thumb at them**, which is a disgrace to them if they bear it.

*Enter Abraham and Balthasar.*

ABRAHAM: **Do you bite your thumb at us**, sir?

SAMPSON: I **do bite my thumb**, sir.

ABRAHAM: **Do you bite your thumb at us**, sir?

SAMPSON: (*aside to Gregory*) Is the law on our side if I say “Ay”?

GREGORY: No.

SAMPSON: No, sir. I **do not bite my thumb at you**, sir, but I **bite my thumb**, sir.

(W. Shakespeare, *Romeo and Juliet*, Act I, Sc. i)

This short saturated stretch of text is based on punning, which reflects development of the thought in discourse. The result is a new figurative conceptualisation. Comprehension and interpretation of this text is made

<sup>14</sup> By phraseological allusion I understand a mental implicit verbal reference to the image of a phraseological unit represented in discourse by one or more explicit image-bearing constituents, hinting at the image.

possible only if the gesture of biting one's thumb goes together with the meaning of the PU *to bite one's thumb at someone*: to make a sign threatening revenge (*Chambers 20<sup>th</sup> Century Dictionary* [1983] 1987: 1349). The reiteration goes hand in hand with visual punning, which is to be perceived by sight. The image of the PU is recreated by acting. The visual effect works together with the verbal in creation of a visual pun. Let us keep it in mind that Shakespeare wrote his plays to be watched, not to be read. Alternating reiteration of both the PU and its literal meaning produces a network of punning, supported by visual representation of the gesture.

*To bite one's thumb at someone*<sup>15</sup> is a Shakespearian expression according to Kunin's dictionary of phraseology (1967). The same is claimed by Sviridova in her dissertation (1968: 217). When discussing PUs in Shakespeare's plays, she comes to the conclusion that *to bite one's thumb at someone* is created by Shakespeare in *Romeo and Juliet*. How can we prove that the PU *to bite one's thumb at someone* was not created by Shakespeare? Extended instantial stylistic use suggests that the PU must have existed in the system of language at the time. However, this observation may be largely based on the intuition of the researcher. A diachronic study is essential in order to establish the origin of a PU recorded in the 16<sup>th</sup> century. Historical material shows that this PU was used before Shakespeare wrote this play, for instance:

I see Contempt marching forth, giving mee the fico **with his thombe in his mouth.**

(1596 T. Lodge, *Wits Miserie*)

However, Shakespeare wrote his play in 1597, after *Wits Miserie*. Moreover, Shakespeare's stylistic use reflects non-linguistic information: Sampson bites his thumb at the Montagues (*Romeo and Juliet*, Act 1, Sc. i). The gesture of biting one's thumb at someone is a strong insult. Anthropological research shows that the gesture of biting one's thumb existed in England at the time as a way of expressing defiance and contempt; it was an old rude British gesture (*Communication Through Gestures* 2010). Importantly, Shakespeare did not invent popular gestures. An equivalent gesture still persists in Italy. The gesture of biting one's thumb is a traditional Sicilian insult meaning "to hell with you", as White reveals (White 1940: 451–463).

<sup>15</sup> The PU *to bite one's thumb at someone* is obsolete in Modern English.

In summing up the case study of the use of *to bite one's thumb at someone* in Shakespeare's play *Romeo and Juliet*, I may conclude that establishing the origin of a word or a phraseological unit calls for a diachronic approach and meticulous research. To ascertain whether a PU has been or has not been created by Shakespeare, we need:

- 1) diachronic proof from the period prior to Shakespeare:
  - a) dictionary attestations;
  - b) proof of use of the PU or its absence in texts before Shakespeare;
- 2) theoretical knowledge of phraseology, especially stylistic use of PUs in discourse;
- 3) a cognitive insight into the formation of figurative meaning.

## 5. Conclusion

Etymological studies of the origin of words and PUs enhance our cognitive understanding of the sources and development of figurative language, phraseology included, across decades and centuries. Making allegations that Shakespeare created new PUs without etymological proof is like skating on thin ice.

I would argue that the true source of stylistic originality in Shakespeare's plays is revealed in his stylistic use. Shakespeare has made creative use of:

- 1) the existing phraseological stock of EMoE (part of the collective long-term memory of language users);
- 2) the existing stylistic patterns at the time.

Both are characterised by diachronic stability, which is a distinguishing, categorical property of PUs. The instantial character of the discourse form is created by language means: new unique instantial forms of phraseological units are constantly being created, exploiting the existing phraseological stock and stylistic patterns.

My research leads me to conclude that Shakespeare's greatness in the area of phraseology lies in his sophisticated instantial stylistic use of PUs. Novel and inimitable stylistic instantiations emerge in discourse as a reflection of the development of figurative thought. It is one aspect of his talent and proof of his creativity in language use.

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## Kreatywne użycia związków frazeologicznych u Szekspira

### STRESZCZENIE

Kreatywność w dziełach Szekspira jest niepodważalna. Celem pracy jest zbadanie nowatorskości użycia jednostek frazeologicznych w jego sztukach. Nasuwa się pytanie o naukowe uzasadnienie przypisywania utworzenia jednostek frazeologicznych Szekspirowi i wskazywania jego sztuk jako ich źródła.

Dokładna analiza materiału leksykograficznego, tendencji rozwojowych frazeologii angielskiej i podejścia kognitywnego do jej zastosowania jako środka stylistycznego prowadzi do wniosku, że stwierdzenia takie bywają nieuzasadnione, ponieważ wymagają one dowodów etymologicznych. Przeprowadzone badanie ujawnia, że prawdziwym źródłem stylistycznej maestrii sztuk Szekspira is kreatywne użycie 1) istniejącego zasobu frazeologii w okresie Early Modern English (część zbiorowej długoterminowej pamięci narodu) i 2) wzorców stylistycznych tego okresu. Oba użycia cechuje diachroniczna stabilność.

Badanie pozwoliło ustalić, że wiele jednostek frazeologicznych, których autorstwo przypisuje się Szekspirowi, to związki niesłusznie postrzegane jako takie, na przykład: *to the world's end, in one's mind's eye, to bite one's thumb at someone, all's well that ends well*. Duża liczba innych połączeń wymaga dalszych badań. Związek *to make someone's hair stand on end* nie pochodzi ze sztuki *Hamlet* (Akt I), ale z *Biblii* (Hiob, 4: 14–15). Idiom *to wear one's heart on one's sleeve* (*Otello*, Akt I) nawiązuje do dawnego zwyczaju. Jednostka *rhyme or reason* (*Jak wam się podoba*, Akt III) jest używana przez Chaucera. W sztukach Szekspira znajdujemy ciekawe użycia stylistyczne (rozbudowane metafory, kalambury, aluzje).

Wielkości Szekspira w wykorzystaniu frazeologii dowodzi jego wyrafinowanie posługiwanie się jednostkami stylistycznymi w kontekście. W ujęciu kognitywnym nowatorskie i trudne do naśladowania zastosowania jednostek frazeologicznych jako środków stylistycznych powstają w dyskursie jako odzwierciedlenie rozwoju myślenia metaforycznego, które jest jednym z elementów talentu Szekspira i dowodem jego kreatywności w używaniu języka.