



William Shakespear and Lingvopoetic Analysis of His Comedies

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Abstract: Shakespeare's comedies are renowned for their linguistic play, their wit, and their exploration of complex themes. However, the linguistic features of these plays are often overlooked in discussions of their literary and cultural significance. This article explores the use of lingvopoetic analysis as a tool for understanding the language of Shakespeare's comedies. Through close examination of the linguistic features of Twelfth Night and A Midsummer Night's Dream, as well as other comedies such as The Comedy of Errors and Much Ado About Nothing, this article demonstrates the ways in which Shakespeare used language to create character, explore themes, and reflect the cultural and literary influences of his time. By using lingvopoetic analysis to examine these plays, we can gain a deeper appreciation for the nuances of Shakespeare's language and the enduring appeal of his comedies.

Key words: Shakespeare, comedies, lingvopoetic analysis, language, Twelfth Night, A Midsummer Night's Dream, The Comedy of Errors, Much Ado About Nothing, character, themes, cultural influences, literary influences, linguistic features.

Introduction

William Shakespeare is widely regarded as one of the greatest playwrights in the history of English literature. His plays, which were written in the late sixteenth and early seventeenth centuries, are known for their complex characters, intricate plots, and rich language. In particular, Shakespeare's comedies are renowned for their wit, humor, and linguistic play. In recent years, scholars have increasingly turned to lingvopoetic analysis to explore the linguistic features of Shakespeare's plays, particularly his comedies. Lingvopoetic analysis is an approach to literary analysis that focuses on the relationships between sound and meaning in language. By examining the linguistic features of Shakespeare's comedies, we can gain a deeper understanding of the cultural and literary influences that shaped his work.

Lingvopoetic Analysis of Shakespeare's Comedies

One of the most striking aspects of Shakespeare's language is his use of puns and wordplay. Puns are a form of wordplay that involves the use of a word or phrase that has multiple meanings or sounds similar to another word or phrase. Shakespeare's plays are full of puns, which can be seen as a form of linguistic play or wit. However, puns also serve a more serious purpose in Shakespeare's work. They can be used to reveal character or to create a sense of irony or ambiguity. For example,

in *Much Ado About Nothing*, the character Benedick uses puns to express his disdain for love, while the character Beatrice uses puns to challenge his views. Shakespeare's use of puns is a key element of his comedic style, and it reflects the importance of language and wit in early modern English society.

Another aspect of Shakespeare's language that is often examined in lingvopoetic analysis is his use of meter. Shakespeare is known for his use of iambic pentameter, a form of meter that consists of ten syllables per line, with the stress on every other syllable. Iambic pentameter was a popular form of meter in early modern English poetry, and it reflects the influence of classical poetry on Shakespeare's writing. However, Shakespeare's use of meter is not limited to iambic pentameter. He also uses a variety of other meters, such as trochaic and anapestic, to create different effects in his language. For example, in *The Comedy of Errors*, Shakespeare uses trochaic meter to create a sense of urgency and chaos in the dialogue.

Shakespeare's use of dialects is another important aspect of his language that is often examined in lingvopoetic analysis. Early modern English was a period of linguistic diversity, and there were many different dialects and regional variations of English in use at the time. Shakespeare's plays reflect this diversity, and he often uses dialects to create character and to reflect social and regional differences. For example, in *Henry IV, Part 1*, Shakespeare uses the dialect of the Welsh character Owen Glendower to reflect his sense of otherness and his status as an outsider.

In addition to his use of lingvopoetic features, Shakespeare's comedies also reflect the cultural and social context of his time. His plays are full of references to contemporary events, ideas, and controversies, and they reflect the social and political tensions of early modern England. For example, in *The Merchant of Venice*, Shakespeare explores themes of anti-Semitism and usury, which were hotly debated issues in sixteenth-century England. Similarly, in *As You Like It*, Shakespeare explores themes of gender and sexuality, challenging traditional views of gender roles and sexual identity.

Deeper Analysis of Shakespeare's Comedies

To explore the use of lingvopoetic features in more detail, let us take a closer look at two of Shakespeare's comedies: *Twelfth Night* and *A Midsummer Night's Dream*. *Twelfth Night* is a comedy that explores themes of gender and sexuality, while *A Midsummer Night's Dream* is a comedy that explores the nature of love and the irrationality of human desire.

Twelfth Night is known for its complex plot and its use of gender-bending characters. The play features a young woman, Viola, who disguises herself as a man, Cesario, in order to enter the service of the Duke Orsino. Viola/Cesario becomes the object of desire for both Orsino and Olivia, a wealthy countess who is mourning the death of her brother. The play also features a subplot involving the comic duo of Sir Toby Belch and Sir Andrew Aguecheek, who engage in a series of pranks and schemes.

Lingvopoetic analysis can help us to understand the ways in which Shakespeare uses language to create character and to explore themes of gender and sexuality. For example, the character of Viola/Cesario speaks in a different register than the other male characters in the play. Her language is more poetic and formal, which reflects her status as a woman pretending to be a man. By contrast, the other male characters in the play use more colloquial language, which reflects their status as men.

Another aspect of *Twelfth Night* that is often examined in lingvopoetic analysis is its use of puns and wordplay. The play is full of puns and double entendres, which can be seen as a reflection of the play's themes of disguise and deception. For example, in Act II, Scene 4, the character Sir Andrew Aguecheek misunderstands a pun made by the character Maria, leading to a comic misunderstanding.

A *Midsummer Night's Dream* is another of Shakespeare's comedies that is known for its linguistic play and its exploration of the irrationality of human desire. The play features a group of characters who become entangled in a series of romantic entanglements as a result of the meddling of the fairy king and queen, Oberon and Titania. The play also features a group of amateur actors who attempt to stage a play, leading to a series of comic misunderstandings and mishaps.

One aspect of *A Midsummer Night's Dream* that is often examined in lingvopoetic analysis is its use of rhyme. The play features a number of rhyming couplets, which serve to highlight the play's themes of love and desire. For example, in Act I, Scene 1, the character Theseus speaks in rhyming couplets to express his excitement about his upcoming marriage to Hippolyta.

Another aspect of *A Midsummer Night's Dream* that is often examined in lingvopoetic analysis is its use of meter. The play features a variety of meters, including iambic pentameter, trochaic meter, and anapestic meter. For example, in Act III, Scene 2, the character Puck speaks in trochaic tetrameter to describe the effects of the love potion that he has placed on the characters.

Conclusion

Shakespeare's comedies are renowned for their linguistic play, their wit, and their exploration of complex themes. By using lingvopoetic analysis to examine the linguistic features of these plays, we can gain a deeper understanding of the cultural and literary influences that shaped Shakespeare's work. Shakespeare's use of puns, meter, dialects, and cultural references reflects the importance of language and cultural context in early modern English society. By exploring the use of lingvopoetic features in two of Shakespeare's comedies, *Twelfth Night* and *A Midsummer Night's Dream*, we can see how these features contribute to the plays' themes and characterizations. As we continue to study Shakespeare's work, lingvopoetic analysis can help us to appreciate the nuances of his language and the complex web of cultural and literary references that he employed in his work.

In addition to *Twelfth Night* and *A Midsummer Night's Dream*, there are several other comedies by Shakespeare that are worth examining through a lingvopoetic lens. For example, *The Comedy of Errors* features a series of mistaken identities and linguistic misunderstandings that contribute to the play's comic tone. The play also features a number of puns and wordplay, which reflect the play's themes of deception and disguise.

Another comedy that is often examined through lingvopoetic analysis is *Much Ado About Nothing*. This play features a witty battle of words between the two main characters, Beatrice and Benedick. The play also features a subplot involving the villainous Don John, who uses language to deceive and manipulate the other characters. By examining the play's linguistic features, we can gain a deeper understanding of the play's exploration of gender roles, social norms, and the power of language to shape perception and reality.

Overall, Shakespeare's comedies continue to captivate audiences with their linguistic play, their wit, and their exploration of complex themes. By using lingvopoetic analysis to examine these plays, we can gain a deeper appreciation for the ways in which Shakespeare used language to create character, explore themes, and reflect the cultural and literary influences of his time. As we continue to study Shakespeare's work, lingvopoetic analysis will remain an essential tool for understanding the nuances of his language and the enduring appeal of his comedies.

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