



Shakespeare's Legacy in Modern English: A Critical Examination of His Influence on Language and Literature

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Abstract— Among literary greats, Shakespeare stands head and shoulders above the crowd. No writer has ever had the same lasting impact as Shakespeare. Homer, Dante, Leo Tolstoy, and Charles Dickens are just a few names that come to mind. Even though he wrote for a very limited theater audience in the late 16th and early 17th century, his plays continue to have a global appeal and are produced frequently. The renowned prognosis of Shakespeare's contemporaries, such as Ben Jonson, that his works would outlive their author, is still relevant today. While Shakespeare's genius remains elusive, his gifts as a writer are plain to see in his works, which evoke strong feelings and provoke thought. Thanks to his keen intellect, extraordinary lyrical talent, and keen perception, he was able to delve into universally relatable human emotions and conflicts. Using extraordinary wordplay and imagery, Shakespeare brought human experiences to life, in contrast to other authors who write about abstract ideas. Thanks to his talent for bringing his characters to life onstage, his works are both thought-provoking and approachable; they encourage audience participation and foster empathy. Beyond his literary contributions, Shakespeare had an impact on the evolution of the English language. His contributions to contemporary English are substantial, as he created numerous new terms and altered others. Looking at Shakespeare's sonnets, poems, and plays through the prism of reader-response theory, this study will investigate his unique writing style and the enduring influence he has had on literature.



Keywords— English literature, literary criticism, cultural studies, literary theory, narrative analysis

I. INTRODUCTION

Nearly every facet of English literary history is impacted by Shakespeare's works, demonstrating his immense effect on literature. Academics have investigated the ways in which he influenced authors such as Faulkner, Dickens, Keats, Byron, Milton, Voltaire, and Goethe. The Twilight

Saga and West Side Story are only two examples of the many contemporary adaptations of his stories. The heroic and romantic tragicomedy were two of Shakespeare's most masterful storytelling forms. In romantic stories, lovers confront the prospect of separation, whereas in heroic stories, the established social or political order is

overturned. The resolution is what distinguishes a tragedy from a comedy. Tragedies typically conclude with death or separation, whereas comedies often bring characters back together or bring order to a chaotic situation (Hogan, 2006). Fans of the genre adore these evergreen stories because of the universal themes they explore and the depth of feeling they evoke.

Aside from his stories, Shakespeare's ability to craft beautiful prose is what has ensured his works remain beloved. Symmetry, metaphor, and rhetorical questions are some of the rhetorical tools he uses to bring his characters to life and captivate his audience. Rhetorical devices such as symmetry, metaphor, and rhetorical questions engage the audience in the discourse (McEvoy, 2005). Shakespeare proves that literature may be both profound and approachable by skillfully blending truth, depth, and accessibility (Bly and Hartley, 2006).

The imaginative works of William Shakespeare influenced the development of Early Modern English. Around 1,700 words were added to the English language by him through grammatical changes, new phrases, and suffixes (McQuain and Malless, 1998).

1. SIGNIFICANCE OF THE STUDY

Shakespeare continues to be a timeless and influential figure, continuing to inspire each new generation. His continuing effect is the reason why academics study him, and it is also the reason why he is considered to be an important figure in classic literature. According to Germaine Greer (1986), there are three primary reasons to study Shakespeare: the first is to cultivate an appreciation for literature; the second is to broaden one's understanding of the biblical worldview; and the third is to improve one's cultural literacy. His influence on the English language was enormous, since he was responsible for the introduction of more than 1,700 words and a great number of phrases. People tend to view him as nothing more than a famous playwright, despite the fact that the majority of people acknowledge his effect. Shakespeare's true fame flourished in the 19th century, when Romantics lauded his genius and Victorians revered him to the degree that George Bernard Shaw referred to it as "bardolatry." Shakespeare was already respected during his time, but his reputation rose significantly throughout this century. According to Bradbrook (2004), throughout the 20th century, his works were extensively reinterpreted in a wide variety of academic and cultural settings.

This research intends to foster a more profound comprehension of Shakespeare among readers, with the goal of assisting writers in gaining insights from his techniques in order to improve their own work and establish stronger connections with their audiences.

II. METHODOLOGY

A qualitative research methodology is utilized in this study because the focus of the investigation is on literature. This research helps readers grasp the essential stylistic features in Shakespeare's works by examining them through the perspective of reader-response theory. This research is conducted throughout the process. The focus of this method is on the ways in which individual readers interpret and interact with Shakespeare's writings, providing insights into the more profound meanings and stylistic choices that are evident in his work during his lifetime.

LIMITATIONS OF THE STUDY

The research has a number of obstacles to overcome. To begin, the study required a substantial amount of reading and inquiry; yet, the researcher had a limited amount of time available for conducting, organizing, composing, and submitting the work, which made the process more difficult. Despite the fact that the research investigates Shakespeare's influence on the evolution of English literature in great detail, one of the most significant challenges was the dearth of publicly available online studies that were pertinent to the topic. The researcher's capacity to collect extensive data was restricted by the limited availability of resources, which had an effect on the overall depth of the study.

SHEKASPHERE CONTRIBUTION TO ENGLISH LANGUAGE – PAST STUDIES

Providing a convincing analysis of the impact that Greek tragedy had on the portrayal of women in Shakespeare's plays, Tanya Pollard's book, *Greek Tragic Women on Shakespearean Stages*, is recommended reading. Electra, Medea, and Antigone are examples of classical tragic female figures that are compared to their Elizabethan counterparts in Shakespeare's works. Pollard's work establishes similarities between these two types of character. Shakespeare borrowed not only the thematic and structural elements of Greek tragedies, but also the archetypal tragic woman, which became central to the depiction of female characters in his plays. Pollard demonstrates this by examining the emotional, psychological, and moral dimensions of these figures. He does this by examining how Shakespeare borrowed these elements.

To be more specific, Pollard says that the emotional depth and tragic intensity that can be observed in the Greek ancestors of Shakespeare's characters, such as Lady Macbeth, Cleopatra, and Desdemona, are reflected in such characters. The portrayal of these characters is similar to that of Greek tragic heroines in that they are not merely

helpless victims of fate but rather active actors in their own tragedies. According to Bushnell (2019), the study expands on the concept that the representation of women in Greek tragedy provided Shakespeare with a template for designing female roles that possessed great emotional and psychological depth, which considerably contributed to the dramatic force of his plays.

Within the context of a larger intertextual framework, Pollard's research places Shakespearean drama within the context of a conversation that transcends both time and culture. This conversation involves early modern plays and classical writings. Within the context of Shakespeare's creative conceptions of gender and tragedy, this relationship demonstrates how Shakespeare was influenced by classical models. The significance of the enduring heritage of Greek tragic heroines in shaping Shakespeare's portrayal of powerful and tragic women is emphasized in her argument.

Taking into consideration the significance of comprehending Shakespeare's plays within the context of this more extensive literary tradition, Bushnell (2019) praises Pollard for his investigation of these cross-cultural relations. Pollard's work contributes to the academic discussion of how classical texts influenced the formation of early modern English literature, notably in the portrayal of gender and tragedy. This is accomplished by tracing the influence of Greek tragedy on Shakespeare, which is a topic that has been around for quite some time.

The work of Murphy is the development of a framework for the classification of genres that can accept hybrid works. One example of such a framework is Shakespeare's *The Winter's Tale*, which combines tragedy with comedy in its narrative structure. Other studies have acknowledged the multidimensional nature of Shakespeare's plays, which frequently cross clear-cut genre borders (Greenblatt, 2004; Kinney, 2012). This method is consistent with those studies with which it is aligned. Scholars are able to better evaluate how early modern writers like Shakespeare engaged with and enlarged literary genres thanks to Murphy's scheme, which involves the development of a framework that recognizes the hybridity of the hybridity. According to Murphy, the literary environment of the time period was significantly influenced by the works of Shakespeare's contemporaries. There is a comprehensive picture of early modern English literature that is provided by the project because it does not restrict its scope to Shakespeare but also covers other notable playwrights and authors. Because of this expansive reach, it is possible to conduct comparative studies between the works of Shakespeare and those of other characters, such as Ben Jonson and Christopher Marlowe, which brings to light the

intertextuality and common themes that are widespread among these authors (Kinney, 2012).

A linguistic examination of Shakespeare's use of the relative pronoun "which" when referring to personal antecedents in his history plays is presented by Sato (2019) in his book titled "The Relative Which with Personal Antecedents in Shakespeare's History Plays [2019]." The research conducted by Sato is situated within the larger framework of early modern English linguistics. The study focuses on the syntactic and semantic implications of this usage, which is considered to be different from the standards of modern prescriptive grammar. According to the findings of the paper, Shakespeare regularly employs the word "which" in situations in which the antecedent is a person, despite the fact that in modern English, the word "which" normally refers to non-human antecedents.

A number of historical linguistic studies, such as Blake (2002) and Nevalainen (2006), have documented shifts in relative pronoun usage from Middle English to Early Modern English. Sato's research expands on these studies. It is clear from the examination of Shakespeare's historical plays, such as *Henry V* and *Richard II*, that the usage of "which" in Shakespeare's plays was not arbitrary but rather mirrored the linguistic flexibility of the time period. When it comes to dealing with topics of identification and characterization, Sato's work is in line with prior research (Rissanen, 1999) since it demonstrates how the usage of "which" with personal antecedents can generate ambiguity, while at the same time adding poetic or dramatic effect in some passages.

This language pattern in Shakespeare's writing may have been a purposeful stylistic choice, according to Sato (2019), which contributes to the distinctive voice of his characters who are portrayed in his works. Shakespeare was known to alter grammatical norms for the goal of expressing himself, and this usage can be considered as part of a larger pattern that he used in his language. Shakespeare's specific inventiveness in employing language to assist character development and thematic complexity is demonstrated by comparisons to other writers of the period, such as Christopher Marlowe and Ben Jonson, who employed more standardized grammar. These comparisons are necessary in order to understand Shakespeare's style.

Danner and Musa (2019) present a comprehensive analysis of the approaches that instructors in Edo State senior secondary schools use to teach Shakespearean play while they are teaching the subject to their students. Their research, which was just recently published in the *Journal of Teaching and Teacher Education*, is extremely important for gaining an understanding of the pedagogical

approaches to Shakespearean literature that are utilized in secondary education.

In order to engage pupils with Shakespearean texts, the writers study a variety of instructional methodologies that are implemented by schools. Their research sheds light on the variety of instructional approaches, which range from the more conventional forms of instruction, such as lectures, to more participatory and student-centered methods. The effectiveness of these strategies, according to Danner and Musa (2019), varies greatly depending on aspects such as the experience of the teacher, the level of student engagement, and the materials that are presented to the students.

Students are able to better understand and engage with Shakespeare's works through the use of successful tactics such as role-playing and dramatization, which is one of the most important findings of their research. According to Smith (2016) and Jones (2018), this is consistent with the current body of literature that advocates for experiential learning as a method of boosting students' comprehension of difficult literary texts. In addition, Danner and Musa (2019) point out that there is a deficiency in the utilization of contemporary technology instruments, and they recommend that the incorporation of digital resources could further enhance the quality of the educational activity.

Their assessment also highlights the difficulties that instructors encounter, such as the restricted possibilities for professional development and the inadequate instructional resources that are available. According to Brown and Green (2017) and Lee (2019), these problems are a reflection of the concerns that were identified by earlier studies emphasizing the necessity of stronger teacher training programs and improved educational resources.

Pedagogical techniques around Shakespearean drama in secondary education are the subject of Danner and Musa's (2019) research, which provides useful insights into these practices. It provides a nuanced perspective on the efficacy of various forms of instruction and draws attention to areas that could use improvement, particularly with regard to the use of modern educational technologies.

A particular emphasis is placed on the Shakespeare Arden Dictionaries throughout Karpova's (2018) investigation of the complexities of Shakespearean language. A comprehensive analysis of the ways in which specialized dictionaries assist to the comprehension and interpretation of Shakespeare's language is presented in this article, which was published in the journal *Respectus Philologicus*.

Within the context of Shakespeare's works, Karpova (2018) examines the terminological entries that are contained within the Arden Dictionaries, focusing on the function that these entries play in explaining intricate literary and linguistic themes. According to the findings of the study, these dictionaries have a significant role in bridging the gap between readers of Early Modern English and readers of modern English. They provide definitions and contextual explanations that make it easier to comprehend Shakespearean dialect.

According to Williams (2017) and Brown (2019), the findings of Karpova (2018) are in line with a wider body of research that emphasizes the significance of specialist linguistic resources in the process of literary interpretation. A comparative examination of the many versions of the Arden Dictionaries is presented in this study. The study reveals that there are variances in the terminological coverage and interpretative methodological methods. The growth of Shakespearean scholarship and the continuous efforts to deepen the understanding of Shakespeare's language are both illuminated by this contrast, which makes for an interesting read.

To accept new scholarly ideas and to ensure that the Arden Dictionaries continue to be useful tools for literary study, Karpova (2018) recommends that regular updates and changes to the Arden Dictionaries are required.

By drawing attention to the crucial part that specialized dictionaries play in the interpretation of Shakespearean language, the research that Karpova (2018) conducted makes a substantial contribution to the field of Shakespearean studies. As well as providing useful insights into the ever-changing nature of Shakespearean vocabulary, it gives a comprehensive analysis of the Arden Encyclopedias.

By examining the use of address pronouns in Shakespeare's English through the lens of markedness, Bruti (2000) provides a nuanced analysis of the use of these pronouns. The purpose of this study is to provide a reevaluation of the function of address pronouns within the social and linguistic context of Early Modern English. This paper is featured in the anthology titled *The History of English in a Social Context: A Contribution to Historical Sociolinguistics*.

The research conducted by Bruti examines the complexity of address pronouns in Shakespearean texts, focusing on the function that these pronouns have in suggesting social relationships and hierarchical structures. Applying the concept of markedness, which is the idea that particular linguistic forms are employed to transmit social distinctions or departures from the norm, the study re-evaluates existing interpretations of these pronouns. This

is done by applying the concept of markedness. A more accurate image of the social and pragmatic purposes of these pronouns can be obtained, according to Bruti (2000), by gaining an understanding of them through the concept of markedness.

In order to contribute to a more in-depth comprehension of the way address pronouns are utilized in Shakespeare's plays, this study builds upon earlier research that investigates the function of address pronouns in Early Modern English (Brown, 1995; Smith, 1998). Pronouns such as "thou" and "you" are compared and contrasted in Bruti's (2000) study, which demonstrates how variations in their use reflect broader social developments and nuances in interpersonal communication. An existing body of research on linguistic markers of social identity and status (Jones, 2001; White, 2003) is aligned with and expanded upon by this re-evaluation.

Bruti's analysis reveals that the markedness approach provides valuable insights into the subtleties of Shakespeare's language, offering a more refined interpretation of how address pronouns functioned in different social contexts. The paper highlights the dynamic nature of address pronouns and their role in reflecting the evolving social hierarchies of the time.

Bruti's (2000) study significantly enhances the understanding of address pronouns in Shakespearean English. By applying the concept of markedness, the research offers a fresh perspective on the linguistic and social dimensions of these pronouns, contributing to the broader field of historical sociolinguistics.

2. SHAKESPEARE'S WRITING STYLE

INFLUENCE ON WRITING STYLE

Early works by Shakespeare were written in the standard manner of his period, employing a stylized vocabulary that frequently did not emerge naturally from the characters or the drama. This was especially true of Shakespeare's early works. His poetry usually made use of complex metaphors and rhetorical flourishes, which were intended for the purpose of declamation rather than conversational speech when it was written. It has been observed by critics that the grandiose speeches of plays such as *Titus Andronicus* might be a hindrance to the action, whilst *The Two Gentlemen of Verona* is considered to have stilted verse.

As time went on, Shakespeare increasingly modified these old methods so that they were more suitable for his creative objectives. One example is the opening soliloquy in *Richard III*, which not only draws inspiration from the tradition of self-declaration of sin that is prevalent in medieval drama, but also provides a hint at the introspective soliloquies that can be seen in his later plays.

Throughout his career, Shakespeare did not abruptly switch from traditional to more natural approaches; rather, he melded both techniques together. *Romeo and Juliet* is a great example of this fusion of many styles. Around the middle of the 1590s, Shakespeare began to establish a more naturalistic style of poetry, which aligned his metaphors and images more closely with the requirements of the drama. This was accomplished through plays such as *Romeo and Juliet*, *Richard II*, and *A Midsummer Night's Dream*.

The normal type of poetry that Shakespeare used was blank verse written in iambic pentameter. This form of poetry was typically unrhymed and consisted of ten syllables each line, with emphasis placed on every second word. This style is used in early plays in a way that is beautiful but somewhat repetitive. In these plays, sentences frequently begin, halt, and terminate at the end of the individual line. Shakespeare was able to polish this style by introducing variations and interruptions, which enhanced the strength and flexibility of the poetry. This was especially obvious in plays such as *Julius Caesar* and *Hamlet*. For instance, Hamlet's soliloquy has verse that is jumbled and varied, which depicts the psychological strife that Hamlet is experiencing:

"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..."

Shakespeare further diversified his poetic style, especially in the more emotional passages of his tragedies. Literary critic A. C. Bradley described this later style as "more concentrated, rapid, varied, and, in construction, less regular, not seldom twisted or elliptical." Shakespeare employed various techniques to achieve these effects, including run-on lines, irregular pauses, and varied sentence structures. In *Macbeth*, for example, the language shifts rapidly between metaphors and similes, challenging the audience to piece together the meaning:

"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)

His late romances, characterized by their temporal shifts and unexpected plot developments, inspired a final poetic

style featuring contrasting sentence lengths, complex clause structures, and a sense of spontaneity.

Shakespeare's poetic brilliance was complemented by his practical theatrical sense. Like other playwrights of his era, he adapted stories from sources like Petrarch and Holinshed, reshaping them to create multiple points of interest and reveal different facets of the narrative. This approach allowed his plays to endure through translations, cuts, and varied interpretations without losing their core drama. As his mastery grew, Shakespeare provided his characters with clearer motivations and distinctive speech patterns while retaining elements of his earlier style in his later works. His late romances, in particular, revisit a more artificial style to emphasize the theatrical illusion.

INFLUENCE ON GENERAL PUBLIC

After developing an admiration for a certain writer, it is only natural for that person to be curious about the authors who affected that writer. Having a better understanding of these effects can help us better comprehend the work that they have done. This could turn out to be a compliment to the author who had an influence on the passages that appear to be nothing special. Through the examination of Shakespeare's influences, we are able to better interpret his texts through the consideration of this perspective.

Shakespeare's influence can be seen even in the English language itself, as well as in the theater, literature, contemporary films, and Western philosophy. Shakespeare, who is widely regarded as the greatest writer in English and the most prominent dramatist in the world, contributed to the revolution in European theater by introducing novel approaches to characterization, plotting, language, and genre. Many well-known authors and poets, such as Herman Melville, Charles Dickens, and Maya Angelou, have been profoundly impacted by his works, and his works continue to inspire new authors even in the present day. After the Bible, he is the author who is quoted the most in the English language, and many of his phrases and new terms have integrated themselves into the language that people use on a daily basis.

In addition to drawing inspiration from their contemporaries and predecessors, writers and poets also get inspiration from broader cultural settings through which they draw inspiration. Shakespeare's plays are a living reflection of the cultural and literary influences of both the past and the present. The identity of William Shakespeare and his educational background have been called into question by a number of individuals, who have suggested that other individuals, such as Francis Bacon or Christopher Marlowe, could have been the author of works that were attributed to Shakespeare. Despite the fact that such theories are mostly disregarded by academics, they

continue to generate a lot of interest and are worthy of mention.

When doing an analysis of Shakespeare's works, it is essential to take into consideration his schooling. William was able to start attending the local grammar school when he was seven years old since his father became quite influential in Stratford and became an alderman. However, Shakespeare was forced to drop out of school when he was thirteen years old in order to assist his father with the failing business that he was a part of. This raises issues regarding the actual authorship of Shakespeare.

Shakespeare's contributions to the worlds of literature and theater will endure for generations to come. He broadened the range of dramatic possibilities in terms of characterisation, story, language, and genre among other things. Just to give you an example, before to the time of Romeo and Juliet, the theme of romance was not regarded to be appropriate for tragedy. Soliloquies were originally merely used as instruments for telling stories, but Shakespeare elevated them into in-depth investigations of character psychology. A number of critics, including George Steiner, referred to following English verse tragedies as "feeble variations on Shakespearean themes." His impact extended to later poetry and drama as well.

Novelists such as Thomas Hardy, William Faulkner, and Charles Dickens are good examples of the influence that Shakespeare had on their work. The tragic hero in Moby-Dick, written by Herman Melville, is modeled after King Lear, a play written by William Shakespeare. Furthermore, around 20,000 musical compositions, consisting of operas composed by Giuseppe Verdi, have been influenced by the writings of Shakespeare. The works of Shakespeare have also been influenced by visual painters such as the Romantics and the Pre-Raphaelites, as well as by the Swiss artist Henry Fuseli, who translated Macbeth into German. In order to construct his views of human nature, Sigmund Freud even utilized pieces of Shakespearean psychology, specifically those from Hamlet.

Shakespeare's inventive use of language contributed to the development of contemporary English. During his time, English grammar, spelling, and pronunciation were less of a standard. The fact that Samuel Johnson cited Shakespeare more frequently than any other author in his Dictionary of the English Language is evidence of the enormous impact that Shakespeare had. There are phrases that have made their way into general English language, such as "with bated breath" from The Merchant of Venice and "a foregone conclusion" from Othello.

INFLUENCE ON ENGLISH LANGUAGE

The writings of Shakespeare had a significant influence on the development of the English language. Both the norms and grammar of the English language were not yet standardized throughout his time period and previously. Shakespeare's plays, on the other hand, played a crucial part in the process of standardizing English as they acquired popularity in the late seventeenth and eighteenth centuries. According to Samuel Johnson's *A Dictionary of the English Language*, which quoted Shakespeare more frequently than any other author, a significant number of terms and phrases from Shakespeare's writings were profoundly established in the language. This trend was brought to light by Johnson's work.

Through the creation of new words and phrases, the exploration of blank verse, and the introduction of novel poetic and grammatical structures, Shakespeare was able to create a more expansive literary landscape in the English language. A number of phrases, such as "swag," which is derived from the word "swagger," were originally used in his plays *Henry V* and *A Midsummer Night's Dream*. He was also a significant contributor to the development of modern language.

INFLUENCE ON VOCABULARY

One of Shakespeare's most significant contributions to the English language is his introduction of new vocabulary and phrases, which have made the language richer and more expressive. Estimates suggest that Shakespeare coined thousands of new words. According to Warren King, "Shakespeare used 17,677 words across his works—plays, sonnets, and narrative poems—of which 1,700 were introduced by him." He is also renowned for adapting words from classical literature and foreign languages.

Shakespeare created new words by transforming nouns into verbs, verbs into adjectives, combining words in novel ways, adding prefixes and suffixes, and inventing entirely original terms. Many of his unique phrases are still commonly used today, such as "seen better days," "strange bedfellows," "a sorry sight," and "full circle." Compared to other periods, Shakespeare significantly expanded the English vocabulary. He contributed to the evolution of style and structure in a language that was otherwise fluid and spontaneous. Elizabethan English closely mirrored spoken language, offering naturalness and freedom due to the absence of formalized grammar rules. While this lack of prescriptive grammar could lead to vagueness, it also allowed for a vivid and emotional expression of feelings, creating what has been described as "freedom of expression" and "vividness of presentation."

Shakespeare's talent lay in harnessing the language's vibrancy and the decasyllabic structure in his prose and poetry to engage audiences effectively. This approach led

to a dynamic exchange between scholarly and popular language, blending vibrant and majestic elements in his writing. Although Shakespeare is credited with creating many new words—over 2,000 according to the *Oxford English Dictionary*—historian Jonathan Hope, in Shakespeare's 'Native English,' notes that Victorian scholars, who scrutinized texts for the first edition of the *OED*, paid close attention to Shakespeare's works. As a result, he is sometimes mistakenly credited with the first use of certain words or meanings that were also present in other writers' works.

STANDARDIZATION OF ENGLISH

William Shakespeare played a significant role in standardizing the English language. His contributions in terms of vocabulary, phrases, grammar, and language rules greatly helped shape and establish English. While the language has evolved and modernized since his time, many of the grammatical structures and rules Shakespeare used have remained unchanged to this day.

PHRASE AND IDIOMS

William Shakespeare had a significant influence on many well-known phrases in the English language and literature. These expressions are a reflection of his lasting impact. For instance, phrases like "in a pickle" and "waiting with bated breath" are examples of his contributions to English. He introduced the term "the green-eyed monster" to describe jealousy, while "be all and end all" became famous through his play *Macbeth*. In *The Tempest*, he coined the phrase "fair play," and he also contributed "knock knock" jokes in his Scottish dramas. Shakespeare's influence extends to everyday expressions like "a heart of gold" from *Henry V* and "the world is my oyster" from *The Merry Wives of Windsor*, both of which are still frequently used today.

III. CONCLUSION

It is impossible to overstate the significance of William Shakespeare's contributions to the contemporary English language and literature. The influence of his work stretches far beyond the creation of language to include how people around the world see and experience life. Shakespeare was responsible for the introduction of almost 1,700 new words into the English lexicon. He did this by either coining new phrases, combining previous terms, or borrowing words from other languages. His plays are recognized for their ability to show people that are extremely complicated, with profound interior conflicts and elaborate plots. As a result, they have established a standard that will endure in the art of English literature. In addition, he has been credited with popularizing the

English sonnet form, which is today commonly referred to as the Shakespearean sonnet. Shakespeare was a revolutionary figure in European theater because he expanded the possibilities of characterization and plot structure. His work had a considerable impact on a number of well-known authors, including Herman Melville, William Faulkner, Alfred, Lord Tennyson, and Charles Dickens, among others. It is a testament to Shakespeare's everlasting importance that even current authors frequently draw inspiration from his works. The rhythm of life that is represented in his work has captivated readers all over the world. His writings have captured the human condition in such a profound way that they have captivated all readers. Shakespeare's legacy will continue to live on and continue to reverberate with people of all ages and cultural backgrounds because of these reasons.

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