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SHAKESPEARE’S IDIOMS IN THE MODERN WORLD OF ON-LINE MEDIA: THE  
USE OF “HAMLET” IDIOMS IN ON-LINE ARTICLES

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## **PREFACE**

“To be or not to be” is a Shakespearean phrase that is probably known to every person in this world. More than 465 years have passed since the poet’s birth, but his name has not yet lost its popularity, since he made a huge contribution to the development of the English language (Horner, 2019, para. 1). There is a possibility that Shakespeare created “over 1600 new words”, and according to Horner, “even if the Bard didn’t invent them, he was probably the first English-language writer to use them” (ibid). Idioms are an integral part of the English language, and since their origin goes back to different cultural aspects, it is important to understand that the idioms of the famous playwright play an important role in the development of the language and are still used in the modern world today. Despite numerous studies of idioms and Shakespearean idioms in particular, the purpose of this work is to study the presence of the use of Shakespearean idioms of the play “Hamlet” in present-day English based on news articles in the on-line media environment. The aims of this analysis lead to the following objectives: selection and systematisation of material about Shakespeare’s biography regarding his contribution to the development of the English language; consideration of the concept of idiom; an overview of Shakespearean idioms and their meanings in the play “Hamlet”; idiom analysis with the help of the British National Corpus; a study of the presence of Shakespeare’s idioms from the play “Hamlet” in various articles in the on-line media environment.

The thesis comprises the following parts: an introduction, Chapter I “Idioms in English”, Chapter II “Hamlet Idioms in Present-Day English”, and a conclusion. The introduction provides an overview of Shakespeare’s biography and relevant information about his contribution to the development of the English language. Chapter I provides an overview of the concept of idioms and their classification. Chapter II introduces an analysis of the use of idioms in present-day English, based on the presented research data. The conclusion summarizes the key aspects of the analysis that support the hypothesis.

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## INTRODUCTION

### Shakespeare's Genius and Shakespeare's Impact on the English Language

The work of William Shakespeare and his outstanding personality have been studied over the years and until now interest in him has not lost its significance. It can be said that no other writer has achieved such popularity in vocation and in commercial terms as Shakespeare. This is evidenced by the extensive use of his name, image and phrases in various fields.

His name and signs of his work can be found in the names of songs, streets, restaurants, on the radio, in the theater. Numerous novels and films have been named with his words and phrases, such as: "The Sound and the Fury" by William Faulkner or "The Dogs of War" by Frederick Forsyth and many others. People often use his expressions in speech without noticing it: "*A fool's paradise*"; "*The game is up*"; "*Cruel, only to be kind*"; "*Love is blind*"; "*As You Like It*", "*All's Well That Ends Well*" (McCrum, 2016, para. 7).

Shakespeare was born on April 23, 1564 in Stratford-upon-Avon. The birth of an outstanding playwright is associated with the period when English was developing and considered as a serious literary language. This period is called "Early Modern English" and presents many difficulties in terms of semantics and syntax (Paster, n. d., para. 3). As it is known, the English language was enriched as a result of borrowing from Latin, French and other European languages, which served as an example for Shakespeare's brilliant mind in his stylistic innovations; therefore, an essential role in expanding the language in verbal thinking and subjectivity belongs to him (ibid., para. 5). Shakespeare had a tendency to play with words and invent new ones, thus a mixture of old and new forms was obtained by combining words; he could form a verb from a noun using prefixes and suffixes (ibid., para. 6). Shakespeare combined "Anglo-Saxon, continental and classical traditions", his poetry interacted with narrative (Guardian, 2021, para. 14).

It is also known that Shakespeare attended church regularly. The Bible in English was familiar to him, later becoming a source that he widely used and "embedded deeply into the fabric of his language" (Holland, 2013, para. 3). As for religion, it should be noted that two meanings are observed in his plays, thereby causing contradictions in this area. There is speculation that this moment was influenced by a period of break with the Roman Church and the attempt by Mary Tudor, known as the Bloody, to bring Catholicism back to England. As a result, on this

basis, disagreements arose, which led to religious tension and quarrels between Catholics and Protestants (Paster, n. d., paras. 9, 11).

Shakespeare became famous all over the world. As Cameron (2016, para. 1) writes, “he lives today in our language, our culture and society”. His numerous works have been translated into various languages such as Dutch, Greek, Welsh, Swedish, Hebrew, Bulgarian, Yiddish, Arabic, Scottish, Korean, Chinese, Maori (Holland, 2013, para. 3). In many countries, there are so-called “Shakespearean Societies” founded by scientists, teachers and enthusiasts, and there is also an international Shakespearean Association, founded in 1974 (ibid.).

In addition, it is necessary to mention the well-known term – Shakespearianism, which dates back to the middle of the 19th century, the author of which was Annenkov (Lukov, et al. 2021, para. 2). The term Shakespearianism means “an ideological and aesthetic trend characterized by dialogue between Russian and European cultures, based on Russian studies and cultural appropriation of William Shakespeare’s heritage” (ibid., para. 1). According to these data, it can be concluded that Shakespeare’s popularity is really vast; his name is known in every country, and thanks to his linguistic innovations, the English language has significantly expanded its boundaries.

As for the English language, in addition to his enrichment of vocabulary, the great playwright made other contributions. Researchers stated that “out of 17,677 words used by Shakespeare, 1,700 were new words. He borrowed these words from foreign languages and classical literature” (Grades fixer, 2019, para. 2). Many writers have used Shakespeare’s grammar rules to show their competence, as the improved structure and style of the grammar made it simpler and removed some ambiguity (ibid.). He is also “the master of the simplest constructions, such as Henry’s devastating rebuke to Falstaff (“I know thee not, old man”) or Leontes touching Hermione’s statue in *The Winter’s Tale* (“O, she’s warm”), three words that any child could understand” (McCrum, 2016, para. 6).

Presumably, many people do not have information that words like *lonely*, *trendy*, *manager* were invented by Shakespeare (Racoma, 2014, para. 1). His writings codified the rules and grammar of the English language in the 17th and 18th centuries, and Samuel Johnson’s Dictionary of the English Language incorporated new words and expressions invented by Shakespeare (ibid., para. 3). It is worth noting the fact that the language of the great playwright

is complex and incomprehensible, but most of it is still used in the modern world, which cannot be said about the language of Jeffrey Chaucer, known in the Middle English era for his “*The Canterbury Tales*”, and Old English, in which was written “*Beowulf*” (TCSIS, n. d., 4 paras. 1-2). Despite the fact that Shakespeare’s words have entered modern language, they differ markedly in present-day form and style, as shown in *Table 1* below.

*Table 1. Common Words & Phrases in Shakespeare’s World (CWPS).*

Art = are	Hence = from here
Dost = do	Oft = often
Doth = does	Yea = even
‘ere = before	Ay = yes
Hast = have	Aught = anything
‘its = it is	Nay = no
‘twas = it was	Hie = hurry
Wast = were	Yon, yonder = that one there
Whence = from where	Wherefore = why

Shakespeare is considered as both an “English and universal artist” – a poet and playwright (McCrum, 2016, para. 5). Shakespeare’s influence on theater is undoubtedly one of his most important contributions. His plays have the highest ratings in the world. A huge influence on theatrical productions and performances is due to the fact that both positive and negative sides were manifested in Shakespearean characters, thereby Shakespeare made his characters lively and emotional. In addition to drama, his plays also add a touch of the comedy genre, which certainly fascinates everyone (Grades fixer, 2019, para. 6). There is also some duality in the works, which is reflected in such themes as “love and hate; war and peace; freedom and tyranny” (McCrum, 2016, para. 11).

According to the listed facts about the achievements of William Shakespeare, it can be stated with confidence that this is definitely an outstanding person, therefore his name is still popular, and his work and contributions to the development of the English language are invaluable. According to Lukov (2021, para. 4), “Shakespeare is one of the world’s geniuses who laid the foundations of modern civilization.”

## Shakespeare as a Creator of many English Idioms

William Shakespeare is not only the founder of new words in the dictionary, he is also credited with creating many English idioms. As is known, the idiom has become an integral part of the English language. To begin with, it is worth explaining what an idiom is.

An idiom or phraseological unit is the most striking means of expression in the English language. Idiom a group of words in a fixed order that have a particular meaning that is different from the meanings of each word on its own: To “have bitten off more than you can chew” is an idiom that means you have tried to do something which is too difficult for you (Cambridge Dictionary, n.d.). The plays of William Shakespeare are rich in phraseological units. According to Grandage (2016), there are approximately 190 idioms and quotes belonging to Shakespeare. The *Table 2* below provides examples of some of the playwright’s idioms.

*Table 2. Phraseological Units of Shakespeare (No Sweat Shakespeare, 2021, para. 3).*

<b>Shakespeare Play Title</b>	<b>Phraseological Unit</b>
<i>The Merchant of Venice, Act 2, Scene 7</i>	All that glitters is not gold
<i>Hamlet, Act 2, Scene 2</i>	Brevity is the soul of wit
<i>King Lear, Act 1, Scene 1</i>	Nothing will come of nothing
<i>All’s Well that Ends Well</i>	All’s well that ends well
<i>The Taming of the Shrew</i>	Break the ice
<i>Henry V</i>	Heart of gold
<i>Henry V</i>	As cold as stone
<i>Henry IV, Part 2, Act 3</i>	A man can die but once
<i>Othello, Act 5, Scene 2</i>	I am one who loved not wisely but too well
<i>Hamlet, Act 1, Scene 2</i>	Frailty, the name is woman
<i>Hamlet, Act 2, Scene 2</i>	There is nothing either good or bad, but thinking makes it so
<i>Hamlet, Act 4, Scene 5</i>	We know what we are, but know not what we may be
<i>Timon of Athens, Act 4, Scene 2</i>	We have seen better days

In addition to the words discussed above, idioms have also undergone changes, as evidenced by research. According to Horner (2019, para. 2) the idioms of the playwright are not used correctly, but as the language develops, they acquire a completely new form as they become clearer. As an example, note the expression from the play “*Macbeth*”, where the original

Shakespearean “*at one fell swoop*” was changed to “*in one fell swoop*” (ibid., para. 6). This is not the only example, as illustrated in *Table 3* below.

*Table 3. Changes in Shakespeare’s phraseological units (ERPD).*

<b>Shakespeare Play Title</b>	<b>Phraseological Unit</b>	<b>Variant of Phraseological Unit in the Dictionary</b>	<b>Method of Changing</b>
<i>Hamlet, act sc.3</i>	As night follows day	= follow as night the day	Word order changed
<i>Hamlet, act III, sc. 1</i>	Give somebody pause	= give pause to somebody	Word order changed
<i>Macbeth, act V, sc. 3</i>	Applaud to the echo	= cheer to the echo	Another lexical variant
<i>King Henry VI, part III, act III, sc. 2</i>	Cry content to	= cry content with	Replacement of a preposition
<i>King Lear, act IV, sc. 6</i>	Every inch	Every inch of; a; him; her, etc.	Extension; compatibility with nouns

According to Jones (2016, para. 1), Shakespeare’s works consist of 38 plays, 154 sonnets and 5 narrative verses, which respectively comprise 884,000 words. In his famous plays, such as “*Romeo and Juliet*”, “*Hamlet*”, “*The Merchant of Venice*”, “*Macbeth*”, and others can be found idioms that have become popular and are still used today. The splendor of his plays favored the unification of spelling and grammar (Cameron, 2016, para. 4). A large number of lines from his plays have become sufficiently entrenched in modern speech and therefore it is often impossible to determine that these are lines from a play (Schwartz, 2018, para. 1).

### **Use of Idioms and their Popularity Today**

Idioms are widely used both in literature and in colloquial speech by native speakers. Often this figure of speech is used to give expressiveness and brightness. With idioms, an abstract idea can be expressed in an easy and concise way. For instance, it is easier to say - “love is blind” than to explain that because of the feeling of love that has arisen, a person cannot adequately assess his partner for whom he has feelings. The idiomatic phrase makes the

transition from literal thinking to abstract. Scientists, such as Chomsky and Pinker state that the mind is a complex process of learning and its function is not only to accept a logical and literal basis and an idiom - it is a prime example of the “evolution of language” (Bhalla, 2009, para. 14). It should also be noted that the use of specific idioms in fiction gives characters “a regional flavor and authenticity”, since some idioms are specific to a particular region (MC, 2021, para. 10).

Considering idioms in relation to Shakespeare, it should be noted that in everyday life, the emphasis is often not placed on the fact that famous quotes from the playwright are used in speech. So many words have entered the spoken language that a person does not think about it, regularly quoting Shakespeare. There is an excellent confirmation of this, the poster “Quoting Shakespeare” by the famous English journalist Bernard Levin (Teo, 2019). This poster hung on the wall of one literary class, which reads as follows:

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 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 been **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 high time**, and that **that is the long and the short of it**, if you believe that **the game is up**, and that **the truth will out**, even if 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 was **dead as a doornail**, 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. (No Sweat Shakespeare, 2021, para. 5).

Analysing this poster, it can be noted that idioms indeed add expressiveness to speech and to some extent it is necessary to include the abstract side of thinking. Of course, it is more difficult for non-native speakers to perceive speech using idioms. As Hicks (2018) noted, idioms are unique and often defy translation; technically, the idiom is referred to as stereotyped language, in other words, this figure of speech has not a literal, but a figurative meaning. However, it is worth noting that, despite some difficulty, idioms continue to be used in speech, which indicates their relevance today.

Currently, there are numerous studies concerning the issue of idioms. Idioms have been researched in terms of semantics, structure, origin. Considering the presented data on Shakespeare and his contribution to the development of phraseological idioms, have Shakespeare's idioms become stable in the modern world? According to The International Education Center (2018, para. 1), “many of the expressions he used in his plays are now a part of everyday English language”. Despite the fact, that there is certain opinion about the relevance of the great playwright’s expressions, the main purpose of the thesis is to determine whether Shakespeare’s idioms from the play “Hamlet” are still used in the present-day English in articles of on-line media.

## CHAPTER I. IDIOMS IN ENGLISH

This chapter introduces the general concept of idioms. The area of phraseology has been studied by many linguists. In addition to studying the term itself, it is also worth paying attention to the classification of idioms. Due to the fact that there are quite a lot of idioms in the English language, this chapter will show how they are distributed according to structure, origin, according to their functional and stylistic differentiation, and will also consider ways to use idioms in the modern world.

### 1.1 The Concept of an Idiom

As noted earlier, idioms are an integral part of the English language. “There are estimated to be at least twenty-five thousand idiomatic expressions in the English language” (Ininet, 2020, para. 3).

An idiom is a phraseological unit, which consists of a group of words in which the lexical composition and grammatical structure are fixed. As for the meaning of this group of words, it is figurative and is presented in the language in the form of ready-made units expressing a single concept, therefore it is used in a sentence, like words as one of its parts. Such fixed units are presented in special dictionaries (Ininet, 2020).

An idiom is “a combination of words that has a figurative meaning” which is separated from the literal meaning (ibid., para. 3). In other words, it is not possible to understand the meaning of an idiom by understanding the meaning of individual words. *Table 4* shows examples of semantic differences between stable lexical components in comparison with words alone.

*Table 4. Semantic differences (Theidioms.com).*

<b>Idiom</b>	<b>Meaning</b>
A hot potato	a controversial issue or situation that is awkward or unpleasant to deal with.
Piece of cake	something that is easy to do
Once in a blue moon	very rarely
A bed of roses	easy option

When pigs fly	something that will never happen or is impossible.
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The present table reflects the fact that phraseology studies phrases that can be denoted in English in different ways: phraseological units, idioms, set expressions, metaphors, proverbs. All these listed terms convey the figurative nature of the language. Speaking of idioms, it is worth noting that they can often cause difficulties due to the figurative transmission of thought. Therefore, an idiom can also be considered as a metaphor. According to Hicks (2018, para. 2), idiom “is a special phrase or expression that has a figurative meaning that is different from its literal meaning”. According to Horn (2004, p. 245) upon a thorough examination of idioms, two types are distinguished: with “transparency of interpretation”, and ones that do not have this property. Above were examples of “non-transparent idioms”. Idioms whose meaning can be guessed are the following: “*the grass is always greener on the other side*”; “*sell someone out*”; “*make friends*”; “*time is money*”; “*money to burn*”; “*storm in a teacup*” (English Dom, 2017).

Lohnes (2021, para. 1) notes that “an idiom is a phrase that is common to a certain population”, so linguists are busy “finding the origins” of these idioms. The origin of idioms is associated with the “local culture and customs” of each language separately (Levine, 2019, para. 7). Expressions can carry a latent cultural context that only a native speaker can understand (Higa, 2021).

According to the given examples and the description of the term, it should be noted that phraseology deserves special attention, since it helps to understand the meaning of an idiomatic expression, to determine the origin and structure. In addition, it is worth noting that the use of idioms contributes to an expressive, vivid, emotive tone of speech, and makes the English language unique due to its own peculiar ways of expression.

## 1.2. Classification of Idioms

### 1.2.1. Semantic structure

Speaking about idioms more thoroughly, it is important to consider the subject of idioms from the point of view of various aspects, for example, in relation to semantics, structure, origin.

According to the semantic structure, several types of idioms can be distinguished: phraseological fusions, phraseological units and phraseological combinations. According to Kunin (1996, p. 70) the semantic structure of phraseological units (*kick the bucket; send somebody to Coventry*) and phraseological fusions (*burn one's fingers; all is not gold that glitters*) do not match. Kunin (1996) explains this by the fact that various aspects can be intertwined in the phraseological meaning, for example, such a semantic feature as the motivation and lack of motivation behind the meaning of an idiom. Common features can be observed in the “degree of rethinking the meaning and phraseological abstraction” (ibid). Thus, in phraseological fusions, the integral meaning is not motivated by the meanings of the words that make up the phraseological unit. Whereas the phraseological unit is motivated by the meanings of the constituent components and is distinguished by figurativeness. For example, the phraseological unit “*bury talent in the ground*” has phraseological unity. The origin of this phraseological unit is from the Bible, and it concerns money, since “talent” is an ancient Roman silver coin. According to the parable, one slave was given a coin to multiply it, but he simply buried it in the ground as a result of which the master called the slave lazy. Today, the word “talent” is known in the sense of “ability”, “gift”, and the biblical phraseological unit has an allegorical meaning “*neglect your abilities, and not develop them*” (Buffme, 2020, para. 4).

Phraseological combinations differ from the above two in that one of the components of the combination is used freely, and the second is associated with it: “*raise the question*”, “*the last straw*”. The difference is that this type of phraseological unit contains several words with an unmotivated meaning, but all components are semantically independent, for example, “*giving a hand for clipping*” (Sodiummedia, 2021).

The idiomatic meaning of idioms does not coincide with the literal meaning, for example: “*to sit on the fence*” can be used literally, but in the idiomatic meaning it will mean “to not choose a side regarding some issue” (Idiom Connection, 2021). Based on their meaning and constituent parts, idioms can be divided into the following sections:

- describing the feeling of a person: “*wearing his heart on his sleeve*” (openly display emotions or sentiments), “*heart-to-heart*” (honest and open), “*sick at heart*” (unpleasant emotions);

- Personality: “*worrywart*” (too emotional person), “*armchair critic*” (one who likes to criticize), “*busy body*” (curious, wants to know everything about everyone), “*know it all*” (negative sarcastic connotation) , “*cheapskate*” means a greedy person (Grin, 2018);
- Clothing idioms: “*birthday suit*” (naked), “*lose one’s shirt*” (lose money), “*roll up one’s sleeve*” indicates hard work ahead (ibid.)
- Weather related idioms: “*come rain or shine*” (no matter what), “*get wind of*” (to become aware of something, especially being kept secret), “*a ray of hope*” – hope for the best (ibid.);
- Idioms related to time: “*better late than never*”, “*once in a blue moon*” (something rarely happens), “*against the clock*” – when a person is in a hurry (Bigai, 2021);
- Idioms about money: “*stone broke*” (having no money), “*kickback*” (a return of a sum of money), “*strike it rich*” – become rich suddenly (Idiom Connection, 2021);
- Sports idioms: “*drop the ball*” (to make a mistake), “*out of the running*” – no chance of winning (ibid.);
- Religious idioms: “*bear one’s cross*” (to cope with a difficult situation), “*forbidden fruit*” – to want what cannot be obtained, is related to the biblical story of Adam and Eve (ibid.);
- Idioms about animals: “*monkey business*” (stupid or fraudulent behavior), “*a dark horse*” - an unexpected victory in a competition (ibid.);
- Color idioms: “*the green light*” (allow to act), “*in the red*” (in debt; regarding business), “*red tape*” – official, strict rules (ibid.);
- Body idioms: “*new blood*” (new member of a group or organization), “*neck and neck*” (close to each other), “*to the bone*” – very much (ibid);
- Education and school idioms: “*as easy as ABC*” (easy, simple), “*off campus*” (outside of a university’s campus), “*make the grade*” – to succeed (ibid.);
- Number idioms: “*on cloud nine*” (very happy), “*take five*” (a short break), “*one by one*” – follow in order (ibid.);
- Name idioms: “*little Mary*” (belly), “*King Charles’s head*” (obsession), “*according to Cocker*” (correct, exactly), “*the Admirable Crichton*” (an educated person), “*Queen Anne is dead!*” (answer to outdated news), “*Tom, Dick and Harry*” – the first comer (Kunin, 1996, p. 111).

Idioms can be thus classified based on their entire meaning or the type of words they include; for example: “*monkey business*” can be attributed to animal idioms, and if classified semantically, then it refers to the characteristics of human behavior.

### 1.2.2. Structure of idioms

Considering idioms by their structure and function, several types can be also distinguished; for example: substantive, verbal, attributive, adverbial, modal, interjection (Kunin, 1996).

Phrasal verbs can often be idioms, which are quite numerous in the English language. For example: *to be up to date*, *to be up to someone*, *to burn oneself out*, *to keep in touch* (Englishhints.com, 2011-2021).

Nominal idioms consist of a noun with or without an article, such as “*a mouse*” meaning “*quiet, shy*” (Easy Pace Learning, 2021). They can be combined with an adjectival attribute, for example: “*a cool cat*” meaning “someone, usually a man, who is regarded as hip and cool” (The Free Dictionary, n.d.). With a prepositional attribute – “*cat among the pigeons*” meaning “do or say something that causes trouble and make a lot of people angry or worried” (Cambridge Dictionary, n.d.).

Adverbial idioms perform the function of an adverb, for example: “*all of sudden*” - suddenly, without advance warning (ibid); other structural forms are “*close at hand*” meaning “lying in the near future or vicinity; nearby or imminent”; “*at the drop of a hat*” meaning “immediately, without delay” (Cambridge Dictionary, n.d.).

Adjectival idioms include an adjective and convey an attribute or property of an inanimate object or animate person, for example: “*blue blood*” meaning “a member of a wealthy, upper-class family or ancestry” (The Free Dictionary, n.d.). Adjective idioms can have two adjective components joined by “and”, for example: “*alive and kicking*”, “*hale and hearty*”, “*bright and breezy*”, “*free and easy*”, “*meek and mild*”, “*sick and tired*”, “*short and sweet*”, “*first and foremost*”, “*black and white*”, “*high and dry*” (My English Class, 2013).

According to Kunin (1996, p. 72), idioms can have the structure of interjectional turns which are characterized by independent intonation, for example: “*by George!*” used to convey the

state of surprise; “*my foot!*” – “used to mean that you do not believe what another person has just told you” (Cambridge Dictionary, n.d.).

Comparative idioms: “*be as nothing to*” meaning “to be unimportant or trivial compared to someone or something else”; “*have the advantage over*” meaning “to be in a favorable or superior position when compared to someone or something else” (The Free Dictionary, n.d.). Comparative idioms also have components such as: *as...as/like...*, for example: “*as large as life*” in the meaning “present before someone, often surprisingly so”; “*like chalk and cheese*” meaning “very different from one another; totally or nearly opposite in nature” (ibid.). There are also idiomatic expressions that link sentences or separate parts of this sentence, for example: “*by and large*” in the meaning of “in general; overall” or “*by the way*” in the meaning of “incidentally; on a side note”; “*out of the way*” in the meaning of “not convenient for or easily reached by someone; not along someone’s route” (ibid.).

Kunin (1996, pp. 71-72) notes that phraseological units can have the structure of a subordinate clause “*when pigs fly*”, the structure of a coordinating or subordinating phrase “*burn one's fingers*”, the structure of a phrase with an infinitive or from verbs in the passive voice “*break the ice – the ice is broken*”, the structure of a simple or compound sentence “*do you see any green in my eye?*”, “*If you run after two hares, you will catch neither*”.

Summing up, it can be concluded that, by their structure, phraseological expressions or idioms can interact with different parts of speech, for example, noun + adjective (*home and dry*), adjective + adjective (*high and dry*), adverb + adverb (*here and there*), verb + verb (*wait and see*), noun + noun (*body and soul*), preposition + preposition (*on and on*) and so on (My English Class, 2013). The structure and semantics of the idiom as a whole, interacting with each other, represent a single meaning. The structure of an existing idiom cannot be changed, otherwise the meaning will change, but syntactic variants are observed, for example: “*take off one's hat to somebody = take one's hat off somebody*”, “*take away somebody's breath = take somebody's breath away*” (Kunin, 1996, p. 36) .

### 1.2.3. Origin

Linguists have also identified different types of idioms by their origin. For example, Kunin (1996, p. 110) identifies original native phraseological units and those borrowed from other

languages. Speaking of the origin of native phraseological units, it is worth highlighting literary works in which the leading place belongs to Shakespeare as the founder of a large number of English idioms: “*eat somebody out of house and home*”, “*the green-eyed monster*”, “*the wish is father to the thought*”. Other writers have also contributed: Chaucer (“*murder will out*”, “*through thick and thin*”), Milton (“*confusion worse confounded*”, “*the light fantastic toe*”), Swift (“*all in the days work*”, “*a sight for sore eyes*”), Dickens (“*never say die*”, “*how goes the enemy?*”), Scott (“*beard the lion in his den*”, “*laugh on the wrong side of one's mouth*”).

Kunin (1996, p. 112) also refers to various spheres of human activity as the sources of the appearance of some of the oldest phraseological units, for example: seafaring (“*strike sail*”, “*cut the painter*”); sports (“*come up to the scratch*”, “*jump the gun*”); military sphere (“*fall into line*”, “*mark time*”).

The source of borrowed phraseological units is primarily literary works - the Bible (“*can the leopard change his spots?*”, “*the olive branch*”), the literature of the ancient Greeks and Romans (“*a bed of roses*”, “*Caesar's wife*”, “*bear the palm*”), ancient mythology (“*the Gordian knot*”, “*Achilles heel*”, “*like a Trojan*”). Many phraseological units are borrowed from other languages and are international in nature. For example, phraseological units borrowed from Latin: “*anger is a short madness*”, “*forewarned, forearmed*”, “*like cures like*”; from French: “*appetite comes with eating*”, “*the game is not worth the candle*”, “*goes without saying*”, “*the fair sex*”; from German: “*blood and iron*”, “*storm and stress*”, “*still waters run deep*”; from Spanish: “*blue blood*”, “*the fifth column*”, “*tilt at windmills*”; from Russian: “*the Sick Man of Europe*”; from Danish: “*an ugly duckling*”; from Dutch: “*still life*”; from Italian: “*every dog is a lion at home*”; from Chinese: “*lose face*”; from Arabic: “*Aladdin's lamp*” (ibid.).

Regardless of the method of classification of idioms, it is important to note that phraseological units are the heritage of the peoples of the world, since they convey traditions, culture, mentality, and studying them according to various types of classification, it can be seen that they all have their own distinctive nature and structure.

### 1.3. Use of Idioms in Modern English

As previously mentioned, idioms are an integral part of the English language. They can occur both in written and oral form. They are used in various situations both in business communication and in conversation with friends. The use of idioms is especially common in written speech, for example, in journalism. Authors of media articles use idioms to give color to the articles, to make the speech lively. For example, Kennedy (2018, para. 1) uses the idiom “*Clothes make the man*” in the title of article.

Idioms are widely used in the film industry, in various TV shows, cartoons, in songs, and native English speakers often use them in colloquial speech. The idiom “*a dime a dozen*” meaning “very common and with no unique value” was used in the movie “Street kings” (2008) in the following context:

“*Tom Ludlow*: You killed Washington!

*Captain Jack Wander*: <...> They’re *a dime a dozen*. You... you, man. You’re special. You’re special to me” (Movie idioms n.d.).

A fairly early idiom from ancient times, “*Achilles heel*” meaning “primary weakness”, appears in the modern 2007 film “Smallville “Promise” in the following context:

“*Lionel Luthor*: You think Clark’s invincible. Not so. Like every hero, he has an *Achilles heel*. A weakness. I know what it is. And I know that it could kill him.

*Lana Lang*: No. You could never hurt him” (ibid.).

The idiom “*an arm and a leg*” in the meaning of “very expensive” in 2016 is observed in the movie “The Bad Batch” in the following context:

*The Dream*: All the things you’ve done, have put you right here with me. To life... life is The Dream. The only Dream. Cost lot to be here. Cost you *an arm and a leg* (ibid.).

According to the origins of the idioms, it can be noted that phraseological idioms can go back to different periods of time. It is possible that many of them are outdated and have lost their relevance. However, along with lost or no longer used idioms, new ones appear. As Artemova (2009, p. 25) writes, many expressions lose their accuracy by replacing a word or changing the form of a verb. Artemova (2009, p. 48) identifies the following stylistic layers of idioms: bookish, neutral, conversational, colloquial.

Bookish idioms include formal expressions that are found both in oral and written speech. Such expressions are distinguished by their accuracy and strictness of expression, they are distinguished by poetry and sublimity, for example: “*babes in Christ*”, “*among the shades*”, “*equal scale*”, “*to cast light on*” (ibid.).

The expression “*to cast light on*” has the meaning “something or someone that casts/sheds/throws light on a situation provides an explanation for it or makes it easier to understand” (Cambridge Dictionary, n.d.). According to the British National Corpus (*Figure 1*), this idiom is found in academic papers and was used by James (1984) in her publication “The content of social explanation”. But more modern use of this idiom comes from Billig’s “Ideology and Opinions: Studies in Rhetorical Psychology” (1991) in the following context: “The authors continued to assert that' conspiracy theories which range from the unprovable to the incredible do nothing *to cast light on* the Jewish Question or credibility on the Nationalist movement” (BNC).

SEARCH		FREQUENCY	CONTEXT
(SHUFFLE)			
-CONTEXT			NEW
1	CMN W_ac_soc_science	#the class struggle on the other, he hopes <b>to cast light on</b> its constitution and character. The impetus for this undertaking derives from	
2	CMN W_ac_soc_science	#, voluntarist understanding of it. We use this <b>to cast light on</b> a metaphor of which we are given no other interpretation. But	
3	FA9 W_ac_soc_science	#range from the unprovable to the incredible do nothing <b>to cast light on</b> the Jewish Question or credibility on the Nationalist movement'. The	
4	HJ0 W_non_ac_soc_science	#The investigation explores the possibility of using probate inventories <b>to cast light on</b> this and related questions. Large numbers of inventories of household goods	

Figure 1. Idiom “*to cast light on*” (BNC).

The expression “*all to the good*” means “beneficial or positive (especially when the situation had seemed bad or problematic)” (The Free Dictionary, n.d.). According to the British National Corpus (*Figure 2*), this phraseological unit is quite popular and is used in the modern world in fiction, academic, political and journalistic publications. In the book “The Complete Provincial Lady Series” by Delafield (2017), the idiom “*all to the good*” is presented in the following context: “H. H. makes no idle conversation, which is *all to the good*, and am forced to the conclusion that men, in this respect, far better than women” (Project Gutenberg, n. d., para. 137).

SEARCH		FREQUENCY		CONTEXT		CONTEXT +	
16	H9D	W_fict_prose	🔍🔍🔍	Q	to herself, but at least she looked dignified, which was <b>all to the good</b> . Don't want people to think Walter went for the tartish type. The		
17	HA7	W_fict_prose	🔍🔍🔍	Q	in was how she described him to herself. But that was <b>all to the good</b> . She wasn't in the market for an office romance, much less with		
18	HA7	W_fict_prose	🔍🔍🔍	Q	he wanted to formally emphasise the gulf between them, it was <b>all to the good</b> . The few moments of past closeness which they had shared had always left her		
19	HA9	W_fict_prose	🔍🔍🔍	Q	there, and who could blame him? Well, it was <b>all to the good</b> ; after he'd finished skiing for the day they'd return to the cottage		
20	HGV	W_fict_prose	🔍🔍🔍	Q	." If they march with my interests, that is <b>all to the good</b> . If not --" What in the world are you two talking of		
21	HGY	W_fict_prose	🔍🔍🔍	Q	-- and if it provided a talking-point -- well, that was <b>all to the good</b> , wasn't it? She kept her eyes lowered when Feargal stood to speak		
22	HTW	W_fict_prose	🔍🔍🔍	Q	course, will make things rather difficult for Canaris which will be <b>all to the good</b> .' He closed the briefcase and his eyes narrowed.' That is all		
23	JXT	W_fict_prose	🔍🔍🔍	Q	she sighed, as she climbed into bed, it's probably <b>all to the good</b> . Everything will finally be solved. But, come the morning, Ronni was		
24	A1D	W_newsp_brdsht_nat_arts	🔍🔍🔍	Q	between the size of performance and the chamber-dimension of the production is <b>all to the good</b> . Othello is larger-than-life and never more so than when deterr		
25	CEK	W_newsp_other_social	🔍🔍🔍	Q	was known as 'the good', hence the expression ' <b>all to the good</b> ' meaning completely beneficial. Although many people assume that ' Queer Street' --		
26	CAU	W_pop_lore	🔍🔍🔍	Q	that it wasn't all some Limey hoax. It is probably <b>all to the good</b> that I didn't have this book with me, since the ready availability of		
27	H88	W_ac_polit_law_edu	🔍🔍🔍	Q	and therefore encourages them to stay with mathematics longer, that is <b>all to the good</b> . Extending the curriculum to include a range of applications which more e		
28	A1B	W_ac_humanities_arts	🔍🔍🔍	Q	for the loathsome politics that Pound was infected by, that is <b>all to the good</b> . There are British Poundians, and they are among the best. If there		
29	A6G	W_ac_humanities_arts	🔍🔍🔍	Q	wrote to Chamberlain: I think in the long view it is <b>all to the good</b> that the government have to look after their own chickens as they come home to		
30	B7L	W_non_ac_nat_science	🔍🔍🔍	Q	with contempt unfairly. An abatement of reverence and forelock touching is <b>all to the good</b> , and I can not really think that doctors should be denied their fair sha		
31	AR8	W_non_ac_polit_law_edu	🔍🔍🔍	Q	control of all raiding forces. The former won, which was <b>all to the good</b> as far as the SAS was concerned. Part of the battle was over the		
32	EFN	W_non_ac_polit_law_edu	🔍🔍🔍	Q	to Chamberlain: I think in the long view it is <b>all to the good</b> that the Government have to look after their own chickens as they come home to		
33	H10	W_non_ac_soc_science	🔍🔍🔍	Q	how the two categories should be distinguished. It is no doubt <b>all to the good</b> that we should rid ourselves of the delusion that our mortal bodies are inhabited by		
34	ABB	W_instructional	🔍🔍🔍	Q	, has brought about a revolution in British cheesemaking, which is <b>all to the good</b> for the cheese eating public. # Cheddar # is generally thought of as the		
35	HD4	W_letters_personal	🔍🔍🔍	Q	, but if he works hard and pulls in some loot, <b>all to the good</b> . He mentioned he is also involved in a charity exercise for King Hospital --		
36	AR5	W_misc	🔍🔍🔍	Q	in countries with active show circuits. This popularity has not been <b>all to the good</b> , but having said that, the Rottweiler has now made friends who are concerned		
37	HHG	W_misc	🔍🔍🔍	Q	stop and, as Lydham Heath was our station, this was <b>all to the good</b> . It consisted of a short platform, a tin shack, and a set		
38	KA6	W_misc	🔍🔍🔍	Q	constantly involving ourselves and attempting new and interesting projects. This is <b>all to the good</b> but there are a few bare bones we should like you to 'gnaw on		

Figure 2. Idiom “all to the good” (BNC).

Neutral phraseological units are found in all styles of oral and written speech, for example: “*silent as the grave*”, “*to give a look*”, “*to be in the shade*” (ibid). The expression “*put in the shade*” with the meaning “to be so good that another person or thing does not seem important or worth very much” (Cambridge Dictionary, n.d.) was used by Dolan (2011) in his article titled - “Solar industry *put in the shade* by government U-turn”.

Colloquial phraseological units are quite common in oral speech. As Artemova (2009, p. 67) writes, they are distinguished by their informality and simplicity. Colloquial phraseological units include popular English names as well as nicknames, for example, Margaret Thatcher is known as “*Peggy Thatcher*”, “*Iron Lady (of British Politics)*”, “*Cold War Witch*”, “*Thatcher the Snatcher*”. In 2019, in “The Nation”, Karachi uses the expression “*Iron Lady*” in the following context: “She was a woman, to begin with ruling a male dominate bureaucracy, her economic plans including privatization were totally new to Britain and she was rigid as her title claims as an *Iron Lady*” (Karachi, 2019).

The expression “*to spill the beans*” in the meaning “to reveal something that was meant to be a secret” (Cambridge Dictionary, n.d.) corresponds to the colloquial type. This expression was used in 2017 in the Makati City “Philippines Daily Inquirer” publication in the following context: “Two senators are urging former Customs Commissioner Nicanor Faeldon *to spill the*

*beans* on everyone involved in smuggling, saying he should not stop at linking a senator's son but must 'go all the way' even if it meant including President Duterte's son, Paolo" (The Free Library, n.d.).

Regarding colloquial phraseological units, Artemova (2009, pp. 73-78) identifies the following characteristics: harshness, varying degrees of rudeness, vivid expressiveness ("*bloody liar*", "*strike me blind if...*", "*to rap and rent*", "*admiral of the red*").

According to these examples, it can be concluded that idioms are widely used in the modern world in various areas of human activity and can refer to different styles of speech. It is also worth noting the fact that some idioms through the centuries retain their relevance. The next chapter will analyse Shakespeare's idioms and the relevance of their use in the modern world of online media.

## CHAPTER II. “Hamlet” Idioms in Present–Day English

This chapter will provide an overview of idioms in the Shakespeare’s play “Hamlet”, consider their meaning in the context of the play, and analyse their use in present-day online media.

### 2.1. The Play “Hamlet”

Shakespeare is the author of thirty-seven plays and 154 sonnets. His works are recognized as ingenious and influential as they influenced Western literature and culture. Shakespeare’s works were published after his death and by the early 18th century Shakespeare deserved to be called the greatest poet whose work was admired (Spark notes, 2022, paras. 2, 3).

“Hamlet” was written around 1600. At that time, Elizabeth I was the monarch of England. The cause for concern was the fact that Elizabeth I did not have children. Political unrest, chaos and bloodshed, the uncertainty of who will be the successor of the queen, were reflected in the people, as well as in the works of Shakespeare (ibid., para. 3). Thus, the work “Hamlet” shows the transfer of power from one monarch to another (ibid., para. 6). The main themes of the play are uncertainty, betrayal, shock, anxiety and fear (ibid.).

Speaking directly about the play itself, modern scholars call it a “revenge tragedy” (ibid., para. 1). The main difference between Shakespearean tragedy and previous tragedies of other authors is the presence of philosophical questions: “Can we believe the evidence of our eyes? Is revenge justified? Can we predict the consequences of our actions? What happens when we die?” (ibid., para. 2). Such questions of a metaphysical nature are quite difficult to answer, since it is about knowing the truth of another person – about his guilt or innocence, about his feelings, whether a person is in a sane state or is insane. Therefore, in accordance with the fact that it is impossible to understand the world of another person, the play “Hamlet” is a reflection of the “difficulties of life in this world” (ibid., para. 7).

According to the Royal Shakespeare Company (2022, para. 1), William Shakespeare’s “Hamlet” is a frequently quoted play. Along with what now have become popular Shakespearean quotes and aphorisms, idioms are also used in the work of “Hamlet”. *Table 10* shows “Hamlet” idioms and their meaning.

Table 5. Idioms in the play “Hamlet”.

<b>“Hamlet” Idioms</b>	<b>Their meaning</b>
<b>Sick at heart</b> (Hamlet: act 1, scene 1)	“Filled with a deeply unpleasant emotion, such as grief, remorse, dejection, etc.” (The Free Dictionary, n.d.).
<b>In my mind’s eye</b> (Hamlet: act 1, scene 2)	“In one’s imagination or mind, especially referring to something that is being visualized” (ibid.).
<b>More in sorrow than in anger</b> (Hamlet: act 1, scene 2)	“Primarily motivated by sadness, even though appearing angry” (ibid.).
<b>Hold my tongue</b> (Hamlet: act 1, scene 2)	“To stay quiet despite wanting to say something” (ibid.).
<b>Break (one’s) heart</b> (Hamlet: act 1, scene 2)	<ol style="list-style-type: none"> <li>1. To betray, destroy, or abandon one’s love, as by ending a romantic relationship.</li> <li>2. To cause one a feeling of intense sadness, regret, or pity (ibid.).</li> </ol>
<b>All in all</b> (Hamlet: act 1, scene 2)	“Overall; mostly. This phrase is typically used when one is considering all aspects of something together” (ibid.).
<b>Beware of</b> (Hamlet: act 1, scene 3)	“Be cautious or mindful of something or someone, especially something or someone that might pose a danger of some kind” (ibid.).
<b>To thine own self be true</b> (Hamlet: act 1, scene 3)	“Act authentically, in accordance with your interests, beliefs, and desire” (ibid.).
<b>The primrose path</b> (Hamlet: act 1, scene 3)	“A life of pleasure and leisure that results in a negative or detrimental outcome. Usually used in the phrase “ <i>lead (one) down the primrose path</i> ” (ibid.).

<b>Own flesh and blood</b> (Hamlet: act 1, scene 5)	“One’s family member” (ibid.).
<b>Heartsick</b> (Hamlet: act 1, scene 5)	“Deeply dejected or despondent” (ibid.).
<b>Method in the madness</b> (Hamlet: act 2, scene 2)	“A specific, rational purpose in what one is doing or planning, even though it may appear crazy or absurd to another person” (ibid.).
<b>What a piece of work is a man</b> (Hamlet: act 2, scene 2)	“Man is the noblest of all God's pieces of work. But despite the nobility, the reason, the grace, and the beauty of man, Hamlet cannot be delighted” (Enotes, 2022).
<b>Slings and arrows</b> (Hamlet: act 3, scene 1)	1. Harsh criticisms, judgments, or personal attacks. 2. Unpleasant or difficult hardships (The Free Dictionary, n.d.).
<b>There’s the rub</b> (Hamlet: act 3, scene 1)	“Here is the biggest problem or difficulty. The phrase is seen in many different variations, including “ <i>therein lies the rub</i> ” and “ <i>that’s the rub</i> ” (ibid.).
<b>Shuffle off this mortal coil</b> (Hamlet: act 3, scene 1)	“To die. An allusion to a line in Shakespeare’s “Hamlet”, in which Hamlet muses on what happens to the spirit after death” (ibid.).
<b>Trippingly on the tongue</b> (Hamlet: act 3, scene 2)	“Rather than “mouth: his speech – declaim it with the whole mouth – he would have them deliver it “trippingly on the tongue.” “Trippingly” seems to mean “liltingly” or “nimply”, using only the delicate tongue rather than the full throat. This, Hamlet believes, will make for a more effective delivery, because it will be more like real speech” (Enotes 2022).

<b>In my heart of hearts</b> (Hamlet: act 3, scene 2)	“In the deepest, most intimate, and most honest part of one’s feelings or beliefs” (The Free Dictionary).
<b>Withing time of night</b> (Hamlet: act 3, scene 2)	1. A late time of night, most often midnight, sometimes associated with the appearance of supernatural forces or entities. 2. The time just before bedtime when children become overactive or overly excited (ibid.).
<b>It smells to heaven</b> (Hamlet: act 3, scene 3)	1) Have a very strong and unpleasant smell. 2) Seem to be very dishonest or morally unacceptable (ibid.).
<b>Cruel to be kind</b> (Hamlet: act 3, scene 4)	“To do or say something that causes someone pain because you believe that it will help them” (Cambridge Dictionary).
<b>Flaming youth</b> (Hamlet: act 3, scene 4)	“To flaming youth let “virtue be a weak, soft, pliable as wax, and will melt instantly in the flames of youthful passion” (The Free Dictionary).
<b>Hoist with his own petard</b> (Hamlet: act 3, scene 4)	"Hoist with his own petard" literally means "blown up with his own mine" (Enotes, 2022).
<b>Dog will have his day</b> (Hamlet: act 5, scene 1)	“Even the least fortunate person will have success at some point” (The Free Dictionary, n.d.).

Some of the presented idioms seem quite familiar at first glance, they can often be found in speech, for example, “*all in all*”, “*beware of*”, “*break (one’s) heart*”. These are rather simple idioms with transparent semantics. The table also contains idioms with a more complex construction, for example, “*To thine own self be true*”, “*Shuffle off this mortal coil*”, “*It smells to heaven*”, “*Hoist with his own petard*”. Analyzing these idioms, it can be said that they have a stylistic coloring, which makes it possible to make speech lively. The purpose of this empirical analysis is to identify the idioms presented in the table in online publications.

## 2.2. The Use of “Hamlet” Idioms in On-line Articles

The purpose of this work is to identify the presence of Shakespearean idioms in the modern world based on online publications. The presented empirical analysis was carried out by selecting idioms from the play “Hamlet” (Table 5 above). Then, several online sources were selected, which were used to search for idioms. These online sources include the following online newspapers and magazines: *The New York Times*, *Huffington Post*, *The Guardian*, *Independent*, *BBC News*. On the websites of these media outlets, certain idioms were found using a search engine. According to the selected online publications, the date and title of this article, the author and the context with the appropriate idiom were set. The results of the idioms search are presented in Table 6 according to the earliest publication date (2003).

Table 6. “Hamlet” idioms in online publications

Idiom	Media outlet and article title	Year of publication	Context
<b>Cruel to be kind</b>	<i>BBC News</i> : “Being cruel to be kind to HIV sufferers”.	<b>2004</b>	“Being <b>cruel to be kind</b> to HIV sufferers” (Pandey, 2004).
<b>More in sorrow than in anger</b>	<i>BBC News</i> : “More sorrow than in anger”.	<b>2008</b>	“More sorrow than in anger” (Taylor, 2008).
<b>The primrose path</b>	<i>The Guardian</i> : “Women tread hard road to glory, while Nadal rolls on”.	<b>2008</b>	“Tennis success is more likely to be accessed down a rocky road than <b>a primrose path</b> ” (Henderson, 2008).
<b>Flaming youth</b>	<i>New York Times</i> : “Aznavour Exploring Both Love and I’Amour”.	<b>2009</b>	“La Bohème” occasioned another tart monologue about the disappointment felt by successful artists making pilgrimages to the Montmartre of their <b>flaming youth</b> ” (Holden, 2009).
<b>To thine own self be true</b>	<i>The Guardian</i> : “My most embarrassing moment? Wetting myself in class”.	<b>2009</b>	“What is the most important lesson life has taught you? – To thine own self be true”. (Greenstreet, 2009).

<b>Trippingly on the tongue</b>	<i>The New York Times</i> : “A Digital Camera That Swaps Lenses Priced to Please”.	<b>2010</b>	“But if that name for the category doesn't come <b>trippingly off the tongue</b> , the jargon-loving industry has another one for you: mirrorless interchangeable lens camera” (Fairlie, 2010).
<b>Shuffle off this mortal coil</b>	<i>BBC News</i> : “Marines murder trial highlights battlefield rules”	<b>2013</b>	“Marine A was seen shooting the Afghan national in the chest at close range with a 9mm pistol before saying- and swearing: "There you are. Shuffle off this mortal coil. It's nothing you wouldn't do to us." Marines murder trial highlights battlefield rules” (BBC News, 2013).
<b>Own flesh and blood</b>	<i>The Guardian</i> :	<b>2013</b>	“My mum says it was one of the most nerve-racking deliveries she had ever attended. Not because of my medical history or my age – just because I am her own flesh and blood” (Corner, 2013).
<b>It smells to heaven</b>	<i>Huffpost</i> : “Ken Ham Is a Quack Not a Theologian”.	<b>2014</b>	“As Harry Emerson Fosdick preached in 1922, The present world situation <b>smells to heaven!</b> And now, in the presence of colossal problems, which must be solved in Christ's name and for Christ's sake, the Fundamentalists propose to drive out from the Christian churches all the consecrated souls who do not agree with their theory of inspiration. What immeasurable folly!” (McElwee, 2014, para. 7).
<b>Method in the madness</b>	<i>The Guardian</i> : “My revision diary: students share their stories”.	<b>2014</b>	“At university you just have to find some <b>method in the madness</b> and get on with it” (Foroudi, 2014, para. 36).
<b>In my mind's eye</b>	<i>Huffpost</i> : “Evangelicals Punish World Vision for Walking	<b>2014</b>	“I mean, I could see him in my "minds eye" (Wilson, 2014, para. 13).

	Down 'The Romans Road'.		
<b>In my heart of hearts</b>	<i>The Guardian:</i> "Motoring: On the road".	<b>2014</b>	"Oh well, <b>in my heart of hearts</b> , I never really liked cars all that much anyway" (Wollaston, 2014, para. 7).
<b>Heartsick</b>	<i>Independent:</i> "Book about a Jew falling in love with a Nazi sparks outrage after awards nominations".	<b>2015</b>	"I am <b>heartsick</b> and so very sorry that my book has caused any offence to the Jewish people, for whom I have the greatest love and respect". (Denham, 2015).
<b>Slings and arrows</b>	<i>The Guardian:</i> "Bradford fire: Sir Oliver Popplewell defends 1985 inquiry – interview in full".	<b>2015</b>	"There are <b>slings and arrows</b> , which one takes normally". (D. Taylor, 2015).
<b>There's the rub</b>	<i>The Guardian:</i> "Is it finally time for Americans to do away with tipping?"	<b>2015</b>	"And maybe there's the rub" (Taylor, 2015).
<b>Hoist with his own petard</b>	<i>The Guardian:</i> "Netanyahu backtracks on rejecting two states, but damage is already done".	<b>2015</b>	"Netanyahu's new problem is that – <b>hoist with his own petard</b> – he has now been obliged to spin both the comments he made on the even of the elections and his wider tactics during the campaign, including his pointed breach of protocol in making a speech to Congress that US president Barack Obama did not want him to make" (Beaumont, 2015, para. 9).
<b>Withing time of night</b>	<i>The Guardian:</i> "The social worker who changed my life".	<b>2015</b>	"And they took me to a new secure unit, whatever <b>time of night</b> it was" (Hardy, 2015).
<b>All in all</b>	<i>The Guardian:</i> "Cinderella review – all in all, magic".	<b>2015</b>	The title of article - "Cinderella review – <b>all in all</b> , magic" (Jennings, 2015).

<b>More in sorrow than in anger</b>	<i>The Guardian</i> : “The politics sketch”.	<b>2016</b>	“Fraser looked stunned. Hadn’t Gove listened to a word he had been saying? “Dear boy,” he said eventually, shaking his head <b>more in sorrow than in anger</b> . “You simply don’t understand. There would be so many grey areas” ( <i>The Guardian</i> , 2016, para 10).
<b>Sick at heart</b>	<i>The Guardian</i> : “Victims sick at heart that George Pell won't front child sex abuse royal commission”.	<b>2016</b>	The title of article - “Victims <b>sick at heart</b> that George Pell won't front child sex abuse royal commission” (Marr, 2016).
<b>Dog will have his day</b>	<i>The Guardian</i> : “Medal for Mali proves that every dog should have his day”.	<b>2017</b>	The article title - “Medal for Mali proves that every <b>dog</b> should <b>have his day</b> ” (Ellen, 2017).
<b>Hold my tongue</b>	<i>The Guardian</i> : “Jussie Smollett says he was assaulted because of his criticisms of Trump”.	<b>2019</b>	“I come really, really hard against 45,” he said. “I come really, really hard against his administration and I don’t <b>hold my tongue</b> ” (Pilkington, 2019, para. 5).
<b>What a piece of work is a man</b>	<i>The Guardian</i> : “What a piece of work is this man: Trump trolls liberals with Barrett history play”.	<b>2020</b>	The title of article - “ <b>What a piece of work is this man</b> : Trump trolls liberals with Barrett history play” (Smith, 2020).
<b>Beware of</b>	<i>The Guardian</i> : “Beware of this deadly mix: oligarchic economics and racist, nationalist populism”.	<b>2022</b>	The title of article - “ <b>Beware of</b> this deadly mix: oligarchic economics and racist, nationalist populism” (Reich, 2022).
<b>Break (one’s) heart</b>	<i>The Guardian</i> : “Clinically awful: why the pain of a broken heart is	<b>2022</b>	The title of article - “Clinically awful: why the pain of a <b>broken heart</b> is real”.

	real”. “But heartbreak isn’t just melodrama. It’s one of the most painful life experiences we have and we need to take it seriously for our mental and physical health”.		Context: “But <b>heartbreak</b> isn’t just melodrama. It’s one of the most painful life experiences we have and we need to take it seriously for our mental and physical health” (Wiseman, 2022)
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Based on the presented table, which displays the use of “Hamlet” idioms in online articles published in the last two decades, it can be said with accuracy that Shakespeare’s idioms are still relevant and used today. This means that their relevance and significance are still preserved in the English language. In online articles, idioms are most often presented in the actual texts of the articles, some of them (*"Beware of", "Sick at heart", "Dog will have his day", "All in all", "Break (one's) heart", "What a piece of work is a man"*), however, in the titles of the articles.

### 2.3. Discussion of Results

As noted above, 26 idioms from the play “Hamlet” were selected and found to be used in online media articles, both in the text and in the titles of the articles. Based on the information that Shakespeare’s language is subject to change, it is possible to analyze the findings in terms of whether the dictionary meaning of the idioms has been preserved in online articles.

According to the results of this analysis, it can be argued that in most idioms the dictionary meaning is the same as the meaning presented in the context. A more detailed analysis is presented in *Table 7* below.

*Table 7. Analysis of the meaning of “Hamlet” idioms*

The idiom	The meaning in a dictionary and in context	Comments
<b>Sick at heart</b>	<i>Dictionary:</i> “Filled with a deeply unpleasant emotion, such as grief, remorse, dejection, etc.” (The Free Dictionary). <i>Context:</i> The title of article - “Victims <b>sick at heart</b> that	The results show that the meaning in context is no different from the dictionary meaning. According to Hartford Stage Company (2023) “The more contemporary phrase

	George Pell won't front child sex abuse royal commission” (Marr, 2016).	“heartsick” is a term many use to convey great sadness.”
<b>It smells to heaven</b>	<p><i>Dictionary:</i> “Have a very strong and unpleasant smell”, or “seem to be very dishonest or morally unacceptable”.</p> <p><i>Context:</i> “As Harry Emerson Fosdick preached in 1922, The present world situation <b>smells to heaven!</b> And now, in the presence of colossal problems, which must be solved in Christ's name and for Christ's sake, the Fundamentalists propose to drive out from the Christian churches all the consecrated souls who do not agree with their theory of inspiration. What immeasurable folly!” (McElwee, 2014, para. 7).</p>	According to the context, the use of this idiom is the same as the second dictionary meaning: “seem to be very dishonest or morally unacceptable”. According to Hartford Stage Company (2023) “Today, the phrase “stinks to high heaven” is more generally used. While the line in Hamlet refers to the metaphorical “stench” of an evil deed, today is used mostly as a hyperbole in reference to extremely unpleasant scents”.
<b>Method in the madness</b>	<p><i>Dictionary:</i> “A specific, rational purpose in what one is doing or planning, even though it may appear crazy or absurd to another person”.</p> <p><i>Context:</i> “At university you just have to find some <b>method in the madness</b> and get on with it” (Foroudi, 2014, para. 36).</p>	According to the context, the usage of this idiom is the same as the dictionary meaning. According to Hartford Stage Company (2023) “Americans usually say “method to one’s madness,” while the British say “method in one’s madness”.
<b>What a piece of work is a man</b>	<p><i>Enotes (2022):</i> “Man is the noblest of all God's pieces of work. But despite the nobility, the reason, the grace, and the beauty of man, Hamlet cannot be delighted”.</p> <p><i>Context:</i> “<b>What a piece of work is this man:</b> Trump trolls liberals with Barrett history play”</p>	This expression has a double meaning and is open to interpretation (Gary, n.d.). In the 20th century, the phrase “a nasty piece of work”, or more recently just “a piece of work”, has been coined to mean “a really bad person, lacking morality and scruples” (ibid.). According to Hartford Stage Company (2023), “Hamlet uses the phrase to proclaim the goodness of mankind, his father’s death make him think about whether it is all an illusion. “What a piece of

		work” is often used today in a negative way to define someone who is not as they seem”.
<b>More in sorrow than in anger</b>	<p><i>Dictionary:</i> “Primarily motivated by sadness, even though appearing angry”.</p> <p><i>Context:</i> “Fraser looked stunned. Hadn’t Gove listened to a word he had been saying? “Dear boy,” he said eventually, shaking his head <b>more in sorrow than in anger</b>. “You simply don’t understand. There would be so many grey areas” (The Guardian, 2016, para. 10).</p>	According to the context, the usage of this idiom is the same as the dictionary meaning.
<b>In my mind's eye</b>	<p><i>Dictionary:</i> “In one’s imagination or mind, especially referring to something that is being visualized”.</p> <p><i>Context:</i> “I mean, I could see him in my "minds eye" (Wilson, 2014, para. 13).</p>	According to the context, the use of this idiom coincides with the dictionary meaning. According to Hartford Stage Company (2023), “The phrase is actually believed to have been popularized in Hamlet, since the concept of having an “eye in our mind” first dates back to Chaucer in 1390”.
<b>Hold my tongue</b>	<p><i>Dictionary:</i> “To stay quiet despite wanting to say something”.</p> <p><i>Context:</i> “I come really, really hard against 45,” he said. “I come really, really hard against his administration and I don’t <b>hold my tongue</b>” (Pilkington, 2019, para. 5).</p>	This expression has the same meaning but is used in a negative context: “I <b>don’t hold my tongue</b> ”.
<b>Break (one’s) heart</b>	<p><i>Dictionary:</i> 1. To betray, destroy, or abandon one’s love, as by ending a romantic relationship” 2. “To cause one a feeling of intense sadness, regret, or pity.</p> <p><i>Context:</i> “Clinically awful: why the pain of a <b>broken heart</b> is real”.</p> <p><i>Context:</i> “But <b>heartbreak</b> isn’t just melodrama. It’s</p>	In this context, the dictionary meaning is different, since in the online article the phrase is used in the literal sense.

	one of the most painful life experiences we have and we need to take it seriously for our mental and physical health” (Wiseman, 2022)	
<b>All in all</b>	<i>Dictionary:</i> “Overall; mostly. This phrase is typically used when one is considering all aspects of something together”. <i>Context:</i> The title of article - “Cinderella review – <b>all in all, magic</b> ” (Jennings, 2015).	According to the context, the usage of this idiom is the same as the dictionary meaning.
<b>Beware of</b>	<i>Dictionary:</i> “Be cautious or mindful of something or someone, especially something or someone that might pose a danger of some kind”. <i>Context:</i> The title of article - “ <b>Beware of</b> this deadly mix: oligarchic economics and racist, nationalist populism” (Reich, 2022).	According to the context, the usage of this idiom is the same as the dictionary meaning.
<b>To thine own self be true</b>	<i>Dictionary:</i> “Act authentically, in accordance with your interests, beliefs, and desire”. <i>Context:</i> “What is the most important lesson life has taught you? – To thine own self be true”. (Greenstreet, 2009).	According to the context, the usage of this idiom is the same as the dictionary meaning.
<b>The primrose path</b>	<i>Dictionary:</i> “A life of pleasure and leisure that results in a negative or detrimental outcome. Usually used in the phrase “ <i>lead (one) down the primrose path</i> ””. <i>Context:</i> “Tennis success is more likely to be accessed down a rocky road than <b>a primrose path</b> ” (Henderson, 2008).	The dictionary meaning is different from the context. In the dictionary, this expression has a negative meaning, but in the context - a positive one.
<b>Own flesh and blood</b>	<i>Dictionary:</i> “One’s family member”. <i>Context:</i> “My mum says it was one of the most nerve-racking deliveries she had	According to the context, the usage of this idiom is the same as the dictionary meaning.

	<p>ever attended. Not because of my medical history or my age – just because I am her own flesh and blood” (Corner, 2013).</p>	
<b>There’s the rub</b>	<p><i>Dictionary:</i> “Here is the biggest problem or difficulty. The phrase is seen in many different variations, including “<i>therein lies the rub</i>” and “<i>that’s the rub</i>”.</p> <p><i>Context:</i> “And maybe there’s the rub” (Taylor, 2015).</p>	<p>According to the context, the usage of this idiom is the same as the dictionary meaning.</p>
<b>Shuffle off this mortal coil</b>	<p><i>Dictionary:</i> “To die. An allusion to a line in Shakespeare’s “Hamlet”, in which Hamlet muses on what happens to the spirit after death”.</p> <p><i>Context:</i> “Marine A was seen shooting the Afghan national in the chest at close range with a 9mm pistol before saying- and swearing: "There you are. Shuffle off this mortal coil. It's nothing you wouldn't do to us." Marines murder trial highlights battlefield rules” (BBC News, 2013).</p>	<p>According to the context, the usage of this idiom is the same as the dictionary meaning. Scholars and critics still have no definitive interpretation of what Shakespeare meant by the phrase “mortal coil” (NoSweatShakespeare, 2022, para. 2). It is clear that Hamlet is referring to dying. That is what the soliloquy is about and “shuffling off this mortal coil” is “leaving one’s human body” (ibid.).</p>
<b>Trippingly on the tongue</b>	<p><i>Enotes (2022):</i> “Rather than "mouth" his speech— declaim it with the whole mouth—he would have them deliver it "trippingly on the tongue." "Trippingly" seems to mean "liltingly" or "nimply," using only the delicate tongue rather than the full throat. This, Hamlet believes, will make for a more effective delivery, because it will be more like real speech”.</p> <p><i>Context:</i> “But if that name for the category doesn't come <b>trippingly off the tongue</b>, the jargon-loving industry has another one for you: mirrorless</p>	<p>According to the context, the usage of this idiom is the same as the dictionary meaning.</p>

	interchangeable lens camera” (Fairlie, 2010).	
<b>In my heart of hearts</b>	<i>Dictionary:</i> “In the deepest, most intimate, and most honest part of one’s feelings or beliefs”. <i>Context:</i> “Oh well, <b>in my heart of hearts</b> , I never really liked cars all that much anyway” (Wollaston, 2014, para. 7).	According to the context, the usage of this idiom is the same as the dictionary meaning.
<b>Withing time of night</b>	<i>Dictionary:</i> 1. A late time of night, most often midnight, sometimes associated with the appearance of supernatural forces or entities. 2. The time just before bedtime when children become overactive or overly excited. <i>Context:</i> “And they took me to a new secure unit, whatever <b>time of night</b> it was” (Hardy, 2015).	According to the context, the usage of this idiom is the same as the dictionary meaning.
<b>Cruel to be kind</b>	<i>Cambridge Dictionary:</i> “To do or say something that causes someone pain because you believe that it will help them”. <i>Context:</i> “Being <b>cruel to be kind</b> to HIV sufferers” (Pandey, 2004).	According to the context, the usage of this idiom is the same as the dictionary meaning.
<b>Flaming youth</b>	<i>Dictionary:</i> “To flaming youth let “virtue be a weak, soft, pliable as wax, and will melt instantly in the flames of youthful passion”. <i>Context:</i> “La Bohème” occasioned another tart monologue about the disappointment felt by successful artists making pilgrimages to the Montmartre of their <b>flaming youth</b> ” (Holden, 2009).	According to the context, the usage of this idiom is the same as the dictionary meaning.
<b>Hoist with his own petard</b>	<i>Enotes (2022):</i> "Hoist with his own petard" literally means "blown up with his own mine".	According to the context, the usage of this idiom is the same as the dictionary meaning.

	<p><i>Context:</i> “Netanyahu's new problem is that – <b>hoist with his own petard</b> – he has now been obliged to spin both the comments he made on the even of the elections and his wider tactics during the campaign, including his pointed breach of protocol in making a speech to Congress that US president Barack Obama did not want him to make” (Beaumont, 2015, para. 9).</p>	
<b>Slings and arrows</b>	<p><i>Dictionary:</i> Harsh criticisms, judgments, or personal attacks. Unpleasant or difficult hardships. <i>Context:</i> “I’m used to being criticised. There are <b>slings and arrows</b>, which one takes normally. But nobody has explained how Heginbotham arranged the fire at the time that he did” (D. Taylor, 2015).</p>	<p>According to the context, the use of this idiom is the same as the first dictionary meaning “harsh criticisms”.</p>
<b>Dog will have his day</b>	<p><i>Dictionary:</i> Even the least fortunate person will have success at some point. <i>Context:</i> The article title - “Medal for Mali proves that every <b>dog</b> should <b>have his day</b>” (Ellen, 2017).</p>	<p>According to the context, the usage of this idiom is the same as the dictionary meaning. However, the context is specifically about the dog. According to Hartford Stage Company (2023), “The most common interpretation of this expression is that any person’s moment of glory is inevitable”.</p>

According to the analysis (*Table 7*), most of the idioms used in online articles are the same as their dictionary meaning. The following idioms differ: “*The primrose path*”, “*What a piece of work is a man*”.

## CONCLUSION

Summing up this research work, it is worth noting the importance of idioms in the English language and Shakespeare's impact on English vocabulary. The introduction presents information about the enormous contribution to the development of the English language by the great genius of William Shakespeare. This outstanding personality is the creator of many English idioms. Idioms enrich English speech, making it more colourful, emotional, and also, using set expressions, it is possible to express one's thoughts concisely and shrewdly in written or spoken speech.

The very concept of idiom deserves special attention. This linguistic term has been studied by many scholars. The theoretical part provides a detailed overview of this term. According to this review, idioms can be studied in terms of their origin, meaning and structure, functional and stylistic differences. Idioms have a figurative meaning and in order to understand them, there are special dictionaries. It is also important to take into account that idioms can occur not only in colloquial, but also in formal style of speech, and they differ in their stylistic register (formal, neutral, colloquial).

It is possible to find many phraseological units in the works of Shakespeare. The empirical part of the thesis presents idioms from the play "Hamlet", which had to be found in online media outlets in order to understand whether they are used in the modern world. According to the results of the study, it can be concluded that these idioms are still relevant. This is evidenced by their presence in publications of a relatively recent period of 2004-2022. Thus, the idioms that Shakespeare published in his works over 450 years ago are still used in speech today. Therefore, the topic of this thesis has is significant for both native speakers and English learners, since the study of idioms is part if the process of language acquisition. Shakespeare as a creator of idioms must be taken into account when learning the English language, especially since Shakespeare's expressions are still used in speech.

Thus, the aims of the present thesis have been fulfilled and the hypothesis stated at the beginning of the research has been proven.

## SUMMARY IN ESTONIAN

Idioomid on inglise keele lahutamatu osa ja kuna nende päritolu ulatub erinevatesse kultuuriaspektidesse, on oluline mõista, et Shakespeare'i idioomid mängisid inglise keele arengus olulist rolli ja on tänapäeva maailmas kasutusel. Luuletaja sünnist on möödunud üle 465 aasta, kuid tänu suurele panusele keele ja kultuuri arendamisel pole tema nimi endiselt oma populaarsust kaotanud.

Käesoleva töö pealkiri on „*Shakespeare'i idioomid kaasaegses meedia maailmas: „Hamleti“ idioomide kasutamine veebiartiklites*“. Uuringu eesmärk on vaadata üle Shakespeare'i kõnepruugid ja nende tähendused näidendist „Hamlet“, uurida veebiväljaannete artiklite põhjal Shakespeare'i idioomide kasutust tänapäeva maailmas, analüüsida, kas veebiartiklitest pärit idioomidel on erinevusi tähenduses võrreldes sõnaraamatu andmetega.

See töö koosneb järgmistest osadest: sissejuhatus, esimene peatükk, teine peatükk ja kokkuvõte. Sissejuhatuses antakse ülevaade Shakespeare'i eluloost ja aktuaalse info tema panusest inglise keele arendamisse. I peatükis antakse ülevaade idioomide mõistest ja nende liigitusest. II peatükk tutvustab idioomide kasutuse vahetut analüüsi tänapäeva inglise keeles, tuginedes esitatud uurimisandmetele. Järeldus võtab kokku analüüsi põhiaspektid, mis hüpoteesi toetavad.

Uuringu tulemuste põhjal võib järeldada, et Shakespeare'i idioomid on endiselt aktuaalsed. Seda tõendab nende kasutamine veebimeedias 2004–2022 aastatel. Seega kasutatakse kõnes tänapäevalgi kõnepruuki, mille Shakespeare avaldas oma teostes üle 450 aasta tagasi.

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